

**URGANCH DAVLAT UNIVERSITETI HUZURIDAGI
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PhD.03/30.12.2019.Fil.55.02 RAQAMLI ILMIY KENGASH**

URGANCH DAVLAT UNIVERSITETI

ALLANAZAROVA FERUZA KARIMBERDIEVNA

**HOZIRGI ZAMON NASRIDA NOREALISTIK HIKOYALAR
POETIKASI**

10.00.02 – O‘zbek adabiyoti

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

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**Table of contents of the abstract of the doctoral dissertation (PhD) in
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Allanazarova Feruza Karimberdievna

Hozirgi zamon nasrida norealistik hikoyalar poetikasi.....5

Allanazarova Feruza Karimberdievna

The poetics of non-realistic stories in contemporary prose.....28

Алланазарова Феруза Каримбердиевна

Поэтика нереалистичных рассказов в современной прозе.....53

E'lon qilingan ishlar ro'uxati

Список опубликованных работ

List of published

works.....57

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida epik turning kichik janrlaridan biri hikoya poetikasi borasida olib borilgan tadqiqotlar negizida talqin rang-barangligi kuzatilmoqda. An'ana va noan'ana chegarasida yuzaga kelgan norealistik hikoyalar poetikasi yangi davr adabiyotshunosligida xilma-xil ifoda madaniyatining vujudga kelayotganligidan dalolat bermoqda. Insonning botiniy orzulari, maqsad va intilishlarini har tomonlama chuqur talqin qilish joriy kunda jahon miqyosida keng ildiz otgan modernistik va postmodernistik ifodaning tig'izlashuvini o'rganishga keng imkon yaratmoqda. Shunday ekan, moddiy va ma'naviy dunyo muvozanati ijodkor shaxs ruhiyatidagi olam va odamni bilish manerasida bo'y ko'rsatishini nazariy jihatdan asoslab berish muhim ahamiyat sanaladi.

Dunyo adabiyotshunosligida norealistik ifodaning turli xil shakl-u shamoyili begonalashuv jarayonida inson taqdiri, ijtimoiy-siyosiy jarayonlarning badiiy asarda aks etishi hamda ularni bir butun sistema sifatida o'rganishga alohida e'tibor qaratish zarurati paydo bo'ldi. XX asr boshlarida yuzaga kelgan ekzistensializm namoyondalari vakillari badiiy adabiyotga olib kirgan asosiy ifoda yo'sini ham norealistik talqin o'ziga xosligi bilan belgilanadi. J.Joys, M.Prust, F.Kafka, A.Kamyu singari aql-zakovat egalari boshlab bergan ramziy-majoziy idrok negizida bashariyat taqdiri, uning iztiroblari-yu, kechmishlarini o'quvchiga tushunarsiz bir tarzda yetkazish banibashar kitobxonini hanuzgacha hayratga solib kelayotgani sir emas. Mana shu noreal hayot bag'rida kechgan ijodiy izlanishlar bugungi kunda ham o'z mavqeyini yo'qotmagan. Qariyb yuz yillik davr orasida yuzaga kelgan falsafiy-psixologik, estetik qamrov hikoya janrining plastik o'zgaruvchanligini isbotlab turibdi. Ushbu jihatlarni keng miqyosida o'rganish zarurati yuqoridagi fikrlarimizning yorqin dalilidir.

Joriy o'zbek nasrida norealistik hikoyalar ildizi va ularning tadrijiy takomili antik yunon va milliy adabiy an'analarimiz negizida yuzaga kelgani ayni haqiqatdir. Muallif ongi va tafakkurida qayta idroklangan hayot materiali norealistik hikoya poetikasini anglash modifikatsiyasi tadqiqotning estetik qamrovi kengayishiga sharoit tug'diradi. Mazkur ifoda shakli yangi davr nasrining poetologik shamoyilining tig'izlashuvidan dalolat beradi. Zero, «Yangi O'zbekistonni barpo etish – yaqin va olis tariximiz, betakror va noyob madaniy boyliklarimizni yanada chuqur o'rganib, ularga tayanib, mustaqil milliy taraqqiyot yo'limizni yangi bosqichda davom ettirish»¹. Darhaqiqat, ko'ngil va ruh birikuvida namoyon bo'layotgan olamda yashayotgan odam muammolarini to'g'ri talqin qilishda psixologik idroklash malakasi anchayin turfalashib borayotganini taqozo etmoqda. Falsafiy-estetik ifodaning norealistik hikoyalarda akslanishi va yozuvchi idealining mavhumiy tasvirini tadqiq qilish mavzu dolzarbligini tayin etadi.

O'zbekiston Respublikasi Prezidentining 2017-yil 16-fevraldagi “Oliy o'quv yurtidan keyingi ta'lim tizimini yanada takomillashtirish to'g'risida”gi PF-4958-son Farmoni, 2019-yil 8-oktabrdagi “O'zbekiston Respublikasi oliy ta'lim tizimini 2030-

¹Мирзиёев Ш.М. “Янги Ўзбекистон” газетасига интервью.// Янги Ўзбекистон, 2021 йил, 17 август.

yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi PF-5847-son Farmoni, 2017-yil 13-seniyabrda “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi PQ-3271-son Qarori, 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-son Qarori, 2019-yil 29-oktabrdagi “Ilm-fan va ilmiy faoliyat to‘g‘risida”gi O‘RQ-576-son Qarori, 2022-yil 28-yanvardagi “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi PF-60-son Farmoni va mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Mavzuning o‘rganilish darajasi. Jahon adabiyotshunosligida epik turning kichik janri hikoya badiiyati va uning tadrijiy taraqqiyoti antik yunon olimi Arastu tomonidan o‘rganilganligi ma’lum². Keyinchalik jahon va rus adabiyotshunosligida bu borada qator tadqiqotlar yaratildi. Jumladan, A.A.Potebnya, D.N.Ovsiyanko-Kulikovskiy, A.G.Grofed, L.S.Vigotskiy, M.M.Baxtinlarning psixoanalitik; V.Shklovskiy, V.V.Vinogradov, V.M.Jirmunskiy, Yu.N.Tinyanov, B.V.Tomashevskiy, G.O.Vinokur, Klod Levi-Stross, L.S.Vigotskiy, R.Bart, Yu.Lotman, D.S.Lixachev, F.Shleyermexer, V.Diltey, M.Xaydegger, G.G.Gadamer kabi olimlar, estetika ilmi bilimdonlari tomonidan olib borilgan tadqiqotlarda hikoya badiiyati hamda yozuvchi uslubi borasida to‘xtalgan.

O‘zbek adabiyotshunosligida mazkur masala yuzasidan I.Sulton, O.Sharafiddinov, M.Qo‘shjonov, N.Karimov, I.G‘afurov, U.Normatov, N.Xudoybergenov, Y.Solijonov, A.Rasulov, B.Nazarov, N.Rahimjonov, H.Umurov, D.To‘rayev, Q.Yo‘ldoshev, D.Quronov, U.Jo‘raqulov, I.Yoqubov, A.Ulug‘ov, B.Karimov, M.Qo‘chqorova, S.Matyakupovlarning tadqiqotlarida muammoga u yoki bu darajada munosabat bildirishgan.

Tadqiqotning maqsadi hozirgi o‘zbek nasrida norealistik hikoyalarning shakllanish qonuniyatlarini badiiy tasviriy vosita va usullar yordamida kuchaytirishda yozuvchilarning individual yondashuv mezonlarini aniqlashdan iborat.

Tadqiqotning vazifalari:

²История русского литературоведения. – Москва: 1980; Сакулин П.А. Филология и культурология. – Москва: 1990; Борев Ю. Искусство интерпретации и оценки. – Москва: 1981; Сент-Бёв Ш. Литературные портреты. Критические очерки. – Москва: 1970; Барт Р. Избранные работы. Семиотика. Поэтика. – Москва: 1981; Его же: Введение в структуральный анализ повествовательных текстов // Зарубежная эстетика и теория литературы XIX – XX вв. – Москва: 1987; Лотман Ю.М. Анализ поэтического текста. – Ленинград: 1972; Гадамер Г.Г. Актуальность прекрасного. – Москва: 1991.

-hozirgi o'zbek nasrida norealistik hikoyalar poetikasini aniqlashda jahon hamda o'zbek adabiyotshunosligida yuzaga kelgan nazariy-ilmiy qarashlar asosida umumlashtirish;

-an'anadan – noan'anaga o'tish tamoyillarini, ularning yuzaga kelishdagi ijtimoiy-psixologik jarayonlarning borishini, jahon yozuvchilari ijodi asosida qiyoslab talqin qilish;

-hikoyada ramziy-metaforik talqin o'ziga xosligining sabab va oqibatlarini o'sha davr ruhiyatidan kelib chiqqan holda baholash;

-muallif pozitsiyasi hamda muhit sur'atini jamiyat a'zolari timsolida tadqiq qilish, hikoya arxitektonikasida xarakter individualligini ta'minlashga qaratilgan uslubiy kategoriyalarni dalolatlash;

-poetik talqinda an'ana va noan'anaviy jarayonlarning chuqurlashuvini muallifning ong- shuurida yuzaga kelgan tushuncha ekanligini belgilash;

-mif va ramz, mif va tush, mif va obraz tushunchalarini norealistik hikoyalar negizida nazariy jihatdan asoslash.

Tadqiqot obyekti sifatida N.Eshonqul, U.Hamdam, I.Sulton, A.Yo'ldoshev, Sh.Hamroning norealistik talqin prinsiplari aks etgan jahon adabiyoti namunalari ta'sirida paydo bo'lgan hikoyalari qiyosiy usulda o'rganishga murojaat qilindi.

Tadqiqot predmetini norealistik hikoyalar poetikasida uslub, ijodiy konsepsiya, muallif dunyoqarashida shakllangan voqelik, syujet va kompozitsiya yaxlitligini aniqlashda dunyo adabiyotida yuzaga kelgan sifat o'zgarishlari, joriy o'zbek hikoyachiligi muammolarini tahlil va talqin qilish tayin etadi.

Tadqiqotning usullari. Dissertatsiyani shakllantirishda struktural, biografik, germeneytik va psixologik, qiyosiy-tipologik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

mustaqillik davri o'zbek hikoyalarida, muallif ijodiy konsepsiyasini yuzaga chiqarishda jahon hikoyachiligi tajribalar asosida ramziy-majoziy talqin o'ziga xosligi norealistik hikoyada inkishof qilingani dalillangan;

N.Eshonqul, U.Hamdam, I.Sulton, A.Yo'ldoshevning ramzlar tili asosiga qurilgan hikoyalarida muallif va xarakter yaxlitligi ildizlari antik yunon va turkiy xalqlar madaniyatida paydo bo'lgan mifologik qarashlarning mifopoetik talqini umumlashtirilgan;

norealistik qamrov o'ziga xosligida syujet va kompozitsiya tig'izligi simvolik tasvirda voqelik obyektiv reallik bilan kechinma uyg'unlashuvi asoslab berilgan;

yo'zuvchi ijodiy uslubi va adabiy komponentlar birligi hikoya poetikasida badiiy tasvir vositalarining o'rni hamda individual uslub obraz tasvirining asosi ekanligi isbotlangan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

- Ulug'bek Hamdam va Isajon Sulton asarlarida muallif "ong"i va "men"ini ifodalashning mif va din, falsafa va adabiyot, tavsiflash va til vositalari asosida rivojlanish tadriji va epos, drama, romanlarning o'ziga xos tamoyillari yunon mifologiyasi bilan aloqadorligi dalillangan;
- Ulug'bek Hamdam ijodining "Yolg'izlik" qissasidan boshlangan individual uslubiy xususiyatlari va muallif ijodiy konsepsiyasining badiiy takomili uning

asarlarda aks etgan “men” va “ong” tabiatidagi evrilishlar hamda yozuvchi ijod laboratoriyasi o‘zib borganligi asoslangan;

- Isajon Sultonga xos mifopoetik talqin unsurlari mifologik tafakkurning poetik metamorfoza negizida yuzaga kelishi va badiiy mifopoetik talqinga aylanish jarayonining ong va tuyg‘uda yaxlit konseptual sabab va omillari asoslangan;
- yozuvchilar (Ulug‘bek Hamdam, Isajon Sulton) ijodiy konsepsiyasidagi “ong” va “men” talqini jahon badiiy tafakkurida yuz berayotgan ijodiy an‘ana va yangilanishlar, badiiy tafakkur borasidagi ijodiy evrilishlar, mutafakkir zotlarning milliy o‘zlikni anglash borasidagi milliy va umuminsoniy axloqiy qadriyatlar hamda falsafiy-axloqiy qarashlari asosida dalillangan.

Tadqiqot natijalarining ishonchliligi respublikamiz hamda jahon olimlarining ilmiy-nazariy fikr va qarashlariga asoslangani; nashr qilingan tezis va maqolalar, ilmiy jurnallarda tadqiqotlar tegishli muassasalar tomonidan tasdiqlangani; tadqiqot vazifalariga mos keluvchi, o‘zaro bir-birini to‘ldirib boruvchi tadqiqot metodlari qo‘llanilgani; yangi adabiyotshunoslik metodologiyasi yordamida tahlil va talqin qilingani; dissertatsiyada olg‘a surilgan amaliy taklif, tavsiya hamda xulosalarning ishonchliligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati tahlilga tortilgan adabiy-badiiy, ilmiy-nazariy manbalardan, izlanishning yakuniy xulosalari sifatida tavsiya etilgan materiallardan, yozuvchi uslubi, adabiy mahorati va adabiyot nazariyasi masalalari hamda istiqloq davri o‘zbek hikoyachiligiga oid izlanishlarda foydalanish mumkinligi bilan o‘lchanadi.

Tadqiqotning amaliy ahamiyati oliy ta‘lim tizimidagi “Yangi o‘zbek adabiyoti”, “Hozirgi adabiy jarayon”, “O‘zbek adabiy tanqidi tarixi”, “Adabiyotshunoslikka kirish” kabi fanlardan darslik, o‘quv qo‘llanmalar yaratishda yordamchi material sifatida hamda yozuvchilar ijodi bo‘yicha alohida seminar va maxsus kurslarda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Zamonaviy o‘zbek hikoyachiligida norealistik talqin va ifoda shakllarini tadqiq etish hamda uning ilmiy-nazariy asoslarini ishlab chiqish asosida:

mustaqillik davri o‘zbek hikoyalarida, muallif ijodiy konsepsiyasini yuzaga chiqarishda jahon hikoychiligi tajribalar asosida ramziy-majoziy talqin o‘ziga xosligi norealistik hikoyada inkishof qilingani dalillangan. Hikoya janri ichki va tashqi rivojlanish qonuniyatlariga oid nazariy-ilmiy qarashlari xulosalaridan O‘zbekiston Respublikasi Fanlar Akademiyasi “Qoraqalpoq folklori va adabiyoti janrlarining nazariy masalalarini tadqiq etish” mavzusidagi fundamental tadqiqot loyihasi va 2016-2021-yillarda amalga oshirilgan F1-FA-O-43429 “Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiq etish” mavzusidagi fundamental ilmiy loyihani bajarish jarayonida foydalanilgan (O‘zbekiston Respublikasi Fanlar Akademiyasi Qoraqalpog‘iston bo‘limining 2022-yil 20-dekabrda 540/1-ma‘lumotnomasi). Natijada ona tili va adabiyoti fani o‘qituvchilarining dars samaradorligini oshirishga erishilgan;

O‘zbekiston Respublikasi Fanlar Akademiyasi “Qoraqalpoq folklori va adabiyoti janrlarining nazariy masalalarini tadqiq etish” mavzusidagi fundamental tadqiqot loyihasi va 2016-2021-yillarda amalga oshirilgan FA-F1 G002 “Qoraqalpoq

folklori va adabiyoti janrlarining nazariy masalalarini tadqiq etish” mavzusidagi fundamental ilmiy loyihani bajarish jarayonida foydalanilgan (O‘zbekiston Respublikasi Fanlar Akademiyasi Qoraqalpog‘iston bo‘limining 2022-yil 10-oktyabrdagi 384/1-ma’lumotnomasi). N.Eshonqul, U.Hamdam, I.Sulton, A.Yo‘ldoshevning ramzlar tili asosiga qurilgan hikoyalarida muallif va xarakter yaxlitligi ildizlari antik yunon va turkiy xalqlar madaniyatida paydo bo‘lgan mifologik qarashlarning mifopoetik talqini umumlashtirilgan. Natijada ixtisoslik fanlarini o‘qitish, malaka oshirish kurslari, shuningdek, ona tili va adabiyoti fani o‘qituvchilarining dars samaradorligini oshirishga erishilgan;

O‘zbekiston Yozuvchilar uyushmasi “Adabiy tanqid” bo‘limida yoshlar orasida kitobxonlik madaniyatining shakllanishida, ularning ma’naviy olamini boyitish va dunyoqarashini kengaytirish bo‘yicha ilmiy xulosalar, norealistik qamrov o‘ziga xosligida syujet va kompozitsiya tig‘izligi obyektiv reallik bilan kechinma uyg‘unlashuvi (O‘zbekiston Yozuvchilar uyushmasining 2022-yil 6-dekabrdagi 01-03-1549-son dalolatnomasi) asosida kitobxonlik madaniyatining shakllanishi va dunyoqarashning kengaytirilishiga zamin yaratilgan.

Tadqiqot natijalarining amaliy ahamiyati dissertatsiyada bayon qilingan yondashuvlar hozirgi o‘zbek hikoyachiligining uslubiy xususiyatlari, badiiy shakl unsurlarining badiiy mazmuni shakllantirish va ifodalash ta’lim tizimida o‘qitilayotgan adabiyot tarixi, adabiyot nazariyasi fanlari bo‘yicha darslik va o‘quv qo‘llanmalar tayyorlashda maxsus kurs va seminarlar tashkil etishda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 6 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarda aprobatsiyadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 14 ta ilmiy ish, shulardan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, jumladan, 3 tasi respublika, 2 tasi xorijiy jurnallarda e’lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat. Ishning umumiy hajmi 115 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning “**Kirish**” qismida mavzuning dolzarbligi va zarurati asoslanib, tadqiqotning maqsad va vazifalari, predmeti va obyekti aniqlangan. Tadqiqotning O‘zbekiston Respublikasi fan va texnologiyalar taraqqiyotining ustuvor yo‘nalishlariga mosligi ko‘rsatilib, uning ilmiy yangiligi va amaliy natijalari bayon etilgan. Olingan natijalarning ishonchliligi asoslanib, ishning nazariy va amaliy ahamiyati ochib berilgan. Tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatsiyasi, tadqiqotning tuzilishi va hajmi ko‘rsatilgan.

Dissertatsiyaning birinchi bobi “**Norealistik talqin va o‘zbek hikoyachiligi**” deb nomlangan bo‘lib, “**Jahon adabiyotida an’ana va zamonaviy nasr**”

takomillashuvi” faslida badiiy nasr tadrijiy takomilida, xususan, yangi davr hikoyachiligining mavzu-mundariyasi ham tubdan o‘zgarishga yuz tutib, adabiy solnomalarning ranginlashuviga keng yo‘l ochishi haqida so‘z yuritiladi. Hozirjavob janr hikoya arxitektonikasi poetikasidagi yaxlitlikni, jahon adabiy durdonalaridan oziqlanish takomili joriy o‘zbek nasrida alohida bir o‘rganilishi lozim bo‘lgan muhim tadqiqotlardan biridir. XX asr adabiyoti, ayniqsa, nasriy asarlar manzaralarida bo‘y ko‘rsatayotgan shaklan va mazmunan, uslubiy jihatdan qamrovning kengayishi, turfalanishi ushbu mulohazalarni to‘laqonli dalolatlaydi. Qariyb yuz yillik o‘zbek hikoyachiligi tajribasi shuni ko‘rsatadiki, an’ana va noan’ana chegarasini aniqlab olish, norealistik hikoyachilik poetik qonuniyatlarini nazariy baholash muammoning dolzarbligini tayin etadi. “Asrimiz boshidagi Turkiston ijtimoiy-tarixiy sharoitining milliy adabiyotimiz taraqqiyotiga ta’sirini yorqinroq tasavvur qilish uchun, fikrimizcha, uni Yevropa adabiyoti tarixi bilan muqoyasa qilish foydalidir. Kuzatishlar shuni ko‘rsatadiki, jadidchilik harakati o‘zining ko‘p jihatlari bilan XVIII asrda Yevropada keng quloq yoygan ma’rifatchilik harakatiga o‘xshashdir. Har ikki harakatga xos mushtarak nuqtalarga bir qur nazar solinsayoq, bizningcha, bu fikrimizda jon borligi anglashiladi. Avvalo shuki, har ikki harakat ham feodal asoslar yemirilib, ularning o‘rnida kapitalistik munosabatlar qaror topa boshlagan paytda maydonga kelgan”³. Binobarin, hikoyachilik an’anasi tadrijiy taraqqiyoti o‘tgan asrning 20-30 yillarida jadidlar harakati boshchiligida olib borilgan ijtimoiy-siyosiy islohotlar, badiiy nasrdagi jiddiy takomillashuv negizida yanada barqarorlashdi. Mana shu belgilar hikoya kompozitsiyasini yanada turfalanishiga zamin tayyorladi. Yozuvchilar jahonning ilg‘or realistik an’analarini qurbon qilib, norealistik talqin prinsiplarini eksperiment sifatida qo‘llay boshladilar. Yevropa adabiyotida birinchi jahon urushi va urushdan keyingi xalqning og‘ir turmush tarzi badiiy shaklni – ramziy-metaforik yo‘sinda inkishof qilish eshigini ochib berdi.

Badiiy adabiyotning biz ko‘nikkan tushunchadan emas, uning o‘ziga xos makon, zamon, davr bilan bog‘liq holda kechadigan kayfiyat, holat, ruhiyati o‘sha yaratuvchi xalq ijodkorlarining olam va odam hodisalarini chuqur bilish malakasi bilan ham belgilanadi. O‘zgarayotgan dunyoning qiyofasiga nazar tashlaydigan bo‘lsak, g‘oyat ixcham sanaladigan hikoyalarda jahonning sinalgan adabiy tajribalarining o‘rni ham qabarib ko‘rinadi. Shunday ekan, jamiyat va unda yashovchi odamlar kayfiyati, falsafiy-estetik baholash manerasi yozuvchining ijodiy izlanishlari bilan bevosita chambarchas bog‘liq.

XX asr tongida Yevropa va Amerika, Lotin Amerikasi hikoyachiligi maktabi o‘zbek nasriga g‘oyat sezilarli darajada katta ta’sir ko‘rsatdi. J.London, E.Xemingvay, J.Joys, F.Kafka, A.Kamyu, L.Tolstoy, F.Dostoyevskiy, Stendal, Balzak, X.Borxes singari badiiy tafakkur sohiblari yaratgan asarlardan bevosita va bilvosita ilhomlanish, ulardan adabiy ta’sirlanish, qunt bilan o‘rganish natijasida o‘zbek adabiyotida yangi-yangi nomlar paydo bo‘ldi. Bu an’ana ma’lum muddat jadid mutafakkirlari bilan yashadi-yu, sho‘ro siyosati izg‘irinlarida katta uzilishni paydo qildi. Ayni shu uzilishni payvandlash yozuvchilarning chekiga istiqloq yillarida katta vazifani yukladi. Har tomonlama yopiq hudud sanalgan O‘rta Osiyo xalqlari

³ Куронов Д. Чўлпон насри поэтикаси. –Т.: Шарк, 2004. –Б. 9.

faqat biryoqlama tarzda kun kechirdi. Xalq xo‘jaligida yetishtirilgan mahsulotlarni ulug‘ marra timsolida ideallashtirish yozuvchilarni ayni shu tushov iskanjasida saqlab (tiyib) turishga tomon tarbiyaladi. Bu mudhish ma’naviy-ruhiy jarayon asoratlari uzoq yillar o‘z izini yo‘qotmadi.

Bobning ikkinchi fasli **“Norealistik hikoyada uslub rang-barangligi”** deb nomlangan bo‘lib, jahon badiiy-estetik tafakkuri hosilasi sifatida namoyon bo‘layotgan hikoya janri o‘zbek nosirlari tomonidan hamma zamonlarda o‘ziga xos tarzda inkishof qilinib kelinmoqda. Bu haqda tadqiqotchi D.Xoldorov: “Jahon adabiyotida XX asrning birinchi yarmidayoq noan’anaviy tasvir uslubi paydo bo‘ldi. Ayniqsa, Marsel Prust (Fransiya), Jeyms Joys (Irlandiya), Frans Kafka (Chexoslovakiya) singari ijodkorlar bu noan’anaviy yo‘nalishda maktab yaratdi. Jahon adabiyotining durdonalaridan boxabar bo‘lish, voqelikni irratsional qabul qilish va talqin etish, ong oqimi, botiniy shuur o‘zbek nasrida ham o‘z ifodasini topdi. Zero, hech bir milliy adabiyot o‘z qobig‘ida, yolg‘iz o‘zining an’ana va muhitida taraqqiy etishi mumkin emas. Shu ma’noda jahon adabiy maktablaridan saboq olish va yangilikka intilish jarayonlari o‘zbek adabiyotining 80–90-yillar avlodi nosirlari ijodida yuzaga kela boshladi”⁴. Darhaqiqat, e’tibor berilgan bo‘lsa, so‘nggi o‘n yilliklar badiiy vaqt tasviri insonning yashash tarzi, fikrlash modifikatsiyasida evrilish yasalishiga katta diqqat qaratilmoqda. Iste’dodli yozuvchilardan Nazar Eshonqul, Ulug‘bek Hamdam, Isajon Sulton, Shodiqul Hamro, Abduqayum Yo‘ldoshev asarlarida xilma-xil uslublarda zohir bo‘layotgan yangi inson konsepsiyasi (jamiyat va inson munosabati) tig‘izligi o‘z tajassumini teran bir tasvirlarda topib borayotgani fikrimizning yorqin dalilidir. Sharq-u G‘arb adabiy-estetik an‘analari uchrashgan badiiy maydon haqiqatan ham olam va odam muvozanatini bir ipga tizilgan marjondek falsafiy-psixologik rakursdan turib tasvirlash yo‘sinini zabt qildi. Natijada insonga munosabat o‘zgardi. Fikrlashga undovchi asarlar dunyoga kelishiga katta zamin hozirlandi. “Moddiy dunyo birlamchi, ong ikkilamchi deya butun olam uzviylikni inkor etgan, so‘ng esa hayot qonuniyatini anglab yetgan inson bir-biriga monand dunyo mantig‘idan to‘g‘ri xulosalar chiqara boshladi”⁵. Darhaqiqat, ong va tuyg‘uda kechayotgan azim o‘zgarishlarni anglab yetish va ularni to‘g‘ri qabul qilish borasida xilma-xil qarashlar yuzaga kela boshladi. Bu esa o‘z-o‘zidan badiiy shaklda uslublar xilma-xilligini keltirib chiqarishi tabiiy bir hol ekanligi yaqqol sezildi.

Ta’kidlash joiz, taniqli yozuvchi Nazar Eshonqul hikoyalarida g‘arb adabiy-estetik an‘analariga (Kafka), ekzistensial tafakkur hosilasi (Kamyu), modernistik talqin birikuvchi (Joys)ga taqlidan yangi bir milliy qahramon yaratish eksperimenti yuzaga keldi. Mifologik tafakkurdan mifopoetik tafakkurga o‘tish tadriji Isajon Sultonda, norealistik talqin o‘ziga xosligi Ulug‘bek Hamdam badiiy izlanishlarida buning go‘zal namunalarini uchratish mumkin. Har uchala adib uslubiy jihatdan bir-biriga sira o‘xshamas va takrorlanmas badiiy izlanishlarni olib borayotgani quvonarli holat. Shuni qayd etish lozimki, hikoya janri ham o‘zining tasvir usullari an’anadan – noan’anaga o‘tar ekan, oldingi boshqa yo‘nalish va tamoyillarni puxtalik bilan

⁴ Холдоров Д. Руҳий таназзул тасвири // <https://jahonadabiyoti.uz/2017/12/01/дилмурод-холдоров-руҳий-таназзул-тас/>

⁵ Пардаева З. Ўзбек романи поэтикаси. –Т: “Фан”, 2003. –Б.29.

sintezlaydi. Bu borada yozuvchilarning olam-u odam haqidagi teran falsafiy-estetik dunyoqarashi alohida o‘rin tutishini yodda tutmoq joiz.

Nazar Eshonqul badiiy izlanishlarining eng yuksak namunalari “Maymun yetaklagan odam”, “Xaroba shahar surati”, “Zulmat saltanatiga sayohat” singari hikoyalarida Frans Kafka uslubiga xos qator jihatlar ko‘zga tanlansa-da, adib mazkur hikoyalarida o‘zbekona milliy ruhni yangicha ifodalay olganligini kuzatamiz. Adib hikoyalarida ekspozitsiya qahramonning ismi bosh harfi bilan boshlanib yoki birinchi shaxs tilidan maroq bilan so‘zlab beriladi. Adib hikoyalarida kafkaona badiiy tasvir usullarini yangicha bir shaklda norealistik talqinda yorqin bo‘yoqlarda o‘quvchiga yetkazishga harakat qiladi. Badiiy uslub – xilma-xil ifodalarning birikuvini taqozolaydi. Shu ma’noda, N.Eshonqul tasvirda ko‘p qatlamlilik prinsipiga doim amal qilishi ko‘zga tashlanadi.

Adibning “Zulmat saltanatiga sayohat” nomli hikoyasida quyidagi tasvirlarga ro‘baro‘ kelamiz:

“Menga mashhur adib M. haqida maqola yozish topshirilganda, ishni nimadan boshlashni bilmay kalovlanib qoldim. M. bugungi kunda unutilgan yozuvchiga aylangan bo‘lsa-da, hali ham ko‘plar u haqida biron jiddiy xulosa aytishdan qo‘rqishar, o‘sha – olis yillar ortida unga adabiyot faxri sifatida o‘rnatilgan salobatli haykal va hali ham javonlarda ko‘pdan beri kutib o‘qilmay qo‘ygan yostiqlay kitoblarda tutib yotgan dovrug‘i har qanday odamni esankiratib qo‘yardi. U paytlar M. eng ko‘p nusxada chop etilgan va eng ko‘p mukofot-u unvonlar olgan, eng ko‘p e’tirof etilgan yozuvchi sanalar, o‘sha paytda adabiyotning to‘rida o‘tirgan yozuvchilardan edi”⁶.

Yozuvchi hikoyada xuddi Kafka singari voqelikni to‘g‘ridan to‘g‘ri “hikoya ichida hikoya” qilish usulidan boshlaydi. Ismlar ham xuddi bosh harf bilan boshlanib, barcha xarakter bitta har mohiyatida birlashadi. Adib bunday usulni ko‘pchilik asarlarida qo‘llab, odat tusiga aylantirib yuborgani sir emas. Endi hikoyaning mavzusiga qaytamiz. Hikoyada zulmat nimaning ramzi? Yozuvchi bir paytlar dongdor adib haqida maqola yozishni niyat qilib, M. ismli qahramonning butun hayotini xuddi katta roman kabi norealistik tarzda hikoya qilib beradi. Adib hikoyada katta bir romanga xos badiiy tafakkurni siqiq bir tarzda qayta idroklaydiki, xuddi M.ning “ma’naviy tanazzul uyi”ni o‘quvchi ko‘z o‘ngida gavdalantira oladi. Badiiy bo‘yoqdorlik ikki xil usulda namoyon bo‘ladi: birinchisi, M.ning yaqin sirdoshi, sevgilisi qiz orasida kechgan ayanchli hayoti bo‘lsa, ikkinchisini Q. ismli razil bir dushman bilan bog‘liq voqealar galereyasi tashkil qiladi.

Tadqiqotning **“Norealistik hikoyada yozuvchi ijodiy konsepsiyasi talqini”** deb nomlangan uchinchi faslida inson qalbining eng teran tuyg‘ularini ham so‘z vositasida aks ettirish borasidagi ijodiy izlanishlar olib borilayotgan islohotchilik kayfiyatining bir uzvi ekanligi haqidagi mulohazalar bayon qilinadi.

Ulug‘bek Hamdamning “Tosh” nomli hikoyasidagi ijodiy konsepsiya badiiy takomili “Yolg‘izlik” qissasida chuqur falsafiy-estetik talqin qilinib, unda inson qalbining teran qatlariga nazar tashlanadi. Har ikki asar ham bir vaqtda yaratilgan.

⁶ Эшонқулов Н. Момоқўшиқ. Қисса ва ҳикоялар. –Т.: “Ғафур Ғлуом номидаги адабиёт ва санъат нашриёти”, 2019. –Б.55.

Hikoyada birinchi shaxs tilidan ibtidolanib, erkak va ayol munosabatlari bir kunda bo‘lib o‘tadi. Syujet juda oddiy tuyulishi mumkin, ammo yozuvchi bu o‘rinda boshqa bir masalani ilgari surgan. “Tosh” mifik tasavvur yanglig‘ – inson qalbidagi “mehr, muhabbat”ning yo‘qolib ketayotgan shakli ekanligi ayonlashadi. U Jo‘raqulov yozishicha: “Jahon tan oladigan diniy kitoblarda, jumladan, Sharq idealistik falsafasida bunday murakkab tushunchalar tartib – tartibsizlik, ezgulik-yovuzlik, yaxshilik – yomonlik, nur – zulmat juftliklarida aniq, sodda talqin etiladi. Ammo shuni alohida ta’kidlash joizki, Sharq va G‘arb idealistik falsafasi zohiran juft ko‘rinuvchi tushunchalarning har birini ambivalent (ikki tomonli) hodisa sifatida o‘rganadi. Bunga ko‘ra, ezgulik, yovuzlik, tartib, tartibsizlik, yaxshilik, yomonlik, nur va zulmat tushunchalari absolyut mustaqil holatida ham dialogik mohiyat kasb etadi. Universal ma’nodagi hayot tushunchasi negizida aynan shu absolyut mohiyat yotadiki, buni anglangan va anglash mumkin bo‘lmagan, adabiy va o‘tkinchi narsa-hodisalarning barchasiga nisbatan tatbiq etish mumkin”⁷. Aynan mana shu jihat inson botinida va ong ostida “uxlab yotgan” xislatlarning uyg‘onib ketishi, jamiyat va inson ziddiyatlarida ochiqlanishi haqidadir. Bu o‘z-o‘zidan sodir bo‘lmaydi. Ulug‘bek Hamdam tasvirni uzoqdan aylantirib – toshga birlashtiradi. Inson va tosh tushunchasining poetik ifodasi mana shu hikoyada yanada go‘zal mohiyatga evriladi. Hikoyaga e’tibor beramiz:

“Mana, qarang, necha fursatdir qanday kayfiyat sirtmog‘ida talvasa qilaman men. Tovba-tovba, na jonim uziladi-yu va na la’nati sirtmoq!..

Bugun ham uning iskanjasida toqatim toq bo‘lganda shartta kiyindim-da, tashqariga chiqdim-ketdim. Chunki ko‘ksimdagi toshning zalvori tobora tosh bosayotganini sezib, bundan taraddudga tusha boshlagandim. Ko‘chada odamlarning yaxshiliklariga, muruvvatlariga ro‘baro‘ kelsam-u zora tosh ham eriy qolsa. Masalan, buyrakdagi tuz misol... Axir, u ham ovqat, suv va hokazolarni noto‘g‘ri iste’mol qilishdan yillar davomida inson a’zosida yig‘ilgan toshdek tuz-da. Yoki tuzdek tosh... Nima bo‘lgandayam buning ham vaqtida oldi olinmasa, sahibini alal-oqibat turli azoblarga, balolarga giriftor aylaydi. Shunga o‘xshab men ham ichimdagi tosh bilan uzoq muddat yurishni o‘zim va o‘zgalarning hayotiga xatar, deb o‘ylab qoldim. U buyrakdagi toshdek erimasa ham, arimasa ham, loaqal ichda - ichkarida qolsin. Shunday dedim-u o‘zimni tashqariga urdim...”⁸.

Hikoya qahramoni o‘z botinidagi siqilish, lohaslik va badbin kayfiyatdan zada. U boshqalar qatori baxtli yashagisi keladi-yu, buning inkonsizligidan aziyat chekadi. Qahramon o‘y-xayollarini bandi qilgan narsa ham kuchli depressiya, aqldan ozar darajadagi ayriliq va nadomatlardir. Hikoyaning o‘q ildizi bog‘ va undagi qirmizi rangda tovlanib borayotgan juvon, uning izidan ergashgan “nafs”ning yuzaga chiqish sabab va oqibatlarini ko‘rsatishga qaratilganligi bilan belgilanadi. Ayniqsa, ayolning husn-u malohatda tengsiz latofatiga asir bo‘lish qahramon qalbini junbishga keltiradi. U hayotning rangin tomonlariga nazar tashlaydi. Freyd talqin qilganidek, qahramon botinidagi “tosh” dunyo bilan ayni shu ayolga uchrashgan nuqtadan boshlab uyg‘onadi. Bu “ongsiz hissiyotlar, mayllar, kechinmalar jamlanmasidir. Bu yashirin

⁷ Жўракулов У. Миф ва адабий жараён. //Ўзбек адабий танқиди. Антология. –Т: “Турон-Иқбол”, 2011. –Б.513.

⁸ Ҳамдамов У. Тўлин ой қиссаси. –Т: “Ўзбекистон”, 2017. –Б.154-155.

hissiyotlar, axloq, muhit, aqliy cheklovlardan mutlaqo xoli. Ular qachonlardir boshdan kechirilgan, lekin mantiq, axloq va aql qoliplariga, o'lhovlariga, tartiblariga, qoidalariga sig'magani uchun chetga surilgan, to'liq ozod, erkin hissiyotlardir. Ular aqlning o'lhovlariga sig'magani uchun ham ong ostiga tushib olishgan. Bu hissiyotlar zarur paytlarda o'zini namoyon qiladi. Bunaqa hissiyotlar har bir shaxsda mavjud. U barcha ongosti qatlamlarini boshqaradi, yo'naltiradi, shakl va qiyofa, rang-tus beradi"⁹. Shuni ta'kidlash o'rinliki, yozuvchi aynan mana shu jihatga juda katta mazmun yuklaydi. Freyd, Yung singari psixoanalizlar talqinlarida shaxs psixikasini poetik talqin qilishga alohida e'tibor beradi. Shaxs konsepsiyasi shu tariqa o'zligini namoyon qiladi. Buning "Tosh", "Lola" nomli hikoyalarida ham o'ziga xos tarzda talqin qilinishi fikrimiz yorqin dalilidir:

"Ayol sotuvchiga nimadir dedi. Sotuvchi esa javoban ikkita kattagina baliqni olib tarozi pallasiga qo'ydi va vazn ko'rsatgichiga qaradi. Shu asno palladagi baliqlardan biri dumini "tap-tap" etib pallaga urdi. Ayolning ko'zlari yiltillab, damodam yutindi. Sotuvchi esa baliqni barmoqlari bilan bosdi, tinchlangandek bo'lgach, yana ko'rsatgichga qaradi. Baliq yana potradi. Tarozi ko'rsatgichi yana o'ynadi. Sotuvchining sabri toshdi, baliqni palladan stol ustiga oldi-da, tarozi toshi bilan – xuddi pachoqroq odamning kichikroq kallasidek keladigan dumaloq, qop-qora tosh bilan naq boshiga jiqqillatib tushirdi..."¹⁰.

Hikoyaning mohiyati mana shu tasvirda ochiladi. Qahramonning yetib kelgan manzili mana shu o'rinda ochiq-oydin namoyon bo'lib, ijodkor konsepsiyasini yuzaga chiqarishga zamin yaratadi. Tosh qahramonning ichida bo'lgani uning tashqariga chiqishi, har qanday insonning botinida zulmga qarshi isyon bo'lishi real mohiyat kasb etadi. Bu yerda yozuvchi majozga tayanadi. Baliq – tilsiz bir jonzot. Ayol – nafs ramzi.

Yozuvchi Ulug'bek Hamdam hikoyalarida jamiyatni toza ko'rish istagi mudom dolzarb mavzu sifatida qaraladi. Undagi modernistik, ya'ni norealistik talqin xilma-xilligi voqelikni o'quvchiga og'ir hazm qilinadigan shtrixlarda berishida ekanligini unutmash lozim. Chunki o'quvchi ham jiddiy tayyorgarlik bilan kitob mutolaasiga kirishishi muhim. Bunday falsafiy-estetik talqin Rumi, Navoiy, Cho'lpon singari ma'rifat egalarining hayotni anglash va anglatish konsepsiyasidan bahra olganlikni tasdiqlaydi. Zotan, hikoyadagi bosh konseptual mohiyat insonni yovuzlikdan zoda bo'lishi va jamiyatdagi har bir a'zolarning fikrlash tarzining o'ziga xosligi, nafs "it"iga ergashish oqibatida ko'plab fojealarning bolalab ketishiga mantiqiy urg'u berganligida ko'rinadi.

Dissertatsiyaning ikkinchi bobi "**Mifopoetik tafakkur va ramzlar sintezi**" deb nomlanadi. Uning birinchi fasli "**G'arb adabiy tafakkurining o'zbek adabiyotiga ta'siri**" deya atalib, mif – badiiy asarda universal hodisa bo'lib, uni har bir yozuvchi o'zining imkoni, iste'dodi, bilim va tajribasi bilan boyitadi. Ayniqsa, XX asr o'zbek hikoyachiligi tajribasi shuni ko'rsatadiki, bu hodisa jahonning ilg'or adabiyot maktablari vakillari ta'sirida yanada sayqallanishi izohlangan. Mifopoetik tafakkur tarzi asrlardan buyon eposlarda yashab kelmoqda. Yozma adabiyot paydo bo'lgandan

⁹ Эшонкулов Н. Ижод фалсафаси. –Т: "Академнашр", 2018. –Б. 41.

¹⁰ Кўрсатилган адабиёт. – Б. 160-161.

keyin Navoiy davrigacha u yoki bu janrda sinkretik ko‘rinishda namoyon bo‘ldi. Navoiyning barcha asarlarida o‘zi yaratgan mifologik tafakkur mavjud. U o‘sha davr mifologiyasini o‘lmas obida “Xamsa” timsolida yangiladi. Muqaddas Qur’oni karim oyatlari, komillik va uning bosqichlari Navoiy asarlarida universal hodisa bo‘lib hisoblandi. H.Umurov: “Yozuvchi har bir qahramonning ovozi, yuz ifodasini, kechinmasini, so‘zlashish uslubini berish uchun, uning xatti-harakatini, ifoda yo‘nalishini asoslash uchun, albatta, o‘sha qahramonlarning qiyofasiga kirishni shart qilib qo‘yadi. Busiz yozuvchi qahramonning o‘sha sharoitdagi, ayni shu vaziyatdagi qalb holatining o‘ziga xosligini tasvirlay olmaydi. Darvoqe, tasvirlanayotgan shaxs bilan yozuvchining shaxsi o‘rtasida o‘xshashlik bo‘lmasa-da, unda yozuvchi avtobiografiyasining unsurlari ko‘rinmasa-da, baribir, o‘zining yuzlab qahromonlarning ichki tabiatiga mos o‘zak nuqtalarni topib tasvirlash qudratiga ega. Chunki, yuqorida aytganimizdek, har birimizda yashirin tarzda insoniy xususiyatlarining hammasi mavjud, lekin ulardan qay biri bo‘lsin, ichki ehtiyoj (qahramon xarakter) talabi bilan birinchi planga chiqqanida, yozuvchi tasavvurida jonlanaveradi. Ba’zilar o‘ylagandek, hamma dunyoda bor ruhiy kechinmalarni yozuvchi boshidan o‘tkazgan bo‘lishi shart emas”¹¹. Haqiqatan ham, mana shu manbada keltirilganidek, yozuvchi o‘zining har bir asarida – ramzni xayolot dunyosida yaratadi. U avvaldan bor bo‘lgan hayot haqiqati bo‘lishi mumkin. San’at asari shunisi bilan go‘zalki, yozuvchida mana shu xislatlar simfoniyasi yaqqol ko‘zga tashlanadi. E’tibor bergan bo‘lsangiz, N.Eshonqul hikoyalarida metafora – ramz universallik kasb etib, jamiyatning ichkarisidagi muvozanatga salbiy ta’sir ko‘rsatadigan illatlarni fosh qilishga qaratiladi. U muhabbat yoki biror bir jamiyat hayoti haqida bo‘ladimi, tush va o‘ngaro kechayotgan odamzod umrini sarhisob qilganligida qabarib ko‘rinadi. Mifopoetik unsurlar g‘arbliklarning tasavvuridan juda farq qiladi. U ba’zi hikoyalarida ismsiz qahramonlar taqdiridan so‘z yuritganligining shohidi bo‘lamiz:

“Kelinchak o‘z erini murakkab va bir kitobni o‘qiyotganday mashaqqat bilan ba’zan adashib, gumonsirab, rashk qilib o‘qirdi. Biroq oxir-oqibatda hammasiga qo‘l siltab loqayd va beparvo bo‘lib qolardi: erini endi istamay, bezillab, bundan ham beshbattar yuragi sovib ketishidan qo‘rqib, xijil va lanjlik bilan o‘qirdi. Kim biladi, u balki bu sirli va chigal kitobda erining begona ayol bilan bo‘lgan sarguzashtini ham, go‘yo har kuni ko‘rib yurgan hodisaday, go‘yo o‘ziga mutloq aloqasi yo‘qday, go‘yo yuz martalab o‘qilgan siyqa bir xatni o‘qiganday, go‘yo shunday bo‘lishi tabiiyday xotirjam va beparvo o‘qib chiqqandir. Balkim ko‘nglidagi rashk, alam va o‘zga ayolga hasad tuyg‘usi erining yuzidan bu sarguzashtni butun sir-u asrori bilan o‘qib bo‘lgachgina yo‘qolgan va o‘rnini noma’lum, o‘ziga o‘xshash mushtipar, erining xushomadlariga osongina asir tushgan ayolga achinish hissi egallangandir”¹².

Ko‘rib o‘tganimizdek, mazkur hikoyada ismsiz qahramonlar hayotiga oid shu qadar achchiq haqiqatlar muallif tasavvurida gavdalantiriladi. Unda yozuvchi bir vaqtning o‘zida ham hikoyachi, ham roviy, ham voqelikning bevosita ishtirokchisi kabi tasavvur uyg‘otadi. Adib o‘zi boshidan o‘tkazgan kechinmalardek o‘quvchiga

¹¹ Умиров Х. Адабий ижод асослари. –Самарқанд: СамДУ нашри, 2019. – В. 83.

¹² Назар Эшонқул. Ялпиз ҳиди. –Т., Шарқ, 2008. –Б.304.

tabiiy va ishonarli ramzni taqdim qiladi. Kelinchak ruhiyatida kechayotgan bu o'zgarishlar yozuvchi nuqtayi nazari bilan baholanadi. Bir umr ro'shnolik ko'rmay, rashk va azob o'tida o'tgan umri kelinchakning hayotini izdan chiqaradi. U eridan pokiza muhabbatni kutardi. Eri esa shaharlik bir olifta bilan don olishib, allaqachon uning bir vujudining parchasiga aylanganini sezib qoladi. Bu rashk olovi nafratga, hayotga bo'lgan ishonchning yo'qolishini zo'riqtirib yuboradi. Hikoyada oiladagi xiyonat va jamiyatdagi mayda tutumlar bir ayolni baxtsiz qilishgacha olib keldi. Yozuvchi bu yerda ikki inson ruhiyatida kechayotgan o'sish-o'zgarishlarni bir oila timsolida talqin qiladi. Hikoyadagi voqelik qishloqdagi bir uyda bo'lib o'tadi. Unda er va xotin orasidagi o'zaro ahillikning o'rnini rashk, zulm va adovat egallagani, bu zulmning bora-bora oila tanazzuliga olib kelayotganini, ruhiy iztiroblar izmida umr surayotgan beozor ayol matonatini tasvirlashga qaratilgan. Yozuvchi norealistik talqinda inson psixologiyasini shu qadar teran idroklaydiki, asar qahramonlari – mavhum olam ichida yashayotgandek tuyuladi. Ularning orasidagi pokiza muhabbat o'rnida shunchaki bir buyum o'rnida ko'riladigan ayol, o'zga bir inson hayotiga aylanib ketgan er qismati namoyon bo'ladi.

Kafka va Kamyu, Joys singari – odamzodning yashash mayli va shahvat maylining chegarasini buzib tashlaydi. Ramziy talqinda haqiqiy va asl basharaga duch kelasiz. O'quvchi bu yerda yozuvchiga tanqidiy munosabatda ham bo'lishi tayin. Biroq real hayotda undan ham battar chirkin illatlar mavjudligini yozuvchi pinhon tutadi. Shunday ekan, “psixologik tahlil esa inson psixikasi jarayonlarini uning fikr va hissiyotidagi turli-tuman ohanglar rivojini aks ettiruvchi, qahramon ruhiy dunyosini analitik prinsipda ochuvchi estetik kategoriyadir. Bunda N.G.Chernishevskiy yozganidek, yozuvchining “e'tibori hammadan ko'proq qanday qilib bir xil tuyg'u va fikr tufayli boshqa tuyg'u va fikrning rivoj olishiga qaratilgan; biron holat yoki taassurot natijasida bevosita paydo bo'lgan tuyg'uning xotira va xayolda paydo bo'ladigan har xil fikr ta'siriga berilib, yana va yana daydib yurishini juda qiziqib mushohada qiladi; dastlabki tuyg'u natijasida paydo bo'lgan fikrning boshqa bir fikrga olib borishini, yana undan ham nari o'tib sayr qilib yurishini, kelajak to'g'risidagi orzularni hozirgi zamon refleksiyasi bilan qo'shib yuborishini juda maroq bilan mushohada qiladi”¹³. Darhaqiqat, mana shu manbada mif va ramz, ruhiyat va uning ifoda shakllariga e'tibor qilinsa, masala mohiyati yanada oydinlashadi. Shu tariqa mifopoetik unsurlar badiiy adabiyotda o'zgaruvchan xususiyatlarga ega ekanligi ayonlashadi.

Bobning ikkinchi fasli **“Mifopoetik talqin boshqaruvida yozuvchi konsepsiyasi”** deya nomlangan. Yangi davr hikoyachiligi o'z-o'zidan shakllanayotgan adabiy hodisalarning ko'rinishi emas. Negaki, istiqlol yillarida yaratilgan nasriy eksperimentlar qaysidir ma'noda jahon adabiy-badiiy durdonalarining bir ko'rinishidir. Jumladan, talqin va tasvirda olg'a siljishlar davri bo'lgan modernistik, ya'ni norealistik izlanishlar Kafka, Kamyu, Joys singari adabiy hodisalarning ma'lum ma'noda ta'sirini ham eslatadi bizga. Ulug'bek Hamdamning hikoyalarini shu ikki jihatdan turib tahlil qilish mumkin, degan qarashga e'tibor berish lozim. Birinchisi, realistik, ikkinchisi norealistik. 2012-yil vaqtli matbuotda

¹³ Умурув Х. Рисоллар. –Т., “Фан” нашриёти, 2007. –Б.19.

e'lon qilingan "Haykallar oroli" nomli hikoyasida insoniyatning universal modeli mifologik qatlamni yangilashga uringanligi bilan ahamiyatlidir. Xo'sh, nega yozuvchi asarni bunday nomladi? Hikoyada ko'zda tutilgan maqsad nima edi? Adibning bu xildagi kayfiyati asarda ramzlarga nimalarni yashirdi? Mazkur savollar o'z yechimini asar mutolaasida namoyon qiladi. "E'tibor qilgan kishiga bugungi o'zbek modern adabiyotining: 1) san'atning ijtimoiy xizmatkorlikdan uzoqlashayotganligi; 2) muayyan qoliplarga tushmaslikka intilayotgani; 3) badiiy yaratilarning faqat san'at asarigina ekanligi; 4) san'atga o'yin (mahorat, o'zgachalik, o'ziga xoslik – originallik o'yini) deb qarash mayli kuchayganligi; 5) kinoyaga moyillik ortganligi; 6) soxta ko'tarinkilik va sun'iy chaqiriqlardan qochayotganligi; 7) ifodaning mukammalligiga intilish ortgani; 8) san'atning mafkuradan yiroq bo'lishiga urinish kuchayganligi kabi tamoyillari borligi yaqqol seziladi"¹⁴. Bu tamoyillar haqiqatan ham o'zbek nasrida anchayin takomillashib, milliy adabiyotning shakliy qiymati o'zgarishiga ma'lum ma'noda ta'sir ko'rsatib ulgurdi. Demak, Ulug'bek Hamdam hikoyalaridagi norealistik talqin o'ziga xosligining jahon adabiy-badiiy izlanishlarida allaqachon singib, katta bir tasvirlash yo'sini ekanligi o'z-o'zidan ravshanlashadi. Yozuvchining ushbu hikoyasida tasvirlar bir-biriga mantiqan bog'langan 7 ta safarni o'z ichiga oladi. Hikoyaning epkspozitsiyasiga e'tibor beraylik:

"Tinch ummoni vazmin chayqaladi. Cheksiz masofalar o'z qa'riga sir yashirgan yanglig' uzangan: ular bir vaqtning o'zida ham o'z bag'riga chorlaydi, ham undan itaradi. Hozir esa suv yuzasini qalin oqish tuman qoplagani bois qayiqdan turib qaralganda burun ostinigina ko'z ilg'aydi: ikki quloq narida nima bor, koshki bilib bo'lsa... Qayiq ichi baliqlarga liq to'lgan esa-da, baliqchilar to'rlarini yana suvga tashlagan ko'yi tek qotishgan. Tushib qolgan vaziyatlarida boshqa nimayam qo'llaridan kelardi, deysiz. Bor-yo'q qiladigan ishlari kutish bo'lgandan keyin kutishadi-da. "Kimni, nimani?", deysizmi? Quyoshni!.. Quyosh zich tuman ko'ksini chok-chokidan so'kkancha ularga yo'l ko'rsatishi kerak hali. Yo'qsa, adashib, Orolga dushman tomondan borib qolishsa, hollariga maymunlar tugul, qayiqda potirlab yotgan manavi chalajon baliqlar ham dumlarini likillatib kulib qolishlari hech gapmas. Aslida, kulish - shularning haqqi. Jonlaridan rosa alam o'tib turibdi-da o'ziyam shu tobda. Alam qayiqdagi odamlardan yetdi"¹⁵.

Mana shu tasvirda hikoya qahramonlari qalb-u shuuridagi qo'rquv va xato qilib qo'ymaslik ilinji aks etadi. Yozuvchi tasvirni atayin quyushtiradi. Quyoshni kutayotgan oqish tuman ichidagi baliqchilar bir dam ham suz olmaydi. Demak, hikoyadagi aynan ana shu kutish – insonning o'z qilmish-qidirmishlaridan totgan azoblarini qayta idroklashga zamin hozirlaydi. Hikoyada nafs va shuhrat ilinjida bir-biridan kimo'zarga yashashga odatlangan olomonning, odamlarning oxir-oqibat yetib kelgan manzillaridagi – kutishga mahkum etilganligini kuzatamiz. Xo'sh, quyoshni kutish shunchalik qiyinmi? Yozuvchi bu yerda ham ilk odamlarning yer yuzasiga rizq izlab yo'lga chiqishi, Odam ato va Momo havoning taqiqlangan mevani yeb jannatdan quvilishiga ham ishora mavjud. Yozuvchi xilma-xil ramziy ishora (kod)lar

¹⁴ Йўлдошев Қ. Ёниқ сўз. –Т.: Янги аср авлоди, 2006. –Б. 169.

¹⁵ Ҳамдамов У. "Сафар" // "Ўзбекистон адабиёти ва санъати" газетаси, 2012 йил, 20-сон.

tabiatiga, din va dunyo birligiga ham alohida diqqat qaratadi. Hikoya qahramonlari safarga – yo‘lga chiqishgan. Ularda juda katta maqsadlar bo‘lgan. Bir paytlar juda yaxshi ahillikda yashashgan. Mana shu jihatlarning o‘ziyoq, keyingi tasvirlarda muhabbatning – nafratga, odamiylikning – shon-shuhratga evrilishi asar kompozitsiyasida ochiqlana boradi. Yozuvchi voqelikni o‘z tasavvurida ko‘radi, tahlil qiladi hamda tasdiqlaydi. Tahlilning davomiyligi asarda ishtirok etayotgan ikkala kuch orasida kechadi. Demak, insoniyat erishgan jamiki yutuqlar nimanidir qurbon qilish evaziga qo‘lga kiritilayotgan moddiy dunyo havaslariga bino qo‘yish, deya ta’kidlanadi.

Adabiyotshunos J.Eshonqul qayd etishicha: “Insoniyat aqli mifdan, mifologik olamdan, ajdodlarning ilk xayoliy dunyosidan qanchalik uzoqlashib va taraqqiyot zinalaridan ko‘tarilgani sayin bu mavzu yana ham qizg‘in tus oldi. Atom, kosmik kema asri bo‘lgan XX asrda ham fizika va ximiyaning yutuqlariga qaramay, mifologiya yana adabiyotning asosiy mavzusiga aylandiki, oqibatda, “neomifologizm” degan oqim paydo bo‘lib, mif va adabiyot aloqalarini birinchi marta ilmiy o‘rganishga kirishdi. ...uning imkoniyatlarini kengaytirish, yangi pog‘onaga ko‘tarishi mifsiz sodir bo‘lmasligi ayon bo‘lgach, mif va adabiyot aloqalarini endi quruq syujetlardan emas, inson psixologiyasidan izlaydigan fan – psixoanalitika yuzaga keldi”¹⁶. Ko‘rinadiki, har qanday adabiy oqim davr manzaralarini aks ettirishga qaratilganligi ayonlashmoqda. Kafka, Kamyu singari modernist yozuvchilar talqinlarini ilmiy tekshirishda ham psixoanalitik yondashuv o‘ziga xos o‘rin tutishini yodda tutmoq joiz. Shuni qayd etish lozimki, neomifologik talqin “Haykallar oroli” (Safar) hikoyasida har bir safarda yozuvchining ijodiy konsepsiyasi ochiqlana boradi. Bir qarashda orolda kechayotgan voqelik o‘tmish va bugun manzaralarini “tushunib olish”ga yetaklaydi. Badiiylik modusi hikoyada muhabbatning nafratga, nafratning muhabbatga o‘tib turish manzaralarini tipiklashtira boradi.

Bobning uchinchi fasli “**Syujet poetikasida mifologik talqin ustuvorligi**” deb nomlangan. Adabiyot nazariyasiga oid darsliklarda qayd etilishicha: “Hayotdagi faktlar bilan yozuvchi niyatining uyg‘unlashib turib, hikoya asosini tashkil etuvchi voqea va xarakterlar tizmasi syujetdir. Yozuvchi niyatidan kelib chiqib, syujet har xil: oddiy yo murakkab bo‘lishi mumkin. Syujet hikoyada bo‘lishi shart. Biroq u unday yoki bunday bo‘lishi muvaffaqiyatlidir, deb ko‘rsatiladigan retsept yo‘q. Hikoya syujetining qurilishi uning asosida yotuvchi g‘oya va material bilan chambarchas bog‘liqdir. Hikoyada syujet ko‘pincha tugun, o‘shish, kulminatsiya, yechim kabi elementlarga ega bo‘lsa-da, har bir hikoyada ularning to‘liq ravishda mavjud bo‘lishi shart emas. Bu narsa yozuvchi maqsadidan kelib chiqadi. Asar voqeasi yuqoridagi elementlarning biridan ikkinchisiga o‘tishi syujet liniyasining harakatini belgilaydi. Syujetga qarashli ekanligini ko‘rsatib beruvchi asosiy omillardan biridir”¹⁷. Binobarin, mana shu manbaga qo‘shimcha tarzda mifopoetik talqin ustuvorlik qilgan hikoyalarda ramz va noan’anaviylik o‘zaro uyg‘unlashib, yangi bir tasvir qo‘llanmasini vujudga keltiradi. Ayniqsa, zamonaviy hikoyalarda bu hol o‘zgacha

¹⁶ Эшонкулов Ж. Фольклор: образ ва талкин. – Қарши: “Насаф”, 1999 й. –Б.141.

¹⁷ Адабий турлар ва жанрлар. – Т.: Фан, 1991. –Б.83-84.

ravishda idroklanadi. Darvoqe, syujet liniyalari yozuvchi niyatidan kelib chiqqan holda tartiblanishi qonuniy holdir. Bunday natijadorlik hikoyaning umummarkazida turuvchi asosiy g'oyaning mufassal yoritilishiga zamin hozirlaydi. Masalan, N.Eshonqul hikoyalarda Kafka va Kamyuning G'arb adabiyotida zuhur etilgan falsafiy-estetik mushohadaga boy qarashlari singdirilgan bo'lsa, I.Sulton ijodida Rumiy va Navoiy an'alarining epiklik ko'rinishi ko'zga tashlanadi. Har ikkala yozuvchi G'arb va Sharq adabiy an'alarida yuzaga kelgan qorishiq tasvir usulidan unumli foydalanganligining guvohi bo'lamiz. Isajon Sultonda qahramonlar oddiy qishloq odamlari, biroq ular ruhiyatida mehnatkash ommaning umumiy manzarasi aks etsa, Nazar Eshonqulda o'zligini topishga intilayotgan qahramonlar galereyasi qabarib ko'rinadi. Mazkur ikki jihatda ham syujet poetikasida mifologik talqin ustuvorlik qilganini anglash qiyin emas.

B.Karim e'tiroficha: "Ijod Pifagor jadvalida tizilgan raqamlar ko'paytirmasining absolyut-o'zgarmas takrori bo'lolmaydi, ijod psixologmiyasi – juda murakkab ilm. Ammo chinakam yozuvchilar ichki intuitsiyasi bilan, albatta, qandaydir rejalar tuzadi; o'zining original-individual "absolyut haqiqatlar"iga ega bo'ladi. Aks holda, asl durdonalar o'rnida oddiy voqealarning uzundan-uzoq, zerikarli stilistik bayonlari yig'ilib qoladi. Adabiy-badiiy, shakliy-struktural talqin uchun esa haqiqiy san'at obidasi, badiiy asar matni muhimdir"¹⁸. Haqiqatan ham, ijodkor qaysi yo'sinda voqelikni tartiblashtirmasin, o'zining g'oyaviy maqsadidan bir dam sira boshqa tomonga yurish qilmaydi. Uning uchun ijodiy konsepsiya tasavvur va tafakkur uyg'unligining hosilasi sifatida yuzaga chiqaveradi. Ayni shu jarayon syujet va kompozitsiyada o'z maromiga yetadi. Hikoya hozirjavob janr. Uning davr nuqtayi nazaridan ham, zamon nuqtayi nazaridan ham farqli xususiyatlari yillar mundarijasini "kashf" qilish manerasi bilan o'lchanadi. N.Eshonqulning "Sibizg'a volasi" mif-hikoyasida syujet poetikasi mifopoetik talqin qilinganini kuzatamiz:

"Nayzalari quyosh nurida yaltillab, go'yo o'z qilmishlarini falakdan yashirmoqchiday qalqonlari bilan yuzlarini to'sganicha, shaharning tosh ko'chalarini xuddi nog'ora chalishayotganday bir maromda harbiychasiga to'qillatib, saf tortib kelayotgan uchta soqchi va oqsoq darbon allamzamonlardan beri saroy uchun unut manzilga aylangan ko'chamiz boshida ko'rinishlari bilan men va navbat kutib turganlar, o'z yumushlari-yu tashvishlari bilan band odamlar, orzu va xayollarini tepkilab o'ynab yurgan bolalar, darvozalari oldida hayotning so'nggi xulosalari va saboqlari bitilgan sahifalarday bujmaygan aft-angorlari, musibat-u hasratdan bukilgan tanalarini toblab o'tirgan chollar, hammamiz, taqdir izmi bizning sartaroshxonaga va mening hayotimga qarab burilganini anglagandik"¹⁹.

Ushbu misoldan ko'rinib turganidek, yozuvchi eski mifni yangicha talqin qilganligi seziladi. Yozuvchi dunyoni titratgan Iskandar dovrug'ini, uning qismati bilan bog'liq qadim mifologiyani yangi zamon nafasi bilan tasvirlay olganki, bu yerda gapni mushohada tarozusida tortib ko'rganimizda ro'y-rost yuzaga chiqadi. Mavhum (abstrakt) tushunchalar zamirida aks etgan yozuvchi falsafiy qarashlari tamomila boshqa narsaga diqqat qilganligidadir.

¹⁸ Каримов Б. Рухият алифбоси. –Т., "Ғ.Ғулом номидаги нашриёт матбаа ижодий уйи", 2018. –Б.47.

¹⁹ Назар Эшонкул. Момоқўшиқ. –Т., Ғ.Ғулом номидаги нашриёт-матбаа ижодий уйи, 2019. –Б.107.

Hikoyaga tanqidiy munosabatda bo'lgan tadqiqotchi G.Sattorova shunday yozadi: "Nazarimizda, yozuvchi inson fe'lidagi azaliy qusur – bironing sirini saqlay olmaslikka diqqatimizni tortayotganday, neki bir kishiga oshkor bo'lsa, so'ng hech kim uchun maxfiy bo'lib qolmagay, demoqchidek tuyuladi. Chunki hikoyaning asosiy maqsadi ham Iskandarning sirini hatto qamish ham ko'tara olmaganligi bo'lsa, yana bir jihati uni ezgulik timsoli deb bilgan odamlar aslini bilmasliklari, ya'ni u yovuzlik timsoli ekanini anglatish istagi sartarosh shuurini qamrab olganligidir. Bu bilan u insoniyatni falokatdan saqlab qolishga urinadi, go'yo. Zotan butun boshli mamlakat fuqarolari Iskandarni Axuramazda (Yaxshilik xudosi)ning bolasi deb biladi. Sartaroshni esa odamlarga haqiqatni aytish istagi azoblaydi"²⁰. Bu fikrlar bizningcha, bir yoqlamadek tuyuladi. Maqolani o'qigan mutaxassis hikoyada yozuvchining ijodiy konsepsiyasida nima "sir yashirin" ekanligini to'liq anglay olmagan. Hikoyaning mavzusi, uning syujetida aks etgan hayotiy voqelikning ramzlarga yashiringanini tushunish uchun kamida yozuvchi ruhiyatiga teran kirib borish zarur. Shunday ekan, G.Sattorovanning mulohazalariga qo'shilib bo'lmaydi. Tahlil matn bo'ylab sayr qilar (R.Bart) ekan, yondashuvda xolislik bo'lmog'i lozim. Ana shundagina asar poetik olami, pafosi, yozuvchi ijodiy dunyosi, fikr-mulohazalari, ichki iztiroblari to'laqonli ochib boriladi.

Tadqiqotning uchinchi bobi "**Norealistik hikoyalarda makon va zamon birligi**" deb nomlanadi. "**Adabiy zamonning xarakter yaratishdagi o'rni**" nomli birinchi faslida hikoya arxitektonikasida, syujet liniyalarida xarakterni va undagi o'sish-o'zgarishlarni muvofiqlashtirib turishga keng imkoniyat tug'dirishi badiiy xronotopning qay tariqa ishlangani bilan ham belgilana boshlangani haqida nazariy mulohazalar yuritiladi. "Metamorfoza (evrilish), asosan, insoniy evrilish – o'zlikni anglash (asosan insonning o'z-o'zini anglashi) bilan teran va mustahkam bog'lanishga ega. Ayniqsa, bunday bog'lanish xalq ertaklarida aniq saqlanib qolgan. Ertakdagi odam obrazi – ertakka xos barcha rang-barangliklari bilan doimo evrilish va o'zni anglash (o'z navbatida, har xillikni emas, balki ushbu motiv konkretligini ta'minlovchi bo'lak sifatida) motiviga quriladi. Evrilish – o'zni anglash motivlari bir odamdan butun insoniyat dunyosigacha, tabiatga, insonning o'zi tomonidan bunyod etilgan narsalarga o'tadi. Inson obrazida o'zni anglash va evrilishlarni ochib tashlaydigan xalq ertaklariga xos zamon haqida shunday deyishimiz mumkin"²¹. Binobarin, badiiy xronotopning zamon bilan bog'liq tipida ikki jihatni ko'rishimiz mumkin: yozuvchi yashagan davr va uning ilg'or tendensiyalarining jamiyat hayoti bilan bevosita bog'liqligi, ikkinchidan, makonning aks etish qatlamlarida tarixiy qamrovning idrok etilishi, joylashish tartibi, geografik yaxlitligi, odamlarning o'zaro munosabatlari kiradi. Nazar Eshonqul va Ulug'bek Hamdam, Isajon Sulton hikoyalarda folklor va mifologik qatlam orqali yangi zamon insoni obrazlarining tajassumini kuzatish mumkin. Ayniqsa, XX asrning 70-yillarida hukm surgan va insoniylashmagan jamiyat ichkarisida sodir bo'layotgan turli xil voqeliklar mana shu jihatlarni o'z ichiga oladi. Qayd etish lozimki, insoniylashmagan soxta shiorlar,

²⁰ Сатторова Г. Чўпчакдан не муддао? // "Ёшлик", 2012 йил, 9-сон. –Б.23-24.

²¹ Бахтин М. Романда зamon ва xронотоп шакллари. –Т.: "Академнашр", 2015. –Б.77.

yolg'on-yoshiq ma'lumotlar bilan nafas olgan jamiyat alal oqibatda tanazzulga yuz tutganini anglash qiyin emas.

Nazar Eshonqulning "Haykal" nomli hikoyasida badiiy xranotop yozuvchining xarakterni shakllantirish bilan bir qatorda eski va yangi zamon orasidagi tafovutni, insoniy o'zlikni anglashda yo'l qo'yilgan mafkuraviy tazyiqlarning, shuhratparastlik bilan kun kechirayotgan odamlar orzu-umidlarining yaqqol namunasi sanaladi. Soxta obro' va shon-shuhratga burkangan odamlar xakteri ushbu hikoyada o'ziga xos norealistik talqin rang-barangligini namoyish qiladi:

"N. kekxa shoirnikiga borganda unikida akademik va N. bilan doim raqobatlashib yuradigan haykaltarosh T. ham bor edi. Shoir N.ni ochiq chehra bilan kutib oldi. Akademik ham uning kaftini qaltirayotgan, xuddi o'zi kabi mana to'kilaman, ana to'kilaman deb turgan qaltiroq qo'llari bilan qisib, kuch-quvvat tilab qo'ydi.

– Bu hayotimizdagi katta voqea, - dedi u. – Sizga olim va shoirning haykalini topshirishning o'ziyoq yuz berajak katta o'zgarishlardan darak beradi. Men bundan xursandman.

– Men ham shunga umid qilyapman. Milliy qahramonni qo'ya turaylik, u yasalishi kerak. Ammo rahbar shoir va olimning haykalini shahar o'rtasiga o'rnatishni buyurdimi, demak, yaqin kunlarda ziyolilarga katta imtiyozlar beriladi, shu paytgacha bo'lgan e'tiborsizlik va loqaydlik shu bilan yakun topsa kerak. Rahbar nihoyat o'z xatosini tushungan, ijodkorlarsiz, olimlarsiz taraqqiyot bo'lmaydi, - dedi kekxa adib yoshlangan ko'zlarini kir ro'molchasiga artar ekan.

T. bunday katta mas'uliyatli ish aynan N.ga topshirilganidan hasadi kelayotganini yashirib o'tirmadi.

– Shuning uchun ham sizlarga hamma gap haykalning qanday chiqishiga bog'liq deyapman-da. Agar xudo ko'rsatmasin, ish pachava bo'lsa, unda ijodkorlarga bo'lgan munosabat yana yomonlashadi"²².

Ushbu parchadan ko'rib o'tganimizdek, XX asrda mafkuralashgan san'at va adabiyotning vakillari o'tgan zamonlardan kelayotgan odamlar qiyofasini, har bir insonning o'zligini anglab yashashi muhimligini qiyoslashga bag'ishlanganligi bilan e'tiborga loyiqdir. Mazkur hikoyada iste'dodning xor-u zor bo'lishi va soxta shon-shuhrat qattiq tanqidga olinadi. O'zidan har qanday vatanparvar yasab olgan ijodkorlarning o'zaro munosabatlarida ham qandaydir g'ayirlik ufurib turganini suhbatlaridan bilish qiyin emas. Davr o'zgargani bilan 70 yil davomida miyasiga singdirilgan soxta va yolg'on shiorlar, mafkuralarning ayni shu mustaqil va erkin jamiyat qurish asnosida yana ko'zbo'yamachilikka yo'l qo'yishi o'ziga xos tarzda talqin qilinmoqda. Nazar Eshonqul mana shu hikoyada badiiy xranotopning zamon va makonga bog'liq jihatlarini uch-to'rtta xarakterlar asosida haqqoniy ochib beradi. Soxta tuzum kirdikorlarining fosh bo'lishi, soxta obro' ketidan borib, har qanday pastkashlik, o'g'rilik, xiyonatni ham qilishdan toymaydigan qatlam yuziga kuchli drammatizm yo'sinida shapaloq tortib yuborgani sir emas! Yozuvchi birgina haykal timsolida eski va yangi davr odamlarida paydo bo'layotgan munofiqlikning yaramas illat ekanligini ko'rsatishga e'tibor qilganini bilish qiyin emas. Ayni shu jihatlar

²² Назар Эшонкул. Момоқўшиқ. –Т.: “Ғ.Ғулум номидаги нашриёт матбаа-ижодий уйи”, 2019. –Б.157-158.

adabiy zamonning og'riqlarini, qaltis bir oraliqda haqiqiy ijodkor o'z iste'dodini namoyon etolmayotganini tasvirlashi fikrimizning yorqin dalilidir.

Bobning ikkinchi fasli **“Adabiy makonning kompozitsion yaxlitligi”** deb nomlanib, unda inson faoliyati bilan bog'liq badiiy asarda kompozitsion tamoyil talqin rang-barangligining yuzaga chiqishida muhim ahamiyat kasb etishi talqin qilinadi. Dunyo adabiyotshunosligining joriy kundagi istiqbolida XX asr boshlarida yuzaga kelgan jamiyat hayotidagi keskin ziddiyatlar, inqilobiy siljishlar, evolyutsion taraqqiyotni aylanib o'tgan davr manzarasani tubdan isloh qilishga zamin hozirladi. “Kant, Gegel, Shopengauer, Kerkegor, Nitshe kabi mutafakkirlarning og'zaki ijoddagi timsollarga yangicha sharhlari va undagi hikmatlarni anglashga bo'lgan qarashlari butun boshli ijtimoiy fikrni g'alayonga keltirdi, bu qarashdan suv ichgan barcha soha, jumladan, adabiyot ham yangi taraqqiyot bosqichiga ko'tarildi. Shunga ko'ra, aytish mumkinki, qadimgi miflar talqini shunchaki adabiyotshunoslikning bir yo'nalishidagi tadqiqot emas, agar bu tadqiqot og'zaki ijod ortida yashirinib yotgan mohiyat-u hikmatlarni ochishga qaratilgan bo'lsa va buning uddasidan chiqolsa, mazkur izlanishlar yolg'iz olimlarning emas, ayni paytda, badiiy tafakkurning ham muhim yutug'i hisoblanadi”²³. Haqiqatan ham, ayni shu yo'nalish adabiyotdagi mifologik obrazlarning yangicha ifodasidagi uslubiy-shakliy izlanishlarni, syujet va kompozitsion yaxlitligini, badiiy xronotopning o'ziga xos jihatlarini tubdan o'zgarishiga zamin tayyorladi. Badiiy asarning arxitektonikasida zuhur etilgan har qanday timsollar yozuvchi ko'tarib chiqqan ulug'vor g'oyani tashishga, olomonchilik kayfiyatidan qutulishga, chaqiriqlar, shiorlar, yolg'on axborotlarni to'g'ri tushunishga yetakladi. Asl adabiyot sog'inchi bilan yashayotgan botiniy ehtiyoj, orzu va xayol orasidagi aniq bir mezonlarning hal qilinishiga turtki bo'ldi. Kafka va Kamyu, Prust, Joys va shunga o'xshagan metamorfozalar yaratishga moyil yozuvchilar poetik izlanishlarida ayni shu jihatlarining rang-barang jihatlarini uchratishimiz mumkin. Yangi asr sari odimlayotgan ramzlar qurshovida o'zining kimligini bilishga oshiqayotgan odamlar obrazi har bir adib izlanishlarida o'zgarib, murakkablashib, sayqallanib borildi. Demak, chinakam ramziy-majoziy talqin kompozitsion yaxlitligi adabiy makonning ajralmas bir halqasi ekanligi yuqoridagi fikrimizning yorqin dalilidir.

Badiiy xronotopning kompozitsion yaxlitligi haqida so'z borganda, avvalo, matnning qay tariqa yuzaga chiqishi, yozuvchi konsepsiyasining o'ziga xosligi, mifologik talqin birikuvining zamonaviyligi idrok va tasavvur yig'indisi singari ko'plab komponentlar shartlanganlik hosilasi bilan izohlanadi. Ulug'bek Hamdam badiiy izlanishlarida norealistik talqin birikuvi Kafka va Kamyu singari darajama-daraja rivojlanib boradi. O'quvchi kutilmagan joyda o'zining mushohadalari bilan yolg'iz qoladi. Javobsiz savollar qarshisida yozuvchining “nima demoqchiligini” anglashda qayta-qayta mutolaa qilishga majbur bo'ladi. Bunday paytda yozuvchi to'qib chiqarayotgan mif yangi zamon mifi kabi qabul qilinadi. “Bir piyola suv” nomli hikoyasini tahlil qilib ko'ramiz:

“Menga vazifa yuklatilgan edi. Biroq nima uchun aynan menga? – bilmayman. Kim va qanday vaziyatda topshiriq berdi? – buni ham negadir eslay olmayman.

²³ Назар Эшонкул. “Мен”дан менгача. –Т.: Академнашр, 2014. –Б.89.

Yodimda qolgani – nimadir ortilgan, ikkita ot qo‘shilgan aravani shom tushgunga qadar manzilga eltishim zarur. Nega endi shomga qadar? Bu savolning javobi ham menga qorong‘i... Yana “yo‘lda chalg‘imasang bas, yukni manzilga o‘z vaqtida eson-omon eltasan”, deyilgani hammasidan oshib tushdi: jumboqmisan jumboq!

Tavba, o‘zinga ham qiziq bu ish. Shuncha zamonaviy ulov turganda, almisoqdan qolgan aravaga nima bor? Unga ortilgan yuk-chi? Nima u o‘zi? Ustiga allaqanday matolar tashlangan, o‘ralgan, chirmalgan. Ammo bori – shu. Ortig‘ini istasam ham sizga aytolmayman.

Endi bosh ko‘targan boboquyosh navqiron tanimga iliq nurlarini sochadi. Otlar bir maromda yo‘rtib bormoqda. Ahyon-ahyonda jilovni qimirlatib qo‘yaman, shuning o‘zi farosatli hayvonlarga kifoya – imillash yo‘q. Namuncha esli bo‘lmasa bular? – deyman o‘zinga o‘zim. – Xuddi vazifadan boxabardek! Tavba...”²⁴.

Mana shu hikoyada yozuvchi Ulug‘bek Hamdam – yangi bir tush mifologiyasini ilgari suradi. Unda atigi bir piyola suv ilinjida har bir qilayotgan ishi insonning botini va zohirini tadqiq qilib beradi. O‘sha bir piyola suvning ramziy hosilasi o‘laroq, yo‘lga chiqqan har bir odamning – hayot taqdiri o‘zidagi mavjud bilimlar, ehtiyojlar, nafs va uning tarbiyasi bilan bog‘liq ekanligiga mantiqiy urg‘u berganligida ko‘rinadi. Shuni qayd etish lozimki, o‘quvchi hikoya qahramoni bilan ko‘plab sinoatlarni boshidan o‘tkazadi. Ayniqsa, suv bilan bog‘liq manzaralarni o‘qiganda beixtiyor ot aravaning jilovini ushlagan qahramonga juda achinadi. Uning halolligi va to‘g‘riso‘zligidan zavqlanadi. Lekin omad kelganda undan ketayotgan sabr orqasidagi go‘zal hikmatni anglashda chuqur mushohadaga beriladi. Haqiqatan ham – vazifa nima edi? Yangi davr hikoyachiligidagi ramziy-majoziy talqin endilikda o‘quvchini noma‘lum bir sarhadlar sari yetaklaganida qabarib ko‘rinadi. Hikoya qahramonining nima ish bilan mashg‘ul bo‘lishini o‘zi ham tuzukroq bilmaydi. Undan hikoya xotimasigacha – suv ortilgan ko‘zalarni olib ketayotgan aravadagi buyumlar “sir” tutiladi. Ehtiyoj – hayot suvi! Chanqoq bois u o‘zining maqsadlarining oxirida nimaga qaratilganligini anglab qoladi. Inson umri va uning bajarayotgan har bir harakatida, izlanishlarida, tasavvur va tafakkur orqali zabt qilayotgan cho‘qqilarida yuz berayotgani sarhisob qilinadi. Shuni qayd etish lozimki, hikoyaning kompozitsiyasida adabiy makon kecha-bugun-ertaga tarzida ro‘y beradi.

Hikoyada yo‘l xronotopining kompozitsion tuzilishi. Badiiy asar kompozitsiyasida xronotop shakllari yozuvchi poetik izlanishlari samarasi o‘laroq ranginlashadi. Nazar Eshonqul, Ulug‘bek Hamdam, Isajon Sulton kabi yozuvchilarning badiiy izlanishlarida yo‘l va yo‘lovchi obrazlar haqiqatan ham turfa ziddiyatlarni boshidan o‘tkazib, manzil sari odimlaydi. Folklor an‘analarning norealistik talqini nomlari zikr qilingan adiblar ijodida o‘ziga xos tarzda bo‘y ko‘rsatayotganini e’tirof etish joiz. Ulug‘bek Hamdam “Bir piyola suv” hikoyasida bosh qahramonning – hayot mohiyatini anglab yetishida turli xil sinovlarni boshidan o‘tkazadi. U izlab chiqqan manzil esa aslida hayotdir.

Mazkur bobning uchinchi fasli “**Badiiy xronotopda ruhiy tahlil va yozuvchi tafakkuri uyg‘unligi**” deb nomlangan bo‘lib, norealistik hikoyalarda badiiy

²⁴ <https://ziyouz.uz/ozbek-nasri/ulugbek-hamdam/ulugbek-hamdam-bir-piyola-suv-hikoya/>

xronotopning qayta ishlanganlik darajasi badiiy psixologizm bilan ham chambarchas bog‘liq ekanligini tayin etadi.

Shu bois, noan’anaviy tasvir prinsiplariga ega F.Kafka, J.Joys, A.Kamyu, M.Prust kabi yozuvchilar ayni ruhiyatga va uning tasviriga ramz orqali tashrif buyurishni ma’qul ko‘rganlar. Bu an’ana keyinchalik o‘zbek adabiyotiga jiddiy ta’sir ko‘rsatib, milliy koloritni saqlagan holda shaklni mazmundan, mazmunni shakldan ayro tasavvur qilib bo‘lmaganidek, shu zaylda ish ko‘rishni birlamchi masalalar qatorida hisoblashmoqda.

Adabiyotshunos G.Sattarova qayd etishicha: “Isajon Sulton adabiyotimizda o‘z o‘rni va uslubiga ega, bugunning peshqadam yozuvchilaridan sanaladi. Adibning bir qancha romanlari va hikoyalari allaqachon o‘quvchilar tomonidan iliq kutib olinib, o‘z bahosini olgan. Uning ba’zi hikoyalari haqida xorij matbuotida ham fikr-mulohazalar bildirilgan. Isajon Sulton asarlarini o‘qirkansiz, ularning tasvir markazida voqealar emas, inson, uning ruhiy holati turishini anglaysiz. Yozuvchining “Tafakkur” jurnalida chop etilgan “O‘rmondagi kulba” nomli hikoyasi ham o‘ziga xos asarlardan biri sifatida e’tiborimizni tortdi... Badiiy asarda qahramonning ichki konflikt imkoniyatlarini yozuvchi Xurshid Do‘stmuhammad ruhiy kolliziyalar, shaxs va holat, shaxs va muhit, shaxs-hozir-o‘tmish, orzu-armon-pushaymon-umid oralig‘idagi botiniy ziddiyatlar, deb tasniflaydi. Ushbu tasniflarga asoslanadigan bo‘lsak, hikoya butunlay qahramonlarning ichki olami ziddiyatlaridan tashkil topgan. Hikoya an’anaviy syujet va kompozitsion qurilishga ega emas. Adib inson qalbining sirli, tushunish mushkul bo‘lgan jihatlarini turli rakurslarda tasvirlaydi. U “Muqaddima”, “Yerto‘lada”, “Chorlov”, “Kelgan kim”, “Xotima”, “Roviy so‘ng so‘zi” deb nomlangan bo‘limlardan tashkil topgan. Hikoya, asosan, qahramonning o‘z-o‘zini taftish qilishi voqealari asosiga qurilgan”²⁵. Binobarin, yozuvchi ushbu asarida ota, ona va o‘g‘il munosabatlaridagi muhim bir bo‘g‘inni qalamga olgan. G.Sattarova fikr-mulohazalariga qo‘shimcha tarzda shuni aytish lozimki, inson har qanday vaqtda, vaziyatda, holatda va boshiga tushgan ko‘rguliklarni mardonavor yengib o‘tishda – tafakkur qilishga intiladi. Biz ko‘rib turgan olam, aslida hislar olami. Uni qalb bilan anglab, tafakkur ila baholaymiz. Tafakkur va tasavvur uyg‘unligi natijasida olam sirlariga, yashash va mavjudlik jumbog‘iga ma’lum ma’noda javob topgandek, o‘z-o‘zimizga tasalli beramiz. Hikoya taskin va tasalli orqali o‘zlikni, ayniqsa, botiniy tug‘yonlarni tartiblashtirib olishimizni, munosib nom bilan nomlashimizni, go‘zal bir qiymat hosil qilishimizni bilishdan va o‘zgalarga ham shuni yuqtirishdan iboratligi ayonlashadi. Shunday ekan, “O‘rmondagi kulba” ong osti tug‘yonlarimizning uyg‘onishi, yashash zavqi va shijoatini bir butun holda tasavvur qilishimizga keng imkon beradi. Ramz bu yerda – insonning “men” va uning olamidir. Aynan uch xil epizodda har bir nafas olayotgan odamning yashash prinsiplari aks-sado beradi:

“Eshik ochiq ekan.

Ko‘pdan beri bu yerga inson qadami yetmagan bo‘lsa-da, egalari qaygadir ketganiga go‘yo bir-ikki hafta bo‘lganday, nazarimda. Chunki ashyolarning bari o‘z o‘rnida, ammo xiyol chang qoplabdi. O‘ng tomondagi javonlar yopiq, ichida uy

²⁵ <https://saviya.uz/hayot/nigoh/tafakkur-uygunligi/?imlo=k>

egalarining narsalari bo'lsa kerak. Deraza yonida kattagina stol, ustida eskiroq kompyuter, qalam-qog'oz yonida so'liy boshlagan chechaklar ham bor, har holda, uy bekasi noziktabiat ayol shekilli. Derazaga och-sarg'ish gulli parda tutilgan. Borib, tavaqalarni ochib yubordim, o'rmonning turli islarga to'la toza havosi uy ichini to'ldirdi. Katta jigarrang tusli pechka ustida og'ir cho'yan choynak, yerda esa besholtita qarag'ay sarjini, gugurt donalari sochilib yotibdi.

Chap tomonda eshigi yopiq xonalar bor ekan. Bolalar xonasi bo'lsa, ehtimol. Balki mehmonxonadir?

Ha, shinamgina, ammo qanchadir muddat qarovsiz qolgan bir uy.

Endi shu uyning yerto'lasiga tushishim kerak.

Yerto'lalarni yoqtiravermayman. Nimqorong'i, har turli keraksiz ashqoldashqollar betartib tashlab qo'yilgan, bir oz zax isi kelib turadigan joy tasavvurimda jonlanadi. Ba'zilar havo almashishi uchun tuynuklar ham ochishadi, chunki tuynuklari bo'lmasa, yerto'laning havosi og'ir bo'lib qoladi.

Nariroqda pastga tushiladigan eshik ochiq. Zinalari taxtadan, yorilib-yorilib ketibdi. Tushsam, aytganimday, nimqorong'i bo'lsa kerak.

Eshigi yoniga kelib, pastga qaradim.

Beshta yoki oltita pillapoyasi bor ekan.

Tusha boshladim, ko'ndalang taxtalar zalvorimdan g'ichirlar edi"²⁶.

Hikoya muqaddimasi – o'g'ilning o'rmondagi kulbaga kelib qolishi bilan boshlanadi. Ayni nega yozuvchi o'g'ilni tanladi. Nega ota yoki onani emas? Savol tug'ilishi tabiiy. Chunki yozuvchi o'g'il tafakkuridagi yoshlikning, uning beg'uborligi, bolaligi, zavq-u shavqlarga, oydin orzularga to'la bir ajib saodatmand lahzalarning ko'pligi bilan boshqacha mohiyat kasb etishiga ishora mavjud. Ayniqsa, yozuvchi "atrofi zim-ziyo" va buyumlarning changi artilmaganiga jiddiy ma'no yuklaydi. Inson tafakkuri bilan bog'liq tushunchalarni bola va ota, ona nazdida kodlashtiradi. Ular kulbadagi buyumlar va u yerdagi hayot bilan o'z o'tmishi va yashab o'tgan manzil-u makonlardagi adashishlarini, ota-onasini, yaqin birodarlarini ko'p eslaydi. Kulba – o'tmish, tarix va odamzodning bosib o'tgan yo'llaridagi aniq makoniy bir xilqat ekanligi ma'lum bo'ladi. Bu yerda yozuvchi – xotira xronotopidan unumli foydalanadi. Uchrashuv motivlarida yozuvchi yolg'iz o'z-o'zi bilan kurashishi, azim hayot qonuniyatlariga o'zi qiymat berishi haqqoniy ifodasini topgan. Inson dunyoga kelarkan, o'zi yashab o'tgan manzil-u makonini to'g'ri anglamasa, qiyinchiliklar shu tariqa bo'lishini, hech bir odamning taqdiriga tashqaridan birortasi kelib aralashishga haqqi yo'qligini ko'rsatishga jiddiy ma'no yuklaydi. Mana shu tariqa "O'rmondagi kulba" negizida xotiralar, iztiroblar, yo'qotishlar-u topishlar, xatolardan har kim o'zicha xulosa chiqarishga oshiqadi.

²⁶ <https://ziyouz.uz/ozbek-nasri/isajon-sultonov/isazhon-sulton-rmondagi-kulba-ikoya/>

XULOSA

1. Norealistik talqin birikuvida poetik matn hamisha ramz va metaforaga asoslanadi. Yakka qalb bag'ridan chiqayotgan haroratli so'z – ramziy-majoziy yo'sinda kishilar xarakterini kashf qilishga yo'naltiriladi. Bunga misol Joys, Kafka, Kamyu, Prust singari aql tafakkur sohiblari asarlarini keltirish mumkin. Ular boshlab bergan traditsiya bugun o'zbek adabiyotida yuzlab nodir asarlarning yuzaga kelishiga katta sharoit hozirladi.

2. Norealistik hikoyalarda uslublararo sintez hodisasi shundan iboratki, yozuvchi ramziy talqin boshqaruvini o'zidan oldingi salafalari kabi mavhum bir tushunchaga joylashi bilan belgilanadi. U.Hamdam, N.Eshonqul, I.Sulton badiiy izlanishlarida bir-biriga sira o'xshamagan ramziy-majoziy yo'sinda qayta talqin qilinganini ko'ramiz. Ayniqsa, Kafka va Kamyu singari adiblar adabiy ta'sirini unutmazlik lozim. Ularning tasvir metodologiyasi o'zbek adiblarini hayratlantirgani, milliy ruhiyatga daxldor masalalarni o'zbekona ifodalay olgani bilan o'lchanadi.

3. Hikoyada davr ruhiyati aks etgan jihatlar ko'p. 60-yillarda ko'zga tashlangan "bir xillik" 90-yillarga kelib tubdan modernizatsiya qilindi. Talqin va tasvirda modernistik ohang kuchaygani, Ulug'bek Hamdam va Isajon Sulton hikoyalarida rang-baranglashgani fikrimizning yorqin dalilidir. Shuni qayd etish lozimki, davr ruhiyatiga alohida to'xtalgan adiblar G'arb-u Sharq an'alarini ham sintez qilgani ayonlashadi. Chunonchi, har qanday badiiy asarda aks etayotgan inson obrazi mavjudlik jumbog'ini anglashga keng imkon beradi. Ayni shu tamoyil davr hikoyachiligi haqida umumiy manzara hosil qilishga sharoit hozirlaydi.

4. G'arb badiiy tafakkuri hamma zamonlarda ham o'zbek adabiyotiga adabiy ta'sir qilgan emas. XX asr boshlaridagi Cho'lpon, Qodiriy, Oybek, Qahhor, G'.G'ulom badiiy izlanishlarida G'arb adabiy-estetik tafakkurining roli benihoya kattadir. Ular realizm qoidalarini chetlab o'tolmadi. Haqiqiy san'atda – odamlar uchun bir xil mezon bo'lishi lozim, degan aqidani unutmadilar. Biroq 90-yillarga kelib Xurshid Do'stmuhammad, Erkin A'zam, Xayriddin Sultonov kabi realist yozuvchilarga, Nazar Eshonqul, Isajon Sulton, Ulug'bek Hamdam singari modernistlarga G'arb adabiy-estetik tafakkurining ta'sirini ko'p hollarda his qilamiz. Ular ramziy-majoziy talqinni o'zbekona ruhda, milliy qahramonlarimiz taqdiri timsolida yuzaga chiqargani yaqqol isbotidir. Barcha yozuvchilar ayni shu prinsipdan sira uzoqlashmagan holda ish ko'rganlar.

5. Adabiy taqlid – iste'dodni so'ndiradi. Tan olish kerak, Nazar Eshonqulda Kafkaga, Ulug'bek Hamdamda Kamyuga, Isajon Sultonda – turk adabiyoti vakillariga ochiq-oshkor ergashish seziladi. Biroq uslubiy jihatdan o'zlashtirilgan matn semantikasida bular yaqqol ko'zga tashlanadi. Ayniqsa, Nazar Eshonqulning qahramonlari bosh harf bilan berilishi Kafka talqinlarini yodimizga soladi. Bu eksperiment tarzida qabul qilindi. Adabiyot bilan bog'liq gazeta va jurnallarda ochiq-oydin tanqid qilindi. Lekin yozuvchi o'zining qarashlariga sodiq qolgan holda, tanqidni to'g'ri qabul qilib, adabiy ta'sirning kuchi va mezoni bilan baholashga moyillik sezdi. To'g'ri, ayrim yozuvchilar ayni shu yo'sinda, o'zlarining tasvir prinsiplariga ega bo'lgani hech kimga sir emas!

6. Mifopoetik talqin boshqaruvida yozuvchi konsepsiyasining roli benihoya kattadir. O'zbek adabiyotida mifopoetik talqin samarasi o'laroq yuzaga kelgan o'nlab

shedevr hikoyalarni keltirish mumkin. Ularning har birida xilma-xil ifoda uslublarining dialektik aloqasini ko‘ramiz. A.Navoiy yaratgan epik ko‘lamdor dostonlaridagi kabi universal mifologiya XX asrda G‘arb adabiyotida paydo bo‘lgan bo‘lsa, ayni ifoda xususiyatlari bilan o‘zbek adabiyotiga katta ta‘sir ko‘rsatgani ayni haqiqatdir. Tadqiqotda mifologik voqelik ramziy-majoziy yo‘sinda ifodalangani, ularning mualliflari G‘arbdan ko‘proq ta‘sirlanganini e‘tirof etish lozim. Negaki, har qanday tasvir eskizlarida olam va odamning taqdiri bilan bog‘liq talqinlar qabarib ko‘rinishi tabiiy. Ayni shu mezon mifopoetik talqin o‘lchovining ham xiyla kengaytirishga sabab bo‘ladi.

7. Norealistik hikoyalarda badiiy xronotop kecha-bugun-ertaga tarzida namoyon bo‘lishini inobatga olsak, masala mohiyati yanada tiniqlashadi. Hikoya kompozitsiyasida badiiy xronotop bir vaqtning o‘zida ham syujet, ham xarakter, ham ruhiy tahlil masalalariga aniqlik kiritishga zamin hozirlaydi. Falsafiy-estetik qamrovning teranlashuvi, muallif pozitsiyasi ustuvorligi ayni shu jihatlarni kashf qilishga yo‘naltiriladi. Mana shu jihatlarni mohiyat-e‘tibori bilan syujet va kompozitsion yaxlitlik sintezining yuzaga chiqishida muhim omil hisoblanadi. Kafkadagi ruhiy tahlil bilan Nazar Eshonqul tasvirlarida o‘zaro yaqinlik mavjud. Inson qalbidagi iztiroblarni chuqur tahlil qilish, shu yo‘sinda o‘z g‘oyasini amalga oshirishga imkon tug‘dirishi sinalgan hodisalardir.

8. Badiiy makonning kompozitsion yaxlitligi haqida so‘z borganda, avvalo, shuni qayd etish lozimki, har bir san‘at asarida tuzilish va o‘ziga xos tasvir estetikasi mavjudligini unutmaslik muhim. Chunki hikoya arxitektonikasida so‘z – obraz, so‘z – ruhiyat, so‘z g‘oyadir. Bularning birligi yozuvchi o‘z oldiga qo‘ygan kriteriyalarning muvofiqligini ta‘minlaydi. Ayni shu jihatlarni yozuvchi ijodiy konsepsiyasidagi rang-baranglikni kashf qilishga yetaklaydi.

9. Badiiy tahlil estetikasida falsafiy-ruhiy tahlil o‘ziga xos o‘rin egallaydi. Shuni qayd etish lozimki, inson hamma zamonlarda bir-biriga mutanosib bo‘lgan tuyg‘ular, kechinmalar bilan umr kechiradi. Muhabbat va nafrat, ayriliq va visol kabi o‘lmas abadiy mavzular chegarasida kechadigan hayot o‘zlikni anglash uchun bir pog‘onadir. Yaratganni anglash va unga itoatda bo‘lish Kafka konsepsiyasida ham, Nazar Eshonqul, Ulug‘bek Hamdam, Isajon Sulton badiiy izlanishlarida ham yaqqol namoyon bo‘ladi. Biroq har biri bir olamning zarrasi yanglig‘ inson faoliyatini jiddiy tadqiq qiladi. Ayni shu jarayonda ruhiy tahlil o‘zining metamorfozasini namoyish qiladi. Bir qarashda juda jo‘n va oddiy tuyulgan matn semantikasida hayot strukturasi qabarib ko‘rinadi. Inson o‘zining hamma zamonlarda kayfiyat va holatiga intilib yashashi qonuniy hodisalar sirasiga kirishini taqozolaydi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREE
PhD.03/30.12.2019.Fil.55.02 AT URGENCH STATE
UNIVERSITY URGENCH STATE UNIVERSITY**

ALLANAZAROVA FERUZA KARIMBERDIEVNA

**THE POETICS OF NON-REALISTIC STORIES
IN CONTEMPORARY PROSE**

10.00.02– Uzbek literature

DISSERTATION ABSTRACT

of the doctor of philosophy (PhD) on philological sciences

Urgench – 2023

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INTRODUCTION

(Annotation of the Dissertation of Doctor of Philosophy (PhD))

Relevance and necessity of the dissertation topic: In world literature, one of the sub-genres of the epic type, on the basis of the research conducted on the poetics of the story, there is a variety of interpretations. The poetics of non-realistic stories, created on the border of tradition and non-tradition, testify to the emergence of a diverse culture of expression in the literary studies of the new era. The in-depth interpretation of the inner dreams, goals and aspirations of a person in every way creates a wide opportunity to study the convergence of modernist and postmodernist expression, which has taken root in the world today. Therefore, it is important to theoretically justify the fact that the balance of the material and spiritual world is manifested in the way of knowing the world and man in the psyche of a creative person.

In the process of alienation of various forms of non-realistic expression in the literature of the world, there was a need to pay special attention to the reflection of human fate, socio-political processes in an artistic work, and their study as a whole system. The main way of expression brought to fiction by representatives of the manifestations of existentialism, which arose in the beginning of the 20th century, is determined by the uniqueness of non-realistic interpretation. It is not a secret that the fate of humanity, its sufferings and its past are conveyed to the reader in an incomprehensible way on the basis of the symbolic and metaphorical perception started by intellectuals such as J. Joyce, M. Proust, F. Kafka, A. Camus. The creative research that took place in this unreal life has not lost its status even today. Philosophical-psychological, aesthetic coverage that has arisen during the period of almost a hundred years proves the plastic variability of the narrative genre. The need to study these aspects on a large scale is a clear proof of our above thoughts.

It is a fact that the roots of non-realistic stories in current Uzbek prose and their gradual development are based on ancient Greek and our national literary traditions. The modification of understanding of the non-realistic story poetics of life material re-perceived in the mind and thinking of the author creates conditions for the expansion of the aesthetic scope of the research. This form of expression testifies to the intensification of the poetic style of prose of the new era. After all, «Building a new Uzbekistan is a further study of our recent and distant history, unique and inimitable cultural values and reliance on them, the continuation of our independent national development path at a new stage»¹. In fact, in the world manifested in the union of the mind and the soul, the skill of psychological perception is becoming more and more diverse in order to correctly interpret the problems of the person living in the world. The reflection of the philosophical-aesthetic expression in non-realistic stories and the research of the abstract image of the writer's ideal determines the relevance of the topic.

¹ Мирзиёев Ш.М. “Янги Ўзбекистон” газетасига интервью.// Янги Ўзбекистон, 2021 йил, 17 август.

The edicts PF-4958 "On the further improvement of the education system Post-Higher Education" dated of February 16, 2017, PF-5847 dated October 8, 2019 "On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030", the decree No.PQ-3271 "On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture"dated of September 13, 2017, the decree No. PQ-3775 dated 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", the Resolution of the Ministry of Education and Culture No. 576 "About science and scientific activity "dated on October 29, 2019, the Decree of President of Uzbekistan No. PF-60 of January 28, 2022 "On the Development Strategy of New Uzbekistan for 2022-2026" and other regulations related to the activities of this field to some extent serve in the implementation of the tasks set out in this dissertation.

Correspondence of the research to the priorities of the development of science and technology in the Republic. This study was carried out in accordance with the priority direction of the republican science and technology development I. "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and democratic state."

The Scope of research study of the problem. In world literature, it is known that the subgenre of the epic genre and its gradual development were studied by the ancient Greek scientist Aristotle². Later, a number of studies were created in this regard in world and Russian literary studies. Among them, the psychoanalyst of A.A. Potebnya, D.N. Ovsyanko-Kulikovskiy, A.G. Grofed, L.S. Vygotsky, M.M. Bakhtin; V. Shklovsky, V. V. Vinogradov, V. M. Zhirmunsky, Yu. N. Tinyanov, B. V. Tomashevsky, G. O. Vinokur, Claude Levi-Strauss, L. S. Vygotsky, R. Barth, Yu. Lotman, D. S. Likhachev, F. Shleyermacher, V. Diltey, M. In the studies carried out by scholars such as Heidegger, G. G. Gadamer, and experts in the science of aesthetics, they focused on the art of storytelling and the writer's style.

In Uzbek literary studies I. Sultan, O. Sharafiddinov, M. Koshjanov, N. Karimov, I. Gafurov, U. Normatov, N. Khudoybergenov, Y. Solijonov, A. Rasulov, B. Nazarov, N. Rahimjanov, H. Umurov, D. Torayev, Q. Yoldoshev, D. Kuronov, U. Dzhorakulov, I. Yakubov, A. Ulug'ov, B. Karimov, M. Kochkarova, S. Matyakupovs reacted to the problem in their studies.

The aim of the research is to determine the criteria of the individual approach of writers in strengthening the laws of the formation of non-realistic stories in modern Uzbek prose with the help of artistic visual tools and methods.

Tasks of the research:

² История русского литературоведения. – Москва: 1980; Сакулин П.А. Филология и культурология. – Москва: 1990; Борев Ю. Искусство интерпретации и оценки. – Москва: 1981; Сент-Бёв Ш. Литературные портреты. Критические очерки. – Москва: 1970; Барт Р. Избранные работы. Семиотика. Поэтика. – Москва: 1981; Его же: Введение в структуральный анализ повествовательных текстов // Зарубежная эстетика и теория литературы XIX – XX вв. – Москва: 1987; Лотман Ю.М. Анализ поэтического текста. – Ленинград: 1972; Гадамер Г.Г. Актуальность прекрасного. – Москва: 1991.

- summarizing the foundations of the theoretical-scientific views that have arisen in world and Uzbek literary studies in determining the poetics of non-realistic stories in modern Uzbek prose;
- comparative interpretation based on the principles of transition from tradition to non-tradition and the progress of socio-psychological processes in their emergence based on the works of world writers;
- to evaluate the causes and consequences of the uniqueness of the symbolic-metaphorical interpretation in the story based on the mentality of that time;
- to research the position of the author and the pace of the environment in the form of members of the society, demonstrating the methodological categories aimed at ensuring the individuality of the character in the architecture of the story;
- to define the deepening of traditional and non-traditional processes in poetic interpretation as a concept that arose in the consciousness of the author;
- to justify the concepts of myth and symbol, myth and dream, myth and image on the basis of non-realistic stories.

The object of research - the stories of N.Eshonqul, U.Hamdani, I.Sultan, A.Yoldashev, Sh.Hamro, which appeared under the influence of examples of world literature reflecting the principles of non-realistic interpretation, were addressed in a comparative method.

The subject of the study is the analysis and interpretation of the problems of current Uzbek storytelling in the poetics of non-realistic stories, the style, creative concept, the reality formed in the author's worldview, the qualitative changes that have occurred in world literature in determining the integrity of the plot and composition.

Research methods. Structural, biographical, hermeneutic and psychological, comparative-typological analysis methods were used in the formation of the dissertation.

Scientific novelty of the research:

- in the Uzbek stories of the period of independence, it is proved that in the non-realistic story, the originality of the symbolic and metaphorical interpretation developed on the basis of the experience of world narration when creating the author's creative concept;
- in the stories of N.Eshonqul, U.Hamdani, I.Sultan, A.Yoldashev based on the language of symbols, the author and character integrity summarizes the mythopoetic interpretation of the mythological views that originated in the culture of the ancient Greek and Turkic peoples;
- in the specificity of non-realistic coverage, the density of the plot and composition is justified by the combination of reality and experience in the symbolic image;
- it has been proved that the writer's creative style and the unity of literary components are the basis of artistic image tools and individual style in narrative poetics.

The practical results of the study are as follows:

- in the works of Ulug'bek Hamdani and Isajon Sultan, the author's

"consciousness" and "I" are expressed on the basis of myth and religion, philosophy and literature, description and language tools, and it is proven the connection of the specific principles of epics, dramas, novels with Greek mythology;

- the individual stylistic features of Ulugbek Hamdam's work starting with the story "Yolg'izlik" and the artistic improvement of the author's creative concept are based on the evolution of the nature of "I" and "consciousness" reflected in his works, as well as the growth of the writer's creative laboratory;
- the elements of mythopoetic interpretation specific to Isajon Sultan arise on the basis of poetic metamorphosis of mythological thinking and the process of transformation into artistic mythopoetic interpretation is based on the overall conceptual reasons and factors in consciousness and feeling;
- the interpretation of "consciousness" and "I" in the creative concept of writers (Ulugbek Hamdam, Isajon Sultan), creative traditions and updates in the world artistic thinking, creative evolutions in artistic thinking, national and universal moral values of thinkers in understanding the national identity is proved on the basis of his philosophical and ethical views.

The reliability of the research results is based on the scientific and theoretical opinions and views of our republic and world scientists; published theses and articles, studies in scientific journals approved by relevant institutions; the use of research methods that are compatible with the research tasks and complement each other; analyzed and interpreted using the new literary methodology; It is explained by the reliability of the practical proposal, recommendation and conclusions put forward in the dissertation.

Scientific and practical significance of research results. The scientific significance of the research results is measured by the ability to use the analyzed literary-artistic, scientific-theoretical sources, the materials recommended as the final conclusions of the research, the issues of the writer's style, literary skill and literary theory, and Uzbek storytelling of the independence period.

The practical significance of the research is as an auxiliary material in the creation of textbooks and training manuals in the higher education system in such subjects as "New Uzbek Literature", "Current Literary Process", "History of Uzbek Literary Criticism", "Introduction to Literary Studies" and the creativity of writers. It is explained that it can be used in separate seminars and special courses.

Implementation of research results. Based on the research of non-realistic interpretation and forms of expression in modern Uzbek storytelling and the development of its scientific and theoretical foundations:

In the Uzbek stories of the period of independence, it is proved that the originality of symbolic-metaphorical interpretation was developed in the non-realistic story based on the experiences of world storytelling in the creation of the author's creative concept. From the conclusions of the theoretical-scientific views on the internal and external development laws of the narrative genre of the Academy of Sciences of the Republic of Uzbekistan on the topic "Researching theoretical issues of the genres of Karakalpak folklore and literature" and F1-FA-O-43429, implemented in 2016-2021 It was used during the implementation of the fundamental

scientific project "Researching the History of Karakalpak Folklore and Literary Studies" (Reference 540/1 of the Karakalpakstan Department of the Academy of Sciences of the Republic of Uzbekistan dated December 20, 2022). As a result, it was achieved to increase the teaching efficiency of teachers of the subject of mother tongue and literature;

The Academy of Sciences of the Republic of Uzbekistan is in the process of implementing the fundamental research project on the topic "Researching theoretical issues of the genres of Karakalpak folklore and literature" and the fundamental scientific project FA-F1 G002 "Researching the theoretical issues of the genres of Karakalpak folklore and literature" implemented in 2016-2021 used (reference 384/1 of the Academy of Sciences of the Republic of Uzbekistan dated October 10, 2022, Karakalpakstan branch). In the stories of N.Eshonqul, U.Hamdani, I.Sultan, A.Yoldashev based on the language of symbols, the mythopoetic interpretation of the author and character integrity, which originated in the culture of the ancient Greek and Turkic peoples, is summarized. As a result, it was achieved to increase the efficiency of the teaching of specialized subjects, advanced training courses, as well as teachers of the subject of mother tongue and literature;

Scientific conclusions on the formation of reading culture among young people, enrichment of their spiritual world and broadening of their worldview in the "Literary Criticism" section of the Writers' Union of Uzbekistan (Deed No. 01-03-1549 dated December 6, 2022 of the Union of Writers of Uzbekistan), the ground has been created for the formation of reading culture and broadening of the worldview among young people.

The practical significance of the research results, the approaches described in the dissertation, the methodological features of the current Uzbek storytelling, the formation and expression of the artistic content of the elements of the artistic form, are special in the preparation of textbooks and training manuals on the subjects of literary history and literary theory taught in the educational system. It is determined by the availability of courses and seminars.

The Approbation of research results. The results of the research were presented and tested in 9 scientific conference reports, including 6 international and 3 national scientific conferences.

Publication of research results. A total of 14 scientific papers on the topic of the dissertation were published, including 5 articles in scientific publications recommended for publication of the main results of doctoral dissertations by the Higher Attestation Commission of the Republic of Uzbekistan, including 3 in national and 2 in foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three main chapters, a conclusion and a list of used literature. The total volume of the work is 115 pages.

MAIN CONTENT OF THE DISSERTATION

In the "Introduction" part of the dissertation, the relevance and necessity of the topic are based on the purpose and tasks, subject and object of the research. The

relevance of the research to the priority directions of the development of science and technology of the Republic of Uzbekistan is shown, and its scientific innovation and practical results are described. Based on the reliability of the obtained results, the theoretical and practical importance of the work is revealed. Implementation of the research results, approval, structure and scope of the research are shown.

The first chapter of the dissertation is called "Nonrealistic interpretation and Uzbek storytelling", and in the period of "Traditional and modern prose improvement in world literature", in the gradual improvement of artistic prose, in particular, the subject-content of the new era storytelling has undergone a radical change, literary it is said that it opens a wide way for the coloring of chronicles. One of the most important researches that should be studied separately in modern Uzbek prose is the improvement of integrity in the poetics of the narrative architecture of the present genre, the improvement of nourishment from world literary masterpieces. Twentieth-century literature, especially prose works, in terms of form, content, and methodical scope, expansion of the scope, is a perfect proof of these considerations. The experience of almost a hundred years of Uzbek storytelling shows that the determination of the traditional and non-traditional border, the theoretical evaluation of the poetic laws of non-realistic storytelling determines the urgency of the problem. "In order to better imagine the influence of the socio-historical conditions of Turkestan at the beginning of our century on the development of our national literature, in our opinion, it is useful to compare it with the history of European literature. Observations show that the Jadidism movement is similar in many aspects to the Enlightenment movement that spread widely in Europe in the 18th century. A quick glance at the commonalities of both movements suggests that there is soul in this idea. First of all, both movements came to the field when the feudal foundations were destroyed and capitalist relations began to settle in their place"³. Consequently, the gradual development of the story-telling tradition became more stable on the basis of social and political reforms led by the Jadid movement in the 20s and 30s of the last century, and a serious improvement in artistic prose. These characters prepared the ground for further development of the composition of the story. Writers sacrificed the advanced realist traditions of the world and began to use the principles of non-realistic interpretation as an experiment. In European literature, the first world war and the difficult lifestyle of the people after the war opened the door to the development of the artistic form - in the symbolic and metaphorical way.

The mood, state, and mentality of the literary literature in relation to its specific space, time, and period are determined not by the concept we are used to, but also by the skill of the creators of that creative people to have a deep knowledge of the world and human phenomena. If we look at the image of the changing world, the role of tried and tested literary experiences of the world can be seen in the stories that are considered very compact. Therefore, the mood of the society and the people living in it, the manner of philosophical and aesthetic assessment are closely related to the writer's creative research.

At the dawn of the 20th century, Europe, America, and the Latin American

³ Куронов Д. Чўлпон насри поэтикаси. –Т.: Шарқ, 2004. –Б. 9.

school of storytelling had a significant impact on Uzbek prose. Direct and indirect inspiration from the works created by artistic thinkers such as J. London, E. Hemingway, J. Joyce, F. Kafka, A. Camus, L. Tolstoy, F. Dostoyevsky, Stendhal, Balzac, X. Borges, literary influence from them, As a result of diligent study, new names appeared in Uzbek literature. This tradition lived with modern thinkers for some time and created a big break in the chains of Soviet politics. Bridging this gap gave the writers a great task during the years of independence. The peoples of Central Asia, considered to be a completely closed area, lived only in a one-sided way. The idealization of the products grown in the national economy in the form of a great finish has educated the writers to keep in the same trap. The complications of this terrible spiritual and spiritual process did not leave their mark for many years.

The second part of the chapter is called "Variety of style in non-realistic story", and the story genre, which appears as a product of world artistic and aesthetic thinking, has been developed by Uzbek writers in a unique way at all times. About this, researcher D. Kholdorov said: "In the first half of the 20th century, a non-traditional image style appeared in world literature. Especially artists such as Marcel Proust (France), James Joyce (Ireland), Franz Kafka (Czechoslovakia) created a school in this unconventional direction. Being aware of the masterpieces of world literature, irrational acceptance and interpretation of reality, stream of consciousness, inner consciousness found its expression in Uzbek prose. After all, no national literature can develop in its shell, alone in its own traditions and environment. In this sense, the processes of taking lessons from world literary schools and striving for innovation began to appear in the works of authors of the generation of Uzbek literature of the 80s and 90s"⁴. In fact, if attention is paid to the artistic depiction of time in recent decades, attention has been paid to the creation of evolution in the modification of people's way of life and thinking. The density of the new human concept (society and human relations) that appears in various styles in the works of talented writers Nazar Eshonqul, Ulug'bek Hamdam, Isajon Sultan, Shadiqul Hamro, Abduqayum Yoldashev, is finding its embodiment in deep images. our opinion is a clear proof. The artistic field where Eastern and Western literary-aesthetic traditions have really conquered the way to describe the balance of the universe and man from a philosophical and psychological perspective like a necklace strung on a single thread. As a result, the attitude towards people has changed. A great ground has been prepared for the birth of thought-provoking works. "Denying the unity of the whole universe, saying that the world is primary and consciousness is secondary, and then a person who understood the law of life began to draw correct conclusions from the logic of the world that is similar to each other"⁵.

In fact, different views have begun to appear on how to understand and correctly accept the drastic changes that are taking place in the mind and emotions. And it was clearly felt that it is a natural thing that it causes a variety of styles in the artistic form.

It should be noted that in the stories of the famous writer Nazar Eshonqul,

⁴ Холдоров Д. Рухий таназзул тасвири // <https://jahonadabiyoti.uz/2017/12/01/дилмурод-холдоров-рухий-таназзул-тас/>

⁵ Пардаева З. Ўзбек романи поэтикаси. –Т.: Фан, 2003. –Б.29.

there was an experiment of creating a new national hero based on Western literary-aesthetic traditions (Kafka), a product of existential thought (Camus), and a combination of modernist interpretation (Joyce). The transition from mythological thinking to mythopoetic thinking can be found in Isajon Sultan, and the originality of non-realistic interpretation in the artistic researches of Ulugbek Hamdam. It is a gratifying fact that all three writers are carrying out unique and unrepeatable artistic research. It should be noted that the genre of the story carefully synthesizes other previous directions and principles as its image methods move from traditional to non-traditional. In this regard, it should be remembered that the deep philosophical and aesthetic outlook of the writers on the world and man has a special place.

Nazar Eshanqul's best examples of his artistic research are the stories like "Maymun yetaklagan odam", "Xaroba shahar surati", "Zulmat saltanatiga sayohat", and although a number of features typical of Franz Kafka's style are highlighted, we observe that the writer was able to express the Uzbek national spirit in these stories in a new way. In literary stories, the exposition begins with the first letter of the name of the hero, or is spoken with interest in the language of the first person. In the stories of the writer, Kafka tries to convey to the reader the methods of artistic representation in a new way, in a non-realistic interpretation, using bright colors. Artistic style requires the combination of various expressions. In this sense, it is noticeable that N.Eshanqul always adheres to the principle of multi-layeredness in the image.

In the writer's story "Zulmat saltanatiga sayohat" we come across the following images:

"When I was assigned to write an article about the famous writer M., I was at a loss as to where to start. Although M. has become a forgotten writer today, many are still afraid to make any serious conclusions about him, after those distant years, a salutary statue was erected to him as the pride of literature and the book that was still lying on the shelves like a pillow that had not been read for a long time would make anyone wonder. At that time, M. was one of the writers who published the most copies, received the most awards and titles, was the most recognized writer, and was one of the writers who sat in the net of literature at that time"⁶.

In the story, the writer begins with the method of "story within a story" directly, like Kafka. Names also begin with a capital letter, and all characters are united in one essence. It is no secret that the writer used this method in many of his works and turned it into a habit. Now let's return to the topic of the story. What does darkness symbolize in the story? The writer once intended to write an article about a rich writer, and tells the whole life of a hero named M. in an unrealistic way, like a big novel. In the story, the writer re-perceives the artistic thinking characteristic of a great novel in such a narrow way that he can embody M.'s "house of spiritual decay" before the eyes of the reader. Artistic coloring is manifested in two ways: the first is the sad life of M. among his close confidant, his lover, and the second is a gallery of events related to a vile enemy named Q.

In the third part of the research called "The interpretation of the creative

⁶ Эшонқулов Н. Момоқўшиқ. Қисса ва ҳикоялар. –Т.: “Ғафур Ғулом номидаги адабиёт ва санъат нашриёти”, 2019. –Б.55.

concept of the writer in the non-realistic story", comments are made about the fact that creative research to reflect the deepest feelings of the human heart through words is part of the ongoing reformist mood.

The creative concept of Ulugbek Hamdam's story "Tosh" is given a deep philosophical-aesthetic interpretation in the short story "Yolg'izlik" and a glimpse into the deep layers of the human heart. Both works were created at the same time. In the story, starting from the first person language, the relationship between a man and a woman takes place in one day. The plot may seem very simple, but the writer has put forward another issue here. It turns out that "Tosh" is a mythic imagination - a disappearing form of "love" in the human heart. Prof. U. Dzhorakulov writes: "In religious books that the world recognizes. In particular, in Eastern idealistic philosophy, such complex concepts are clearly and simply interpreted in pairs of order - chaos, goodness - evil, good - evil, light - darkness. However, it is worth noting that Eastern and Western idealist philosophy studies each of the seemingly dual concepts as an ambivalent (two-sided) phenomenon. Accordingly, the concepts of goodness, evil, order, chaos, good, evil, light and darkness acquire a dialogic essence even in their absolute independent state. The concept of life in the universal sense is based on this absolute essence, which can be applied to all perceived and unperceived, literary and transitory things"⁷. This aspect is about the awakening of the "sleeping" qualities in the inner and subconscious of a person, and their disclosure in society and human conflicts. It doesn't happen by itself. Ulugbek Hamdam transforms the image from a distance and merges it into a stone. In this story, the poetic expression of the concept of man and stone is transformed into a more beautiful essence. We pay attention to the story:

"Look, how often I convulse on the surface of my mood. Repentance, my soul will not be cut off and I will not hide the curse!..

Even today, when I couldn't stand his torture, I got dressed and went out. Because I felt that the stone in my chest was getting harder and harder, and I began to hesitate. If you come face to face with the kindness and kindness of people on the street, even a stone will melt. For example, the salt in the kidney is an example... After all, it is also salt like a stone accumulated in a human organ over the years due to the wrong consumption of food, water, etc. Or a stone like salt... In any case, if it is not prevented in time, it will eventually turn the owner into various sufferings and troubles. In the same way, I thought that walking for a long time with a stone inside me is a danger to my life and the lives of others. Even if it does not dissolve or dissolve like a stone in the kidney, let it stay inside - inside. That's how I knocked myself out..."⁸.

The hero of the story suffers from depression, laziness and pessimism. He wants to live happily like everyone else, but he suffers from the impossibility of this. What occupied the thoughts of the hero was a strong depression, a crazy level of separation, and regrets. The root of the story is determined by the fact that it aims to show the causes and consequences of the appearance of the "lust" that follows the

⁷ Жўракулов У. Миф ва адабий жараён. //Ўзбек адабий танкиди. Антология. –Т: “Турон-Иқбол”, 2011. –Б.513.

⁸ Ҳамдамов У. Тўлин ой қиссаси. –Т: Ўзбекистон, 2017. –Б.154-155.

garden and the young man who is walking in it in red color. Especially, being captivated by the incomparable grace of a woman makes the hero's heart tremble. He looks at the colorful side of life. As interpreted by Freud, the "stone" inside the hero awakens from the moment he meets this woman with the world. It is "a collection of unconscious emotions, inclinations, experiences. It is completely free from hidden emotions, morals, environment, mental limitations. They are completely free, free emotions that have been experienced at some point, but have been pushed aside because they do not fit into the patterns, measurements, procedures, and rules of logic, morality, and reason. They fell into the subconscious because they did not fit the dimensions of the mind. These feelings show themselves when necessary. Such feelings exist in every person. It controls and directs all layers of the subconscious mind, gives shape and form, color"⁹. It is worth noting that the writer attaches great importance to this aspect. In the interpretations of psychoanalysts such as Freud and Jung, special attention is paid to the poetic interpretation of the individual's psyche. This is how the concept of personality manifests itself. This is a clear proof of our opinion that it can be interpreted in a unique way not only in the stories "Tosh" and "Lola":

"The woman said something to the seller. In response, the seller took two large fish and put them on the scale and looked at the weight indicator. At the same time, one of the fish in the circle hit the circle with its tail "knock-knock". The woman's eyes sparkled and my husband swallowed. The seller pressed the fish with his fingers, seemed to calm down and looked at the pointer again. The fish spawned again. The scales played again. The seller lost his patience, took the fish from the pan to the table, and with a scale stone - a round, black stone that looks like a smaller head of a fatter man - hit it right on the head..."¹⁰.

The essence of the story unfolds in this image. Here, the destination of the hero is clearly revealed and creates the ground for the creation of the creator's concept. The fact that the stone is inside the hero, that it comes out, that there is a rebellion against oppression in the heart of any person, acquires a real essence. Here the writer relies on metaphor. Fish is a dumb creature. A woman is a symbol of desire.

In the stories of the writer Ulugbek Hamdam, the desire to see the society clean is always considered as a relevant topic. It should not be forgotten that the variety of modernist, i.e., non-realistic interpretations in it is that it presents reality to the reader in hard-to-digest lines. Because it is important for the student to start reading the book with serious preparation. Such a philosophical-aesthetic interpretation confirms that enlightened people like Rumi, Navoi, Cholpon were able to enjoy the concept of understanding and meaning of life. Already, the main conceptual essence of the story can be seen in the fact that a person is free from evil and the uniqueness of the way of thinking of each member of the society, and the logical emphasis on the birth of many tragedies as a result of following the "dog" of the soul.

The second chapter of the dissertation is called "Synthesis of mythopoetic thinking and symbols". Its first chapter is called "The Influence of Western Literary

⁹ Эшонкулов Н. Ижод фалсафаси. –Т: “Академнашр”, 2018. –Б. 41.

¹⁰ Қўрсатилган адабиёт. –Б.160-161.

Thought on Uzbek Literature", and myth is a universal phenomenon in a work of art, which every writer enriches with his ability, talent, knowledge and experience. In particular, the experience of Uzbek storytelling of the 20th century shows that this phenomenon is further refined under the influence of representatives of the world's leading literary schools. The mythopoetic way of thinking has been living in epics for centuries. After the emergence of written literature, it appeared in a syncretic form in one or another genre until the time of Navoi. All of Navoi's works contain his own mythological thinking. He renewed the mythology of that time in the form of the immortal "Khamsa". Sacred Qur'anic verses, perfection and its stages were considered a universal phenomenon in Navoi's works. Prof. H. Umurov: "In order to give the voice, facial expression, experience, and speech style of each character, the writer makes it a condition to get into the image of those characters, to justify their behavior and direction of expression. Without it, the writer cannot describe the uniqueness of the character's state of mind in that situation. By the way, although there is no similarity between the person depicted and the personality of the writer, although the elements of the writer's autobiography are not visible in him, he still has the power to find and describe the core points corresponding to the inner nature of hundreds of his characters. Because, as we said above, each of us secretly has all human characteristics, but when any one of them comes to the fore with the demand of an inner need (heroic character), it comes alive in the writer's imagination. It is not necessary for the writer to have experienced all the spiritual experiences that exist in the world, as some people think"¹¹. In fact, as mentioned in this source, in each of his works, the writer creates a symbol in the world of fantasy. It can be a pre-existing fact of life. A work of art is beautiful because the symphony of these qualities is clearly visible in the writer. If you have noticed, in the stories of N.Eshonqul, the metaphor-symbol acquires universality and focuses on exposing vices that have a negative effect on the internal balance of society. Whether it is about love or the life of a society, it seems to be a summary of the life of a person who is going through dreams and troubles. Mythopoetic elements are very different from the imagination of Westerners. We can see that he spoke about the fate of nameless heroes in some of his stories:

"The bride read her husband as if she were reading a complicated book, sometimes she got lost, suspicious, and jealous. But in the end, she waved her hand at everything and became apathetic and careless: she did not want to bother her husband anymore, and she was afraid that her heart would grow cold even more, so she read with sadness and laziness. Who knows, maybe she will read her husband's adventure with a strange woman in this mysterious and complicated book, as if she saw it every day, as if it had absolutely nothing to do with her, as if had been read hundred times, as if she had read it calmly and carelessly, as if it were natural"¹².

As we have seen, in this story, such bitter truths about the lives of nameless heroes are embodied in the imagination of the author. In it, the writer evokes the imagination as a storyteller, a narrator, and a direct participant in reality at the same

¹¹ Умиров Х. Адабий ижод асослари. – Самарқанд: СамДУ нашри, 2019. – Б. 83.

¹² Назар Эшонқул. Ялпиз хиди. –Т.: Шарқ, 2008. –Б. 304.

time. The writer presents a natural and believable symbol to the reader, like his own experiences. These changes in the bride's psyche are evaluated from the writer's point of view. A lifetime spent in jealousy and suffering without seeing the light will ruin the bride's life. She expected pure love from her husband. And her husband, having sex with a city girl, realizes that he has already become a part of her body. This fire of jealousy turns into hatred and causes a loss of faith in life. In the story, betrayal in the family and the small differences in the society led to the misery of a woman. Here, the writer interprets the growth and changes in the psyche of two people in the image of a family. The reality of the story takes place in a house in the village. It aims to describe the fact that the mutual harmony between husband and wife has been replaced by jealousy, oppression and enmity, that this oppression gradually leads to the decline of the family, and the perseverance of an innocent woman who lives in the path of mental suffering. In a non-realistic interpretation, the writer perceives human psychology so deeply that the heroes of the work seem to live in an abstract world. Instead of the pure love between them, the fate of a woman who is seen as just an object, a husband who has turned into another person's life, appears.

Kafka and Camus, like Joyce, break down the boundaries between human will and lust. In the symbolic interpretation, you will encounter the real and original person. Here, the reader is bound to have a critical attitude towards the writer. However, the author hides that in real life there are even worse evils. Therefore, "psychological analysis is an aesthetic category that reflects the processes of the human psyche, the development of various tones in his thoughts and feelings, and opens the spiritual world of the hero in an analytical principle. As N. G. Chernyshevsky wrote, the writer's "attention is focused more on how, due to the same feeling and thought, another feeling and thought can develop; given to the influence of various thoughts that appear in the memory and imagination of the feeling that arose directly as a result of a certain situation or impression. Again and again, he watches her walk with great interest; he observes with great interest how the thought that arose as a result of the initial feeling leads to another thought, wanders beyond it, merges the dreams of the future with the reflection of the present."¹³. In fact, if we pay attention to myths and symbols, spirituality and its forms of expression in this source, the essence of the matter becomes clearer. Thus, it becomes clear that mythopoetic elements have variable characteristics in fiction.

The second part of the chapter is called "Writer's Concept in Management of Mythopoetic Interpretation". Storytelling of the new era is not a manifestation of literary phenomena that are formed by themselves. After all, the prose experiments created in the years of independence are in some sense a form of world literary and artistic masterpieces. In particular, modernist, i.e., non-realistic research, which is a period of progress in interpretation and image, reminds us of the influence of literary phenomena such as Kafka, Camus, and Joyce in a certain sense. It is necessary to pay attention to the view that Ulugbek Hamdam's stories can be analyzed from these two aspects. The first is realistic, the second is unrealistic. In the story "Haykallar oroli", which was published in the press in 2012, it is significant because it tried to renew the

¹³ Умуров Х, Рисоллар. –Т.: Фан, 2007. –Б.19.

universal model of humanity, the mythological layer. So, why did the writer name the work like that? What was the purpose of the story? What did the writer's mood hide in the symbols in the work? These questions reveal their solutions in the reading of the work. "The one who pays attention to the fact that today's Uzbek modern literature is 1) Art is moving away from social service; 2) trying not to fall into certain patterns; 3) that artistic creations are only works of art; 4) increased tendency to look at art as a game (skill, uniqueness, originality - game of originality); 5) increased tendency to sarcasm; 6) avoiding fake enthusiasm and artificial appeals; 7) increased striving for perfection of expression; 8) it is clearly felt that there are principles such as an increased attempt to distance art from ideology"¹⁴. Indeed, these principles have been greatly improved in Uzbek prose, and in a certain sense, they have had an impact on the change of the formal value of national literature. So, it is self-evident that the non-realistic interpretation of Ulugbek Hamdam's stories has already absorbed its originality in world literary and artistic researches and is a great way of description. In this story of the writer, the images include 7 journeys that are logically connected to each other. Let's pay attention to the exposition of the story:

"The calm of the Pacific Ocean is shaken. Endless distances are hidden in their depths: they invite and repel at the same time. Now, because the surface of the water is covered with a thick fog, when you look from the boat, you can only see under the nose: what is two fathoms away, if only you knew... Although the boat was full of fish, the fishermen had their nets, the soot that he threw into the water was only solidified. You say that there was nothing else they could do in their situation. They wait when they have nothing to do. "Who, what?", you say. The sun!.. The sun has yet to show them the way until it breaks the blue of the dense fog. Otherwise, if they go astray and go to the island from the enemy's side, there is no doubt that monkeys and such crazy fish lying on the boat will laugh and lick their tails. In fact, laughter is their right. Their lives are suffering, but I am still suffering. The people in the boat are suffering."¹⁵

This image reflects the fear and desire of the heroes of the story not to make a mistake. The writer intentionally darkens the image. The fishermen in the fog waiting for the sun cannot swim for a moment. So, it is this expectation in the story that prepares the ground for the re-perception of the suffering of a person from his actions. In the story, we observe that the crowd, who are used to living apart from each other in pursuit of lust and fame, are condemned to wait at their final destinations. So, is it so hard to wait for the sun? Here, the writer also refers to the first people going to the surface of the earth in search of sustenance, Adam and Eve being expelled from paradise after eating the forbidden fruit. The writer pays special attention to the nature of various symbolic signs (codes) and to the unity of religion and the world. The heroes of the story went on a journey. They had very big goals. Once upon a time they lived in very good harmony. These aspects alone, in the next images, the evolution of love - into hatred, and humanity - into glory will be revealed in the composition of the work. The writer sees reality in his imagination and

¹⁴ Йўлдошев Қ. Ёник сўз. –Т.: Янги аср авлоди, 2006. –Б. 169.

¹⁵ Ҳамдамов У. “Сафар” // “Ўзбекистон адабиёти ва санъати” газетаси, 2012 йил, 20-сон.

analyzes and confirms it. The duration of the analysis is between the two forces involved in the work. Therefore, it is emphasized that the total achievements of mankind are achieved by sacrificing something for the desires of the material world.

Literary critic J. Eshanqul notes: "As the mind of humanity moved away from the myth, the mythological world, from the first imaginary world of the ancestors and climbed the ladder of development, this topic became more and more intense. Even in the 20th century, which was the age of the atom and the spaceship, despite the achievements of physics and chemistry, mythology again became the main topic of literature, and as a result, the movement called "neo-mythologism" appeared, which for the first time began to scientifically study the relationship between myth and literature. "...when it became clear that the expansion of its possibilities and raising it to a new level cannot happen without myth, psychoanalytics, a science that looks for the connection between myth and literature no longer from dry plots, but from human psychology, was born."¹⁶ It seems that any literary movement is aimed at reflecting the scenes of the time. It should be remembered that the psychoanalytical approach has a special place in the scientific analysis of the interpretations of modernist writers such as Kafka and Camus. It should be noted that the neo-mythological interpretation in the story "Haykallar oroli" ("Safar") reveals the author's creative concept with each trip. At first glance, the reality of the island leads to "understanding" of the past and present scenes. The artistic mode typifies scenes of transition of love to hatred and hatred to love in the story.

The third part of the chapter is "Priority of mythological interpretation in the poetics of the plot". It is noted in the textbooks on the theory of literature: "The series of events and characters forming the basis of the story, combining the facts in life and the writer's intention, is the plot. Depending on the writer's intention, the plot is different: it can be simple or complex. The plot must be in the story. However, there is no recipe for success. The construction of the plot of the story is closely related to the idea and material underlying it. Although the plot of a story often has elements such as knot, growth, climax, resolution, not every story needs to have all of them. It comes from the writer's purpose. The transition of the story from one of the above elements to another determines the movement of the plot line. It is one of the main factors that indicate that it belongs to the plot."¹⁷ Therefore, in addition to this source, in stories where mythopoetic interpretation is a priority, symbols and unconventionality are combined and create a new image guide. Especially in modern stories, this situation is perceived differently. By the way, it is legal for plot lines to be ordered according to the writer's intention. Such a result prepares the ground for a detailed explanation of the main idea at the center of the story. For example, in the stories of N. Eshanqul, the rich views of Kafka and Camus are embedded in the philosophical and aesthetic observation that appeared in Western literature, while in the work of I. Sultan, the epic appearance of the traditions of Rumi and Navoi is noticeable. We can witness that both writers effectively used the method of mixed images that arose in Western and Eastern literary traditions. In Isajon Sultan, the

¹⁶ Эшонқулов Ж. Фольклор: образ ва тақин. –Қарши: “Насаф”, 1999 й. –Б.141.

¹⁷ Адабий турлар ва жанрлар. –Т.: Фан, 1991. –Б.83-84.

heroes are ordinary villagers, but their psyche reflects the general picture of the working masses, while in Nazar Eshanqul, a gallery of heroes trying to find their identity appears. It is not difficult to understand that the mythological interpretation took priority in the poetics of the plot in these two aspects.

Prof. B.Karim admits: "Creativity cannot be an absolute unchangeable repetition of the multiplication of numbers listed in the Pythagorean table, the psychology of creativity is a very complex science. But true writers, with their inner intuition, certainly make some plans; will have its own original-individual "absolute truths". Otherwise, instead of original masterpieces, long, boring stylistic accounts of ordinary events will accumulate. For the literary-artistic, formal-structural interpretation, a real monument of art, the text of an artistic work is important."¹⁸ In fact, no matter how the creator organizes reality, he does not move away from his ideological goal for a moment. For him, a creative concept emerges as a result of the combination of imagination and thinking. The same process reaches its culmination in the plot and composition. The story is now an answer genre. Its different characteristics, both from the point of view of the period and from the point of view of time, are measured by the manner of "discovering" the contents of the years. We observe that the poetics of the plot in the myth-story "Sibizga Volasi" by N. Eshanqul is interpreted in a mythopoetic way:

"Three guards and a lame squire, whose spears glittered in the sun, their shields covering their faces as if to hide their deeds from the sky, marched through the cobbled streets of the city in unison, as if they were beating a drum, at the beginning of our street, which has become the end point of the palace, here I am and waiting in line, people busy with their own affairs and worries, children playing with their dreams and fantasies, and the last conclusions and lessons of life are written in front of the gate, an old people who looked at their stories, who were not unfolded like pages, and their bodies bent with grief and grief, we all realized that the path of fate turned to our hairdresser and my life"¹⁹

As can be seen from this example, it is felt that the writer interpreted the old myth in a new way. The writer was able to describe the world-shattering story of Alexander, the ancient mythology related to his fate with the breath of the new age, which will come true when we weigh the words on the scale of observation. Philosophical views of the writer, which are reflected in the essence of abstract concepts, are due to the fact that he paid attention to something completely different.

The researcher G. Sattorova, who has a critical attitude to the story, writes: "In our opinion, the writer seems to draw our attention to the eternal flaw of human nature - the inability to keep someone's secret, as if it is revealed to one person, and then it does not remain a secret for anyone. It seems because the main purpose of the story is that even a reed could not lift Alexander's secret, another aspect is that people who consider him a symbol of goodness do not know the truth, that is, the desire to imply that he is a symbol of evil has captured the barber's consciousness. With this, he is trying to save humanity from disaster, as if. All citizens of the country already

¹⁸ Каримов Б. Рухият алифбоси. –Т.: Ғ.Ғулом номидаги нашриёт матбаа ижодий уйи, 2018. –Б.47.

¹⁹ Назар Эшонқул. Момоқўшиқ. –Т.: Ғ.Ғулом номидаги нашриёт-матбаа ижодий уйи, 2019. –Б.107.

consider Alexander as the son of Ahuramazda (God of Goodness). And the barber is tormented by the desire to tell people the truth."²⁰ These opinions seem one-sided in our opinion. The expert who read the article could not fully understand what is "hidden" in the creative concept of the writer in the story. In order to understand that the theme of the story, the life reality reflected in its plot, is hidden in symbols, it is necessary to at least penetrate deeply into the psyche of the writer. Therefore, we cannot agree with G. Sattorova's comments. Since the analysis is a walk through the text (R. Barth), there should be objectivity in the approach. Only in this way, the poetic world of the work, its pathos, the writer's creative world, opinions, and inner anguish will be fully revealed.

The third chapter of the study is called "Unity of space and time in non-realistic stories". In the first chapter entitled "The role of literary time in the creation of character", theoretical considerations are made about the way in which the artistic chronotope is created, which creates a wide opportunity to coordinate the character and its growth and changes in the architecture of the story, plot lines. "Metamorphosis (transformation) has a deep and strong connection with mainly human development - self-awareness (mainly human self-awareness). Especially, this connection is clearly preserved in folk tales. The image of a person in a fairy tale is built on the motif of constant evolution and self-awareness (in turn, not diversity, but as a fragment that ensures the concreteness of this motif) with all the colors characteristic of a fairy tale. Evolution - the motives of self-realization pass from one person to the whole human world, to nature, to things created by man himself. This is what we can say about the time characteristic of folk tales, which reveal self-awareness and evolution in the human image"²¹. Therefore, in the time-related type of artistic chronotope, we can see two aspects: the direct connection of the period in which the writer lived and its progressive trends with the life of society, and secondly, the perception of the historical scope, location order, geographical integrity in the reflective layers of space. , includes human interaction. In the stories of Nazar Eshonqul and Ulugbek Hamdam, Isajon Sultan, it is possible to observe the embodiment of the images of the modern man through the folklore and mythological layers. Especially the various realities taking place in the 70s of the 20th century and in the dehumanized society include these aspects. It should be noted that it is not difficult to understand that the society, which breathes with dehumanized false slogans and false information, is in decline.

Nazar Eshanqul's story "Haykal" is a clear example of the artistic chronotope writer's character formation, as well as the difference between the old and new times, the ideological pressures allowed in the understanding of human identity, the dreams and hopes of people living with ambition. The character of people wrapped in false reputation and fame in this story shows a unique variety of unrealistic interpretation:

"N. when he went to the old poet's house, he had academician and sculptor T., who always competed with N. The poet welcomed N. with an open face. The academician squeezed his palm with his trembling hands, which, like him, said to be

²⁰ Сатторова Г. Чўпчакдан не муддао? // "Ёшлик", 2012 йил, 9-сон. –Б.23-24.

²¹ Бахтин М. Романда замон ва хронотоп шакллари. –Т.: "Академнашр", 2015. –Б.77.

pouring here and there, and wished for strength.

"This is a big event in our lives," he said. - Handing over the statue of the scientist and poet to you is a sign of great changes to come. I am happy about it.

- I hope so too. Let's put a national hero, he should be created. But if the leader ordered the statue of the poet and scientist to be installed in the center of the city, it means that intellectuals will be given great privileges in the near future, and the neglect and indifference until now will probably end with this. The leader has finally realized his mistake, there will be no progress without artists and scientists, - said the old writer while wiping his tearful eyes with a handkerchief.

T. did not hide that he was jealous that N. was entrusted with such a responsible job.

- That's why I'm telling you that everything depends on how the statue will turn out. If, God forbid, things go wrong, then the attitude towards artists will worsen again."²²

As we have seen from this passage, representatives of ideological art and literature of the 20th century are worthy of attention because they are dedicated to comparing the image of people coming from the past, the importance of each person's life with awareness of his own identity. In this story, the humiliation of talent and false fame are severely criticized. It is not difficult to find out from their conversations that there is some kind of altruism in the relationships of the artists who have made themselves patriots. With the change of times, false and false slogans and ideologies that have been instilled in the brain for 70 years are being interpreted in a unique way. In this story, Nazar Eshankul truthfully reveals the aspects of the artistic chronotope related to time and space based on three or four characters. It's no secret that the exposure of the fake system's perpetrators, the false reputation, and the layer that never stops committing any kind of lowliness, theft, and betrayal, slapped the face of the stratum in the direction of strong drama! It is not difficult to know that the writer paid attention to show that the hypocrisy that appears in the people of the old and new era is a bad vice in the image of a single statue. We believe that these aspects describe the pains of the literary age, the fact that a real artist cannot show his talent in a short period of time.

The second part of the chapter is called "Composite Integrity of Literary Space" and it is interpreted that the principle of composition plays an important role in the emergence of diversity of interpretation in the artistic work related to human activity. In today's perspective of world literature, the sharp conflicts in society, revolutionary shifts, and evolutionary development in the beginning of the 20th century paved the way for a radical reform of the landscape. His comments and views on understanding the wisdom contained in it caused an upheaval in the entire social thought, and all the fields that drank water from this view, including literature, rose to a new stage of development. Accordingly, it can be said that the interpretation of ancient myths is not just a research in one direction of literary studies. not only, but at the same time, it is also an important achievement of artistic thinking"²³. In fact, this

²² Назар Эшонкул Момоқўшиқ. –Т.: Ғ.Фуллом номидаги нашриёт матбаа-ижодий уйи, 2019. –Б.157-158.

²³ Назар Эшонкул. “Мен”дан менгача. –Т.: Академнашр, 2014. –Б.89.

direction prepared the ground for a radical change of stylistic and form research in the new expression of mythological images in literature, plot and compositional integrity, specific aspects of the artistic chronotope. Any symbols that appeared in the architecture of the work of art led to the conveyance of the great idea raised by the writer, to get rid of the mood of the crowd, to correctly understand calls, slogans, and false information. The inner need, dream and imagination of the longing for the original literature motivated the resolution of certain criteria. Kafka and Camus, Proust, Joyce and similar writers who tend to create metamorphoses can find various aspects of these aspects in their poetic research. The image of people rushing to find out who they are, surrounded by symbols that are moving towards the new century, has been changed, complicated and polished in the search of each writer. Therefore, the fact that the compositional integrity of a truly symbolic-metaphorical interpretation is an integral part of the literary space is a clear proof of our above opinion.

When we talk about the compositional integrity of the artistic chronotope, first of all, how the text appears, the originality of the author's concept, the modernity of the combination of mythological interpretation, and the combination of perception and imagination are explained by the product of the conditioning of many components. In the artistic researches of Ulugbek Hamdam, the combination of non-realistic interpretation gradually develops like Kafka and Camus. The reader is left alone with his observations in an unexpected place. Faced with unanswered questions, one is forced to read again and again to understand what the writer wants to say. At this time, the myth that the writer is creating is accepted as a myth of the new age. Let's analyze the story "Bir piyola suv":

"I was assigned a task. But why me? - I do not know. Who gave the assignment and in what situation? - I don't remember that for some reason. All I remember is that I need to bring a cart loaded with something and two horses to the destination before nightfall. Why now until the evening? The answer to this question is also unclear to me... And the saying "as long as you don't get distracted on the road, you will deliver the cargo to the destination safely and on time" has surpassed everything: you are a puzzle!

Sorry, I'm also interested in this work. What's wrong with an almond cart when there's so much modern stuff? What about the burden placed on it? What is it? All kinds of cloths were thrown on it, wrapped and folded. But that's all. I can't tell you more even if I want to.

Now the sun, who has raised its head, spreads its warm rays on my body. The horses are galloping. From time to time I move the reins, so it's enough for smart animals - there's no hesitation. If you don't have a sample, what are these? - I say to myself. - It's as if he doesn't know the task! Repentance...²⁴

In this story, writer Ulugbek Hamdam puts forward a new dream-mythology. In it, everything you do for just a cup of water makes a person explore the inside and the outside. It can be seen in the logical emphasis that the fate of life is connected with the existing knowledge, needs, self-esteem and upbringing of every person who

²⁴ <https://ziyouz.uz/ozbek-nasri/ulugbek-hamdami/ulugbek-hamdami-bir-piyola-suv-hikoya/>

started out as a symbolic product of that cup of water. It should be noted that the reader goes through many interactions with the hero of the story. Especially when reading scenes related to water, one feels very sorry for the hero who unwittingly grabs the reins of the horse carriage. He enjoys his honesty and integrity. But when luck comes, it is given to deep observation to understand the beautiful wisdom behind the patience that departs from it. What was the task, really? Symbolic-figurative interpretation in the New Age narrative is now visible when it leads the reader to unknown borders. Even the hero of the story has no idea what he is doing. From it to the end of the story - the items in the cart carrying the jugs filled with water are kept a "secret". Need is the water of life! Because he is thirsty, he realizes what his goals are ultimately aimed at. It is summarized what happens in the life of a person and in every action he performs, in his searches, in the peaks he conquers through imagination and thinking. It should be noted that in the composition of the story, the literary space takes place in the style of yesterday-today-tomorrow.

The compositional structure of the road chronotope in the story. In the composition of the work of art, the chronotope forms are colored as the result of the writer's poetic research. In the artistic researches of writers such as Nazar Eshonqul, Ulugbek Hamdam, Isajon Sultan, the characters of the road and the passenger really overcome various conflicts and go to the destination. It should be recognized that the unrealistic interpretation of folklore traditions is manifested in the works of the mentioned writers in a unique way. Ulugbek Hamdam in the story "Bir piyola suv" puts the main character through various tests to understand the essence of life. The destination he was looking for is actually life.

The third part of this chapter is called "The combination of mental analysis and writer's thinking in the artistic chronotope" and determines that the degree of processing of the artistic chronotope in non-realistic stories is closely related to artistic psychologism.

For this reason, writers such as F. Kafka, J. Joyce, A. Camus, and M. Proust, who have unconventional image principles, preferred to visit the psyche and its image through symbols. This tradition later had a serious impact on Uzbek literature, and the poets who kept the national color considered it as one of the primary issues, as it is impossible to separate the form from the content, and the content from the form.

Literary critic G. Sattarova notes: "Isajon Sultan has his own place and style in our literature, he is considered one of the leading writers of today. A number of novels and short stories of the writer have already been warmly received by the readers and received their appreciation. Some of his stories were also commented on in the foreign press. When you read the works of Isajon Sultan, you will understand that the center of their image is not the events, but the person and his mental state. The writer's story "O'rmondagi kulba" published in "Tafakkur" magazine also attracted our attention as one of his unique work... The writer Khurshid Dostmuhammad classifies the internal conflict possibilities of the hero in the work as mental collisions, inner conflicts between person and situation, person and environment, person-present-past, desire-dream-regret-hope. Based on these classifications, the story consists entirely of the conflicts of the inner world of the characters. The story does not have a traditional plot and compositional structure. The

writer describes the mysterious, hard-to-understand aspects of the human heart from different angles. It consists of sections called "Muqaddima", "Yerto'lada", "Chorlov", "Kelgan kim", "Xotima", "Roviy so'ng so'zi". The story is mainly based on the events of the hero's self-examination"²⁵.

Therefore, the writer wrote this work on an important link in the relationship between father, mother and son. In addition to G. Sattarova's comments, it should be said that a person strives to think at any time, in any situation, in any situation, and when bravely overcoming the obstacles that come to his head. The world we see is actually the world of feelings. We understand it with our hearts and evaluate it with thought. As a result of the combination of contemplation and imagination, we comfort ourselves as if we have somehow found answers to the mysteries of the universe, the riddle of existence and existence. It turns out that the story consists of knowing that through comfort and consolation we sort out the self, especially the inner knots, name it with a suitable name, create a beautiful value, and pass it on to others. Therefore, "O'rmondagi kulba" gives us a wide opportunity to imagine the awakening of our subconscious, the joy of living and enthusiasm as a whole. The symbol here is the "I" of a person and his world. It is with three different episodes that the living principles of every breathing person resonate:

"The door is open.

Although it has been a long time since a human foot has reached this place, it seems to me that the owners have been gone for a week or two. Because all the things are in place, but the imagination is covered with dust. The shelves on the right are closed, probably containing the owners' belongings. There is a big table near the window, an old computer on it, and some smallpox that has started to fade near the pen and paper. In any case, the housewife seems to be a woman of delicate nature. The window is covered with a pale yellow floral curtain. I went and opened the plates, and the fresh air of the forest, full of various things, filled the house. A heavy cast-iron kettle was on the big brown stove, and five or six pine cones and matchsticks were scattered on the floor.

There are rooms with closed doors on the left side. If there is a children's room, maybe. Maybe a hotel?

Yes, it is a cozy house, but it has been neglected for some time.

Now I have to go down to the basement of this house.

I don't like basements. In my imagination comes to life a dark place where all sorts of unnecessary things are left in a mess, and where there is a slight smell of dirt. Some also make holes for air circulation, because without holes, the air in the basement becomes heavy.

A door down ahead is open. The stairs are cracked and cracked. When I go down, as I said, it must be dark.

I came to the door and looked down.

It has five or six piles.

I began to descend, the cross-boards were creaking from my knees"²⁶.

²⁵ <https://saviya.uz/hayot/nigoh/tafakkur-uygunligi/?imlo=k>

²⁶ <https://ziyouz.uz/ozbek-nasri/isajon-sultonov/isazhon-sulton-rmondagi-kulba-ikoya/>

The prologue of the story begins with a boy staying in a hut in the forest. Why did the writer choose a son? Why not father or mother? The question is natural. Because there is a hint that the youth in the thinking of the writer's boy, his innocence, childhood, with the abundance of strange blissful moments full of pleasures and bright dreams, acquires a different essence.

In particular, the writer attaches serious importance to the fact that the "surroundings are dirty" and things are not dusted. It codifies concepts related to human thinking in the eyes of the child and father and mother. They remember a lot about their past and places where they lived, their parents, close brothers and sisters, with the things in the hut and the life there. It turns out that the hut is the exact spatial uniformity of the past, history and the paths traveled by mankind. Here the writer effectively uses the chronotope of memory. In the meeting motifs, the writer's struggle with himself alone, his determination to give value to the laws of life, found a true expression. It is very important to show that when a person comes into the world, if he does not understand the place where he lived, difficulties will arise, and that no one has the right to interfere with the fate of a person from the outside. In this way, on the basis of "O'rmondagi kulba", everyone hastens to draw their own conclusions from memories, sufferings, losses and gains, mistakes.

CONCLUSION

1. In the combination of non-realistic interpretation, the poetic text is always based on symbols and metaphors. A warm word coming from the heart of a single soul is aimed at discovering the character of people in a symbolic and metaphorical way. An example of this is the works of intellectuals such as Joyce, Kafka, Camus, Proust. The tradition started by them created great conditions for the emergence of hundreds of rare works in Uzbek literature today.

2. The phenomenon of inter-style synthesis in non-realistic stories is determined by the fact that the writer places the control of symbolic interpretation on an abstract concept, like his predecessors. In the artistic researches of U. Hamdam, N. Eshanqul, I. Sultan, we see that it was reinterpreted in a unique symbolic and metaphorical way. In particular, we should not forget the literary influence of writers like Kafka and Camus. Their image methodology is measured by the fact that they surprised Uzbek writers and were able to express the issues related to the national psyche in Uzbek language.

3. There are many aspects in the story that reflect the spirit of the time. The "uniformity" that was noticeable in the 60s was radically modernized by the 90s. It is a clear proof of our opinion that the modernist tone in the interpretation and image has increased, and the stories of Ulugbek Hamdam and Isajon Sultan have become more colorful. It should be noted that the writers who paid particular attention to the spirit of the time also synthesized Western and Eastern traditions. For example, the image of a person reflected in any artistic work gives a wide opportunity to understand the riddle of existence. This same principle prepares the conditions for creating a general picture of the narrative of the period.

4. Western artistic thought has not always had a literary influence on Uzbek literature. The role of Western literary-aesthetic thinking in the artistic researches of

Cholpon, Kadiri, Oybek, Qahhor, and G. Ghulam at the beginning of the 20th century is huge. They could not avoid the rules of realism. They did not forget the belief that there should be the same criteria for people in real art. However, by the 1990s, we often feel the influence of Western literary and aesthetic thinking on realist writers such as Khurshid Dostmuhammad, Erkin Azam, Khayriddin Sultanov, and modernists such as Nazar Eshanqul, Isajon Sultan, and Ulugbek Hamdam. It is a clear proof that they created the symbolic interpretation in the Uzbek spirit, in the image of the fate of our national heroes. All writers have worked on the same principle.

5. Literary imitation kills talent. It must be admitted that Nazar Eshanqul clearly follows Kafka, Ulugbek Hamdam - Camus, Isajon Sultan - representatives of Turkish literature. However, they are clearly visible in the methodologically mastered semantics of the text. Especially, the initialization of Nazar Eshanqul's heroes reminds us of Kafka's interpretations. It was taken as an experiment. It was openly criticized in literary newspapers and magazines. But the writer, staying true to his views, accepted criticism correctly and felt a tendency to evaluate it by the strength and criteria of literary influence. True, it's no secret that some writers have their own image principles in the same way!

6. The role of the writer's concept in the management of mythopoetic interpretation is huge. It is possible to cite dozens of masterpiece stories in Uzbek literature as a result of mythopoetic interpretation. In each of them, we can see the dialectical connection of different modes of expression. It is a fact that the universal mythology, like in the epic sagas created by A. Navoi, appeared in Western literature in the 20th century, and it had a great impact on Uzbek literature with the same features of expression. It should be recognized that the mythological reality is expressed in a symbolic and metaphorical way in the research, and that their authors were more influenced by the West. After all, it is natural that interpretations related to the fate of the world and man appears in any sketches. This same criterion is the reason for the cunning expansion of the measure of mythopoetic interpretation.

7. If we take into account that in non-realistic stories the artistic chronotope is manifested in the style of yesterday-today-tomorrow, the essence of the matter becomes clearer. In the composition of the story, the artistic chronotope prepares the ground for clarifying the issues of plot, character, and spiritual analysis at the same time. The deepening of the philosophical-aesthetic scope, the priority of the author's position is directed to the discovery of these aspects. These aspects are an important factor in the emergence of the synthesis of the plot and compositional integrity. There is a close relationship between Kafka's spiritual analysis and Nazar Eshanqul's images. A deep analysis of the sufferings in the heart of a person is a proven phenomenon that allows him to realize his idea.

8. When talking about the compositional integrity of the artistic space, first of all, it should be noted that it is important not to forget that each work of art has a structure and a unique image aesthetic. Because in the architecture of the story, a word is an image, a word is a spirit, and a word is an idea. The unity of these ensures the compatibility of the criteria set by the writer. These aspects lead to the discovery of diversity in the writer's creative concept.

9. Philosophical-spiritual analysis occupies a special place in the aesthetics of artistic analysis. It should be noted that a person lives with feelings and experiences that are proportional to each other at all times. A life spent on the border of immortal and eternal themes such as love and hate, separation and separation is a step towards self-awareness. Understanding and obeying the Creator is evident in Kafka's concept, as well as in the artistic researches of Nazar Eshankul, Ulugbek Hamdam, Isajon Sultan. However, each piece of the universe is a serious study of human activity. In this process, psychoanalysis shows its metamorphosis. The structure of life is visible in the semantics of the text, which at first glance seems very lively and simple. The fact that a person lives in pursuit of his mood and state at all times requires him to enter into the series of legal events.

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ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
УРГЕНЧСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

УРГЕНЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

АЛЛАНАЗАРОВА ФЕРУЗА КАРИМБЕРДИЕВНА

**ПОЭТИКА НЕРЕАЛИСТИЧНЫХ РАССКАЗОВ
В СОВРЕМЕННОЙ ПРОЗЕ**

10.00.02 – Узбекская литература

АВТОРЕФЕРАТ

диссертации доктора философии (PhD) по филологическим наукам

Ургенч – 2023

Тема диссертационной работы доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Кабинете Министров Республики Узбекистан за номером В2021.4.PhD/Fil22064

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования: определение критериев индивидуального подхода писателей к усилению закономерностей формирования нереалистичных рассказов современной узбекской прозы с помощью художественно-изобразительных средств и методов.

Объект исследования: рассказы Н.Эшонкула, У.Хамдама, И.Султана, А.Йулдашева, Ш.Хамро, возникшие под влиянием образцов мировой литературы, отражающей принципы нереалистической интерпретации посредством сравнительного метода.

Предметом исследования являются стиль поэтики нереалистичных рассказов, творческая концепция, реальность, сформированная в мировоззрении автора, анализ и интерпретация качественных изменений в мировой литературе, проблемы определения целостности сюжета и композиции современного узбекского рассказа.

Научная новизна исследования:

- в узбекских рассказах периода независимости доказывається, что в нереалистическом рассказе своеобразие символично-метафорической интерпретации развивалось на основе опыта мирового повествования при создании творческой концепции автора;

- выявление в рассказах Н.Эшонкула, У.Хамдама, И.Султана, А.Юлдошева, представленных на языке символов, целостности автора и персонажа суммируются в мифопоэтической интерпретации мифологических представлений, зародившихся в культуре древнегреческие и тюркские народы;

- плотность сюжета и композиции в своеобразии нереалистического размаха оправдана сочетанием действительности и опыта в символическом образе;

- доказано, что творческий стиль писателя и единство литературных компонентов лежат в основе средств художественного образа и индивидуального стиля в повествовательной поэтике.

Внедрение результатов исследования.

На основе исследования нереалистической интерпретации и форм выразительности в современных узбекских рассказах и разработки его научно-теоретических основ:

В узбекских рассказах периода независимости доказывається, что своеобразие символично-метафорической интерпретации получило развитие в нонреалистическом рассказе, основанном на опыте мирового повествования при создании творческой концепции автора. Из выводов научно-теоретических взглядов на внутренние и внешние закономерности развития повествовательного жанра АН РУз по теме «Исследование теоретических вопросов жанров каракалпакского фольклора и литературы» и Ф1-ФА -О-43429, внедрена в 2016-2021 гг. Использовалась при выполнении фундаментального научного проекта «Исследование истории

каракалпакского фольклора и литературоведения» (справка 540/1 Каракалпакского отделения Академии наук Республики Узбекистана от 20 декабря 2022 года). В результате достигнуто повышение эффективности преподавания учителями предмета родной язык и литература;

Академия наук Республики Узбекистан находится в процессе реализации проекта фундаментальных исследований на тему «Исследование теоретических вопросов жанров каракалпакского фольклора и литературы» и фундаментального научного проекта ФА-Ф1 Г002 «Исследование теоретических вопросов жанры каракалпакского фольклора и литературы», реализованных в 2016-2021 годах (справка 384/1 АН РУз от 10 октября 2022 года Каракалпакского филиала). В рассказах Н.Эшонкул, У.Хамдама, И.Султана, А.Ёлдошева на основе языка символов, авторской и характерной целостности обобщаются мифопоэтические интерпретации мифологических представлений, зародившихся в культуре древнегреческих и тюркских народов. В результате достигнуто повышение эффективности преподавания профильных предметов, курсов повышения квалификации, а также учителей-предметников родного языка и литературы;

Научные выводы по формированию культуры чтения у молодежи, обогащению ее духовного мира и расширению мировоззрения в секции «Литературная критика» Союза писателей Узбекистана обосновано сочетание опыта с книгой (Справка № 01-03-1549 от 6 декабря 2022 г. Союза писателей Узбекистана) и создана почва для формирования культуры чтения и расширения мировоззрения молодежи.

Практическая значимость результатов исследования, изложенные в диссертации подходы, методологические особенности современного узбекского повествования, формирование и выражение художественного содержания элементов художественной формы имеют особое значение при подготовке учебников и учебных пособий по предметам истории и теории литературы, преподаваемым в системе образования. Это определяется наличием курсов и семинаров.

Структура и объем диссертации. Диссертационная работа состоит из введения, трех глав, заключения, списка использованной литературы. Основной текст диссертации составляет 115 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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