

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

QO‘QON DAVLAT PEDAGOGIKA INSTITUTI

KURBANOVA FERUZA A‘ZAMOVNA

**ISAJON SULTON HIKOYALARIDA FOLKLORIZM VA MIFOPOETIK
TALQIN**

10.00.02 – O‘zbek adabiyoti

**FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI**

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**Contents of dissertation abstract of doctor of philosophy (PhD) on philological
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Ilmiy rahbar:

Qobilova Zeboxon Bakirovna
filologiya fanlari doktori, professor

Rasmiy opponentlar:

Tojiboyeva Maqaddas Abdurahimovna
filologiya fanlari doktori, professor

Eshonqulov Jabbor Soliyevich
filologiya fanlari doktori, professor

Yetakchi tashkilot:

Namangan davlat universiteti

Dissertatsiya himoyasi Farg'ona davlat universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/30.12.2019.Fil.05.02 raqamli Ilmiy kengashning 2023-yil «30» noyabr soat 11⁰⁰ dagi majlisida bo'lib o'tadi (Manzil: Farg'ona shahar, Burhoniddin Marg'inoniy ko'chasi, 105. Tel.: (99873) 244-44-29, faks (99873) 244-46-03; e-mail: fardu_info@mail.ru).

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Sh.M. Iskandarova
ilmiy darajalar beruvchi ilmiy kengash
raisi, filol.f.d., prof.

M.T. Zokirov
ilmiy darajalar beruvchi ilmiy kengash
kotibi, filol. f. n., professor

H.A. Jo'rayev
ilmiy darajalar beruvchi ilmiy kengash
qoshidagi ilmiy seminar raisi v.b.,
filol. f.d., prof.

KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida xalq og‘zaki ijodi va yozma adabiyotning o‘zaro aloqadorligini o‘rganish jarayonida yangicha tamoyillar shakllandi. Bu nazariy tamoyillar natijasida xalq og‘zaki ijodining yozma adabiyotga katta ta‘siri mavjud ekanligi aniqlangan. Yaratilgan badiiy asarlarga nazar tashlaydigan bo‘lsak, aksariyatida folklor an‘analaridan unumli foydalanilganligiga guvoh bo‘lamiz. Bu jarayon xalq og‘zaki poetik ijodi va yozma adabiyot o‘rtasida ma‘lum bir tamoyillarni yuzaga chiqishiga sabab bo‘ladi. Shu jihatdan ham yozma adabiyot va folklor munosabatlarini yangicha ilmiy asosda o‘rganish hozirgi davr adabiyotshunosligining yetakchi estetik asosini belgilab berishga imkon yaratadi.

Dunyo adabiyotda folklor an‘analarining ma‘lum bir adib ijodida aks etishi masalasiga tadqiqotchilarning qiziqishi ham, e‘tibori ham oshib bormoqda. Buning boisi shundaki, ming yillar mobaynida shakllangan qadriyatlar, ma‘naviy boylar hamisha jamiyat taraqqiyotiga, insonning ruhiy poklanishiga xizmat qilib kelgan.

O‘zbek adabiyotshunosligida olib borilayotgan tadqiqotlardan ma‘lumki, ijodkorlar badiiy idrok etilgan voqelikni tasvirlash usulida folklor unsurlaridan samarali foydalanmoqda. Folklorizmlar badiiy mukammal asarlar yaratishda, chinakam adabiyot maydonga kelishida ham asosiy o‘rinni egallaydi. Zero, Prezidentimiz ta‘kidlaganlaridek: “Adabiyot xalqning yuragi, elning ma‘naviyati ko‘zgusi. Bugungi murakkab zamonda odamlar qalbiga yo‘l topish, ularni ezgu maqsadlarga ilhomlantirishda adabiyotning ta‘sirchan kuchidan foydalanish kerak”¹. O‘zligini anglagan har qanday xalq milliy ma‘naviy sarchashmalarini ko‘z qorachig‘iday asraydi, uni keyingi avlodga meros qilib qoldiradi. O‘zbekiston xalq yozuvchisi Isajon Sulton ijodida milliy ma‘naviy merosimizni aks ettirish, folklor unsurlaridan foydalanish, folklor motivlari vositasida qiziqarli syujetlar tanlash adibning uslubiy o‘ziga xosliklarini belgilaydi. Shu nuqtayi nazardan Isajon Sulton hikoyalaridagi folklorizmlar, ularning mifopoetik funksiyasini tadqiq qilish va tasvirlash mahoratini o‘rganish tadqiqot mavzusining dolzarbligini ko‘rsatadi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 16-fevraldagi PF-4958-son “Oliy o‘quv yurtidan keyingi ta‘limni yanada takomillashtirish to‘g‘risida”gi Farmonlari; 2017-yil 17-fevraldagi “Fanlar akademiyasi faoliyati, ilmiy-tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi PQ-2789-son qarori, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta‘lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi qarori, 2017-yil 13-sentabrdagi “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, 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta‘lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2019-yil 29-oktabrdagi O‘RQ-576-son “Ilm-fan va ilmiy faoliyat to‘g‘risida”gi Qonun, 2022-yil 28-yanvardagi PF-60-son “2022–2026-yillarga

¹ Мирзиёев Ш. Адилбар хиёбонига ташрифи чоғида сўзлаган нутқи. /Халқ сўзи. – Тошкент, 2020, 21-май, №106 (7608).

mo'ljallangan yangi O'zbekistonning Taraqqiyot strategiyasi to'g'risida"gi Farmon hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalari rivojlanishining II "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'rganilganlik darajasi. Dunyo adabiyotshunosligida folklorizm va mifologizmlarning o'ziga xos xususiyatlari, badiiy ijodda folklordan ta'sirlanish va ijodiy foydalanishdagi mahorat, folklorning yangi oraliq shakllarning yaratilishiga ta'siri, badiiy asar syujetining folkloriy asoslari, badiiy asarning mifopoetik talqini borasida olib borilgan tadqiqotlar mavjud.

Platon², Aristotel³ kabi allomalar ishlarida mif haqida dastlabki tushunchalar o'rganilgan. V.Basilov, V.Propp, A.Dimshis, Y.G.Xazankovich, D.N.Medrish, V.E.Gusev, M.K.Azadovskiy, V.B.Agrba, Y.G.Pozdnyakova, G.A.Levinton, A.A.Gorelov kabi olimlar tadqiqotlarida yozma adabiyot va folklorning o'zaro aloqadorligi, folklorizmlarning tabiati, tipologiyasi, metodologik va nazariy asoslari tadqiq etilgan⁴.

O'zbek adabiyotshunosligida xalq og'zaki ijodi an'alarining yozuvchi va shoirlar ijodiga ta'siri masalasi har doim diqqat markazida bo'lgan.⁵ Olimlardan

² Платон. Соб. соч. в 3-х тт. Т.3 (1). М., 1971г.

³ Аристотель. Поэтика / Пер. М. Л. Гаспарова. — Аристотель. Сочинения: В 4-х т. — М.: Мысль, 1983.

⁴ Басилов В.И. Миф народов мира, Т.2. —М. 1992; Пропп В. Я. Фольклор и действительность. 1976; А.Димшис. Литература и фольклор Св. Статей, М. 1938; Хазанкович Ю.Г.Фольклорно-эпические традиции в прозе малочисленных народов России. Автореф.дис...докт.филол.наук. — Москва, 2009; Медриш Д.Н. Литература и фольклорная традиция. Вопросы поэтики. — Саратов: Издательство Саратовского университета, 1980. 175с; Гусев В.Е. Типология фольклоризма. — Кичкемет (Венгрия), 1985; Азадовский М.К. Стати о литературе и фольклоре. М. Л. 1960; Агрба В.Б. Абхазская поэзия и русское народное творчество. Тбилиси.1970; Позднякова Е.Г. Фольклоризм прозы Н.М. Карамзина. автореф. дис. насоиск. учён. степ. канд. филол. наук. — Челябинск, 2003; Левинтон Г.А.Заметки о фольклоризме Блока //Миф-фольклор — Литература — Л.: Наука,1978; Горелов А.А. К истолкованию понятия «фольклоризм литературы»//Русский фольклор. — Л.:Наука,1979.

⁵ Маллаев Н. Навоий ижодиётининг халқчил негизи.— Тошкент: Фан, 1973.; О'sha muallif: Алишер Навоий ва халқ ижодиёти. Гафур Гулом НМИУ, — Тошкент: 2015; Жалолов Ф. Ҳамза поэзияси ва халқ оғзаки ижоди. — Тошкент: Фан, 1975. — 56 б.; Носиров О., Собиров О. Халқ ижоди хазинаси. — Тошкент: Адабиёт ва санъат, 1986. — 138 б.; Собиров О. Ойбек ижодида фольклор. — Тошкент: Адабиёт ва санъат, 1975. — 104 б.; Shu muallif. Сарчашма адиб ижодида. — Тошкент: Фан, 1975. — 68 б.; Мўминов Ғ. Ҳозирги ўзбек адабиётида фольклоризм: Фил.ф.д.дисс... автореф. — Тошкент, 1994; Сафаров О. Фольклор ва болалар адабиёти // Ўзбек тили ва адабиёти, 2003. — № 6. — Б. 20-26.; Амилова М. Ўзбек совет адабиётида фольклор аънаналари. — Тошкент: Фан, 1990. — 124 б.; Ярмагов И. Типология фольклоризмов в современной узбекской литературе (60-е и начало 80-х годов): Автореф.дисс...канд.филол.наук. — Ташкент, 1985; Абдулхамидов А. Фольклор ва миллий роман/Ўрта Осиё ва Қозоғистон халқлари адабиётидаги роман жанрини типологик ўрганиш. — Тошкент: Фан, 1991. 30-49б, Имомкаримова М. Ўткир Ҳошимов асарларида миллий кадриятлар.Фил.ф.д.дисс...Тошкент,2004;Шарипова Л.ХХ асрнинг 70-80-йиллари ўзбек шеърларида фольклоризмлар. Фил.ф.н.дисс... — Тошкент, 2008; Сулаймонов Ш.Ўзбек дедиктив насрида фольклор аънаналари роли. Фил.ф.н.дисс... автореф. Тошкент, 2002; Хўжаев Т. XV аср биринчи

B.Sarimsoqov va I.Yormatovlarning tadqiqotlarida folklorizmlarning nazariy asoslari va tipologiyasi haqida muhim ma'lumotlar berilgan⁶. Ayrim tadqiqotlarda xalq og'zaki poetik ijodi va yozma adabiyot masalasiga sho'ro adabiyoti nuqtayi nazaridan yondashilganini kuzatish mumkin⁷.

Taniqli folklorshunoslar M.Jo'rayev, J.Eshonqul, Sh.Turdimov kabi olimlar tadqiqotlarida ham bu masalaga e'tibor qaratilgan⁸.

Ba'zi tadqiqotlarda XX asrga kelib badiiy asarlarda mifga murojaat qilish, ularning o'ziga xos obyektiv sabablari sanab o'tilgan⁹.

Isajon Sulton asarlarida folklor unsurlaridan foydalanish, folklorga oid vositalarning poetik funksiyalari N.Tosheva, N.Sultonovalar tadqiqotlari¹⁰da

ярми ўзбек адабиёти ва фольклор. Фил.ф.н.дисс...автореф. – Тошкент, 1994; Мирзаева С.Ўзбек реалистик адабиётида фольклор анъаналари. – Тошкент: Истиқлол.2005; Абдурахмонов Т.Ўзбек драматургиясининг шаклланиши ва тараққиётида фольклорнинг ўрни. Фил.ф.н. дисс... автореф. – Тошкент, 1994; Дониёрова Ш. Истиқлол даври ўзбек романларида миллий рух ва қаҳрамон муаммоси:Фил.ф.д.дисс...Тошкент,2012;Нарзикулова М. "Сабаъи сайёр" достонида фольклоризмлар ва ўзбек фольклорида Баҳром сюжетининг талқини: Фил.ф.н дисс...автореф. – Тошкент, 2006; Эшонкулова С. Нодира шеърятда Хизр образининг бадий талқини // Ўзбек тили ва адабиёти, 2009.№6; Жўраев М., Нарзикулова М. Миф, фольклор ва адабиёт. – Тошкент: Ўзбекистон миллий кутубхонаси нашриёти, 2006.

⁶ Саримсоқов Б. Фольклоризмлар типологиясига доир // Ўзбек тили ва адабиёти.1980.№4.37-45; Ёрматов И. Фольклоризмларнинг типологик хусусиятлари //Ўзбек тили ва адабиёти.1982.№2.55-58-б;Ўша муаллиф: Стилизация характеридаги фольклоризмлар // Ўзбек тили ва адабиёти. 1984.№3.31-35 б; О'sha muallif. Ҳозирги ўзбек лирикасидаги синтезлашган фольклоризмлар хусусида//Ўзбек тили ва адабиёти.1985.№2.35-39-б; О'sha muallif. Типология фольклоризмов в современной узбекской литературе (60-е – начало 80-х годов):Автореф.дисс...канд .филол.наук. – Ташкент, 1985.

⁷ Каримов Н. Ҳамид Олимжон поэзиясида фольклор традициялари //Ўзбек совет адабиёти масалалари. -Тошкент: Фан, 1959; Мўминов Ғ. Ҳамза ва халқ оғзаки ижоди /Ҳамза ҳақида мақолалар. - Тошкент: Ўздаврнашр,1960; Собиров О. Ўзбек реалистик прозаси ва фольклор. – Тошкент: Фан, 1979.; Ойбек ижодида фольклор.Тошкент:Адабиёт ва санъат,1975; О'sha muallif. Фольклор анъаналари ҳақида мулоҳазалар//Ўзбек тили ва адбиёти.1968.№6.24-27-б;Ўша муаллиф.Ўзбек совет адабиётида фольклор ва фольклор анъаналари//Ўзбек совет фольклори масалалари.1-китоб. Тошкент, 1970.125-143-б.; Омилова М.Асқад Мухторнинг “Чинор” романи ва фольклор//Ўзбек тили ва адабиёти.1974.№2.7-12-б; Асқаров С. Қодирий ижодида фольклорнинг баъзи масалалари//Ўзбек тили ва адабиёти.1973.№1.19—22-б;Сафаров О.Қуддус Муҳаммадийнинг фольклордан фойдаланишига доир//Ўзбек совет фольклори масалалари.1-китоб. –Тошкент, 1979.207-212-б; Абдиқулов Т. Болалар поэмачилиги ва халқ оғзаки ижоди//Ўзбек тили ва адабиёти.1975.№5.29-34-б; Носиров О.,Собиров О. Халқ ижоди хазинаси. –Тошкент: Адабиёт ва санъат,1986; Жалолов Ғ. Ҳамза драматургияси ва фольклор.Тошкент: Фан,1988; Амилова М.Ўзбек совет адабиётида фольклор анъаналари. – Тошкент: Фан,1990.

⁸ Жўраев М. Фольклоршунослик асослари. – Тошкент, 2008; Эшонкул Ж. Фольклор. Образ ва талқин. –Қарши: Насаф,1999; О'sha muallif. Миф ва бадий талқин. –Тошкент: Фан, 2019; Турдимов Ш. Этнос ва эпос. –Тошкент: O'zbekiston, 2012 .

⁹ Миф и художественного сознание XX века. М., Государственный институт искусствознания. Канон-Плюс, 2011; Нурғали Сыздыкбаев. Мифопоэтика рассказа «Ажр» Назара Эшанкулова. «Ўзбек мумтоз ва замонавий адабиётини халқаро миқёсда ўрганиш ва тарғиб қилишнинг долзарб масалалари» мавзусидаги халқаро конференция материаллари. – Ташкент: «Mashhur-press», 2018; Йўлдошев Қ. Модернизм: илдиз, моҳият ва белгилар//“Ёшлик”, 2014. 9-сон; М.Холбеков. XX аср модерн адабиёти манзаралари. – Тошкент, 2013.

¹⁰ Тошева Н. Ҳозирги ўзбек насрида фольклорга оид унсурларнинг поэтик функцияси (Исажон Султон насри мисолида). Филол.фан.бўйича фалсафа доктори (PhD) дисс.–Тошкент, 2020; Султонова Н. Исажон Султон романларида бадий компонентлар модификацияси. Филол. фан. бўйича фалсафа доктори (PhD) дисс. –Қарши, 2020.

qisman o'rganilgan. Ammo yozuvchi hikoyalarida folklorizmlar muammosi, hikoyalarining mifopoetik talqini alohida monografik tarzda tadqiq etilmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Qo'qon davlat pedagogika instituti rejasining "Hozirgi adabiy jarayon muammolari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Isajon Sulton hikoyalaridagi folklorizmlarning asar badiiyatidagi o'rni, poetik vazifalari, folklor elementlaridan foydalanishda yozuvchi mahorati va mifopoetik talqin imkoniyatlarini yoritib berishdan iborat.

Tadqiqotning vazifalari. Maqsadni amalga oshirish uchun quyidagi vazifalar hal qilindi:

jahon adabiyotshunosligidagi folklor va yozma adabiyot munosabatlariga oid tadqiqotlar o'rganildi;

folklorizmlar va mifologizmlarning zamonaviy o'zbek adabiyotdagi o'rni masalasi aniq bir ijodkor misolida tadqiq etildi;

Isajon Sulton hikoyalaridagi mifologemalarning o'ziga xos talqini tahlil qilindi;

hikoyalar syujetida folklor an'analari va mifologizmlarning o'rni va poetik funksiyasi aniqlandi;

hikoya ta'sirchanligini oshirishda mifologik obrazlar va motivlarning ahamiyati to'g'risidagi ilmiy qarashlar asoslandi;

folklorizm va mifologizmlarning yozuvchi ijodiy laboratoriyasidagi stilizatsiyasi masalasi ochib berildi.

Tadqiqotning obyekti sifatida yozuvchi Isajon Sultonning "Ozod" (2012), "Bog'i Eram" (2015), Asarlar. (Hikoyalar. II jild, 2017), "Hazrati Xizr izidan" (2018) to'plamlariga kiritilgan hikoyalari tanlab olingan.

Tadqiqotning predmeti. Isajon Sulton ijodidagi folklorga xos xususiyatlar, ular asosida obraz yaratish mahoratini belgilash tashkil etadi.

Tadqiqotning metodologik asosi va tadqiq usullari. Dissertatsiyada qiyosiy-tarixiy, lingvopoetik, biografik, qiyosiy-tipologik metodlardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilarda ko'rinadi:

yo'zuvchi Isajon Sulton badiiy uslubining o'ziga xosligi asar qahramonlari nutqida duo, olqish, qarg'ish kabi folklorizmlarni qo'llashda, maqol va matallar, turg'un iboralar kabi oddiy; analitik, sintezlashgan va stilizatsiya xarakteridagi murakkab folklorizmlardan foydalanishda ko'rinishi asoslangan;

Isajon Sulton hikoyalarida avliyo, xazinabon, dev, pari, jin kabi mifopoetik obrazlar; qo'riqchi, baliq, oq ilon singari ramzlar; Eram bog'i, Tilsim tog'i, daryo, choyxona kabi makon tasviri va ulardan yozuvchining qahramon xarakterini yoritishda, xalqning milliy ruhini aks ettirishda foydalanish mahorati ochib berilgan;

Isajon Sultonning "Qo'riqchi", "Manzil", "Xazinabon", "Shamolli kecha", "Avliyo", "Otamga nimadir bo'ldi", "Turmush", "Qismat" kabi hikoyalarida safar, sinov, xotirlash, ziyorat, tush, o'gay ona, o'zga olam motivlari nafaqat syujet tizimi rivojini ta'minlovchi vosita, balki asar g'oyasini ifodalashga xizmat qiluvchi poetik vazifa bajargani dalillangan.

yozuvchining hikoyalarida ertak, rivoyat, naql, afsona, doston kabi janrlarga xos motiv va syujetlar stilizatsiyasi, polbos, katoblepas singari mifologik obrazlar transformatsiyasi, shuningdek, diniy-e'tiqodiy qarashlarning ifodalanishi mifologizmlarda yaqqol namoyon bo'lgani asoslangan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

zamonaviy hikoyachilik va folklor munosabatlarining mushtarakligi aniqlangan. Bu ikki tushuncha bir-birini to'ldirib turadigan adabiy hodisa ekanligi qayd etilgan;

Isajon Sulton hikoyalarida qo'llanilgan folklor unsurlari va ularning poetik vazifasi ba'zi asarlar bilan qiyoslanib ilmiy-nazariy umumlashma xulosalar chiqarildi;

Isajon Sulton hikoyalarida folklorizm va mifologizmlar asar kompozitsiyasida muhim o'rin tutishi, ularning turlicha poetik vazifa bajarishi, asar badiiyatidagi o'rni ko'rsatilgan;

yozuvchi hikoyalarida mif mohiyatan o'zining sakral vazifasini kengaytirib mifopoetik vazifani ado eta boshlagani, shaklan hikoya syujeti tarkibida kichik unsur – motiv, ba'zan obrazlashgan holda tasvirlansa-da, asar syujetidagi birlamchi mazmun doirasida bo'lmasdan, ikkilamchi mazmun doirasiga ko'chishi aniqlangan;

adib ijodidagi mifologiyaga xos xususiyatlarning hikoya poetikasi rivojiga ta'sir ko'rsatishi bilan bog'liq ilmiy xulosalar adabiyotshunoslik, o'zbek adabiyoti, hozirgi adabiy jarayon kabi fanlardan darslik va qo'llanmalarining yaratilishiga xizmat qilishi asoslangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilgani, chiqarilgan xulosalarning analitik, tasniflash, tarixiy-qiyosiy, kontekstual tahlil kabi usullar bilan asoslanganida ko'rinadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Dissertatsiyaning asosiy xulosalari zamonaviy hikoya badiiyatini o'rganishda, badiiy-kompozitsion xususiyatlarini ilmiy tahlil qilishda o'ziga xos nazariy ahamiyat kasb etadi. Tadqiqotning amaliy natijalari "Folklorshunoslik", "O'zbek adabiyoti", "O'zbek adabiyotshunosligi tarixi", "Hozirgi adabiy jarayon" fanlari bo'yicha talabalarga dars mashg'ulotlari olib borishda, amaliy mashg'ulot va seminarlar o'tishda, tanlov fanlarini tashkil etishda, shuningdek, mazkur fanlar bo'yicha o'quv qo'llanmalar, darslik, majmualar, atamalar lug'atini yaratishda, ommaviy axborot vositalarida o'zbek folklori va o'zbek hikoyachiligi bo'yicha ko'rsatuv va eshittirishlar tayyorlashda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Yozuvchi Isajon Sulton badiiy uslubining o'ziga xosligi asar qahramonlari nutqida duo, olqish, qarg'ish kabi folklorizmlarni qo'llashda, maqol va matallar, turg'un iboralar kabi oddiy; analitik, sintezlashgan va stilizatsiya xarakteridagi murakkab folklorizmlardan foydalanishda ko'rinishi asoslangani bilan bog'liq xulosalardan O'zbekiston Yozuvchilar uyushmasi qoshidagi nasr bo'limi yig'inlarida yosh ijodkorlarga o'tilgan mahorat darslarida, shuningdek, ijodiy seminarlarda o'qilgan ma'ruzalarda foydalanilgan. (O'zbekiston Yozuvchilar uyushmasining 2023- yil 25 iyuldagi 01-03/888-son ma'lumotnomasi). Natijada yosh qalamkashlarning folklor va yozma adabiyot

haqidagi bilimlari kengaygan, Isajon Sulton ijodiy loyihalarida xususidagi bilimlari oshgan, seminarlarning ilmiy-ommabopligi ta'minlangan;

Isajon Sulton hikoyalarida avliyo, xazinabon, dev, pari, jin kabi mifopoetik obrazlar; qo'riqchi, baliq, oq ilon singari ramzlar; Eram bog'i, Tilsim tog'i, daryo, choyxona kabi makon tasviri va ulardan yozuvchining qahramon xarakterini yoritishda, xalqning milliy ruhini aks ettirishda foydalanish mahorati ochib berilganiga doir ilmiy qarashlardan O'zbekiston Milliy teleradiokompaniyasining "O'zbekiston" teleradiokanali "Bedorlik", "Adabiy jarayon", nomli eshittirishlari (2019-2022-yillar) ssenariysida foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanalining 2023- yil 24- iyuldagi 04-36-1127-son ma'lumotnomasi). Natijada, eshittirishlar ilmiy-nazariy ma'lumotlar bilan boyitilib, ularning ilmiy-ma'rifiy saviyasi oshgan;

Isajon Sultonning "Qo'riqchi", "Manzil", "Xazinabon", "Shamolli kecha", "Avliyo", "Otamga nimadir bo'ldi", "Turmush", "Qismat" kabi hikoyalarida safar, sinov, xotirlash, ziyorat, tush, o'gay ona, o'zga olam motivlari nafaqat syujet tizimi rivojini ta'minlovchi vosita, balki asar g'oyasini ifodalashga xizmat qiluvchi poetik vazifa bajargani dalillangani bilan bog'liq xulosalardan AL-322103020 raqamli "Qo'qon adabiy muhiti ijodkorlari hayoti va ijodi bo'yicha veb-sayt va elektron platforma yaratish" mavzusidagi loyihada foydalanilgan. (Qo'qon DPIning 2023 yil 24 iyuldagi 20-son ma'lumotnomasi). Natijada, platforma yangi va qiziqarli ma'lumotlar bilan boyitilib, foydalanuvchilarga qulaylik yaratilgan;

yozuvchining hikoyalarida ertak, rivoyat, naql, afsona, doston kabi janrlarga xos motiv va syujetlar stilizatsiyasi, polbos, katoblepas singari mifologik obrazlar transformatsiyasi, shuningdek, diniy-e'tiqodiy qarashlarning ifodalanishi mifologizmlarda yaqqol namoyon bo'lgani asoslangani haqidagi xulosalardan Respublika Ma'naviyat va ma'rifat markazining 2022-2023-yillarda o'tkazilgan targ'ibot faoliyatida tatbiq etilgan. (Respublika Ma'naviyat va ma'rifat markazi huzuridagi ijtimoiy ma'naviy tadqiqotlar institutining 2023-yil 24-iyuldagi 309-son ma'lumotnomasi). Natijada, targ'ibot anjumanlarining ilmiy-ma'rifiy jihatdan o'ziga xosligi ortishiga, badiiy adabiyotning tarbiya vositasi sifatidagi ahamiyatini ochib berishga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 6 ta, jumladan, 4 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarning e'lon qilinishi. Dissertatsiya mavzusi bo'yicha jami 17 ta ilmiy ish nashr etilgan. O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan nashrlarda 11 ta ilmiy maqola, jumladan, 4 tasi respublika, 7 tasi xorijiy jurnallarda chop qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat. Umumiy hajmi 135 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiyaning **“Folklor va yozma adabiyot munosabati masalalari”** deb nomlangan birinchi bobi ikki fasldan iborat bo‘lib, birinchi faslda **“Folklor va yozma adabiyot munosabatlarining o‘rganilishi”** ga diqqat qaratilgan.

Adabiyotning beshigi bo‘lgan folklor asrdan asrga hayotiy vazifasini kengaytirib bordi, individual ijodda o‘ziga xos poetik vazifalarni ham bajara boshladi. O‘zbek folklorshunosligida folklor va yozma adabiyotning folklorizm asosidagi aloqasini tadqiq etish dastlab B.Sarimsoqov tomonidan boshlab berildi. Olim folklorizmlarni oddiy va murakkab turlarga ajratdi¹¹. Folklorizmlarning asar matnida bajaradigan badiiy vazifalari va talqinlariga doir B.Sarimsoqov ilgari surgan nazariy konsepsiya keyinchalik O.Nosirov, O.Sobirov, M.Hakimov, B.To‘xliyev, I.Yormatov, L.Sharipova, G.A.Begmuratova, N.Tursunovalarning ilmiy maqolalari va dissertatsiya ishlarida¹² yanada rivojlantirildi. Folklorizmlarning Qo‘qon adabiy muhiti shoirlari ijodidagi poetik talqinlarini o‘rgangan S.Hamdamova yozma badiiy asarlar tarkibida keluvchi xalq og‘zaki ijodi namunalarini manbalari va badiiy-estetik vazifasiga ko‘ra “mifologizm” (qadimgi mifologik tasavvurlar va mifik obrazlar, asotiriy syujet va motivlarning badiiy asar matnidagi talqini), “folklorizm” (badiiy adabiyotda poetik vosita sifatida qo‘llanilgan folklor elementlari) va “adabiy etnografizm” (urf-odat, marosim, rasm-rusum, xalq qarashlari va an‘analarining yozma adabiyotdagi ifodasi) deb baholashni maqsadga muvofiq¹³ deb bildi. Tadqiqotchi N.Toshevaning dissertatsiyasida¹⁴ Isajon Sultonning “Ozod”, “Genetik” romanlaridagi folklorga oid unsurlarning o‘rni kuzatilgan.

Bobning ikkinchi fasli **“Mifologizmlar va hozirgi zamon o‘zbek hikoyachiligi”** deb nomlanadi. Zamonaviy hikoyalardagi miflarga murojaat qilish, mifologik tasavvurlardan borliqning yangicha tasvirini yaratishda foydalanish orqali

¹¹ Саримсоқов Б. Фольклоризмлар типологияси масаласига доир // Ўзбек фольклоршунослиги. Антология. – Тошкент: O‘zbekiston milliy ensiklopediyasi, 2017. – Б.346-358.

¹² Носиров О., Собиров О. Халқ ижоди хазинаси. – Тошкент: Адабиёт ва санъат, 1986; Ҳакимов М. Алишер Навоий лирикаси ва халқ оғзаки ижоди. – Тошкент: Фан, 1979; Тўхлиев Б. Юсуф Хос Ҳожибнинг “Кутадғу билиг” асари. – Тошкент: Ўзбекистон, 1991; Ёрматов И. Фольклоризмларнинг типологик хусусиятлари // Ўзбек тили ва адабиёти. – Тошкент: 1982. – 2-сон. – Б.54-59; Шу муаллиф. Типология фольклоризмов в советской узбекской литературе (60-е и начало 80-х годов). Автореф. дисс. ... канд. филол. наук. – Тошкент, 1985; Шарипова Л. XX асрнинг 70-80-йиллари ўзбек шеърятда фольклоризмлар. Фил. ф. н. дисс... автореф. – Тошкент, 2008; Бегмуратова Г.А. Мустақиллик даври қорақалпоқ романларида фольклоризмлар: Филол. фан. бўйича фалсафа доктори (PhD) дисс... автореф. – Нукус, 2019. – 54 б. Турсунова Н.Х. Ҳозирги ўзбек драматургиясида фольклор стилизацияси. Филол. фан. бўйича фалсафа доктори (PhD) дисс. автореф. – Тошкент, 2020. – 62 б.

¹³ Ҳамдамова С. Фольклор аънаналари ва бадий талқин: таъсир ҳамда акс таъсир масалалари. Фил.ф.н.дисс... автореф. – Тошкент, 2012.– б.27.

¹⁴Тосшева Н. Ҳозирги ўзбек насрида фольклорга оид унсурларнинг поэтик функцияси (Исажон Султон насри мисолида). Филол. фан. бўйича фалсафа доктори (PhD) дисс. – Тошкент, 2020.

miflarning asl mohiyati to‘laqonli o‘z vazifasini bajarmasdan endi mif unsurlari mifologema sifatida maydonga kelishi kuzatiladi. U asar syujetining shakllanishi, voqealar rivoji, asar qahramonlarining portreti yoki xarakterini ochib berish uchun xizmat qiladigan muhim poetik vositaga aylanadi. Folklorshunos J.Eshonqulovning “Mif va badiiy tafakkur”¹⁵ monografiyasida mif va uning hozirgi zamon jahon nasri poetikasidagi vazifalari borasida yangi mulohazalar bildirildi. Olimning “Mifologiyaning o‘ziga xos falsafa ekanini tushunmasdan turib, undagi ramzlarning ma’no va mohiyatini ochib bermasdan turib biz na adabiyot, na san’at eshigiga kira olamiz. Biz bugun klassik adabiyotimizni hamda dunyo adabiyotini tushunishimiz uchun eng avvalo ana shu qatlamni o‘rganishimiz zarur bo‘ladi”,¹⁶ degan fikriga to‘la qo‘shilamiz. M.Otajonovanning tadqiqotlarida ham mifologizmlar va badiiy mahorat qirralari tahlil qilingan¹⁷. Adabiyotshunos D.Quronov “O‘tkan kunlar” romanining mifopoetik talqiniga bag‘ishlangan maqolasida birinchilardan bo‘lib mifopoetik tahlil va badiiy asarga mifopoetik yondashuv masalasiga e’tibor qaratadi¹⁸. B.Jovliyev esa mifik ijod bilan mifologik poetikaning farqini belgilar ekan: “ajdodlarimizning mifologik ijodi bu – stixiyali, anglanmagan emotsional-hissiy ijod jarayoni edi. Yozma adabiyotdagi mifologizm esa ijodkor tomonidan anglangan, ongli ravishda qo‘llangan uslubdirki, bu holat yozma adabiyot mifopoetikasini dastlabki jamoa bo‘lib yaratilgan mifologik ijod jarayonidan ajratib turadi” degan qarashni ilgari suradi¹⁹.

Adabiyotshunoslikda mifologema atamasi, badiiy matndagi vazifalari kabi qator filologik masalalar borasida qiziqarli mulohazalar bayon qilingan.²⁰

Isajon Sulton hikoyalarida mifologemalar obrazlar, ramz-timsol va makon tasvirida bo‘y ko‘rsatadi. Yozuvchining “Xazinabon” nomli hikoyasi inson tafakkuri imkoniyatlari doirasidan tashqarida, ya’ni G‘aybda sodir bo‘ladigan voqelikka murojaat qilish, arxaik tafakkur qoldiqlarining hozirgi zamon kishisi ongida qayta jonlanayotgani, ajdodlarimizning sirli olam haqidagi qarashlarining yangi avlod shuurida yangicha bo‘y ko‘rsatishini badiiy ifodalashga qaratilganligi bilan muhim ahamiyat kasb etadi. Hikoyada Xizr obrazi qayta jonlantirilgan. Tasvirlangan voqealar fonida inson taqdiri mifologemasi o‘zining badiiy ifodasini topgan. Islomiy dunyoqarashda Xizr alohida o‘rin egallaydi. O‘rta Osiyoga islom dini yoyilishi bilan islomiy e’tiqod va dunyoqarash bilan birga arab mifologiyasi

¹⁵ Эшонқулов Ж. Миф ва бадий тафаккур. - Тошкент: Фан, 2019.

¹⁶ O‘sha asar. -Б. 20 -21.

¹⁷ Отажонова М. Мифологизм ва бадий маҳорат. - Тошкент: FIRDAVS-SHOH, 2022.

¹⁸ Қуронов Д. “Ўтган кунлар”: мифопоэтик таҳлил тажрибаси.<https://quronov.uz>.

¹⁹ Жовлиев. Б Бадий асарда мифопоэтик талқин ва бадий образ. Филол.фан.бўйича фалсафа доктори (PhD)дисс...автреф. – Тошкент, 2023.

²⁰ Семенихина М.В. Мифологема как понятие и термин: к вопросу об определении // Перевод. Язык. Культура: материалы VI Междунар. науч.-практ. конф. СПб., 2015. - С. 180-184; Дмитриенко М.В. Мифологема «поэт» и ее концептуальные модели в русском поэтическом дискурсе XIX – XX вв. // Вестник ЧелГУ. 2009. № 27 (165). - С. 29-33; Кобылко Н.А. Мифологема как ключевое понятие мифокритики: современные подходы // Современная филология: материалы III Междунар. науч. конф. (г. Уфа, июнь 2014 г.). Уфа: ЛЕТО, 2014. - С. 4-6; Коновалова Н.И. Мифологема как свернутый сакральный текст // Политическая лингвистика. 2013. № 4. - С. 209-215; Левитская Н.А., Ломакина О.В. Анализ мифологем и концептов как путь к пониманию литературного произведения // Жанрологический сборник. Вып. 1. Елец: ЕГУ им. И.А. Бунина, 2004. -С. 62-66.

ham xalq orasida keng tarqaldi. Shunday obrazlardan biri Xizr obrazidir. Xizr obrazi qiyinchilik damlarda madadga keluvchi, g‘ayritabiiy kuchga ega bo‘lgan homiy sifatida talqin qilingan. Xalq tasavvurlariga ko‘ra, Xizr doimiy oppoq soqolli, oq kiyim va oq sallali nuroniy qiyofasida yuradi. Adabiyotshunos Ibrohim Haqqul yashil rang arablarda muqaddas sanalishini ta’kidlab, Xizr obrazini yashil rang bilan bog‘laydi²¹. Xizr odamlarga turli qiyofa va shakllarda ko‘rinishi mumkin: mo‘ysafid chol, gadoy, ilon, qush, hayvon v.h.k.²² Hikoyada epik qahramon hazrati Xizrni izlab yo‘lga otlanadi. Adibning kechinmalari va xayollari tasviri bo‘yi basti bilan mifologik tasavvurlar mazmuni bilan sug‘orilgan: “Hech qayerda izlaganimni topmadim. Afrosiyob shamollari, Nurota izg‘irinlari, Samarqand-u Buxoroning yetti avliyosi dahmalari-yu noma’lum toshlari... birontasi menga o‘z sirini ochmadi²³. Rovi manzillardan birida so‘nik xazinabonni ko‘radi, sal narida esa sonsiz-sanoqsiz insonlarning tarixlarini o‘z ichida saqlagan toshlarga ro‘baro‘ bo‘ladi. Adibning dunyoning sirlarini toshlardan anglamoqchi bo‘lishi, xazinabonning toshga evrilishi bilan bog‘liq mifik qarashlardan xabardorligi, xazinabonning mangu nur taratishi – mifologik timsolning mohiyatini teran anglaganligi kechinmalari talqinida yaqqol ko‘zga tashlanadi. Asarda voqealarni hikoya qiluvchi muallif chuqur o‘yga toladi. U o‘zi va zamondoshlarining avom ekanligini anglaydi: “O‘ziga berilgan mo‘jizalardan hech qachon qoniqmaydigan, yana va yana qo‘lini cho‘zib betinim va betinim so‘rashni, tilanishni yaxshi ko‘radigan avom zotan suv ustida suzmoqda, bo‘ladigan voqea-hodisalarni oldindan bilmoqda, xastaliklardan davo topmoqda, ko‘r-ko‘rona timirskilanib hayoti dunyodan yashab o‘tmoqda!”²⁴. Hikoyada mifologema zamonaviy odamlarning xarakterini ochishga xizmat qildirilgan. Adabiyotshunos Yo‘ldosh Solijonov ta’biri bilan aytganda: “Inson va tabiat birligini o‘zaro qorishiq tarzda tasvirlash orqali Isajon Sulton badiiy adabiyotimizga o‘zining shaxsiy tashvishlaridan ko‘ra ko‘proq umumbashariy masalalar bilan band bo‘lgan yangicha tafakkurdagi shaxs obrazini olib kirdi”²⁵.

Yozuvchi hikoyalarida mifologemalar mifologik obraz (tilanchi, Xizr atributi, Avliyo ota), mifologik motiv (avliyoning karomatlari: otining tuyog‘i tekkan joyning yashnab ketishi, ilonlarni o‘ziga bo‘ysundirishi) ko‘rinishlarida namoyon bo‘ladi.

Ikkinchi bob “Isajon Sulton hikoyalarida folklor an‘analarining o‘rni” deb nomlangan. Birinchi fasl **“Folklor an‘analari va ijodkor uslubi”** ga bag‘ishlangan. Avvalo ta’kidlash kerakki, xalqona tasvirlash mahorati zaminida xalq ijodini puxta o‘rganish yotadi. Ma’lumki, ijodkor uslubining shakllanishida tug‘ilib o‘sgan makon, xalqning urf-odatlarini, oiladagi hayot tarzi, ustozlarning alohida o‘rni bor. “Uslub – yozuvchining voqelik va insonni idrok qilishi, ularning qalbidagi haqiqatning kashf etishi va uni so‘z vositasida obrazli ifodalay olishi – bu

²¹ Хаққул И. Занжирбанд шер қошида. – Тошкент: Тафақкур томчилари, 2021. -Б. 224.

²² Турдимов Ш. Гўрўғли туркумида Хизр образи // Ўзбек фольклоршунослиги масалалари. – Тошкент: - Б. 53- 58.

²³ Исажон Султон. Хазиначон / Асарлар. Ҳикоялар. I жилд. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2017. -Б.258.

²⁴ О‘sha asar. –Б. 258.

²⁵ Солижонов Й. Нияти кутлуғ адиб / Исажон Султон насри бадияти. - Тошкент: Турон замин зиyo, 2017. –Б.55.

vazifalarni individual tarzda yaratish san'atidir.”²⁶ Isajon Sulton hikoyalarining badiiy qurilmasi va uslubidagi xalq ertaklari, afsonalari, rivoyatlariga xos bayonchilik, soddalik, qolaversa, ertak qahramonlariga o'xshash jabrlangan, sodda, oddiy odamlarning turmush tashvishlari, ularning o'y-xayollari o'quvchi diqqatini o'ziga jalb etadi. Masalan, “Avazboylik tantilar”, “Bibi Salima”, “Shamolli kecha”, “Bog'i Eram”, “Manzil”, “Qish ertaklari”, “Ona-yurt sog'inchi” kabi qator hikoyalarida bu badiiy xususiyatlar yarqirab ko'rinish bergan deyish mumkin. Yozuvchi oddiy va murakkab folklorizmlardan o'rinli foydalangan. Murakkab folklorizmlarning asosan ikki turi - analitik va sintezlashgan folklorizmlar ko'proq uchraydi.

Yozuvchi hikoyalarini folklorizmlar qo'llanganligi nuqtayi nazaridan quyidagicha tasnif qilish mumkin:

Oddiy folklorizmlar qo'llangan hikoyalar	Murakkab folklorizmlar	
	Analitik folklorizmlar qo'llangan hikoyalar	Sintezlashgan folklorizmlar qo'llangan hikoyalar
“XXI asrning sakkiz yashar bolasi”, “Qo'riqchi”, “Ozor”, “Turmush”,	“Manzil”, “Qismat”, “Xazinabon”, “Do'st”, “Kichkina pushtirang mahluqcha”, “Xun”, “Tuman”, “Orif”, “Bog'i Eram”, O'rmondagi kulba”, “Oydinbuloq”, “Shamolli kecha”, “Toshkelinchak”, “Yusuf va Zulayho”, “Oftob chiqdi olamga”	“Tilsim lashkari”, “Avliyo”, “Otamga nimadir bo'ldi”, “Qoraqush yulduzining siri”, “Og'riq tog'i”, “Bibi Salima”, “Avazboylik tantilar”, “Mega intellekt”, “Sog'inch”, “Uzuk”, “Ismsiz qahramon”

Ijodkor mahorati folklorizmlarni asar syujetida ochiq va yopiq holda qo'llashda ham ko'rinadi. “Bibi Salima” hikoyasida Bibi Salimaning tong sahar turib eshiklarni ochib qo'yishi, uyga baraka kirishi bilan bog'liq motiv qahramonning xatti-harakatlari zamiriga singdirilgan yopiq holda yashirin ifoda etilgan etnofolklorizmdir. Personajlar nutqidagi duo va olqishlarning o'rni-o'rni bilan keltirilishi ochiq qo'llanishiga misol bo'la oladi.

Professor B.Sarimsoqov badiiylikning mohiyati va asoslari haqida fikr yuritib, badiiy obraz xususida shunday ta'kidlaydi: “Real voqelik faktlari faqatgina o'ziga xos belgi-xususiyatlari bilan emas, balki ijodkorning estetik idealiga xos atributlar bilan boyitilgan, muayyan darajada o'zgartirilgan, qaytadan idrok etilgan holda aks etgandagina badiiy obraz vujudga keladi”²⁷. “Bibi Salima” hikoyasida obraz-timsol-qahramon talqini ko'zga tashlanadi. Bu hikoya va uni quvvatlaydigan, jonlantiradigan atribut bu tandir. Yozuvchi tomonidan mazkur detal juda o'rinli qo'llanilgan va o'ziga xos topilma hamdir. Asar avvalidan somonsuvoqli ayvonli

²⁶ Умуров Х. Адабиётшунослик назарияси. - Тошкент: Шарк, 2002. -Б. 236.

²⁷ Саримсоқов Б. Бадийлик асослари ва мезонлари. –Тошкент: Bookmany print, 2022.– Б.64.

imorat, sinchdan ko‘tarilgan bitmagan imorat, tandır yonidagi loyo‘choq, suvpaqir, tandırqopqoq, qozon damtovog‘i kabilarning tasviri o‘zbekona hayot tarzi haqida xabar beradi.

Isajon Sulton hikoyalari folklorning eng qadimiy va boy janrlaridan biri - qo‘shiqlardan ham samarali foydalanganligiga guvoh bo‘lamiz. L.Sharipova folklorga mansub satr yoki bir band she‘r yozma she‘r tarkibida aynan keltirilsa, analitik folklorizm sanalishini ta‘kidlagan bo‘lsa, Z.Eshanova shunday yozadi: “Xalq og‘zaki ijodidagi xalq qo‘shiqlari, mif, afsona, rivoyat, ertak kabi janrlarga oid biror satr yoki bir band she‘r yozma she‘r tarkibida muallif tomonidan aynan keltirilishi (g‘oyaviy maqsadni yuzaga chiqarish uchun) analitik folklorizmdir”²⁸.

Isajon Sultonning analitik folklorizmlardan ijodiy foydalanilgan hikoyalardan biri “Qo‘riqchi” hikoyasidir. Adib qo‘riqchi nigohi bilan vaqtning bir bo‘lagini qirqib olgan va unda qo‘riqchi, ilon, qushlar, karvon, daryoning baliqlari tilidan bir bek yigit va bir oy qizning o‘zaro ko‘ngil qo‘ygani, keyinchalik oila qurgani, turmush mashaqqati-yu tashvishlaridan, xash-pash deguncha o‘tib ketayotgan umrdan hikoya qiladi. Bu hikoyalar bir oila misolida butun insoniyatning kechasi, buguni va kelajagidan so‘ylaydi. Hikoyaning erta bahor tasviri bilan boshlanib, kech kuz manzarasi bilan yakun topishi umrning ramziy ifodasidir. Hikoyadagi daryo - hayot, ayni vaqtda o‘tib borayotgan vaqt, hijron; baliq – g‘am, g‘ussa; ilon – aql; karvon – umr; yo‘lchivin – umri besamar kechgan odam; jayron – umid mazmunini anglatuvchi ramzlardir. Hikoyadan o‘rin olgan xalq qo‘shiqlari kechinma, holatni aks ettiradi. Mayda-mayda sabablar, tashvish-u g‘amlar – ulkan baliqlarga aylandi, endi ular odam bolasini yutar darajaga yetmasa bo‘ldi! Qo‘riqchining xavotiri shundan. Ayol tilidan aytilgan so‘nggi qo‘shiq xalq qo‘shiqlari tasnifiga ko‘ra murojaat qo‘shiqlari turkumiga kiradi. Kishi ko‘nglida kechayotgan, ayniqsa, odam xayoliga keltirishga o‘zi ham qo‘rqib, ko‘ngil tubiga cho‘ktirilgan o‘y-tuyg‘ular qo‘shiq bo‘lib kuylanadi. Qo‘shiq kishiga sirdosh, mungdosh bo‘ladi. Bunday holatlarda ramziy obraz ifodaning eng maqbul shakli hisoblanadi. Insoniy munosabat fasllari ham turli davriy halqalarda kechadi. Yoz qishga do‘nganidek, otashin sevgi qahrli nafratga aylanishi mumkin. Bu yerda ko‘z yoshi ayrilish ma‘nosini ifoda etuvchi va jazolovchi magik unsurga aylanadi. Lirik qahramon muhabbatining qadriga yetmagan oshig‘ini endi azoblanishini istaydi:

Oh urarman, oh urarman, ohlarim tutsin seni,
Ko‘z yoshim daryo bo‘lib, baliqlari yutsin seni.....²⁹

Folkloshunos Sh.Turdimov o‘zbek xalq qo‘shiqlari tarkibida keluvchi daryo obrazini o‘rganar ekan, mazmun mundarijasiga ko‘ra 5 guruhga bo‘ladi³⁰. “Qo‘riqchi” hikoyasidagi xalq qo‘shig‘i tarkibida kelgan daryo ko‘z yoshining

²⁸ Шарипова Л. XX асрнинг иккинчи ярми ўзбек шеърининг бадиий таракқиётида фольклор. Фил.ф.д. (DSc)... дисс. автореф. – Тошкент, 2019. – Б. 19; Eshanova Z. Analitik folklorizmlarning g‘oyaviy-estetik vazifalari /Turkiy xalqlar adabiyoti: adabiy aloqlar, adabiy ta’sir va tarjima” mavzusidagi xalqaro ilmiy anjuman materiallari. – Boku, 2022. –B.70.

²⁹Исажон Султон. Қўриқчи // Асарлар. Ҳикоялар. 1- жилд. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2017. –Б. 211.

³⁰ Қаранг: Турдимов Ш. Халқ қўшиқларида рамз. – Тошкент: Фан, 2020. – Б. 111 -113.

analogi sifatida namoyon bo‘ladi va ayriliq, hijronning haddan oshganini, qahramon kuchli ruhiy jarayonni boshdan kechirayotganini bildiradi.

“Toshkelinchak” hikoyasi syujetining muhabbat mojarosi zamiriga qurilishi, qahramonning o‘z muhabbati yo‘lidagi intilishlari asosida voqealar rivojini ta’minlash sof xalq eposiga xos poetik tasvir uslubidir. Bu jihatdan hikoya “Oshiq G‘arib va Shohsanam” dostoni syujetiga mos keladi. “Toshkelinchak” O‘rta Osiyo xalqlari orasida qachonlardir bo‘lib o‘tgan muhabbat rivoyati haqidadir. Adib bu rivoyatning yoyilib ketishini ham asarda chiroyli chizgilar bilan beradi. Nazarning qishloq chetidagi ziyoratgoh sanalgan qadim tosh ustida o‘z xayollari bilan band bo‘lib kun o‘tkazishini ta’riflar ekan: “Ziyoratgoh yonidan katta yo‘l o‘tgan, bir yog‘i O‘shdan Ergashtomga, bu yog‘i Qamchiq dovoni oralab, Toshkentdan Qozog‘istonning bepoyon cho‘llariga qarab ketadi. Turli-tuman uzun-qisqa arobalar qatnovi bir zum bo‘lsin tinmaydi”³¹, – deydi. Ushbu jumladan anglash mumkinki, “Toshkelinchak” hikoyasi eski rivoyatning badiiy talqini sifatida yozma adabiyotga olib kirilgan.

Isajon Sulton hikoyalarida xalq og‘zaki ijodining bir necha janrlarining uyg‘un namoyon bo‘lishi kuzatiladi. “Yusuf va Zulayho” hikoyasida shu nomdagi qadim sevgi afsonasiga murojaat qilsa, Zulayho qalbidagi iztiroblarni ko‘rsatishda alladan foydalanadi.

Aytish mumkinki, folklor Isajon Sultonga o‘z yo‘li, uslubi, o‘zligi va o‘q ildizini topishga yordam bergan.

“Hikoyada folklorga xos motiv va obraz talqini” deb nomlangan ikkinchi faslda avvalo motiv tushunchasiga to‘xtalangan. Adabiyotshunoslikda motiv haqida turli xil qarashlar ilgari surilgan. Jumladan B.Putilov “Motiv syujetning mag‘zidir” degan ta’rifni bersa³², taniqli rus olimi A.N. Veselovskiy “Motivlar birlashib, syujet xalqasini yuzaga keltiradi”, – deydi. D.Quronov va boshqalar tomonidan tuzilgan “Adabiyotshunoslik lug‘ati”ida motiv syujet sxemasi yoki biron bir narsa, obraz kabi ko‘rinishlarda voqe bo‘lishi, badiiy asarlarda mavjud motivlar aynan emas, o‘zagi saqlab qolingani holda yozuvchining badiiy fantaziya imkoniyati va ijodiy niyatidan kelib chiqib, turli variantlarda talqin etilishi aytiladi”³³. I.M.Dyakonovga ko‘ra “mifologema mif syujetining asosiy mohiyatini belgilovchi detallar silsilasi bo‘lib, folklor asarlari badiiy qurilishida syujetni tashkil etuvchi epik obraz va motiv sifatida ishtirok etadi”³⁴.

Isajon Sultonning “Manzil”, “Xazinabon”, “Avliyo”, “Shamolli kecha” hikoyalarida sinov, safar, xatar, o‘lim, tush, xotirlash, ziyorat, o‘gay ona va o‘gay bolalar kabi motivlar mavjud.

“Xalq og‘zaki ijodida safar motivi eng ko‘p tarqalgan desak, aslo mubolag‘a bo‘lmaydi. Chunki aksariyat sehrli ertak va doston qahramonlari turli maqsad (yoki

³¹ Исажон Султон. Ташкелинчак // Асарлар. Ҳикоялар. I жилд. - Тошкент: Фафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2017. – Б.387

³² Путилов Б. Мотив как сюжетобразующей элемент // Типологическое исследование по фольклору. – Москва: Наука, 1975. –С.142.

³³ Қуронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Академнашр, 2010. – Б.180.

³⁴ Дьяконов И.М. Архаические мифы Востока и Запада. – Москва, 1990. – С.191.

sabab) bilan safarga o'tlanadilar: Alpomish Barchinni keltirish uchun, Kuntug'mish Holbekani izlab, kenja shahzoda Bulbuligo' yoni tutib kelmoq qasdida, Husanboy Oyparidan tushining ta'birini so'ragani, Olmos botir vazirning qutqulari tufayli va h. Hayotiy-maishiy ertaklarda qahramon savdo yoki dunyoni ko'rish maqsadlari bilan safarga chiqadi-da, shu safar davomida boshqa sarguzashtlarni boshdan kechiradi"³⁵.

Isajon Sultonning "Manzil" hikoyasida safar motivi yaqqol namoyon bo'ladi. "Manzil" hikoyasidagi qahramonlar: katta og'a, hikoya qiluvchi roviy, Muslim, Muhammad va Abdullalar uzoq manzilni ko'zlab yo'lga chiqishadi, maqsadlari o'zlariga tegishli xazinani topish. Manzil sari ketishar ekan, xuddi xalq ertak va dostonlaridagi kabi hikoya qahramonlari ham tog'lar, vohalar, sahrolarni bosib o'tishadi. Safarga chiqqan ko'plab hamrohlar Ko'hiqof tog'iga ham yetib kelishadi. Ko'pchiligi shu yerlarda qolib ketishadi. Hikoyaning asosiy qahramonlari besh og'a-inigina manzilga, Tilsim tog'iga, yetib borishadi. Hikoyada tog' kulti bilan bog'liq mifologik qarashlarning transformatsiyasi kuzatiladi. Xuddi folklor janrlaridagi kabi mazkur hikoyada ham tog' "inson oyog'i yetmaydigan, faqat tanlangan shaxslar yoki mifologik personajlar yordamida borish mumkin bo'lgan epik makon"³⁶ sifatida talqin qilinadi. Hikoyada inson umrining qisqaligi, ushalmagan, bajarilmagan yumushlarning, g'oyalarning amaliy ifodasi avlodlar tomonidan bajarilishiga ramziy ishoralar beriladi. Chunki hikoya so'nggida faqat eng kichik uka Abdullagina ortga qaytadi. Hikoyada Polbos nomli jinning o'z sohibiga sodiq xizmat qilishi, sehri qobiliyati va unga qahramonlarning duch kelishi qadimgi demonologik qarashlar asosida kelib chiqqan mifologik motivlarning transformatsiyasidir. Yozuvchi mifologik motiv transformatsiyasidan asar badiiy g'oyasini ochish, asar syujetini shakllantirishda ustalik bilan foydalangan. "Manzil" boshdan oyoq ramz asosiga qurilgan. Bunda safar go'yo inson umri. Yo'lda uchragan gulzor-u cho'llar uning shodlig-u g'amiga o'xshaydi. Manzil-orzulardan bino etilgan bino-sarob. Hikoyani o'qib bitirganimizdan so'ng o'zimizda qolgan xulosani quyidagicha sharhlash mumkin: "Ey dil, o'tayotgan har bir lahzadan o'zligingga, o'zligingdan esa har bir lahzangga nazar sol. Sen chir aylanib qidirayotganing, aytaylik, tilsim tog'i, ajab emaski, shu oraliqdan topilsa!"³⁷.

Yozuvchinning "Avliyo", "Otanga nimadir bo'ldi", "Turmush", "Qismat" kabi bir qator hikoyalarida tush motivi yetakchilik qiladi. O'zbek folklorida tush motivini alohida tadqiq qilgan olim Jabbor Eshonqul tushlarning asar strukturasi tutgan o'rniga qarab ikki guruhga ajratadi: "1) syujet o'zagini tashkil etuvchi namunalar; 2) syujetning ma'lum halqalarini bog'lovchi namunalar"³⁸. Isajon Sulton hikoyalarida esa tush motivi syujetning ma'lum halqalarini bog'lovchi vosita

³⁵ Куронов Д. "Ўткан кунлар": мифопоэтик таҳлил тажрибаси // Жаҳон адабиёти. – 2015. – №4. – Б. 10-16.

³⁶ Эшанова З. Ўзбек халқ достонларида тоғ образи: генезиси ва бадий талқинлари. Филол. фан. бўйича фалсафа доктори (PhD) дисс... – Тошкент, 2018. – Б.18.

³⁷ Улуғбек Ҳамдам. Ойдинбулоқ ойдинлиги / Исажон Султон насри бадийати. – Тошкент: Турон zamin ziyo, 2017. – Б. 149.

³⁸ Эшонкул Ж. Миф ва бадий тафаккур. – Тошкент: Фан. – Б. 74.

sifatida keladi va, asosan, inson taqdiri hamda kelajagi to'g'risida sirli xabarlar haqidagi tasavvurlarni o'ziga xos ravishda badiiy ifoda etishga xizmat qiladi. Yozuvchining "Avliyo" hikoyasidagi tush motivi taqdirning amalga oshuvi insonning o'z xatti-harakatlari va intilishlariga bog'liq, degan qarashlarni ifodalash uchun qo'l kelgan. Yozuvchi tushga badiiy-estetik vazifa yuklagan. Hikoya qahramoni Abdulqodir bolalik chog'ida firdavs jannatini tush ko'radi, keyinchalik uch-to'rt marta bir xil tush ko'radi: "Har safar to'rt tarafi qorong'ilik bo'lgan tushunarsiz bir makon ichida, yashil nur og'ushida tovlanib ko'rinardi"³⁹. Abdulqodirning avval jannatni, umr shomida do'zaxni ko'rishi – bu uning dunyoda o'tkazgan umrining natijasi, u qilgan amallarning samarasi. Inson ruhiyatida ongli hislardan ko'ra, anglanmagan hislar ko'lam jihatdan cheksizdir. "Avliyo" hikoyasidagi Abdulqodir qayta-qayta ko'rgan tush ham onga qalqib chiqmagan hislar bo'lib, bu tushlar risoladagidek o'tmayotgan umrga ishora edi aslida. Hikoyada insonga bir marta beriladigan umr, u vaqti kelsa tugashi, hech narsani orqaga qaytarib bo'lmasligi, hammasi uchun hisob-kitob qilinishi ramzlar, majozlar, tabiat tasviri, xotiralar yordamida ochib berilgan. Hikoya syujetida tush motivi halqasining joylashuv o'rni voqea boshi va oxiriga to'g'ri keladi. Inson umrining ibtidosi va intihosidan darak beruvchi mazkur tushlar ayni chog'da uning umriga berilgan haqqoniy baho, deyish mumkin.

Isajon Sulton qalamiga mansub "Yog'och kovush" hikoyasi qadim Xitoy ertaklari syujeti asosida yaratilgan bo'lib, u Xitoyning Tan sulolasi davrida farzandining mashaqqatli turmush girdobidan yorug'likka olib chiqish orzusida yashayotgan "mehribon ota haqidagi shafqatsiz hikoyadir"⁴⁰. Yillar davomida qizchasiga yog'och kovushni yaxshi niyatda majburlab kiydirgan otaning barcha umidlari bir zumda yo'qqa chiqqanligi (sholikor boyning qizchani hatto sovg'a sifatida ham qabul qilmaganligi) katta mahorat bilan tasvirlangan. Hikoya "Yog'och kovush" deb nomlangan bo'lsa-da, unda asosan ota qalbi iztiroblari aks ettirilgan. Yog'och kovush esa badiiy detaldir. Hikoyada qashshoqlik badiiy voqelik uchun asos, yog'och kovush g'oyaviy-badiiy yuk tashuvchi vosita bo'lib xizmat qilgan.

Isajon Sulton tog' obrazining turli ma'no qirralaridan "Og'riq tog'i", "Ota qasidasi", "Otamga nimadir bo'ldi" kabi hikoyalarida mahorat bilan foydalangan.

Uchinchi bob "**Mifopoetik talqin va badiiy mahorat qirralari**"ga bag'ishlangan bo'lib, birinchi fasl "**Mifologik tafakkur va ijodkor badiiy olami**" deb nomlanadi. Mifga aloqador tasavvurlar va obrazlarning davrlar o'tishi bilan tafakkurda yangicha tus olib jilolanishi ijodkorlar tomonidan yangi-yangi voqea-hodisalarning mifopoetik talqinini maydonga keltirgan. "Insoniyat aqli mifdan va mifologik olamdan, ajdodlarning ilk xayoliy dunyosidan qanchalik uzoqlashib va taraqqiyot zinalaridan ko'tarilgani sayin bu mavzu yana ham qizg'inroq tus oldi"⁴¹. Isajon Sulton shu yo'nalishda sermahsul ijod namunalarini yaratmoqda. "Ilk hikoyalaridayoq yozuvchining original kompozitsiya va o'ziga xos syujetlarni

³⁹Исажон Султон. Авлиё / Асарлар. Ҳикоялар. I жилд. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2017. – Б. 86.

⁴⁰ Исажон Султон. Ёғоч ковуш / Асарлар. Ҳикоялар. I жилд. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи 2017. – Б. 367.

⁴¹ Эшонкулов Ж. Миф ва бадий тафаккур. – Тошкент: Фан, 2019. – Б. 147.

badiiy motivatsiya qilishga intilgani ko‘rinib turadi. Xalqona afsona va asotirlar, islom rivoyatlari, turli fantastik motivlar, mifologik obrazlar, zamonaviy axborotlar vositasida o‘rganilishi mumkin bo‘lgan aqlni lol etuvchi narsa-hodisalar Isajon Sulton hikoyalarida o‘z aksini topgani fikrimizning yorqin dalilidir”⁴². Adib hikoyalarida mifologizmlar muallif dunyoqarashi, estetik idealini ko‘rstib beruvchi vosita sifatida ham namoyon bo‘ladi.

Xalq og‘zaki ijodida dev, pari, jin, ajdar, Axriman, Semurg‘, Jo‘mard, Xizr, Zahhok, Hubbi, Haydar kabi qator obrazlar mavjud bo‘lib, ularning aksariyati yozma adabiyotga ham ko‘chib o‘tgan.

Isajon Sulton dunyo xalqlari mifologiyasidagi Katoblepas obraziga murojaat qiladi. Yozuvchining “Kichkina pushtirang maxluqcha” hikoyasida mazkur obrazning demifologizatsiyasini kuzatamiz. Katoblepas G‘arb mifologiyasida yovuzlik ramzi sifatida qo‘llangan mifologik obrazdir. Hikoyada esa mazkur hayvon qadimiy mifologik tasavvurlarga butunlay qarama-qarshi holatda tasvirlangan: Ammo hayvonot bog‘idagi katoblepas butunlay boshqacha edi: “Bu kichkina gavdali, ammo bo‘yni uzun yoqimtoygina jonzot edi. Ko‘zlari g‘oyat musaffo, nimasi bilandir yosh bolaning ko‘zlarini eslatadi. Barmoqchalari ham jajjigina, och pushti tusda ekan. Uzun kipriklarini pirpiratib odamlarga qarar, ko‘rgan odam beixtiyor uni yoqtirib qoladigan darajada ma’sum”⁴³. Kotoblepas timsolida yozuvchi zulmga qarshi oshkora kurasholmasa-da ich-ichidan azob chekadigan insonning ramziy obrazini yaratgan. Isajon Sulton mazkur hikoyada qadimiy mifologik obrazga ijodiy yondashuv asosida uni hozirgi zamon poetik tafakkurining sinkretik kontekstida qayta ishlagan.

Isajon Sulton hikoyalarining ko‘pchiligida qishloq kishilari hayoti tasvirga olingan bo‘lib, ularda bir qator mifologik obrazlar berilgan. Jumladan “Qish ertaklari” hikoyasida devlar, suv parilari, oziqchilar obrazlari shunchaki tasvirni boyitish uchungina emas, qishloq kishilarining dunyoqarashi va turmush tarzidagi o‘ziga xosliklarni ko‘rsatish uchun ham qo‘llanilgan.

Ikkinchi fasl **“Mifologizmlar talqinidagi o‘ziga xoslik”** deb nomlangan. Mifopoetikaning muhim jihatlaridan biri ham uning ko‘p ma’noiligi, har xil talqinga imkon berishi, zamon va makonsizligidir⁴⁴. “Bo‘rttirishlar, ramziy-majoziy tasniflash, allegoriya, vaqtning ahamiyati yo‘qolishi mifologik poetikaning asosi sanaladi”⁴⁵

“Dastlab kichik adabiy janrga mifopoetik unsurlarni olib kirgan, shubhasiz, Lotin amerikalik adib Xorxe Luis Borxes edi. Adabiyotchilar argentinalik yozuvchi va shoirning “Adabiyot mifdan boshlanib, mif bilan yakun topadi”, degan iborasini ko‘p keltiradi”⁴⁶.

⁴² Раҳмат Р. “Муножот”дан “Боқий дарбадар”гача / Исажон Султон. Боқий дарбадар. Роман. Қисса. Ҳикоялар. – Тошкент: Ўзбекистон, 2011. – Б. 260-261.

⁴³ Исажон Султон. Кичкина пуштиранг махлуқча. // Асарлар. Ҳикоялар. I жилд. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2017. – Б. 186.

⁴⁴ Лосев А.Ф. Диалектика мифа [Электронный ресурс]/А. Ф. Лосев.– www.koob.ru/books/dialektika_mifa.rar.

⁴⁵ Назар Эшонкул. Ижод фалсафаси. – Тошкент: Академнашр, 2018. – Б. 51-52.

⁴⁶ Жовлиев Б. Бадий асарда мифопоетик талқин ва бадий образ. Филол. фан. бўйича фалсафа доктори (PhD) дисс... – Тошкент, 2023. –Б. 37.

Bugungi yozuvchi mifologizmlarga qayta murojaat qilmoqda. “Biz miflardagi ramzlarni ijodiy sharhlay olsakgina xalq tafakkurining qudratini anglaymiz. Shu bilan birga mifologik asarlarning asl mohiyatini tushunamiz. Miflar – badiiy asarda inson ruhiga, mohiyatiga kirishning bir vositasi. Miflardagi hikmatni dunyo olimlari “mif poetikasi” deb ham atashadi”⁴⁷. Mifopoetika badiiy asarda tasvirlangan qadimgi miflarga xos motivlar, obrazlarning transformatsiyalangan holda aks etganini ko‘rsatib berishni maqsad qiladi.

Folklorshunos olim Jabbor Eshonqul miflar uslub imkoniyatlarini kengaytirganligi, poetik mushohadaga erkinlik berganligi, uni falsafiy ko‘lam bilan to‘ldirganligi haqida to‘xtalib, mif duyoning va insonning yaralishi haqidagi tasavvurlar yig‘indisi ekanligini ta’kidlaydi va bu tasavvurlarning poetik tasavvurga, asar poetikasiga qanday aloqasi bor, degan savolga quyidagicha javob beradi: “Bu shu bilan ifodalanadiki, asarda ham mifdagi dunyo kabi yozuvchi dunyosi yaraladi, ya’ni keng olam haqida asarda faqat shu yozuvchiga xos ma’lum g‘oya singdirilgan va ma’lum g‘oyasini ifoda etgan dunyo yaraladi. Ana shu kichik olam yozuvchining katta olam haqidagi mifologik mushohadasining mahsuli o‘laroq paydo bo‘ladi; asarda o‘z olamini yaratayotgan yozuvchi bilan olam haqida mif yaratayotgan ajdodi o‘rtasida farq yo‘q”⁴⁸.

Isajon Sultonning “Qismat” hikoyasida qadimgi mifologik motiv – inson ruhining vafotidan so‘ng baliqqa aylanishi, qahramonning ichki dunyosini ochilishida muhim poetik vazifani bajargan. Marhum otasi ruhining baliqqa evrilishi oqibatida qahramon unga bo‘lgan munosabatlarini ifodalaydi. Baliqning qozondagi yog‘ ichra jazzillab qovrilishini qahramon do‘zax azobi sifatida qabul qiladi. Guyo u zulmkor otasining narigi dunyoda do‘zax olovida qovrilayotganini tasavvur qiladi. Mazkur tasvir esa qahramonning nafratini, odamlar va olamga bo‘lgan munosabati mohiyatini ochishga ham xizmat qilgan. Badiiy qahramon kechinmalarining ichki diologizm vositasida berilishi, ruhning baliq bo‘lib qozonda qovurilishi holati hikoya mazmunini kuchaytiradi. O‘quvchini ezgulik va yovuzlikning oqibatlari borasida o‘ylashga undaydi. Hikoya kompozitsion jihatdan “Kichik o‘g‘il”, “O‘rtancha o‘g‘il”, “Kichik o‘g‘il”, “Katta o‘g‘il”, “Ota”, “Kampir”, “Kichik o‘g‘il” kabi yettita ixcham qismlardan tarkib topishi, voqelikni turli rakurslardan kuzatish imkonini berish bilan bir qatorda, ena obrazining achchiq qismati va o‘z taqdiriga qarshi bormasligi misolida insonning kechirimlilik, ertadan umidvorligi ham qalamga olingan. Shunga qaramasdan, adib asosiy e’tiborini insonning qilmishi tasviriga qaratgan.

Isajon Sultonning “Bog‘i Eram” hikoyasida Eram bog‘i haqidagi asotir orqali odam jonining boshqa shaklga o‘tishi haqidagi animistik mifning badiiy talqini keltiriladi va bu esa asarning struktural-semantik asosini tashkil etadi. Yozuvchi hikoyada o‘zbek folkloridagi qahramonning “o‘zga olam”ga safari to‘g‘risidagi mifologik tasavvurlardan ijodiy foydalangan. Bu o‘rinda qo‘llanilgan “ariq” qadimgi mifologiyada “o‘z” va “o‘zga” olamlarni birlashtirib turuvchi asotiriy

⁴⁷ O‘sha manba. – B. 40

⁴⁸ Эшонқул Ж. Миф ва бадий тафаккур. – Тошкент: Фан, 2019. – Б. 154.

vosita vazifasini o'tagan. Ma'lumki, g'or, ariq, daryo, hovuz, daraxt uchi kabilar zamin va o'zga olamni bog'lab turuvchi vosita sanaladi⁴⁹.

“Yozuvchi ko'proq bolalik zehniga mustahkam o'rnashgan taassurotlar, kechinmalar, fikr shu'lalari ustida sermanzara kartinalar chizadi. “Har guvalak - qismatdan darak”, deb narsa-ashyolar, kimsalar, voqealar, qisimatlarning tanazzullarini qalamga tortib boradi. Uning butun ijodiy ongini “Bil va unutm” degan sodda, ammo inson uchun behad qimmatli so'zlar boshqarayotgandek tuyuladi”⁵⁰.

Ushbu faslda mifologizmlar talqinidagi o'ziga xoslik masalalari yozuvchining yana bir qancha hikoyalari misolida yoritilgan.

XULOSA

1. Bugungi o'zbek adabiyotining deyarli barcha janrlarida yozilgan asarlar qatida milliy o'zlikka qaytish, qahramonlar ruhiyatidan tortib, turish-turmushigacha o'zbekona tasvirlash, tasvirlangan voqelar realligini oshirish maqsadida xalq og'zaki ijodi namunalaridan unumli foydalanish holati kuzatilmoqda.

2. Insoniyat ongi, tafakkuri mifdan va mifologik olamdan uzoqlashib, taraqqiyot sari ko'tarilgani sayin so'nggi paytlarda bu mavzu yana ham qizg'inroq tus ola boshladi. Shu bois ham adabiyotshunoslikda badiiy asarning mifopoetik tahlili yoxud unga mifopoetik yondashuv tobora yetakchi mavqe kasb etib bormoqda.

3. Isajon Sulton hikoyalarining uslubi u qadar murakkab emas. Ifoda yo'sinida milliylik, an'anaviylik, tasvir aniqligi va metaforiklik, shuningdek, holat tasvirining birinchi planga chiqarilishi kabi jihatlar yaqqol sezilib turadi; ijodkor uslubining o'ziga xosligi oddiy, analitik va sintezlashgan folklorizmlardan foydalanishda, folklorizmlarning asar syujetida ochiq va yopiq holda qo'llashda, peyzajdan o'rinli foydalanishida ko'rinadi.

4. Yozuvchi hikoyalarida folklor va mumtoz adabiyotga xos badiiy usullarning sintezini ko'rish mumkin. Ayniqsa, adibning “Yog'och kovush”, “Shamolli kecha”, “Manzil”, “Bog'i Eram”, “Otamga nimadir bo'ldi”, “Avliyo”, “Xazinabon” kabi hikoyalarida folklor stilizatsiyasi bo'rtib ko'rinadi. Folklor stilizatsiyasi jarayoni folklorning mifning zamonaviy voqelik tasviriga singdirilishida, zamon kishisi obrazini yaratilishida, zamondoshlar obrazining tipiklashtirilishida qo'llanganligini kuzatamiz. Voqealarni bu kabi xalqona ohangda, xalq uslubida xalqchil tasvirlay olish yozuvchining individual ijodiy uslubi sifatida shakllangan.

5. Zamonaviy hikoyalarda mifni yangicha talqin qilish natijasida mif unsurlarining mifologema sifatida maydonga kelishi kuzatiladi. U asar syujetining shakllanishi, voqealar rivoji, qahramonlar portreti yoki xarakterini ochib berish uchun xizmat qilishi bilan muhim ahamiyat kasb etadi. Isajon Sulton hikoyalarida

49Соболев А.Н. Загробный Мир по древнерусским представлениям //Этнографического обозрения, 1912, кн. – С. 90-91.

50 Гафуров И. Ёзувчи, табиат ва табиийёт // Исажон Султон насри бадиияти. – Тошкент: Турон zamin ziyo. 2017. – Б. 22.

mifologemalar obrazlar, ramz-timsol va makon tasvirida namoyon bo‘ladi va adib ularni muhim poetik vositaga aylantira olgan.

7. Isajon Sultonning “Manzil”, “Xazinabon”, “Shamolli kecha”, “Avliyo”, “Otamga nimadir bo‘ldi?”, “Bo‘ri”, “Turmush”, “Qismat” kabi hikoyalarida safar, sinov, xotirlash, ziyorat, o‘gay ona, o‘zga olam, tush kabi motivlar syujetning ma‘lum halqalarini bog‘lovchi, syujet tizimi rivojini ta‘minlovchi vosita bo‘lish bilan birga asar g‘oyasini ochilishida xizmat qiluvchi o‘ziga xos poetik vazifani ham bajargan.

8. Isajon Sulton o‘z hikoyalarida qahramonning ichki kechinmalarini, xarakterini ochib berishda ajdodlarimiz tafakkurida mavjud bo‘lgan mifologik tasavvurdan, xalqona tasvir usulidan keng foydalanadi. Yozuvchi hikoyalarida mif mohiyatan o‘zining sakral vazifasini kengaytirib, mifopoetik vazifani ado eta boshlaydi. Hikoya syujetida ikkilamchi mazmun doirasiga ko‘chadi, ya‘ni biror hodisaning mohiyatini teranlashtirish, qaysidir personaj xarakterini ochish, qaysidir badiiy niyatni amalga oshirishda vosita vazifasini o‘taydi.

9. Isajon Sulton jahon va o‘zbek folklori asosidagi badiiy mifologizmlarning betakror namunalarini yaratdi. Yozuvchi hikoyalarida folklorga xos motiv va syujetlar stilizatsiyasi, mifologik obrazlar transformatsiyasi, diniy-e‘tiqodiy qarashlarga asoslangan mifologizmlar yaqqol namoyon bo‘lgan.

10. Hikoyada folklor unsurlaridan foydalanish muallif dunyoqarashi, estetik idealini gavdalandiruvchi vosita sifatida ko‘rinadi. Ayni paytda yozuvchining ijodiy individualligini ham belgilaydi.

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KOKAND STATE PEDAGOGICAL INSTITUTE

KURBANOVA FERUZA AZAMOVNA

**FOLKLORISM AND MYTHOPOETIC INTERPRETATION IN THE
STORIES OF ISAJON SULTAN**

10.00.02 – Uzbek Literature

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

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Scientific advisor:	Kobilova Zebohon Bakirovna Doctor of philological sciences, Professor
Official opponents:	Tojiboeva Mukaddas Abdurahimovna Doctor of philological sciences, Professor
	Eshonkulov Jabbor Solievich Doctor of philological sciences, Professor
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Sh.M. Iskandarova
Chairperson of Scientific Council on
awarding scientific degrees,
Doctor of Philological sciences, Professor

M.T. Zokirov
Secretary of Scientific Council on
awarding scientific degrees,
Candidate of philological sciences, Professor

H.A. Juraev
Chairman of Scientific seminar at
Scientific Council on awarding scientific degrees,
Doctor of Philological sciences, Professor

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

Topicality and necessity of the thesis. In world literary studies new principles were formed in the process of studying the interrelationship of folklore and written literature. As a result of these theoretical principles, it has been determined that there is a great influence of folklore on written literature. If we look at the created artistic works, we can see that folklore traditions have been effectively used in most of them. This process causes the emergence of certain principles between folk oral poetic creation and written literature. In this respect, the study of the relationship between written literature and folklore on a new scientific basis makes it possible to determine the leading aesthetic basis of literary studies of the present time.

The interest and attention of researchers to the issue of the folklore traditions reflection in the work of a certain writer in world literature is increasing. The reason for this is that the values and spiritual wealth formed over thousands of years have always served the development of society and the spiritual purification of man.

It is known from the research conducted in Uzbek literary studies that creative people effectively use elements of folklore in the way of describing the perceived reality. Folklorisms play a key role in the creation of masterpieces of fiction and in the emergence of true literature. After all, as the President noted: “Literature is the heart of the nation, a mirror of the nation’s spirituality. In today’s complicated times, it is necessary to use the impressive power of literature to find a way to people’s hearts and inspire them to noble goals”⁵¹. Any nation that realizes its identity preserves its national spiritual roots like the apple of an eye, bequeathing it to the next generation. In the works of Isajon Sultan, the People’s writer of Uzbekistan, the reflection of our national spiritual heritage, the use of folklore elements, and the selection of interesting plots with the help of folklore motifs determine the stylistic peculiarities of the writer. From this point of view, the research of folklorisms in the stories of Isajon Sultan, their mythopoetic function and the study of the skill of description shows the topicality of the research topic.

This dissertation will serve to a certain extent in the implementation of the tasks defined in the Presidential Decree № 60 “About the Development Strategy of New Uzbekistan for 2022-2026” as of January 28, 2022, the Presidential Decree № 5847 “On approval of the Concept of development of the higher education system of the Republic of Uzbekistan until 2030” as of October 8, 2019, the Presidential Decree № 4958 “On the further improvement of the system of postgraduate education” as of February 16, 2017, the Presidential Resolution

№ 2909 “On measures to further develop the system of higher education” as of April 20, 2017, the Presidential Resolution № 2789 “On measures to further improve the activities of the Academy of Sciences, organization, management and financing of research activities” as of February 17, 2017, the Presidential Resolution № 3271 “On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote reading of books and

⁵¹Mirziyoyev Sh. Adiblar xiyoboniga tashrifi chogʻida soʻzlagan nutqi. /Халқ сўзи. – Тошкент, 2020, 21-май, №106 (7608).

reading culture” as of September 13, 2017, the Law of the Republic of Uzbekistan LRUZ-576 “On science and scientific activity” as of October 29, 2019, as well as in other regulatory documents related to this area.

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

Problem development status. In world literature, there are studies conducted on the specific characteristics of folklorism and mythologisms, the influence of folklore in artistic work and the skill of creative use, the influence of folklore on the creation of new intermediate forms, the folkloric foundations of the plot in the work of fiction, and the mythopoetic interpretation of the work of fiction.

In the works of scholars such as Plato⁵², and Aristotle⁵³, the first concepts of myth were studied. In the studies of scientists such as, V. Basilov, V. Propp, A. Dimshis, Yu.G. Khazankovich, D.N. Medrish, V.E. Gusev, M.K. Azadovskiy, V.B. Agrba, Ye.G. Pozdnyakova, G.A. Levinton, A.A. Gorelov the interrelationship of written literature and folklore, the nature, typology, methodological and theoretical foundations of folklorisms were studied⁵⁴.

In Uzbek literary studies, the issue of the influence of folk oral traditions on the creativity of writers and poets has always been in the center of attention⁵⁵. Studies

⁵² Платон. Соб. соч. в 3-х тт. Т.3 (1). М., 1971г.

⁵³ Аристотель. Поэтика / Пер. М. Л. Гаспарова. — Аристотель. Сочинения: В 4-х т. — М.: Мысль, 1983.

⁵⁴ Басилов В.И. Миф народов мира, Т.2. —М. 1992; Пропп В. Я. Фольклор и действительность. 1976; А.Димшис. Литература и фольклор Сб. Статей, М. 1938; Хазанкович Ю.Г. Фольклорно-эпические традиции в прозе малочисленных народов России. Автореф. дис. докт. филол. наук. — Москва, 2009; Медриш Д.Н. Литература и фольклорная традиция. Вопросы поэтики. —Саратов: Издательство Саратовского университета, 1980. 175с; Гусев В.Е. Типология фольклоризма. — Кичкемет (Венгрия), 1985; М. К. Азадовский. Статьи о литературе и фольклоре. М. Л. 1960; Агрба В.Б. Абхазская поэзия и русское народное творчество. Тбилиси. 1970; Позднякова Е.Г. Фольклоризм прозы Н.М. Карамзина. автореф. дис. на соиск. учён. степ. канд. филол. наук. — Челябинск, 2003; Левинтон Г.А. Заметки о фольклоризме Блока //Миф-фольклор — Литература — Л.: Наука, 1978; Горелов А.А. К истолкованию понятия «фольклоризм литературы»//Русский фольклор. — Л.: Наука, 1979.

⁵⁵ Маллаев Н. Навоий ижодиётининг халқчил негизи.—Тошкент:Фан, 1973.; Ўша муаллиф: Алишер Навоий ва халқ ижодиёти. Гафур Гулом НМИУ, — Тошкент: 2015; Жалолов Ф. Ҳамза поэзияси ва халқ оғзаки ижоди. — Тошкент: Фан, 1975.—56 б.; Носиров О., Собиров О. Халқ ижоди хазинаси. — Тошкент: Адабиёт ва санъат, 1986. — 138 б.; Собиров О. Ойбек ижодида фольклор. — Тошкент: Адабиёт ва санъат, 1975. — 104 б.; шу муаллиф. Сарчашма адиб ижодида. — Тошкент: Фан, 1975. — 68 б.; Мўминов Ғ. Ҳозирги ўзбек адабиётида фольклоризм: Фил.ф.д.дисс...автореф. — Тошкент, 1994; Сафаров О. Фольклор ва болалар адабиёти // Ўзбек тили ва адабиёти, 2003. — № 6. — Б. 20-26.; Амилова М. Ўзбек совет адабиётида фольклор анъаналари. — Тошкент: Фан, 1990. — 124 б. 5 Ярмагов И. Типология фольклоризмов в современной узбекской литературе (60-е и начало 80-х годов): Автореф.дисс...канд.филол.наук. — Ташкент, 1985; Абдулхамидов А. Фолклор ва миллий роман/Ўрта Осиё ва Қозоғистон халқлари адабиётидаги роман жанрини типологик ўрганиш. — Тошкент: Фан, 1991.30-49б, Имомкаримова М. Ўтқир Ҳошимов асарларида миллий қадриятлар. Фил.ф.д.дисс...Тошкент, 2004; Шарипова Л. XXасрнинг 70-80-йиллари ўзбек шеърлятида фолклоризмлар. Фил.ф.н.дисс...— Тошкент, 2008; Сулаймонов Ш. Ўзбек дедиктив насрида фольклор анъаналари роли. Фил.ф.н.дисс... автореф. Тошкент, 2002; Хўжаев Т. XV аср биринчи ярми ўзбек

of the scientists B. Sarimsakov and I. Yormatov provide important information about the theoretical foundations and typology of folklorisms⁵⁶. In some studies, it can be observed that the issue of oral poetic creativity and written literature is approached from the perspective of soviet literature⁵⁷.

Famous folklorists M. Joraev, J. Eshonqul, and Sh. Turdimov also paid attention to this issue in their studies⁵⁸.

In some studies, references to myth in works of fiction by the 20th century and their specific objective reasons were listed⁵⁹.

The use of folklore elements in the works of Isajon Sultan, the problems of mythopoetic interpretation, the influence of folklore and the relationship between them, the poetic functions of folklore tools are partially studied in the researches of N. Tosheva, N. Sultonova⁶⁰. However, the problem of folklorisms in the writer's

адабиёти ва фольклор.Фил.ф.н.дисс.автореф.–Тошкент,1994; Мирзаева С.Ўзбек реалистик адабиётида фольклор аъналари.–Тошкент,Истиклол.2005;АбдирахмоновГ.Ўзбек драматургия-сининг шаклланиши ва тараккиётида фольклорнинг ўрни.Фил.ф.н.дисс...автореф. – Тошкент,1994; Дониёрова Ш. Истиклол даври ўзбек романларида миллий руҳ ва қахрамон муаммоси:Фил.ф.д.дисс... Тошкент,2012; Нарзикулова М."Саббаъи сайёр" достонида фольклоризмлар ва ўзбек фольклорида Баҳром сюжетининг талқини: Фил.ф.н.дисс...автореф. – Тошкент, 2006; Эшонкулова С. Нодири шеъриятида Хизр образининг бадиий талқини // Ўзбек тили ва адабиёти, 2009.№6; Жўраев М., Нарзикулова М. Миф, фольклор ва адабиёт.-Тошкент: Ўзбекистон миллий кутубхонаси нашриёти, 2006.

⁵⁶Саримсоқов Б. Фолклоризмлар типологиясига доир // Ўзбек тили ва адабиёти.1980.№4.37-45; Ёрматов И. Фолклоризмларнинг типологик хусусиятлари // Ўзбек тили ва адабиёти.1982.№2.55-58-б; Ўша муаллиф:Стилизация характеридаги фолклоризмлар // Ўзбек тили ва адабиёти.1984.№3.31-35б; Ўша муаллиф. Ҳозирги ўзбек лирикасидаги синтезлашган фолклоризмлар хусусида//Ўзбек тили ва адабиёти.1985.№2.35-39-б;Ўша муаллиф. Типология фолклоризмов в современной узбекской литературе (60-е начало 80-х годов): Автореф. Дисс ... канд .филол.наук. Ташкент, 1985.

⁵⁷ Собиров О. Ўзбек реалистик прозаси ва фолклор. -Тошкент: Фан, 1979; Ўша муаллиф. Ойбек ижодида фолклор.Тошкент:Адабиёт ва санъат,1975; Ўша муаллиф. Фольклор аъналари ҳақида мулоҳазалар//Ўзбек тили ва адабиёти.1968. №6.24-27-б;Ўша муаллиф.Ўзбек совет адабиётида фолклор ва фолклор аъналари//Ўзбек совет фолклори масалалари.1-китоб. Тошкент,1970.125-143-б.;Каримов Н. Ҳамид Олимжон поэзиясида фолклор традициялари//Ўзбек совет адабиёти масалалари. -Тошкент: Фан, 1959; Жалолов Ғ. Ҳамза драматургияси ва фолклор.Тошкент: Фан,1988; Носиров О.,Собиров О. Халқ ижоди хазинаси. -Тошкент: Адабиёт ва санъат,1986; Мўминов Ғ. Ҳамза ва халқ оғзаки ижоди /Ҳамза ҳақида мақолалар. - Тошкент: Ўздавнашр,1960; Амилова М.Ўзбек совет адабиётида фолклор аъналари. – Тошкент: Фан,1990; Сафаров О.Қуддус Муҳаммадийнинг фолклордан фойдаланишига доир/Ўзбек совет фолклори масалалари.1-китоб. - Тошкент,1979.207-212-б; Асқаров С.Қодирий ижодида фолклорнинг баъзи масалалари//Ўзбек тили ва адабиёти.1973.№1.19—22-б; Омилова М.Асқад Мухторнинг “Чинор” романи ва фолклор//Ўзбек тили ва адабиёти.1974.№2.7-12-б; Абдикулов Т. Болалар поэмачилиги ва халқ оғзаки ижоди//Ўзбек тили ва адабиёти.1975.№5.29-34-б.

⁵⁸ Жўраев М. Фольклоршунослик асослари. – Т., 2008; Эшонкул Ж. Фольклор. Образ ва талқин. - Қарши. Насаф.1999; Турдимов Ш. Этнос ва эпос. -Т., О‘zbekiston, 2012 .

⁵⁹ Миф и художественного сознание XX века. М., Государственный институт искусствознания. Канон-Плюс, 2011; Нурғали Сыздыкбаев. Мифопоэтика рассказа «Ажр» Назара Эшанкулова. «Ўзбек мумтоз ва замонавий адабиётини халқаро миқёсда ўрганиш ва тарғиб қилишнинг долзарб масалалари» мавзусидаги халқаро конференция материаллари. – Т.: «Mashhur-press», 2018; Қ.Йўлдошев. Модернизм: илдиз, моҳият ва белгилар//”Ёшлик”, 2014. 9-сон; М.Холбеков. XX аср модерн адабиёти манзаралари. – Т., 2013.

⁶⁰Тосшева Н. Ҳозирги ўзбек насрида фолклорга оид унсурларнинг поэтик функцияси (Исажон Султон насри мисолида). Филол.фан.бўйича фалсафа доктори (PhD) дисс.–Тошкент, 2020;

stories, the mythopoetic interpretation of his stories has not been studied in a separate monographic way.

Relevance of the dissertation with the plans of scientific research works of the higher educational institution where the dissertation has been conducted.

The dissertation was carried out as part of the scientific research carried out on the topic “Issues of the current literary process” of the plan of the Department of Uzbek Literature of the Kokand State Pedagogical Institute.

The aim of the research is to reveal the role of folklorisms in the stories of Isajon Sultan, their poetic functions, the writer’s skill in using folklore elements, and the possibilities of mythopoetic interpretation.

Research tasks. To achieve the goal, the following tasks were solved:

researches on the relationship between folklore and written literature in world literature were studied;

the issue of the place of folklorisms and mythologisms in modern Uzbek literature was studied on the example of a specific creative person;

the specific interpretation of mythologems in Isajon Sultan’s stories was analyzed;

the role of folklorisms and mythologisms and their poetic function in the plot of the stories were determined;

the scientific views that the transfer of mythological motifs and images to written literature serve to increase the effectiveness of the story were substantiated;

the issue of stylization of folklorism and mythologisms in the writer’s creative laboratory was revealed.

The object of the research are works by the writer Isajon Sultan, selected stories included in the collections “Ozod” (Free) (2012), “Bogi Eram” (Eram’s Garden) (2015), Works (Hikoyalar, II volume) (2017), “Hazrati Hizr izidan” (Following Hazrat Khizr) (2018).

The subject of the research. Features typical of folklore in the work of Isajon Sultan, on the basis of which the skill of creating the image is determined.

The methods of the research. Comparative-historical, linguo-poetic, biographical, comparative-typological methods were used in the dissertation.

The scientific novelty of the research is as follows:

it is justified that the uniqueness of the artistic style of the writer Isajon Sultan is the use of folklorisms such as prayer, applause, cursing in the speech of the heroes of the work, as well as proverbs and sayings, simple phrases; its appearance is based on the use of complex folklorisms of an analytical, synthesized and stylized nature;

in the stories of Isajon Sultan, there are mythopoetic characters such as a saint, a treasurer, a giant, a fairy, a demon; symbols such as a watchman, a fish, a white snake; The image of places such as Eram Park, Tilsim Mountain, river, and tea house and the skill of using them to illuminate the hero's character of the writer and to reflect the national spirit of the people are revealed;

Султонова Н.Исажон Султон романларида бадий компонентлар модификацияси. Филол. фан. бўйича фалсафа доктори (PhD) дисс. – Қарши, 2020.

Isajon Sultan's stories such as “Qo‘riqchi” (“Guardian”), “Manzil” (“Address”), “Xazina” (“Treasure”), “Shamolli kecha” (“Windy Night”), “Avliyo” (“Saint”), “Otamga nimadir bo‘ldi” (“Something happened to my father”), “Turmush” (“Marriage”), “Qismat” (“Fate”) depict journey, trial, remembrance, pilgrimage, It has been proven that the motifs of dream, stepmother, other world are not only a tool for the development of the plot system, but also perform a poetic task that serves to express the idea of the work;

it is based on the fact that in the stories of the writer, the stylization of motifs and plots typical of genres such as fairy tales, narratives, legends, epics, the transformation of mythological characters such as polbos, katoblepas, as well as the expression of religious and religious views are clearly manifested in mythologisms.

The practical results of the research are as follows:

the commonality of modern storytelling and folklore relations is determined. It has been noted that these two concepts are a complementary literary phenomenon;

the elements of folklore used in the stories of Isajon Sultan and their poetic function were compared with some works, general scientific and theoretical conclusions were made;

in the stories of Isajon Sultan, it is shown that folklorism and mythologisms play an important role in the composition of the work, also their different poetic functions, and their place in the art of the work

it was determined that myth in the writer’s stories expanded its sacral function and began to perform a mythopoetic function, although it is a small element in the plot of the story - motif, sometimes it is depicted figuratively, but it is not part of the primary content of the plot of the work, but moves to the secondary content;

the scientific conclusions related to the influence of the characteristics of mythology in the writer’s work on the development of narrative poetics are based on the creation of textbooks and manuals on such disciplines as literary studies, Uzbek literature, and the current literary process.

The reliability of the research results is seen as the problem is clearly stated, the conclusions drawn are based on methods such as analytical, classification, historical-comparative, contextual analysis.

Scientific and practical significance of research results. The main conclusions of the dissertation acquire a unique theoretical significance in the study of modern narrative art, in the scientific analysis of its artistic and compositional features. The practical results of the research can be used in delivering the subjects “Folklore studies”, “Uzbek literature”, “History of Uzbek literature”, “Current literary process” for students, conducting practical exercises and seminars, organizing elective subjects, as well as it is determined by the possibility of use in creating teaching manuals for these subjects, textbooks, glossaries of terms, in the preparation of programs and broadcasts on Uzbek folklore and Uzbek storytelling in mass media.

Implementation of research result. Conclusions related to the originality of the artistic style of the writer Isajon Sultan, which consists in the use in the speech of the heroes of the works of such simple folklorisms as prayer, approval, blame-

curse, as well as proverbs and sayings; using complex folklorisms of an analytical, synthesized and stylized nature, were used in master classes held for young writers and poets at meetings of the prose department of the Writers' Union of Uzbekistan, as well as in lectures given at creative seminars (certificate №. 01-03/888 of the Writers' Union of Uzbekistan as of July 25, 2023). As a result, the knowledge of young writers and poets about folklore and written literature has expanded, their knowledge about the creative laboratory of Isajon Sultan has increased, and the scientific popularity of the seminars has been ensured;

scientific views on revealing the writer's skill in using such mythopoetic characters as avliyo, hazinabon, dev, pari, gin; such symbols as qurikchi, balik, ok ilon; in the depiction of such areas as Eram bog'i, Tilsim tog'i, Daryo, Choyxona (Eram garden, Mount Tilsim, river, teahouse) to describe the character of the hero, the creation of the national spirit of the people in the stories of Isajon Sultan were used in the script of the programs "Bedorlik", "Adabiy jarayon" (in 2019-2022) of the television and radio channel "Uzbekistan" of the National Television and Radio Company of Uzbekistan (certificate №. 04-36-1127 of the television and radio channel "Uzbekistan" of the National Television and Radio Company of Uzbekistan as of July 24, 2023). As a result of the program, they were enriched with scientific and theoretical information, their scientific and educational level increased;

conclusions that in the stories of Isajon Sultan "Qo'riqchi", "Manzil", "Xazinabon", "Shamolli kecha", "Avliyo", "Otamga nimadir bo'ldi", "Turmush", "Qismat" there are such motives as travel, trials, memories, pilgrimage, dream, stepmother, other world are not only a tool for the development of the plot system, but also fulfill a poetic task that serves to express the idea of the work, and they were used in project №. AL-322103020 "Creation of a website and electronic platform about the life and activity of creative people of the literary environment of Kokand" (certificate No. 20 of the Kokand State Pedagogical Institute as of July 24, 2023). As a result, the platform was enriched with new interesting information and is user-friendly;

conclusions that in the writer's stories the stylization of motives and plots is characteristic of such genres as fairy tales, short stories, stories, legends, dastans, the transformation of mythological images such as polbos, katoblepas, as well as the expression of religious beliefs and views are clearly manifested in mythologisms, were implemented in the propaganda activities of the Republican Center for Spirituality and Education in 2022-2023 (certificate №. 309 of the Institute of Social and Spiritual Research at the Republican Center for Spirituality and Education as of July 24, 2023). As a result, it was possible to increase the scientific and educational uniqueness of propaganda conferences and reveal the importance of fiction as a means of education.

Approbation of research results. The results of this research were discussed at 6 scientific-practical conferences, including 4 international and 2 republican scientific-practical conferences.

Publication of research results. There were published 17 scientific works on the topic of the dissertation. 11 scientific articles were published in editions recommended by the Higher Attestation Commission of the Republic of Uzbekistan

for publication of the main results of doctoral dissertations, 4 articles were published in republican and 7 articles were published 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 references. The total volume of the dissertation is 135 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction is based on the topicality and necessity of the topic, the aims and tasks, object and subject of the research are described, its compatibility with the priority directions of the development of science and technology of the republic is shown, its scientific novelty and practical results are described, the scientific and practical significance of the obtained results is revealed, information on implementation of the results into practice, published works and on the structure of the dissertation are presented.

The first chapter of the dissertation entitled **“Issues of the relationship between folklore and written literature”** consists of two parts, and the first part focuses on **“The study of the relationship between folklore and written literature”**.

Folklore, which is the cradle of literature, expanded its vital function from century to century, and also began to fulfill its own poetic tasks in individual creativity. In Uzbek folklore studies, the research of the connection between folklore and written literature based on folklorism was first initiated by B. Sarimsakov. The scientist divided folklorisms into simple and complex types⁶¹. The theoretical concept of the artistic functions and interpretations of folklorisms performed in the text of an artistic work considered by B. Sarimsakov was further developed in scientific articles and dissertations by O. Nosirov and O. Sobirov, M. Hakimov, B. Tukhliev, I. Yormatov, L. Sharipova, G. A. Begmuratova, N. Tursunova.⁶² S. Hamdamova, who studied the poetic interpretations of folklorisms in the works of the poets of the Kokand literary environment, according to the sources and artistic-aesthetic function of the examples of folk oral creativity in the form of written literary works, “mythology” (interpretation of ancient mythological images and mythical images, mythical plots and motifs in the text of artistic works), considered it appropriate to evaluate it as “folklorism” (elements of folklore used as a poetic tool in fiction) and “literary ethnography” (expression of customs, rituals, images,

⁶¹Саримсоқов Б. Фольклоризмлар типологияси масаласига доир // Ўзбек фольклоршунослиги. Антология.- Т.: O'zbekiston milliy ensiklopediyasi, 2017. – Б.346-358.

⁶² Носиров О., Собиров О. Халқ ижоди хазинаси.- Т.: Адабиёт ва санъат, 1986; Ҳакимов М. Алишер Навоий лирикаси ва халқ оғзаки ижоди. - Т.: Фан,1979; Тўхлиев Б. Юсуф Хос Ҳожибнинг “Қутадғу билиг” асари. - Т.: Ўзбекистон, 1991; Ёрматов И. Фольклоризмларнинг типологик хусусиятлари // Ўзбек тили ва адабиёти. – Т., 1982. – 2-сон. – Б.54-59; Шу муаллиф. Типология фольклоризмов в советской узбекской литературе (60-е и начало 80-х годов). Автореф. дис. ... канд. филол. наук. – Т., 1985; Шарипова Л. XX асрнинг 70-80-йиллари ўзбек шеърятда фольклоризмлар. Фил. ф. н. дисс... автореф. – Т., 2008; Бегмуратова Г.А. Мустақиллик даври қорақалпоқ романларида фольклоризмлар: Филол. фан. бўйича фалсафа доктори (PhD) дисс... автореф. – Нукус, 2019. – 54 б. Турсунова Н.Х. Ҳозирги ўзбек драматургиясида фольклор стилизацияси. Филол. фан. бўйича фалсафа доктори (PhD) дисс... автореф. – Т, 2020. – 62 б.

folk views and traditions in written literature).⁶³ In the dissertation⁶⁴ of researcher N. Tosheva, the role of folklore elements in Isajon Sultan's novels "Ozod" and "Genetic" was observed.

The second part of the chapter is called **"Mythologisms and contemporary Uzbek storytelling"**. By referring to myths in modern stories, using mythological imaginations to create a new image of existence, it is observed that the elements of myths appear as mythologemes without the true essence of myths fulfilling their role. It becomes an important poetic tool that serves to reveal the formation of the plot of the work, the development of events, the portrait or character of the characters of the work. Folklorist J. Eshonkulov's monograph "Myth and artistic thinking"⁶⁵ presented new considerations about the myth and its functions in contemporary world prose poetics. The scientist said, "We cannot enter the door of literature or art without understanding that mythology is a kind of philosophy, without revealing the meaning and essence of its symbols. We fully agree with his opinion that in order to understand our classical literature and world literature, we must first of all study this layer."⁶⁶ In M. Otajonova's researches, mythologisms and aspects of artistic skill were also analyzed⁶⁷. Literary critic D. Kuronov is one of the first to pay attention to the issue of mythopoetic analysis and mythopoetic approach to the work of fiction in his article on the mythopoetic interpretation of the novel "O'tkan kunlar" (Bygone Days)⁶⁸. B. Jovliyev points out the difference between mythical creation and mythological poetics, and he says: "mythological creation of our ancestors was a process of spontaneous, unrealized emotional creation. Mythologism in written literature is a method consciously used by the creator, which distinguishes the mythopoetics of written literature from the process of mythological creation created as a collective"⁶⁹.

In literary studies, interesting comments on a number of philological issues, such as the term mythologeme, its functions in an artistic text, have been made⁷⁰.

In the stories of Isajon Sultan, mythologemes appear in images, symbols and images of space. The writer's story "Xazinabon" (Treasurer) is beyond the scope of

⁶³ Ҳамдамова С. Фольклор анъаналари ва бадий талқин: таъсир ҳамда акс таъсир масалалари. Фил.ф.н.дисс... автореф. –Т., 2012.– б.27.

⁶⁴Тошева Н. Ҳозирги ўзбек насрида фольклорга оид унсурларнинг поэтик функцияси (Исажон Султон насри мисолида). Филол.фан.бўйича фалсафа доктори (PhD) дисс. ... - Т.: 2020.

⁶⁵ Эшонқулов Ж. Миф ва бадий тафаккур. - Тошкент: Фан, 2019.

⁶⁶ I bid. - p. 20 -21.

⁶⁷ Отажонова М. Мифологизм ва бадий маҳорат. - Тошкент: FIRDAVS-SHOH, 2022.

⁶⁸ Куронов Д. "Ўтган кунлар": мифопоэтик таҳлил тажрибаси.<https://quronov.uz>.

⁶⁹ Жовлиев. Б Бадий асарда мифопоэтик талқин ва бадий образ. Филол.фан.бўйича фалсафа доктори дисс...автреф. - Тошкент: 2023.

⁷⁰ Семенихина М.В. Мифологема как понятие и термин: к вопросу об определении // Перевод. Язык. Культура: материалы VI Междунар. науч.-практ. конф. СПб., 2015. - С. 180-184; Дмитриенко М.В. Мифологема «поэт» и ее концептуальные модели в русском поэтическом дискурсе XIX – XX вв. // Вестник Чел ГУ. 2009. № 27 (165). - С. 29-33; Кобылко Н.А. Мифологема как ключевое понятие мифокритики: современные подходы // Современная филология: материалы III Междунар. науч. конф. (г. Уфа, июнь 2014 г.). Уфа: ЛЕТО, 2014. - С. 4-6; Коновалова Н.И. Мифологема как свернутый сакральный текст // Политическая лингвистика. 2013. № 4. - С. 209-215; Левитская Н.А., Ломакина О.В. Анализ мифологем и концептов как путь к пониманию литературного произведения // Жанрологический сборник. Вып. 1. Елец: ЕГУ им. И.А. Бунина, 2004. -С. 62-66.

human thinking, that is, it refers to the reality that happens in the Unseen, the remnants of archaic thinking are reviving in the mind of a modern person, and the views of our ancestors about the mysterious world take on a new dimension in the consciousness of the new generation. It is important because it is aimed at artistic performance. The character of Khizr is revived in the story. Against the background of the depicted events, the myth of human destiny found its artistic expression. Khizr occupies a special place in the Islamic worldview. With the spread of Islam to Central Asia, along with Islamic faith and worldview, Arab mythology also spread widely among the people. One such image is the image of Khizr. The image of Khizr is interpreted as a patron who comes to help in times of trouble and has supernatural power. According to people's imagination, Khizr always walks in the image of light with a white beard, white clothes and a white turban. Literary critic Ibrahim Haqqul emphasizes that the color green is considered sacred in Arabs, and connects the image of Khizr with the green color⁷¹. Khizr can appear to people in different shapes and forms: a poor old man, a beggar, a snake, a bird, an animal, etc.⁷² In the story, the epic hero sets off in search of Hazrat Khizr. The description of the writer's experiences and thoughts is filled with the content of mythological imagination: "Hech qayerda izlaganimni topmadim. Afrosiyob shamollari, Nurota izg'irinlari, Samarqand-u Buxoroning yetti avliyosi dahmalari-yu noma'lum toshlari... birontasi menga o'z sirini ochmadi .("I did not find what I was looking for anywhere. The winds of Afrosiab, the chains of Nurota, the shrines of the seven saints of Samarkand and Bukhara, and the unknown stones... none of them revealed their secrets to me.")⁷³ In one of the places, the narrator sees the treasure trove, and a little further away he comes across stones that hold the histories of countless people. The writer's desire to understand the secrets of the world from the stones, his awareness of the mythical views related to the transformation of the treasurer into stone, the eternal light of the treasurer - his deep understanding of the essence of the mythological symbol are clearly visible in the interpretation of his experiences. The author who narrates the events in the work is deep in thought. He realizes that he and his contemporaries are the masses: "O'ziga berilgan mo'jizalardan hech qachon qoniqmaydigan, yana va yana qo'lini cho'zib betinim va betinim so'rashni, tilanishni yaxshi ko'radigan avom zotan suv ustida suzmoqda, bo'ladigan voqea-hodisalarni oldindan bilmoqda, xastaliklardan davo topmoqda, ko'r-ko'rona timirskilanib hayoti dunyodan yashab o'tmoqda!" ("The masses, who are never satisfied with the miracles given to them, who love to ask and pray again and again, are already floating on water, who know in advance the events that will happen, who find cures for diseases, and who live their lives blindly.")⁷⁴ In the story, the mythologeme is used to reveal the character of modern people. In the words of literary critic Yoldosh Solijonov: "By depicting the unity of man and nature in a

⁷¹ Хаққул И. Занжирбанд шер қошида. - Тошкент: Тафаккур томчилари, 2021. -Б. 224.

⁷² Турдимов Ш. Гўрўғли туркумида Хизр образи // Ўзбек фольклоршунослиги масалалари. - Тошкент: - Б. 53- 58.

⁷³Исажон Султон. Ҳазинабон / Асарлар. Ҳикоялар. I жилд. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи,2017. -Б.258.

⁷⁴ O'sha asar. –B. 258.

mutually mixed way, Isajon Sultan entered and brought to our fiction the image of a person with a new way of thinking, who is more concerned with universal issues than his personal concerns”⁷⁵.

In the writer’s stories, mythologems are a mythological image (a beggar, an attribute of Khizr, Avliyoota (Saint), a mythological motif manifests itself in different forms (miracles of the saint: the places where his horse’s hoof touches lighten up, he subjugates snakes).

The second chapter is called **“The role of folklore traditions in the stories of Isajon Sultan”**. The first part is dedicated to **“Folklore traditions and the style of a creative person”**. First of all, it should be noted that the basis of the skill of folk painting lies in the thorough study of folk art. It is known that the place where one was born and grew up, the customs of the people, the way of life in the family, and teachers have a special role in the formation of the artist's style. “Style is the writer’s perception of reality and man, the discovery of the truth in their heart and the ability to express it figuratively through words - it is the art of creating tasks in an individual way.”⁷⁶ The artistic structure and style of Isajon Sultan’s stories, the narration, simplicity typical of folk tales, legends, narratives, besides, the life concerns of the injured, simple, ordinary people, similar to the heroes of the tales, attract the reader’s attention. For example, these artistic features manifest and shine in a number of stories such as “Avazboylik Tantilar”, “Bibi Salima”, “Shamolli kecha”, “Bog’i Eram”, “Manzil”, “Qish ertaklari”, “Ona yurt sog’inchi” can be said to have given. The writer appropriately used simple and complex folklorisms. There are mainly two types of complex folklorisms - analytical and synthesized folklorisms.

⁷⁵ Солижонов Й. Нияти кутлуғ адиб./ Исажон Султон насри бадиияти. - Тошкент: Turon zamin ziyo, 2017. –Б.55.

⁷⁶ Умуров Х. Адабиётшунослик назарияси. - Тошкент: Шарқ, 2002. -Б. 236.

The writer's stories can be classified in terms of the use of folklorisms as follows:

Simple folklorisms	Complex folklorisms	
	Analytical folklorisms	Synthesized folklorisms
<p>“XXI asrning sakkiz yashar bolasi”, “Ozor”, “Turmush”.</p>	<p>“Manzil”, “Qismat”, “Xazinabon”, “Do’st”, “Kichkina pushtirang mahluqcha”, “Hun”, “Tuman”, “Orif”, “Bog’i Eram”, “O’rmondagi kulba”, “Oydinbuloq”, “Shamolli kecha”, “Oftob chiqdi olamga” “Qo’uriqchi”.</p>	<p>“Tilsim lashkari”, “Avliyo”, “Otamga nimadir bo’ldi”, “Qoraqush yulduzining siri”, “Og’riq tog’i”, “Bibi Salima”, “Avazboylik tantilar”, “Mega intellekt”, “Soghinch”, “Uzuk”, “Ismsiz qahramon”, “Toshkelinchak”, “Yusuf va Zulayho”.</p>

The skill of the writer is also manifested in the open and closed use of folklorisms in the plot of the work. In the story “Bibi Salima”, the motif of Bibi Salima as opening the doors at dawn and bringing blessings into the house is ethno-folklorism, closed and hidden, embedded in the core of the hero's actions. An example of the open use is the alternation of blessings, prayers and good wishes in the speech of the characters.

Prof. B. Sarimsakov, reflecting on the essence and foundations of artistry, emphasizes the following about the artistic image: “The artistic image is created only when the facts of true reality are reflected in a new perception not only with their own characteristics, but also with signs specific to the aesthetic ideal of the creative person, to some extent modified and rethought”⁷⁷. In the story “Bibi Salima”, the interpretation of the image-symbol-hero is noticeable. The tandir (a cylindrical clay oven, fired to a high heat by wood or charcoal, in which foods, especially meats, are cooked and bread is baked) is the attribute that powers and enlivens story. This detail is very aptly used by the writer and is also a unique find. From the beginning of the work, the image of a building with a terrace with thatch-clay plaster, an unfinished building made of frame wall, a clay furnace next to the tandir (oven), a water bucket, an oven lid, and a cauldron-dish, informs about the Uzbek way of life.

In the stories of Isajon Sultan, we can see that one of the oldest and richest genres of folklore - songs - was used effectively. L. Sharipova emphasized that it is considered analytical folklorism if a line or a paragraph belonging to folklore is quoted in the written poem, while Z. Eshanova writes: “The fact that a line or a verse of a poem related to such genres as folk songs, myths, legends, novels, fairy tales,

⁷⁷ Саримсоқов Б. Бадиийлик асослари ва мезонлари. - Т.: Bookmany print, 2022.– Б.64.

etc. is included in a poem written by the author (to identify the ideological goal) is analytical folklorism”⁷⁸.

One of the stories of Isajon Sultan, which creatively uses analytical folklorisms, is the story “Qo‘riqchi” (Scarecrow). The writer cuts a piece of time with the scarecrow’s gaze, and using different speakers as scarecrow, snake, birds, caravan, river fish tells the story of a young man and a beautiful girl falling in love with each other, then starting a family, the hardships and worries of marriage, and the life that passes until the end. These stories tell about the past, present and future of all mankind in the example of one family. The fact that the story begins with an image of early spring and ends with a scene of late autumn is a symbolic expression of life. The river in the story is life, at the same time passing time, khijran - parting; fish - sadness, anger; snake - mind; caravan - life; mosquito - a person whose life has passed in vain; jairon - gazelle is a symbol of hope. Folk songs used in the story reflect the experience and state. Small reasons, worries and sorrows have turned into huge fishes, and now they cannot reach the level of swallowing a human child! Hence the concern of the scarecrow-guard. The last song sung by a woman belongs to the category of appeal songs according to the classification of folk songs. A song is sung about the thoughts that are going on in a person’s heart, especially those that he himself is afraid to bring to his mind. A song becomes a confidant and companion. In such cases, a symbolic image is the most acceptable form of expression. Seasons of human relationships also occur in different periodic cycles. As summer turns to winter, fiery love can turn to fierce hatred. Here, tears become a magical element that expresses the meaning of separation and punishes. The lyrical hero wants his unrequited lover to suffer now: Oh urarman, oh urarman, ohlarim tutsin seni, Ko‘z yoshim daryo bo‘lib, baliqlari yutsin seni..... (Oh, I am sighing, oh, if I sigh, let my sighs hold you, May my tears be a river, and its fish swallow you...)⁷⁹

Folklorist Sh.Turdimov, while studying the image of the river in Uzbek folk songs, divides them into 5 groups according to the content⁸⁰. The river in the composition of the folk song in the story “Scarecrow” appears as an analogue of tears and indicates that there are too much of separation, parting, and the hero is going through a strong spiritual process.

The construction of the plot of the story “Toshkelinchak” on the heart of the love conflict, the development of events based on the aspirations of the hero in the path of his love, is a style of poetic depiction typical of a purely folk epic. In this respect, the story corresponds to the plot of the epic “Oshiq Gharib and Shahsanam”. “Toshkelinchak” is about a love story that once took place among the peoples of Central Asia. The writer gives the spread of this story with beautiful lines in the work. He describes Nazar, how he spends his days busy with his thoughts on the

⁷⁸ Шарипова Л. XX асрнинг иккинчи ярми ўзбек шеърини бадий тараққиётида фольклор. Фил. ф. д. дисс... автореф. – Т., 2019. – Б. 19; Eshanova Z. Analitik folklorizmlarning g‘oyaviy-estetik vazifalari /Turkiy xalqlar adabiyoti: adabiy aloqlar, adabiy ta’sir va tarjima” mavzusidagi Xalqaro ilmiy anjuman materiallari. –Boku, 2022. –B.70.

⁷⁹Исажон Султон. Қўриқчи.// Асарлар. Ҳикоялар. 1- жилд. - Т.: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2017.-Б. 211.

⁸⁰ Турдимов Ш. Халқ қўшиқларида рамз. - Т.: Фан, 2020. – Б. 111 -113.

ancient stone, which is considered a shrine on the outskirts of the village: “Ziyoratgoh yonidan katta yo‘l o‘tgan, bir yog‘i O‘shdan Ergashtomga, bu yog‘i Qamchiq dovoni oralab, Toshkentdan Qozog‘istonning bepoyon cho‘llariga qarab ketadi. Turli-tuman uzun-qisqa arobalar qatnovi bir zum bo‘lsin tinmaydi” (“A highway passes by the shrine, one side goes from Osh to Ergashtom, and the other side goes around the Kamchik Pass and from Tashkent to the endless deserts of Kazakhstan. The traffic of long and short carts from different districts does not stop even for a moment”)⁸¹, he says. It can be understood from these sentences that the story “Toshkelinchak” was introduced into written literature as an artistic interpretation of an old narrative.

In the stories of Isajon Sultan, there is a harmonious manifestation of several genres of folk art. In the story “Yusuf and Zulayho”, referring to the ancient love legend of the same name, Zulayho uses alla (lullaby) to show the anguish in her heart.

It can be said that folklore helped Isajon Sultan to find his way, style, identity and the core.

In the second part, entitled **“The interpretation of motif and image characteristic of folklore in the story”**, the concept of motif was firstly touched upon. In literary studies, there are different views on the concept of motif. For example, B. Putilov defines “Motif is the core of the plot”⁸², well-known Russian scientist A.N. Veselovsky says, “Motifs come together and create a plot.” In the “Dictionary of Literary Studies” compiled by D. Kuronov and others, “the motif occurs in the form of a plot scheme or something, an image, and the motifs present in artistic works are interpreted in different ways based on the possibility of artistic fantasy and the creative intention of the writer is said while preserving the core”⁸³.

According to I.M. Dyakonov, “mythologeme is a series of details defining the main essence of the myth plot, and participates in the artistic construction of folklore works as an epic image and motif forming the plot”⁸⁴.

Stories by Isajon Sultan “Manzil”, “Hazinabon”, “Avliyo”, “Shamolli kecha” contain motifs such as test, journey, danger, death, dream, remembrance, pilgrimage, stepmother and stepchildren.

“It is no exaggeration to say that the travel motif is the most widespread in folklore. Because most magical fairy tales and dastans heroes travel with different goals (or reasons): Alpomish to bring Barchin, Kuntugmish in search of Holbeka and intending to catch the youngest prince Bulbuligoyo, Husanboy asking Oypari for the interpretation of his dream, Olmos botir because of the minister’s provocations, etc. In life-household tales, the hero goes on a journey with the

⁸¹ Исажон Султон. Ташкелинчак. Асарлар. Ҳикоялар. I жилд. - Т.: Фафур Ғулом номидаги нашриёт - матбаа ижодий уйи, 2017. - Б.387

⁸² Путилов Б. Мотив как сюжетобразующий элемент // Типологические исследования по фольклору. Москва: Наука, 1975. - С.142.

⁸³ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. - Т.: Академнашр, 2010. - Б.180.

⁸⁴ Дьяконов И.М. Архаические мифы Востока и Запада. - Москва, 1990. - С.191.

purpose of trade or seeing the world, and during this journey he experiences other adventures (for example, marriage)”⁸⁵.

In the story “Manzil” (Destination) by I.Sultan, the motif of travel is evident.

The characters in the story “Manzil”: Katta og’a, the narrator, Muslim, Muhammad and Abdullah set off in search of a distant destination, their goal is to find their own treasure. As they go to the destination, the story is like in folk tales and epics. heroes also cross mountains, oases, deserts. Many of the traveling companions also reach the Kohikhaf mountain. Most of them stay there. The main characters of the story, five brothers, reach the destination Tilsim Mountain. The story shows the transformation of mythological views related to the mountain cult. In this story, as in folklore genres, the mountain is interpreted as an “epic space that cannot be reached by human feet and can only be reached with the help of selected individuals or mythological characters.”⁸⁶ In the story, there are symbolic references to the brevity of human life, the practical expression of failed and unfulfilled tasks, and ideas to be fulfilled by generations. Because at the end of the story, only the youngest brother Abdullah returns. In the story, the duties of the jinn named Polbos, serving the person who has acquired the possession of the talisman, the essence of events based on mythology is written about its power, and the characters see their own reflection on the surface of the ring when they read this inscription. The jinn’s faithful service to its owner, its magical ability to make him a king if he wants, and to pour the wealth of the world under its feet if he wants, and the motifs of epic heroes encountering him are the diffusion of mythological motifs that originated on the basis of ancient mythological ideas, or rather, demonological views. The writer skillfully used the diffusion of the mythological motive to reveal the artistic idea of the work and to form the plot of the work. “Manzil” is built on the base of symbol from beginning till the end. In this case, the journey is like a person’s life. The flower fields and deserts encountered on the way are like his joy and sorrow. The destination is a building made of dreams - a mirage. After reading the story, we can interpret the content that remains with us as follows: “O soul, look at yourself from each passing moment, and from yourself at each moment. You are looking for, let’s say, the magic mountain, no wonder if it is found in this distance!”⁸⁷.

In a number of the writer’s stories, such as “Avliyo”, (The Saint) “Otamga nimadir bo’ldi” (Something happened to my father) “Turmush”, “Qismat”, the dream motif is the leader. The scientist Jabbor Eshankul, who has studied the dream motif in Uzbek folklore separately, “divides dream into two groups depending on the place they hold in the structure of the work: 1) samples forming the core of the plot; 2) patterns that connect certain links of the plot”⁸⁸. In the stories by Isajon Sultan, the dream motif comes as a means of connecting certain links of the plot and,

⁸⁵ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. - Т.: Академнашр, 2010. - Б.180.

⁸⁶ Эшанова З. Ўзбек халқ достонларида тоғ образи: генезиси ва бадий талқинлари. Филол.фан.бўйича фалсафа доктори дисс... автореф. – Тошкент, 2018. -Б.18.

⁸⁷ Улугбек Ҳамдам. Ойдинбулоқ ойдинлиги / Исажон Султон насри бадияти. - Т.: Turon zamin ziyo, 2017.- Б. 149.

⁸⁸ Эшонкул Ж. Миф ва бадий тафаккур. - Т.: Фан. -Б. 74.

mainly, serves to uniquely artistically express the visions of mysterious messages about human fate and future. The dream motif in the writer's story "Avliyo" (The Saint) is used to express the view that the fulfillment of destiny depends on one's actions and aspirations. The writer assigned an artistic and aesthetic task to the dream. The hero of the story, Abdul Qadir, dreams of Paradise as a child, and later he has the same dream three or four times: "Har safar to'rt tarafi qorong'ilik bo'lgan tushunarsiz bir makon ichida, yashil nur og'ushida tovlanib ko'rinaradi" ("Each time, he appeared in an incomprehensible space with darkness on all four sides, surrounded by green light")⁸⁹. The fact that Abdul Qadir saw heaven first and hell at the end of his life is the result of his life spent in the world, the result of his actions. In the human psyche, unconscious emotions are more infinite in scope than conscious emotions. The dream that Abdulkadir saw repeatedly in the story "Avliyo" was also a feeling that did not come to mind. In fact, these dreams were a reference to a life that does not pass as should be. In the story it is revealed with the help of symbols, metaphors, images of nature, and memories that life is given to a person once, it ends when the time comes, nothing can be taken back, and the calculation will be done for everything. In the plot of the story, the location of the dream motif loop corresponds to the beginning of the story and the end of the story. These dreams, which indicate the beginning and end of a person's life, can be said to be a true assessment of his life.

The story "Yoghoch kovush" (The Wooden Shoe) written by Isajon Sultan is based on the plot of ancient Chinese fairy tales, and it is a "cruel story about a kind father"⁹⁰ who dreams of bringing his child out of a difficult life into the light during the Tang Dynasty of China. The fact that the father, who had forced his little girl to wear wood for years with good intentions, suddenly lost all his hopes (the rich rice farmer did not even accept the little girl as a gift) is depicted with great skill. Although the story is called "The Wooden Shoe", it mainly reflects the anguish of the father's heart. And the wooden shoe is an artistic detail. In the story, poverty served as the basis for artistic reality, and the wooden shoebox served as a means of carrying ideological and artistic burden.

Isajon Sultan skillfully used various aspects of the image of the mountain in folklore in his stories such as "Ogrik toghi" (Mountain of Pain), "Ota qasidasi" (Father's Ode), "Otamga nimadir bo'ldi" (Something happened to my father).

The third chapter is dedicated to **"Mythopoetic interpretation and the facets of artistic skill"**, and its first part is called **"Mythological thinking and the artistic world of the creative person"**. With the passage of time, the imaginations and images related to the myth took a new color in the thinking, and the creative people brought new mythopoetic interpretations of the events to the area. "The more the mind of humanity moved away from the myth and the mythological world, the first imaginary world of the ancestors, and climbed the ladder of development, the more

⁸⁹ Исажон Султон. Авлиё / Асарлар. Ҳикоялар. I жилд. - Т.: Фафур Гулом номидаги нашриёт-матбаа ижодий уйи, 2017. - Б. 86.

⁹⁰ Исажон Султон. Ёғоч кавуш / Асарлар. Ҳикоялар. I жилд. - Т.: Фафур Гулом номидаги нашриёт-матбаа ижодий уйи, 2017. - Б. 367.

intense this topic became”⁹¹. Isajon Sultan is creating prolific examples of creativity in this direction. “Even in the first stories, it is evident that the writer strives for original composition and artistic motivation of original plots. Folk myths and legends, Islamic narratives, various fantastic motifs, mythological images, mind-boggling things that can be studied with the help of modern information. The fact that this is reflected in the stories of Isajon Sultan is a clear proof of our opinion”⁹². In literary stories, mythologisms appear as a means of elevating the author’s worldview and aesthetic ideal.

In folklore there are a number of characters such as giant, peri (fairy), jinn, dragon, Ahriman, Semurg, Jumard, Khizr, Zahhok, Hubbi, Haidar, and most of them have moved to written literature.

Isajon Sultan refers to the figure of Catoblepas in the mythology of the peoples of the world. In the writer’s story “Kichkina pushtirang mahlukcha” (Little Pink Creature), we observe the demythologisation of this image. Catoblepas is a mythological figure used as a symbol of evil in Western mythology. In the story, this animal is completely different from the ancient mythological image: But the catoblepas in the zoo was completely different: “Bu kichkina gavdali, ammo bo’yni uzun yoqimtoygina jonzot edi. Ko‘zlarini g‘oyat musaffo, nimasi bilandir yosh bolaning ko‘zlarini eslatadi. Barmoqchalari ham jajjigina, och pushti tusda ekan. Uzun kipriklarini piri-piririb odamlarga qarar, ko‘rgan odam beixtiyor uni yoqtirib qoladigan darajada ma’sum” (“It was a cute creature with a small body but a long neck. Its eyes are very clear, somehow reminiscent of the eyes of a young child. Its fingers are also small and light pink in color. It blinks its long eyelashes and looks at people, so innocent that the person who sees it involuntarily falls in love with it.”)⁹³. In the image of Catoblepas, the writer created a symbolic image of a person who suffers from the inside, although he cannot openly fight against oppression. In this story, I.Sultan reworked the ancient mythological image in the syncretic context of contemporary poetic thinking based on a creative approach.

In most of Isajon Sultan’s stories, the life of rural people is depicted, and a number of mythological images are given in them. For example, in the story “Kish ertaklari” (Winter Tales), the images of giants, mermaids, and feeders were used not only to enrich the image, but also to show the peculiarities of the village people’s worldview and lifestyle.

The second part is called “**Uniqueness in the interpretation of mythologies**”. One of the important aspects of mythopoetics is its ambiguity, allowing for various interpretations, lack of time and space⁹⁴. “Exaggerations, symbolic-metaphorical classification, allegory, loss of importance of time are considered the basis of mythological poetics”⁹⁵.

⁹¹ Эшонкулов Ж. Миф ва бадий тафаккур. Фан, 2019. -Б. 147.

⁹² Раҳмат Р. “Муножот”дан “Боқий дарбадар”гача / Исажон Султон. Боқий дарбадар. Роман. Қисса. Ҳикоялар. - Т.: Ўзбекистон, 2011. – Б. 260-261.

⁹³ Исажон Султон. Кичкина пуштиранг махлуқча. // Асарлар. Ҳикоялар. I жилд. -Т.: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2017. -Б. 186.

⁹⁴ Лосев А.Ф. Диалектика мифа [Электронный ресурс] /А. Ф. Лосев.– www.koob.ru /books/dialektika_mifa.rar.

⁹⁵ Назар Эшонкул. Ижод фалсафаси. - Т.: Академнашр, 2018 йил.-Б. 51-52.

“That was undoubtedly Jorge Luis Borges, a Latin American writer, who initially brought mythopoetic elements to a small literary genre. Writers often quote the phrase of the Argentine writer and poet: “Literature begins with a myth and ends with a myth”⁹⁶.

Today’s writer is addressing to mythologies again. “If we can creatively interpret the symbols in the myths, we will understand the power of the people’s thinking. At the same time, we understand the true essence of mythological works. Myths are a means of entering the human spirit and essence in a work of fiction. World scientists call wisdom in myths “poetics of myth”⁹⁷. Mythopoetics aims to show that motifs and images typical of ancient myths depicted in a work of fiction are reflected in a transformed form.

Jabbor Eshonkul, scientist on folklore points out that myths expand the possibilities of style, give freedom to poetic observation, and fill it with a philosophical scope. He emphasizes that a myth is a collection of ideas about the creation of the world and a man, and he answers the question of how these ideas are related to the poetic imagination and the poetics of the work as follows: “This is expressed by the fact that the writer’s world is created in the work, just like the world in the myth, that is, a world is created in which a certain idea specific to this writer is instilled in the work and which expresses the known idea about the wide world. This small world appears as a product of the writer’s mythological observation of the big world; there is no difference between the writer who creates his own world and his ancestor who creates a myth about the world”⁹⁸.

In Isajon Sultan’s story “Qismat” (The Fate), the ancient mythological motif - the transformation of the human soul into a fish after death, performed an important poetic task in revealing the inner world of the hero. As a result of the transformation of the soul of his deceased father into a fish, the hero expresses his relationship with him. The hero perceives the frying of fish in oil in a pot as the torment of hell. It is as if he imagines that his oppressive father is burning in hell fire in the other world. This image also served to reveal the essence of the hero’s hatred, attitude towards people and the world. The presentation of the artistic hero’s experiences through internal dialogism, the situation where the soul is fried in a pot as a fish, enhances the content of the story. Encourages the reader to think about the consequences of good and evil. The story is compositionally composed of seven compact parts, such as “Little Son”, “Middle Son”, “Little Son”, “Elder Son”, “Father”, “Old Woman”, “Little Son”, in addition to the fact that it allows to observe reality from different angles, and the example of the character of the mother’s bitter fate and her refusal to go against her fate, also shows human forgiveness and hope for tomorrow. Nevertheless, the writer focused on the image of human misdeeds.

In the story “Bog’i Eram” (Garden of Eram) the artistic interpretation of the animistic myth about the transition of the human soul to another form is given through the legend of the Garden of Eram, and this constitutes the structural-

⁹⁶ Жовлиев Б. Бадий асарда мифопоэтик талқин ва бадий образ. Фил.фан.бўйича фалсафа доктори дис... - Т.: 2023. -Б. 37.

⁹⁷ I bid. -p. 40

⁹⁸ Эшонкул Ж. Миф ва бадий тафаккур. - Т.: Фан, 2019. -Б. 154.

semantic basis of the work. In the story, the writer creatively used mythological images of the journey of the hero of Uzbek folklore to the “other world”. The “ditch” used in this place served as a mystical tool connecting “own” and “other” worlds in ancient mythology. It is known that a cave, a stream, a river, a pond, the top of a tree, etc. are considered as a means of connecting the earth and the other world⁹⁹.

“The writer mostly draws spectacular pictures on the impressions, experiences, thoughts that are firmly rooted in the childhood mind. He writes down things, people, events, and the downfalls of fate, saying that “every clay brick is a sign of destiny.” It seems that his whole creative mind is guided by the simple words, “Know and do not forget”, but very valuable for a person”¹⁰⁰.

CONCLUSION

1. In order to return to the national identity in the works written in almost all genres of today’s Uzbek literature, to depict in Uzbek language from the psyche of the heroes to the way of life, to increase the reality of the depicted events, customs and traditions, folk language the state of effective use of samples of creativity is being observed.

2. As the mind and thinking of mankind moved away from myth and the mythological world and moved towards development, this topic has become more intense recently. That is why the mythopoetic analysis of the literary work or the mythopoetic approach to it is increasingly gaining a leading position in literary studies.

3. The style of Isajon Sultan’s stories is not so complicated. In terms of expression, aspects such as national color, traditionalism, clarity and metaphoricity of the image, as well as the foregrounding of the image of the situation are clearly noticeable; the uniqueness of the artist’s style is seen in the use of simple, analytical and synthesized folklorisms, open and closed use of folklorisms in the plot of the work, appropriate use of the landscape.

4. In the writer’s stories, one can see the synthesis of artistic methods characteristic of folklore and classical literature. Especially it is outstanding in the writer’s stories such as “Yog’och kovush”, “Shamolli kecha”, “Manzil”, “Bog’i Eram”, “Otamga nimadir bo’ldi”, “Avliyo”, “Hazinabon”. We observe that the process of folklore stylization is used in the assimilation of folklore into the image of modern reality, in creating the image of a contemporary, and in the typifying the image of contemporaries. The ability to depict events in such a folk tone, in a folk style, is formed as an individual creative style of the writer.

5. In modern stories, a new interpretation of the myth is observed, where the elements of the myth appear as a mythologeme. It is important because it serves to form the plot of the work, the development of events, the portrait of the characters or to reveal their character. In the stories of Isajon Sultan, mythologemes appear in

99 Соболев А.Н. Загробный Мир по древнерусским представлениям //Этнографическое обозрение, 1912, кн. – С. 90-91.

100 Фафуров И. Ёзувчи, табиат ва табиёт // Исажон Султон насри бадияти.- Т.: Turon zamin ziyo. -Б. 22.

images, symbols, and space, and the writer was able to turn them into an important poetic tool.

6. In the stories by Isajon Sultan such as “Manzil”, “Xazinabon”, “Shamolli kecha”, “Avliyo”, “Otamga nimadir bo’ldi”, “Bo’ri”, “Turmush”, “Kismat” motifs such as travel, trial, remembrance, pilgrimage, stepmother, other world, dream are not only a means of connecting certain parts of the plot, ensuring the development of the plot system, but also fulfill a unique poetic task that serves to reveal the idea of the work.

7. In his stories, Isajon Sultan makes extensive use of the mythological imagination and the method of folk images, which are present in the thinking of our ancestors, in order to reveal the inner experiences and character of the hero. In the writer’s stories, the myth essentially expands its sacred function and begins to fulfill its mythopoetic function. In the plot of the story, it moves to the scope of secondary content. That is, it serves as a tool for deepening the essence of an event, revealing the character of a certain hero, and realizing a certain artistic intention.

8. Isajon Sultan created unique examples of artistic mythologisms based on world and Uzbek folklore. In the writer’s stories, the stylization of motifs and plots characteristic of folklore, the transformation of mythological images, and mythologisms based on religious and faith views are clearly manifested.

9. The use of folklore elements in the story is seen as a means of embodying the author’s worldview and aesthetic ideal. At the same time, it also determines the creative individuality of the writer.

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

**КОКАНДСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ
ИНСТИТУТ**

КУРБАНОВА ФЕРУЗА АЗАМОВНА

**ФОЛЬКЛОРИЗМ И МИФОПОЭТИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ В
РАССКАЗАХ ИСАДЖОНА СУЛТАНА**

10.00.02 – Узбекская литература

**АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по филологическим наукам**

Фергана – 2023

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии за № Б2023.3.PhD/Fil488

Диссертация выполнена в Кокандском государственном педагогическом институте.

Автореферат диссертации размещен на трех языках (узбекский, английский, русский, (резюме)) на веб-странице Ученого совета (www.fdu.uz) и на информационно-образовательном портале «ZiyoNet» (www.ziyo.net/uz).

Научный руководитель:	Кобилова Зебохон Бакировна доктор филологических наук, профессор
Официальные оппоненты:	Тожибоева Мукаддас Абдурахимовна доктор филологических наук, профессор Эшонкулов Жаббор Солиевич доктор филологических наук, профессор
Ведущая организация:	Наманганский государственный университет

Защита диссертации состоится на заседании Научного совета DSc.03/30.12.2019.Fil.05.02 по присуждению ученых степеней при Ферганском государственном университете «30» ноября 2023 года в 12⁰⁰. (Адрес: г. Фергана, ул. Бурхониддина Маргиноний, 105. Тел. (99873) 244-44-29, факс (99873) 244-46-03; e-mail: fardu_info@mail.ru).


С диссертацией можно ознакомиться в Информационно-Ресурсном центре Ферганского государственного университета (зарегистрирована за номером 313), Адрес: 100151, г. Фергана, ул. Мураббийлар. 19. Тел. Тел.: (99873) 244-46-02

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Ш.М.Искандарова
Президент Научного совета по
присуждению ученых степеней,
д.ф.н., профессор

М.Т.Зокиров
Ученый секретарь Научного совета по
присуждению ученых степеней,
д.ф.н., профессор

 Х.А.Жураев
Председатель научного семинара
при Научном совете по присуждению
ученых степеней, д.ф.н., профессор

ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования – выявить роль фольклоризмов в художественности произведения в рассказах Исаджона Султана, их поэтические функции, мастерство писателя в использовании элементов фольклора, возможности мифопоэтической интерпретации.

Задачи исследования. Для достижения цели были решены следующие задачи:

изучены исследования о связи фольклора и письменной литературы в мировом литературоведении;

изучена роль фольклоризмов и мифологизмов в современной литературе на примере творчества одного писателя;

проанализирована трактовка мифологем в рассказах Исаджона Султана; определена роль фольклоризмов и мифологизмов и их поэтическая функция в сюжете рассказа;

обоснованы научные взгляды о том, что перенос мифологических мотивов и образов в письменную литературу служит повышению эффективности рассказа;

раскрыта проблема стилизации фольклоризма и мифологизмов в творческой лаборатории писателя.

Объектом исследования являются произведения писателя Исаджона Султана, избранные рассказы, вошедшие в сборники “Озод” (*Свободный*) (2012), “Боғи Эрам” (*Сад Эрама*) (2015), “Ҳикоялар” II том (Произведения) (2017).), “Ҳазрати Хизр изидан” (*По следам Хазрата Хизра*) (2018).

Научная новизна исследования заключается в следующем: обосновано, что своеобразие художественного стиля писателя Исаджона Султана заключается в использовании в речи героев произведения фольклоризмов, таких как молитвы, прославления, проклятия; в применении простых фольклоризмов в виде пословиц, поговорок, фразеологизмов; а также сложных фольклоризмов аналитического, синтезированного и стилизованного характера;

посредством изучения в рассказах Исаджона Султана мифопоэтических персонажей, таких как святой, казначей, великан, пери, див; символов сторож, рыба, белая змея; описаний местности, как сад Эрам, гора Тилсим, река, чайхана, раскрыто поэтическое мастерство писателя в изображении характера героев и отражении национального духа народа;

доказано, что в таких рассказах Исаджона Султана, как «Страж», «Конец пути», «Сокровище», «Ветреная ночь», «Святой», «Что-то случилось с моим отцом», «Жизнь», «Судьба» мотивы испытания, памяти, паломничества, сна, мачехи, потустороннего мира проявляются не только как инструменты развития сюжетной системы, но и выполняют поэтическую задачу, служащую выражению идеи произведения.

выявлено, что в рассказах писателя стилизация мотивов и сюжетов, характерных для жанров сказки, притчи, легенды, былины; трансформация

мифологических персонажей полбос и катоблепас, а также выражение религиозных взглядов ярко проявляются в мифологизмах.

Внедрение результатов исследования. Выводы, связанные со своеобразием художественного стиля писателя Исаджона Султана, которое заключается в использовании в речи героев произведений таких простых фольклоризмов, как молитва, одобрение, порицание-проклятие, а также пословиц и поговорок; с использованием сложных фольклоризмов аналитического, синтезированного и стилизованного характера, были использованы в мастер-классах, проведенных для молодых писателей и поэтов на заседаниях отделения прозы Союза писателей Узбекистана, а также в лекциях, прочитанных на творческих семинарах (справка № 01-03/888 Союза писателей Узбекистана от 25 июля 2023 года). В результате расширились знания молодых писателей и поэтов о фольклоре и письменной литературе, о творческой лаборатории Исаджона Султана, обеспечена научная популярность семинаров;

научные взгляды о раскрытии мастерства писателя в использовании таких мифопоэтических персонажей, как авлиё, хазиначон, дев, пари, жин; таких символов, как кўриқчи, балик, оқ илон; в изображении таких местностей, как Эрам боғи, Тилсим тоғи, дарё, чойхона для описания характера героя, создания национального духа народа в рассказах Исаджона Султана были использованы в сценарии передач «Бедорлик», «Адабий жараён» (в 2019-2022 гг.) телерадиоканала «Узбекистан» Национальной телерадиокомпании Узбекистана (справка № 04-36-1127 телерадиоканала «Узбекистан» Национальной телерадиокомпании Узбекистана от 24 июля 2023 года). В результате передачи обогатились научно-теоретической информацией, повысился их научно-образовательный уровень;

выводы о том, что в рассказах Исаджона Султана «Кўриқчи», «Манзил», «Хазиначон», «Шамолли кеча», «Авлиё», «Отамга нимадир бўлди», «Турмуш», «Қисмат» такие мотивы, как путешествия, испытания, воспоминания, паломничество, сон, мачеха, потусторонний мир являются не только инструментом развития сюжетной системы, но и выполняют поэтическую задачу, служащую выражению идеи произведения, были использованы в проекте №АЛ-322103020 «Создание сайта и электронной платформы о жизни и деятельности творческих людей литературной среды Коканда» (справка №20 Кокандского государственного педагогического института от 24 июля 2023 года). В результате платформа обогащена новой интересной информацией и удобна для пользователей;

выводы о том, что в рассказах писателя стилизация мотивов и сюжетов характерна для таких жанров, как сказки, рассказы, повести, легенды, дастаны, трансформация мифологических образов таких, как полбос, катоблепас, а также выражение религиозных убеждений и взглядов ярко проявляются в мифологизмах, были реализованы в пропагандистской деятельности Республиканского центра духовности и просвещения в 2022-2023 гг. (справка № 309 Института социально-духовных исследований при Республиканском центре духовности и просвещения от 24 июля 2023 г.). В результате удалось

повысить научно-просветительскую уникальность пропагандистских конференций, раскрыть значение художественной литературы как средства воспитания.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы, общий объем работы составляет 135 страницы.

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

I bo'lim (I часть; I part)

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