

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

NAVOIY DAVLAT PEDAGOGIKA INSTITUTI

MUSAYEVA SHAXLO KUDRATOVNA

**O‘ZBEK BOLALAR NASRI TARAQQIYOTIDA
NOSIR FOZILOV IJODI**

10.00.02 – O‘zbek adabiyoti

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

Toshkent – 2023

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Musayeva Shaxlo Kudratovna

О‘zbek bolalar nasri taraqqiyotida Nosir Fozilov ijodi 3

Musayeva Shaxlo Kudratovna

The work of Nasir Fazilov in the development of Uzbek children's prose.....24

Мусаева Шахло Кудратовна

Творчество Насира Фозилова в развитии узбекской детской прозы45

E‘lon qilingan ishlar ro‘uxati

Список опубликованных работ

List of published works 49

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida turli janrlar taraqqiyoti hamda yangilanishining o'ziga xosliklarini bolalar adabiyoti nuqtai nazaridan o'rganish hamisha diqqat markazida bo'lgan. Chunki muayyan bir xalq adabiyotida biror bir janr paydo bo'lishi, taraqqiyoti va ushbu janr takomilida ijtimoiy hayotning o'rni deyarli har bir holatda alohida xususiyatga ega bo'lib, milliy adabiyotlarni ushbu jihatdan o'rganish dolzarb ahamiyat kasb etishi shubhasizdir. Xususan, muayyan janr taraqqiyotida alohida o'rin tutgan ijodkorlar adabiy merosini tadqiq etish davr adabiy jarayoni manzarasini namoyon etishda muhim ilmiy-amaliy ahamiyat kasb etadi. Bu borada yosh avlod ma'naviy kamolotida alohida o'rin tutadigan bolalar adabiyoti janriy takomilini o'rganish zarurati ham shu qadar dolzarbdir.

Dunyo adabiyotshunosligida bolalar adabiyoti janriy takomilini tadqiq etish borasida sezilarli natijalarga erishilgan. Ayniqsa, bolalar adabiyotida hikoyachilik va qissachilik taraqqiyotining o'ziga xosliklarini turli yo'nalishlar aspektida tadqiq qilish alohida o'rin tutadi.

O'zbek adabiyotshunosligida hikoya va qissa janrining turli-tuman o'ziga xosliklari, taraqqiyot bosqichlari va janriy takomilini o'rganish borasida salmoqli natijalarga erishilgan. O'zbek adabiyotida hikoyachilik va qissanavislik qanchalar rivojlangan bo'lsa, ularning o'ziga xosliklari tadqiqiga bag'ishlangan monografik tadqiqotlar ham shu qadar e'tirof etishga arzigulikdir. Biroq bu e'tirofni bolalar adabiyoti hikoyachiligi va qissanavisligiga ham to'laligicha tatbiq etib bo'lmaydi. Chunki bolalar adabiyotimiz yo'nalishlarining har birida bolalar adabiyotigagina tegishli bo'lgan o'ziga xosliklar mavjudligi, ayniqsa, yosh avlod ma'naviy kamolotida bolalar adabiyotining beqiyos ahamiyati dunyo ilmiy jamoatchiligi tomonidan e'tirof etilgan ilmiy haqiqatlardir. "Bundan yuz yil muqaddam buyuk o'zbek shoiri Abdulhamid Sulaymon o'g'li – Cho'lpon "Adabiyot yashasa, millat yashar!" degan otashin da'vat bilan maydonga chiqqan edi. Hayot va tarix sinovlaridan o'tgan teran ma'noli bu so'zlar bugun ham o'z ahamiyati va qimmatini yo'qotgan emas. Darhaqiqat, adabiyot, san'at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi"¹. XX asr o'zbek bolalar adabiyoti nasri taraqqiyotida muhim o'rin tutgan Nosir Fozilov singari yozuvchilarning mahorat sirlari, ijodiy laboratoriyasini tadqiq etish dolzarb, o'rganilishi zarur bo'lgan masalalardandir. Chunki N.Fozilov G'afur G'ulom va Abdulla Qahhor an'alarini davom ettirib, hikoya va qissa janrida sezilarli yutuqlarga erishgan. Shu bois N.Fozilov hikoya va qissalari o'ziga xosliklarini o'rganish tadqiqot mavzusining zaruriyatini belgilaydi.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti faoliyatini tashkil etish to'g'risida", 2017-yil 7-fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi

¹Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди. www.xabar.uz. 07.08.2018.

to‘g‘risida”gi Farmonlari, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2017-yil 13-sentabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarorlari, shuningdek, mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya tadqiqoti respublika fan va texnologiyalar rivojlanishining “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. Jahon adabiyotshunosligida hikoya va qissa (povest)ning janr xususiyatlari va nazariy asoslari, uslub va qahramon muammolari A.N.Veselovskiy, Y.Borev, M.M.Baxtin, V.V.Vinogradov, L.Timofeyev, M.B.Xrapchenko, N.D.Tamarchenko, YE.I.Xalizev, A.B.Yesin kabi rus olimlarning tadqiqotlarida o‘rganilgan².

O‘zbek hikoyachiligi va qissanavisligining taraqqiyot tamoyillari, hikoyachilik va qissanavislik mahorati, janr xususiyatlari, uslub va qahramon, xarakter va konflikt, mavzu va g‘oya, obraz va tasviriy vositalar, syujet va kompozitsiya kabi masalalar M.Qo‘shjonov, N.Karimov, S.Mamajonov, B.Nazarov, N.Vladimirova, S.Mirvaliyev, U.Normatov, N.Rahimjonov, H.Boltaboyev, Y.Solijonov, D.Quronov, I.Niyatov, X.Do‘stmuhammedov, Sh.Doniyorova, G.Sattorova, S.Komilova, Sh.Odilov, M.Qo‘chqarova, P.Kenjayeveva, S.Matyaqubova, Sh.Sopiyeva, A.Toshpo‘latov, K.Shaxabov, M.Jo‘rayeva, A.Qayumov, B.Xasanovalarning monografiya, dissertatsiya va maqolalarida atroflicha yoritilgan³.

² Веселовский А.Н. Историческая поэтика. – М.: Выс.школа, 1989. – 406 с.; Боров Ю. Эстетика. Теория литературы: Энциклопедический словарь терминов. – М.: Астрель, 2003. – 575 с.; шу муаллиф. Искусство интерпретации и оценки. – М.: Сов. писатель, 1981. – 400 с.; Бахтин М.М. Вопросы литературы и эстетика. – М.: Худ. лит-ра, 1975. – 502 с.; Виноградов В.В. О теории художественной речи. – М.: Выс.школа, 1971. – 118 с.; Храпченко М.П. Познание о литературе и искусстве. – М.: Наука, 1987. – 575 с.; Тамарченко Н.Д. Теория литературы / Роды и жанры. – М.: ИМТИ РАН, 2003. – 228 с.; Хализев В.Е. Теория литературы. – М.: Выс. школа, 2002. – 397 с.; Есин А.Б. Принципы и приемы анализа литературного произведения. – М.: Флинта–Наука, 2002. – 248 с.

³ Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент: Ўзбекистон, 1962. – 201 б.; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: Ўзбекистон, 2008. – 582 б.; Мамажонов С. Услуб жилolari. – Тошкент: Адабиёт ва санъат, 1992. – 219 б.; Назаров Б. Ҳаётгиллик – безавол мезон. – Тошкент: Ёш гвардия, 1985. – 224 б.; Назаров Б, Раҳимжонов Н. Ўзбек совет хикоячилигининг жанр хусусиятлари / Адабий тур ва жанрлар. 3 томлик. I том. – Тошкент: Фан, 1991. – Б. 29-108; Мирвалиев С. Наср, давр, қаҳрамон. – Тошкент: Адабиёт ва санъат, 1983. – 240 б.; Норматов У. Насримиз уфклари. – Тошкент: Адабиёт ва санъат, 1974. – 215 б.; шу муаллиф. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000. – 112 б.; Болтабоев Ҳ. Наср ва услуб: услуб муаммосига назарий нигоҳ ва ҳозирги ўзбек насрида услубий изланишлар. – Тошкент: Фан, 1992. – 105 б.; Солижонов Й. Ҳақиқатнинг синчков кўзлари. – Тошкент: Миллий кутубхона, 2009. – 228 б.; Қуронов Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004. – 288 б.; Ниятов Ч. Ҳозирги ўзбек прозасида характер проблемаси. –

Shuningdek, o‘zbek bolalar adabiyoti taraqqiyotini turlar, janrlar, davrlar va ushbu adabiyot rivojiga katta hissa qo‘shgan yozuvchi-shoirlar hayoti va ijodini yanada teranroq o‘rganishga kirishildi, uning mavzu-mundariyasi, g‘oyaviy-badiiy ifodasiga oid yangi talqinlar yuzaga kela boshladi. Bunda bevosita bolalar adabiyoti tadqiqotchilari bilan bir qatorda umumadabiyot tadqiqotchilari qo‘shgan ulushni ham e‘tibordan soqit qilmaslik kerak. Ayniqsa, N.Vladimirova, M.Qo‘shjonov, O.Safarov, G‘.Mo‘minov, N.Qobilov, P.Shermammedov, X.Egamov, A.Rasulov, S.Irisxo‘jayeva, R.Xo‘jayeva, S.Matjonov, Q.Qahramonov, M.Sattorov, R.Barakayev, Z.Ibrohimova, K.Turdiyeva, D.Rajabov, B.Jamilova, B.Ashurov, G.Jo‘rayeva, H.Nusratova, D.To‘rayeva, N.To‘xtayeva kabi tadqiqotchilarning monografiya, risola, darslik, o‘quv-usuliy qo‘llanmalari hamda Zafar Diyor, Quddus Muhammadiy, Sulton Jo‘ra, Shukur Sa‘dulla, Qudrat Hikmat, Po‘lat Mo‘min, T.Adashboyevlarning hayoti va ijodlariga bag‘ishlangan risolalar, xotiralar to‘plamlarini bu boradagi e‘tiborli izlanishlar sifatida qayd etish joiz⁴.

Тошкент: Фан, 1984. – 128 б.; Дўстмухаммедов Х. Ҳозирги ўзбек ҳикоячилигидаги бадий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида): Филол.фан.номз... дисс. – Тошкент, 1995. – 136 б.; Дониёрова Ш. Шукур Холмирзаев ҳикояларининг бадий-услубий ўзига хослиги: Филол. фан.номз... дисс. – Тошкент, 1999. – 130 б.; Сагторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси: Филол. фан.номз... дисс. – Тошкент, 2002. – 136 б.; Камилова С. XX аср охири – XXI аср бошлари рус ва ўзбек адабиётида ҳикоя жанри поэтикасининг ривожи: Филол. фан.номз... дисс. автореф. – Тошкент, 2016. – 92 б.; Одилов Ш. Кейинги йиллар ўзбек ҳикояларида замондошларимиз образи (70–80-йиллар): Филол. фан.номз... дисс. – Тошкент, 1989. – 161 б.; Қўчқарова М. Бадий сўз ва руҳият манзаралари (Эссе, қисса, ҳикоя: тадқиқ ва талқин). – Тошкент: Мухаррир, 2011. – 232 б.; шу муаллиф. Ҳозирги ўзбек насрида бадий шартлилик: Филол.фан. д-ри ... дисс.автореф. – Тошкент, 2020. – 69 б.; Кенжаева П. Ҳозирги ўзбек ҳикояларидаги қаҳрамон руҳиятини тасвирлаш тамойиллари: Филол.фан.номз... дисс. автореф. – Тошкент, 2008. – 23 б.; Матякубов С. Ҳозирги ўзбек ҳикояларида инсон концепцияси ва шахс бадий талқини: Филол.фан.номз... дисс.автореф. – Тошкент, 2006. – 22 б.; Сопиева Ш. Хайридин Султоннинг ҳикоянавислик маҳорати: Филол. фан.номз... дисс. – Тошкент, 2006. – 147 б.; Тошпулатов А. Ўзбек адабиётида новелла жанри ва унинг бадийи (А.Қаҳҳор, Ш.Холмирзаев, Н.Эшонкул ижоди мисолида): Филол. фан бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Самарқанд, 2018. – 50 б.; Шаҳобов К. Ҳозирги ўзбек насрида ўтиш даврининг бадий талқини (Шукур Холмирзаев асарлари мисолида): Филол. фан бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Фарғона, 2019. – 53 б.; Жўраева М. Замонавий ўзбек насрида янги инсон концепцияси (Абдуқаюм Йўлдошев ва Зулфия Қуролбой қизи ҳикоялари асосида): Филол. фан бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Фарғона, 2018. – 53 б.

⁴ Ўзбек совет болалар адабиёти тарихи очерки. – Тошкент: Фан, 1978. – 280 б.; Ўзбек болалар адабиёти ва адабий жараён. – Тошкент: Фан, 1989. – 312 б.; Болалар адабиёти ва замонавийлик. – Тошкент: Фан, 1991. – 212 б.; Қўшжонов М. Қуддус Муҳаммадий. Қудрат Ҳикмат. – Тошкент: Ўз КП МК нашриёти, 1969. – 30 б.; Суюмов А. Кичкинтойлар адабиёти. – Тошкент: Ёш гвардия, 1962. – 106 б.; Шермухамедов П. Ижод дарди. – Тошкент: Адабиёт ва санъат, 1973. – 163 б.; яна ўша. Она сутидек покиза. – Тошкент: Ёш гвардия, 1975. – 80 б.; яна ўша. Истеъдод сеҳри. – Тошкент: Ёш гвардия, 1977. – 136 б.; Сафаров О. Болалик куйчиси. – Тошкент: Фан, 1978. – 168 б.; яна ўша. Ўзбек болалар поэтик фольклори. – Тошкент: Ўқитувчи, 1985. – 250 б.; Матжон С. Тириклик суви. – Тошкент: Ёш гвардия, 1977. – 200 б.; шу муаллиф. Икки эл ардоғида. – Тошкент: Мусиқа, 2009. – 44 б.; Ирисхўжаева С. Болалар адабиётида дидактика. – Тошкент: Фан, 1977. – 48 б.; Болалар олами: Ўзбек совет болалар адабиёти ҳақида мақолалар тўплами. К. 1. – Тошкент: Ёш гвардия, 1988. – 112 б.; Болалар олами: Ўзбек совет болалар адабиёти ҳақида мақолалар тўплами. К. 2. – Тошкент: Ёш гвардия, 1989. – 96 б.; Қаҳрамонов Қ. Адабий танқид ва ўзбек болалар адабиёти. – Тошкент: Фан, 1991. – 120 б.; шу муаллиф. Адабий жараён ва эстетик талқин. – Тошкент: Низомий номидаги ТДПУ, 2014. – 162 б.; шу муаллиф. Болаликка ошуфта кўнгил. – Тошкент: Турон замин зиё, 2014. – 40 б.; Баракаев Р. Абдулла Авлоний ва ўзбек болалар адабиёти. – Тошкент: Фан, 2004. – 158 б.; Баракаев Р., Ашуров Б. Турсунбой Адашбоев феноменига бир назар. – Тошкент: Академнашр, 2017. – 160 б.; Баракаев Р., Очилев Э. Бадий тасвир маҳорати. – Тошкент: Мухаррир, 2021. – 48 б.; Жамилова Б. Ўзбек болалар публицистикаси. – Тошкент: Фан, 2006. – 116 б.; шу муаллиф. Ўзбек болалар адабиётида поэтик тафаккур янгиланиши. – Бухоро: FAN VA TA'LIM, 2022. – 236 б.; (Safarov O.), Barakayev R., Jamilova B. Bolalar adabiyoti. Oliy o'quv yurtlari uchun darslik. - Toshkent: Shafoat Nur Fayz, 2022. – 320 б.; Ашуров Б. Турсунбой Адашбоевнинг поэтик маҳорати. – Тошкент: Фан, 2011. – 136 б.; Ражаб Д., Жўраева Г. Маҳорат марралари. – Тошкент: Парадигма, 2018. – 36 б.; Носир Фозилов замондошлар хотирасида. – Тошкент: Машхур-пресс, 2019. – 3-283 б.; Тўхтаева Н. Истиклол даври ўзбек болалар шеърляти.

O‘zbek bolalar adabiyotining o‘ziga xosliklari tadqiqiga bag‘ishlangan dissertatsiyalar esa asosan bolalar she‘riyatining turli o‘ziga xosliklari muammolariga bag‘ishlangan bo‘lib, ularning barmoq bilan sanarli qismida bolalar publitsistikasi va X.To‘xtaboyev romanlari turli yo‘nalishlarda tadqiq etilgan⁵. O.Abobakirovaning dissertatsion tadqiqotida N.Fozilov hikoyalarning ayrim jihatlari qiyosiy tahlilga tortilgan bo‘lsa-da⁶, o‘zbek bolalar adabiyoti hikoyachiligi va qissanavisligining taraqqiyot tamoyillari hamda unda N.Fozilov ijodining o‘rni muammosi monografik aspektda maxsus o‘rganilgan emas.

Dissertatsiya mavzusining dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari bilan bog‘liqligi. Tadqiqot Navoiy davlat pedagogika instituti ilmiy-tadqiqot ishlari rejasiga muvofiq «Yangi o‘zbek adabiyoti va adabiy tanqid» mavzusidagi yo‘nalish doirasida bajarilgan.

Tadqiqotning maqsadi. O‘zbek bolalar adabiyotida hikoya va qissa janrlarining maydonga kelish xususiyatlari, taraqqiyot tamoyillari va unda Nosir Fozilov ijodining o‘rnini aniqlash, yozuvchining adabiy an‘anaga ijodiy yondashuv yo‘sini va uslubiy individualligini belgilashdan iborat.

Tadqiqotning vazifalari:

o‘zbek bolalar hikoyachiligi va qissanavisligining XX asr ikkinchi yarmi va istiqlol davridagi taraqqiyot tamoyillarini aniqlash;

N.Fozilov ijodining o‘zbek bolalar nasri, xususan, bolalar hikoyachiligi va qissanavisligidagi o‘rnini belgilash;

“Shum bolaning nabiralari” va G‘afur G‘ulomning “Shum bola” qissalari qiyosi orqali N.Fozilov ijodida an‘anaviylik, va badiiy mahoratning o‘ziga xos jihatlari yozuvchi dunyoqarashi hamda yondashuv usullari bilan bog‘liqlikda ko‘rsatib berish;

– Toshkent: LESSON PRESS, 2020. – 134 b.; Солижонов Й. Анвар Обиджон поэтик олами. – Toshkent: Янги аср авлоди, 2022. – 216 б.

⁵ Иброҳимова З. Мактабгача тарбия ёшдаги ўзбек болалар насрининг ғоявий-бадий хусусиятлари: Филол.фан.номз... дисс. – Toshkent, 1990. – 179 б.; Баракаев Р. XX аср бошларидаги ўзбек болалар адабиёти ва Абдулла Авлоний ижоди: Филол. фан. номз. ... дисс. автореф. – Toshkent, 1994. – 32 б.; Ражабов Д. 80-йиллар ўзбек болалар шеърлятида поэтик маҳоратнинг айрим масалалари: Филол. фан. номз. ... дисс. автореф. – Toshkent, 1995. – 29 б.; Жамилова Б. Ўзбек болалар публицистикаси ва унинг ривожланиш тамойиллари: Филол. фан. номз. дисс. ... автореф. – Toshkent, 2004. – 23 б.; Жамилова Б. Ўзбек болалар адабиётида поэтик тафаккурнинг янгиланиш омиллари ва тамойиллари: Филол.фан. д-ри (DSc) ... дисс. автореф. – Toshkent, 2022. – 62 б.; Ашуров Б. Турсунбой Адашбоев шеърляти поэтикаси: Филол. фан. номз. ... дисс. – Toshkent, 2008. – 156 б.; Жўраева Г. Ўзбек болалар шеърлятида ҳажвий образ яратиш маҳорати: Филол. фан. номз. ... дисс. автореф. – Toshkent, 2011. – 22 б.; Нусратова Ҳ.Ч. Сафар Барноевнинг бадий маҳорати: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Самарқанд, 2017. – 45 б.; Тўраева Д. Қудрат Ҳикматнинг бадий маҳорати: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Toshkent, 2017. – 53 б.; Тўлабоева Р. Худойберди Тўхтабоев романларида бадий психологизм: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Toshkent, 2019. – 53 б.; Ражабова Р.З. Ўзбек болалар адабиётида фольклор жанрлари стилизацияси (нарий эртак ва топишмоқ мисолида): Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Бухоро, 2020. – 52 б.; Маматалимов З. Анвар Обиджон шеърлятининг бадий-маърифий хусусиятлари: Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Toshkent, 2021. – 54 б.; Ярашова Н.Ж. XXI аср ўзбек болалар адабиёти тили ва услубияти (Х.Тўхтабоев ижоди мисолида): Филол.фан.бўйича фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2020. – 32 б.; Лутфуллаев Ж.А. Ўзбек болалар адабиёти романчилигининг таракқиёт тамойиллари ва Худойберди Тўхтабоев ижоди: Филол.фан.бўйича фалсафа д-ри (PhD) ... дисс. – Жиззах, 2022.- 42 б.

⁶ Абобакирова О.Н. Ўзбек болалар ҳикоячилигида бадий услуб ва қаҳрамон масаласи (Н.Фозил, Л.Маҳмудов, А.Обиджон ижоди мисолида): Филол.фан. бўйича фалсафа д-ри (PhD) дисс. – Фарғона, 2021. – 143 б.

N.Fozilov hikoya va qissalaridagi davr va qahramon talqinini tadqiq etish orqali hayot haqiqatning badiiy haqiqatga aylanishidagi badiiy tasvirlar qo'llash mahoratini (o'ziga xoslikni) yoritish;

“Qahr va mehr” hamda “Qush qanoti bilan” qissalarida Ikkinchi jahon urushi davrida xalqimiz boshiga tushgan musibat va kulfatlar tasvirlarini tarixiylik va badiiy to'qima nuqtai nazaridan asoslash;

“Saraton” qissasida adabiy qahramonlar xarakteri evolyutsiyasini ko'rsatib berish orqali yozuvchi ijodiy laboratoriyasining o'rnini asoslash.

Tadqiqotning obyekti. N.Fozilovning hikoyalari, “Oqim”, “Qahr va mehr”, “Qush qanoti bilan”, “Saraton”, “Shum bolaning nabiralari”, “Qorxat” qissalari tadqiqot obyekti sifatida tanlangan.

Tadqiqotning predmetini N.Fozilov hikoya va qissalari o'zbek bolalar hikoyachiligi va qissanavisligidagi milliy-adabiy an'ana, ijodiy o'zlashtirish va ijodkor individualligi ta'sirida paydo bo'lgan poetik o'zgarishlar ekanini belgilash tashkil etadi.

Tadqiqotning metodologik asosi va tadqiq usullari. Dissertatsion tadqiqotni bajarishda qiyosiy-tipologik, sotsiologik va biografik tahlil metodlaridan foydalanildi.

Tadqiqotning ilmiy yangiligi:

N.Fozilov o'zbek bolalar hikoyachiligining mavzuiy doirasini kengaytirib, ayniqsa, hayot haqiqatining badiiy haqiqatga aylantirilishi jarayoni nuqtai nazaridan yangi pog'onaga ko'targani asarga qahramon va voqelikni tanlay bilish mahorati bilan bog'liqligi ochib berilgan;

N.Fozilov ijodida an'anaviylik, o'ziga xoslik va badiiy mahorati yozuvchining “Shum bolaning nabiralari” qissasini G'afur G'ulomning “Shum bola” qissasiga qiyoslash orqali ifoda uslubining goh badiiy to'qimaga, goh hayot haqiqatiga, goh engil yumorga yo'g'dirilgan holda aks ettirilishi dalillangan;

N.Fozilov ijodida sarguzashtlilikning o'ziga xosligi “Qorxat” qissasi qahramonlari (bolalar)ning kutilmagan holatlarga tushib qolishi va undan chiqib ketishi bilan bog'liq hayotiy tasvirlarga asoslanganida namoyon bo'lishi ochib berilgan;

“Qahr va mehr” hamda “Qush qanoti bilan” qissalarida Ikkinchi jahon urushi davrida xalqimiz boshiga tushgan musibat va kulfatlar o'sha paytda yosh bola bo'lgan ijodkorning og'ir kunlarda bolalarni ham birdan ulg'aytirib, kattalarga hamnafas qilganini o'zi guvohi bo'lgan voqealar asosida nihoyatda ishonarli tasvirlab bergani, yozuvchining turli hikoya va qissalarida bir xil nomdagi qahramonlarning ko'plab uchrashi misolida N.Fozilov asarlarida hayotiylikning asosiy o'rin tutishi hamda yozuvchi hikoyalar sarlavhalarining to'plamga kiritilishida o'zgarganlik sabablari, qissa va hikoyadan mohirona tarzda yangi qissa yaratish mahorati ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

N.Fozilov hikoyalarda syujet va adabiy qahramon masalasi tahlili orqali XX asr ikkinchi yarmi – XXI asr boshlari o'zbek bolalar hikoyachiligidagi izlanish hamda yangilanishlar jarayoni o'rganilgan;

voqelik talqini hamda qahramon yaratishdagi ifoda usullari tahlili orqali N.Fozilov qissalarida hayot haqiqatining badiiy haqiqatga aylanishi ko'rsatib berilgan;

N.Fozilov ijodida an'anaviylik, navotirlik va badiiy mahorat muammolari yozuvchining "Shum bolaning nabiralari" qissasini G'afur G'ulomning "Shum bola" qissasiga qiyoslash orqali yoritilgan;

N.Fozilov ijodida bir nomdagi hikoyalar va bir nomdagi qahramonlar ko'p uchrashini qiyosiy tadqiq etish orqali adib ijodida hayotiy material, ya'ni xomashyo badiiy umumlashma darajasiga etkazilishining o'ziga xosliklari dalillangan;

o'zbek bolalar adabiyoti qissanavisligida N.Fozilov ijodi Ikkinchi jahon urushi davrida frontning orqa tomonida yosh bolalar ham erta ulg'ayib, og'ir kunda xalq bilan hamnafas bo'lishi tasvirlarining hayotiyligi nuqtai nazaridan alohida o'rin tutishi ko'rsatib berilgan.

Tadqiqot natijalarining ishonchliligi respublikamiz hamda xorijlik olimlarning fikr va qarashlariga asoslanganligi, tadqiqot vazifalariga mos keluvchi, o'zaro bir-birini to'ldirib boruvchi tadqiqot metodlari qo'llanilganligi; adabiyotshunoslik metodologiyasi yordamida tahlil va talqin qilinganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati.

Tadqiqot natijalarining ilmiy ahamiyati dissertatsiyada ilgari surilgan konseptual g'oyalar "Adabiyotshunoslikka kirish", "O'zbek bolalar adabiyoti", "Adabiyotshunoslik nazariyasi", "Badiiy tahlil asoslari" va "O'zbek adabiy tanqidchiligi tarixi" fanlari bo'yicha o'tkaziladigan tadqiqotlar hamda metodologik yondashuvlarni takomillashtirishga xizmat qilishida namoyon bo'ladi.

Tadqiqot natijalarining amaliy ahamiyati dissertatsiyada bayon qilingan yondashuvlar o'zbek bolalar adabiyoti qissachiligida badiiy shakl unsurlarining badiiy mazmuni shakllantirish va ifodalash uchun eng qulay tarzda uyushtirilish tamoyillari haqidagi nazariy xulosalardan ta'lim tizimida o'qitilayotgan adabiyot tarixi, o'zbek bolalar adabiyoti va adabiyot nazariyasi fanlari bo'yicha darslik va o'quv qo'llanmalari tayyorlash, ma'ruzalar o'qish, shuningdek, akademik litsey va kasb-hunar kolleji o'quvchilariga o'zbek bolalar adabiyoti qissachiligi bo'yicha mashg'ulotlar olib borishda, janr badiiyati, ijodkorlar poetik mahoratiga oid maxsus kurs va seminarlar tashkil etishda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. XX asrning ikkinchi yarmi va istiqloq davri o'zbek bolalar nasrida Nosir Fozilov ijodining o'rnini mavzusini tadqiq etish hamda uning ilmiy-nazariy asoslarini ishlab chiqish asosida;

N.Fozilov o'zbek bolalar hikoyachiligining mavzuiy doirasini kengaytirib, ayniqsa, hayot haqiqatining badiiy haqiqatga aylantirilishi jarayoni nuqtai nazaridan yangi pog'onaga ko'targani asarga qahramon va voqelikni tanlay bilish mahorati bilan bog'liqligi ochib berilganligi hamda N.Fozilov ijodida an'anaviylik, o'ziga xoslik va badiiy mahorati yozuvchining "Shum bolaning nabiralari" qissasini G'afur G'ulomning "Shum bola" qissasiga qiyoslash orqali ifoda uslubining goh badiiy to'qimaga, goh hayot haqiqatiga, goh engil yumorga yo'g'dirilgan holda aks ettirilishi dalillanganligi haqidagi nazariy xulosalardan FA-F1-005-raqamli "Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiq etish" (2017-

2020) fundamental loyihasida foydalanilgan (Fanlar akademiyasi Qoraqalpog‘iston bo‘limining 2023-yil 23-maydagi 17.01/79-son ma’lumotnomasi). Natijada o‘zbek va qoraqalpoq adabiyoti nasrida folklorizm unsurlari, mifologik obrazlar, milliy urf-odatlar, qadriyatlar va diniy qarashlarning o‘zaro qiyosiy-tipologik tarzda talqin etilganligi haqidagi ilmiy-nazariy ma’lumotlar bilan boyishiga asos bo‘lgan;

N.Fozilov ijodida sarguzashtlilikning o‘ziga xosligi “Qorxat” qissasi qahramonlari (bolalar)ning kutilmagan holatlarga tushib qolishi va undan chiqib ketishi bilan bog‘liq hayotiy tasvirlarga asoslanganida namoyon bo‘lishi ochib berilgan yuzasidan qarashlaridan FA-A1-G007 “Qoraqalpoq naql-maqollari lingvistik tadqiqot obekti sifatida” (2012-2016) amaliy tadqiqot loyihasida foydalanilgan (Fanlar akademiyasi Qoraqalpog‘iston bo‘limining 2023-yil 23-maydagi 17.01/80-sonli ma’lumotnomasi). Natijada ilmiy qarashlar qiyoslar asosida umumiy xulosalarni kuchaytirishga xizmat qilgan, loyihaning ilmiy qimmatini oshirishga yordam bergan;

“Qahr va mehr” hamda “Qush qanoti bilan” qissalarida Ikkinchi jahon urushi davrida xalqimiz boshiga tushgan musibat va kulfatlar o‘sha paytda yosh bola bo‘lgan ijodkorning og‘ir kunlarda bolalarni ham birdan ulg‘aytirib, kattalarga hamnafas qilganini o‘zi guvohi bo‘lgan voqealar asosida nihoyatda ishonarli tasvirlab bergani, yozuvchining turli hikoya va qissalarida bir xil nomdagi qahramonlarning ko‘plab uchrashi misolida N.Fozilov asarlarida hayotiylikning asosiy o‘rin tutishi hamda yozuvchi hikoyalar sarlavhalarining to‘plamga kiritilishida o‘zgarganlik sabablari, qissa va hikoyadan mohirona tarzda yangi qissa yaratish mahorati ochib berilganligi yuzasidan takliflardan Navoiy viloyati teleradiokompaniyasining “Assalom yangi kun!”, “Diyor 24” tonggi dasturi ssenariylarini tayyorlashda foydalanilgan (Navoiy viloyati teleradiokompaniyasining 2023-yil 30-maydagi 01-10/85-son ma’lumotnomasi). Natijada, ushbu ko‘rsatuvning yoshlar orasida kitobxonlik madaniyatining shakllanishiga, ularning ma’naviy olamini boyitishga, dunyoqarashini kengayishiga zamin yaratgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 6 ta, jumladan, 2 ta xalqaro va 4 ta respublika ilmiy-amaliy anjumanlarida ma’ruza qilinib, muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Tadqiqot mavzusi bo‘yicha 10 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestatsiyasi komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 8 ta maqola, jumladan, 5 tasi respublika hamda 3 tasi xorijiy jurnalda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat. Ishning hajmi 130 betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida o‘tkazilgan tadqiqotlarning dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi va vazifalari, obyekt va predmetlari tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan

natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning **“XX asrning ikkinchi yarmi va istiqlol davri o'zbek bolalar nasrida Nosir Fozilov ijodining o'rni”** nomli birinchi bobi ikki fasldan iborat bo'lib, birinchi fasl **“O'zbek bolalar nasrining taraqqiyot tamoyillari”**ga bag'ishlanadi.

O'zbek bolalari uchun maxsus adabiyotni vujudga keltirish harakati XX asr boshlarida namoyon bo'la boshladi. Bu holat Abdulla Avloniyning “Birinci muallim”, “Ikkinchi muallim”, “Maktab gulistoni”, Hamza Hakimzodaning “Yengil adabiyot”, “O'qish kitobi”, Sadridin Ayniyning “Qiz bola yoxud Xolida” darsliklaridan joy olgan hikoya va adabiy ertaklarida aks etadi. Ularning bir qismi mumtoz adabiyot an'analari asosida nasr – nazm aralash bo'lsa, bir qismi rus bolalar adabiyotidan tarjima qilingan tarjimalar ta'sirida, sof nasriy asarlar sifatida maydonga keldi.⁷ XX asrning 20-yillaridan boshlab nasr o'zbek bolalar adabiyotida dastlab hikoya va adabiy ertaklar, 50-yillarga keyin esa qissa va romanlar shaklida paydo bo'lib, alohida tur darajasiga ko'tarildi. Bolalar uchun sof nasriy yo'nalishda ijod qiladigan qator yozuvchilar paydo bo'ldi.

Shuningdek, ushbu faslda O'zbek bolalar adabiyoti haqidagi fan XX asr boshlarida ilg'or marifatparvarlar pedagoglar, adabiyotshunoslar yozgan maqolalardan yuzaga kela boshlagani, XX asrning o'rtalariga kelib dastlabki xrestomatiyalar va o'quv qo'llanmalarni tuzish harakati tufayli shakllanish jarayoniga kira borganligi haqida. Bolalar adabiyoti rivojlana borishi bilan uning o'z tadqiqotchilari ham maydonga kela boshladi. Dastlabki qadamlarini o'zbek bolalar adabiyoti taraqqiyotining umumiy jihatlarini tadqiq etishdan boshlagan adabiyotshunoslik va tanqidchilik bolalar adabiyoti alohida namoyandalari hayoti va ijodini monografik tarzda o'rganishga, ijodiy portretlarni yaratishga kirishdi. Abdulla Avloniy, Sulton Jo'ra, Shukur Sa'dulla, Qudrat Hikmat, X.To'xtaboyev, T.Adashboyev, S.Barnoyev, Anvar Obidjonlarning bolalar yozuvchisi sifatidagi ijodiga bag'ishlangan nomzodlik dissertatsiyalari himoya qilindi⁸.

⁷ Бу ҳақда тўлиқ маълумот учун қаранг: Баракаев Р. Ўзбек болалар адабиёти ва Абдулла Авлоний ижоди. – Тошкент: Фан, 2004. - Б.158.

⁸ Кахрамонов К. Роль литературной критики в развитии реалистических принципов в узбекской советской детской литературе: Автореф.дисс... канд. филол. наук. – Ташкент, 1988. – 20 с.; Баракаев Р. XX аср бошларидаги ўзбек болалар адабиёти ва Абдулла Авлоний ижоди: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1994. – 32 б.; Турдиева К. Ҳозирги замон болалар шеърлятида маънавий масаласи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1994. – 26 б.; Тўлабоева Р. Худойберди Тўхтабоев романларида бадий психологизм: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2019. – 53 б.; Тўхтаева Н. Истиқлол даври ўзбек болалар шеърлятининг етакчи хусусиятлари: Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2019. – 56 б.; Абобакирова О.Н. Ўзбек болалар ҳикоячилигида бадий услуб ва қахрамон масаласи (Н.Фозилов, Л.Маҳмудов ва А.Обиджон ижоди мисолида). Филол. фан. бўйича фалсафа д-ри (PhD) дисс.автореф. – Фарғона, 2021. – 56 б.; Маматалимов З. Анвар Обиджон шеърлятининг бадий-маърифий хусусиятлари: Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2021. – 54 б.; Ярашова Н.Ж. XXI аср ўзбек болалар адабиёти тили ва услубияти (Х.Тўхтабоев ижоди мисолида): Филол.фан.бўйича фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2020; Лутфуллаев Ж.А. Ўзбек болалар адабиёти романчилигининг тараққиёт тамойиллари ва Худойберди Тўхтабоев ижоди: Филол.фан.бўйича фалсафа д-ри (PhD) ... дисс. – Жиззах, 2022.

Yuqoridagi fikrlarni to'ldirib shuni aytish mumkinki, XX asrning 60-80 yillari o'zbek bolalar adabiyoti nasrida son (miqdor) jihatidagina emas, balki sifat jihatidan ham sezilarli o'sish, o'zgarishlar davri bo'ldi. **Bu bolalar adabiyoti taraqqiyot sari** davridir. Bu davr ijodkorlar tomonidan bolalar adabiyotiga xos xususiyatlar chuqurroq egallangani, ayniqsa, epik (qissa va roman) janrlarda miqdor jihatidan ko'plab asarlar yaratilib va bolalar adabiy tanqidida ham jonlanish yuz bera boshlagani bilan e'tiborni tortadi. Bolalar adabiyotiga kirib kelgan yangi ijodkor avlod vakillari bu jabhada jonbozlik ko'rsata boshladilar.

Istiqlol davrida esa bolalar adabiyoti ham umumadabiyotimiz singari yanada yangi taraqqiyot pog'onalariga ko'tarildi. Uning zimmasiga istiqlolimiz poydevorini qo'yishi kerak bo'lgan yangi avlodning tom ma'nodagi yangicha ma'naviy kamolotini ta'minlash vazifasi qo'yildi

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Yuqoridagilardan kelib chiqib, o'zbek bolalar nasrining taraqqiyot tamoyillarini quyidagicha belgilash mumkin:

birinchidan, XX asr 10-yillari boshidan 30-yillarigacha bo'lgan o'zbek bolalar nasri ma'rifiylik-tarbiyaviylik yo'nalishidagi nazm-nasr aralash hikoya va adabiy ertaklar tarzida namoyan bo'ldi;

ikkinchidan, XX asrning 30-yillaridan boshlab bolalar adabiyotida sof nasriy asarlar – hikoyalar va qissalar tarzida yuzaga keldi, bolalar uchun nasriy yo'nalishda ijod qiladigan yozuvchilar paydo bo'ldi;

uchinchidan, XX asrning 50-yillaridan bolalar uchun yaratilgan romanlar ham paydo bo'la boshladi, demakki, bu bilan o'zbek bolalar adabiyotida nasriy tur hikoyalar, adabiy ertaklar, qissalar, romanlar shaklidagi to'laqonli adabiy tur sifati darajasiga etishdi;

to'rtinchidan, shuni ham qayd etib o'tish kerakki, XX asrning 30-yillaridan boshlab badiiy adabiyot sho'ro mafkurasi manfaatlariga bo'ysundirilib, sotsialistik realizm adabiyotiga aylandi;

beshinchidan, istiqlol davriga kelib, xalqimizning minglab yillik milliy, madaniy, adabiy, tarixiy, diniy qadriyatlarini tiklanishi sharofati bilan o'zbek bolalar nasri ham istiqlolimizning kelajagini mustahkamlash uchun bo'lgan yosh avlod ma'naviy kamolotini ta'minlashga xizmat qiladigan sof milliy o'zanlarga qaytdi;

oltinchidan, bu davrga kelib bolalar nasrida fantastik va ilmiy-fantastik yo'nalishdagi asarlar tobora ko'proq yaratila boshladi.

Birinchi bobning "*Nosir Fozilovning ijodiy yo'li va nasrining janriy xususiyatlari*" nomli ikkinchi faslida Nosir Fozilov ijodiy yo'li, adib qalamiga mansub hikoya va qissalar, qardosh xalqlar adabiyotidan qilingan tarjimalariga e'tibor qaratiladi. XX asr 50-yillarining ikkinchi yarmida bolalar adabiyotiga kirib kelgan N.Fozilov dastlab bir qator hikoyalari, keyinroq esa salmoqli qissalari bilan o'zbek bolalar adabiyotining muayyan darajada o'sib-ulg'ayishiga o'zining munosib hissasini qo'shgan bo'lsa, istiqlol davrida uning ijodi yanada yangi pog'onaga ko'tarildi. Bolalar adabiyoti taraqqiyot sari yo'nalgan davrda bolalar adabiyotiga

kirib kelib, uning og‘ir yukini elkasiga olgan nosir va noshir N.Fozilov ham shu avlodga mansub serqirra adib bo‘lib etishdi. U dastlabki asarlari bilanoq bolalar adabiyotiga yangi havo olib kirishga intilgan ijodkorlardan sanalib, deyarli ellik yillik ijodiy umri davomida bolalar hikoyachiligi, qissachiligi va publitsistikasi, tarjimachiligi va adabiy tanqidi rivojiga ham munosib hissa qo‘shdi, aytish mumkinki, bu bilan nafaqat o‘zbek bolalar adabiyotida, balki qardosh xalqlar adabiyotida ham o‘z ovozigaga ega so‘z san‘atkori sifatida tanildi.

N.Fozilov ijodi adib tiriklik vaqtidayoq adabiyotshunos olimlarimiz tomonidan o‘rganila boshlagan edi. Prof. P.Shermuhamedovning adib ijodi va shaxsiyati haqidagi ko‘plab fikrlari, “Istiqbolni o‘ylab”⁹ va “Davr qahramon taqdirida”¹⁰ kitoblarida N.Fozilov asarlari xususidagi mulohazalari hamda “Diydor” to‘plamida so‘zboshi sifatida berilgan “Kitob – tiriklik suvi” maqolasi, bolalar adabiyotining etakchi tadqiqotchilaridan biri, prof. Safo Matjonning “Tiriklik suvi”¹¹, Safo Matjon va Umida Shermatovalarning adib hayoti va asarlariga bag‘ishlangan “Bolaligini poshsholikka yo‘ygan adib”¹² risolasi, “Saraton” kitobida so‘ngso‘z sifatida keltirilgan “Ijodiy mahorat qirralari” tadqiqoti fikrimizga dalildir.

Bundan tashqari, prof. Q.Yo‘ldoshevning N.Fozilov esse va yodnomalari haqidagi “Yirik shaxsiyatlar haqida chin so‘z”¹³ maqolasi, J.Xushboqning “Nosir Fozilov nasri”¹⁴ maqolasi, prof. Y.Solijonovning “Lirika latofati, nasrning nazokati”¹⁵ kitobidagi adib ijod yo‘li haqida fikr va mulohazalarini keltirishimiz mumkin.

Adib ijodiga nafaqat uning hamsuhbatlari, balki keyingi avlod vakillari ham qiziqib kelmoqda. Jumladan, O.Abobakirova “O‘zbek bolalar hikoyachiligida badiiy uslub va qahramon masalasi” mavzusidagi filologiya fanlari bo‘yicha falsafa doktori (Rhd) dissertatsiyasida N.Fozilov hikoyalarning janr xususiyatlari, davr va qahramonlar talqini, syujet xususiyatlari haqida e‘tiborga sazovor mulohazalarini keltirgan¹⁶.

N.Fozilovning nafaqat ijodi haqida, balki adibning shaxsiyati, ustozligi, yaxshi do‘st yoki adabiyotga endi qadam qo‘yayotgan adabiyot vakillariga tog‘dek suyanch bo‘lganligi haqida ko‘plab esse va yodnomalarni tilga olish ham adib haqidagi tasavvurni yanada boyitadi.

Ikkinchi bob *“Nosir Fozilov asarlarining badiiy-kompozitsion xususiyatlari”* deb nomlanadi. Bobning *“Adib hikoyalarning mavzu ko‘lami va badiiyati”* nomli birinchi faslida adib ijodining asosiy qismini egallagan hikoyalarning mavzusi va sarlavhasi va to‘plamga kirgizilishining sabablari haqida so‘z boradi. O‘z hikoyalari bilan o‘zbek bolalar adabiyotida o‘ziga xos o‘ringa ega, keyingi yarim asrlik o‘zbek bolalar nasrining eng ko‘zga ko‘ringan namoyandalaridan bo‘lmish adib Nosir

⁹ Шермухамедов П. Истикболни ўйлаб. – Тошкент: Адабиёт ва санъат, 1987. – 170 б.

¹⁰ Шермухамедов П. Давр қаҳрамон тақдирида. – Тошкент: Адабиёт ва санъат, 1976. – 249 б.

¹¹ Матжон С. Тириклик суви. – Тошкент: Ёш гвардия, 1986. – 170 б.

¹² Матжон Сафо, Шерматова У. Болалигини пошшоликка йўйган адиб. – Тошкент: Истиклол, 2012. – 39 б.

¹³ Носир Фозиллов замондошлар хотирасида. – Тошкент: Машхур-пресс, 2019. – Б.329.

¹⁴ Ўша китоб. – Б. 337.

¹⁵ Солижонов Й. Лирика латофати, насрнинг назокати. –Тошкент: Адабиёт учкунлари, 2018. – 76 б.

¹⁶ Абобакирова О. Н. Ўзбек болалар ҳикоячилигида бадий услуб ва қаҳрамон масаласи (Н.Фозиллов, Л.Маҳмудов ва А.Обиджон ижоди мисолида). Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Фарғона, 2021.

Fozilov hikoyalarining qahramonlari o'z davrining farzandi. Shuningdek, yozuvchi o'zining ko'rgan-kechirganlarini, yashagan davri voqeligini, odamlar qiyofasini bola nigohi bilan tasvirlaydi. Bu esa uning asarlaridagi realistik tasvir uslubini kuchaytirishga xizmat qilgan.

N.Fozilov hikoyalarining mavzusi ko'lamini asosan avtobiografik unsurlar bilan boyitilgan voqeyiy hikoyalar, yosh bola xarakterining maktab, oila va ko'cha muhitlarda shakllanishi tasvirlariga bag'ishlangan sarguzasht hikoyalar, hayvonlar haqidagi hikoyalar hamda esse (yodnoma)lar tarzda guruhlashtirish maqsadga muvofiq.

Birinchi guruhga kiradigan hikoyalar qahramonlari asosan 12-14 yoshli bolalar bo'lib, hikoyalar bolalarning kundalik turmush tarzi yoritilgan hayotiy voqealar asosida yaratilgan. "Tushovli toy", "Ko'kyol", "Quyuncha", "Qo'lqanot", "Insho", "Irmoq", "Do'stlar", "Rostgo'ylik", "Mehmon", "Kichkina demang bizni", "Mening dadam kommunist", "Tosh", "Qo'ng'iroq", "Nabira", "Polizda", "Tug'ilgan kunim", "Hadik", "Indamas", "Malchik amaki", "Tanishuv", "Mening husnim", "Oltmish tiyin", "Qing'ir ishning qiyig'i", "Yaxshi bola" kabi hikoyalar ushbu guruhga mansub. Bu hikoyalarni avtobiografik unsurlar bilan boyitilgan voqeyiy hikoyalar turkumi sifatida talqin qilishimizning asosiy sababi, yuqorida ta'kidlaganimizdek, har bir hikoyada qaysidir ma'noda adib o'zi ishtirok etganligi bilan belgilanadi.

Adibning sarguzasht hikoyalari turkumiga "Robinzonlar", "Mening dadam kommunist", "Oltmish tiyin", "Qo'ng'iroq", "Insho", "Do'stlar", "Rostgo'ylik" singari hikoyalar kiradi.

Hayvonlar haqidagi hikoyalar turkumiga "Tushovli toy", "Ko'kyol", "Quyuncha", "Qo'lqanot" kabi hikoyalarni kiritish mumkin.

Aslida bunday guruhlashtirish nisbiy bo'lib, hayvonlar haqidagi hikoyalarda ovchilar, cho'ponlar va bolalar obrazlari uchrasa, sarguzasht hikoyalarda turli hayvonlar obrazini uchratishimiz ham mumkin.

Adabiy etyudlar, voqeyiy hikoyalar, ya'ni esse-yodnomalar turkumidagi hikoyalarda adabiyotimiz darg'alari va fanimiz zahmatkashlarining o'quvchilarga ibrat bo'ladigan hayotiy tajribalari va do'stliklari haqida so'z boradi. "Ustozlar davrasi", "Ustoz so'zlaganda", "Munavvar lahzalar", "Topdimu yuqotmadim" kabi to'plamlaridagi hikoyalarning barchasi shu turkumga mansub hikoyalardir.

Shuni alohida ta'kidlash lozimki, N.Fozilov hikoyalarining muhim fazilatlaridan biri hayotning shirin yolg'onlaridan uzoqlashib, turmushning konkret va real muammolari hamda aynan bo'lib o'tgan voqealar xususida mushohadalarga berilganida ko'zga tashlanadi. Shunday real voqealarga asoslangan "Ovchilar" hikoyasi "Ayyor", "Jo'xori tuzoq", "Yorilgan miltiq" nomli kichik uch hikoyaning birlashuvidan tashkil topgan. Bu hikoyaning bo'lakchalarga bo'lingani haqida tadqiqotimizning birinchi bobida so'z yuritgan edik. Bu hikoyada ayrim o'rinlardagi voqealar Nosir Fozilov ilk ustoz, amakisi Pochchaxon amakisi bilan ovga chiqqanliklarini ta'kidlaydi. Bu haqida N. Fozilovning turmush o'rtog'i M. Fozilova shunday eslaydi: "Nosir akaning hikoyalari asosan o'zi boshidan kechirganlari va guvohi bo'lganlari haqida. Ilk ustoz Pochchaxon amaki ovga juda qiziqqan va mohir ovchi bo'lgan. Nosir aka ham u kishiga doim hamroh bo'lib yurardi, Turkistonga

borgan vaqtlarimizda ham u kishi albatta ovga chiqib kelar, Sirdaryodan o‘z qo‘llari bilan baliq ovlab bizga pishirib berardi, bu baliqni mazzasini ta‘tib ko‘rsangiz bilasiz. Bu haqida nega gap ochdim? “Jo‘xori tuzoq” hikoyasini o‘qiganmisiz, ana shundagi bola va amakisi – Pochchaxon amaki va Nosir aka o‘zlarini ovga chiqqanlarini eslab hikoya qilgan” (Suhbatdosh Sh.Musayeva, 2022-yil 17-dekabr), bu voqealarning barchasini ov bilan bog‘iq jarayonlar birlashtirib turmoqda.

N.Fozilov ijodiga xos yana bir xususiyat u yoki bu hikoyasining boshqa nom bilan yangi to‘plamiga kiritilishi hodisasidir.

Nosir Fozilov hikoyalari syujetining o‘ziga xosliklari ko‘proq retrospektiv asosda qurishda namoyon bo‘ladi. Ayniqsa, yozuvchi voqelik bolalar fikrlash tarzi, dunyoqarashiga mos bo‘lishi uchun voqelikni sodda, bolalarbop ifodalar orqali bayon etish yo‘lidan boradi, va davr manzarasi hamda kishilar qiyofalari talqinida asarlar qahramonlari o‘z davrining farzandlari sifatida milliy qiyofalarini namoyon etadilar.

Bobning **“Oqim” qissasida tarixiy voqelik tasvirining o‘ziga xosliklari** faslida “Oqim” qissasi Nosir Fozilovning ijodidagi o‘ziga xos asar bo‘lib, asarda xalqimizning og‘ir, ayanhli, adiblar ta‘biri bilan aytganda, “tariximizning eng kirlik, qora kunlari” holatdagi ahvoli tilga olingan.

Tarixiy mavzularda asar yaratish naqadar olijanob vazifa bo‘lsa, shu qadar mas‘uliyatli hamdir. Tarixni baholash vaqtning zimmasida, albatta. “Oqim” qissasida N.Fozilov tariximizning ayrim sahifalarini birma-bir varaqlab, unga murojaat etdi. Shu sababli ham qissa kitobxonlarda alohida taassurot qoldiradi.

Yozuvchi qissalari mavzusiga ko‘ra o‘tmish va zamonaviy voqealarni ifoda etishi bilan ajralib turadi. O‘tmish deganimiz, o‘tgan asrning birinchi yarmi. Bunda milliy tariximizdagi dolg‘ali yillarda xalq hayoti, bolalar va o‘smirlar olami o‘quvchi ko‘z o‘ngida yorqin gavdalanadi. N.Fozilovning o‘ziga xos badiiy mahorati shundaki, u nafaqat o‘zbek, balki qardosh xalqlar turmush tarzi, tilini ham yaxshi biladi va ularni tabiiy aks ettira oladi. Binobarin “Oqim” qissasi va ayrim hikoyalarni e‘tiborga olmasak, yozuvchining aksariyat qissalari urush va urushdan keyingi davr xalq hayotiga bag‘ishlangan. Jumladan, “Oqim”da kolxozlashtirish voqealari yoritilgan. (Ma‘lumki, 1929—33-yillarda O‘rta Osiyoda er-suv islohoti o‘tkazilishi jarayonida xususiy mulkchilikka chek qo‘yilib, kolxozlashtirish siyosati olib borilgan, unga ko‘ra barcha er-mulk davlatniki deb baholangan-M.SH.)

“Oqim” sof tarixiy qissa emas, balki unda qalamga olingan voqealarda davr tarixi haqida fikr yurtuladi. Chunki adibning hikoya va qissalarini o‘qiganingizda bosh qahramon prototip sifatida yoritiladi yoki aynan adib o‘zi yashagan sharoit qalamga olinadi. Shu singari, “Oqim” qissasida ham adib eshitib, mulohaza qilgan tarixiy voqealar tasvirlanib, “kolxozlashtirish” va feodallikka chek qo‘yish voqealari tarix sahnasiga chiqadi.

Nosir Fozilov qissalarini tahlil qilish jarayonida bir uslub ayon bo‘ldiki, bu qissadan yangi qissa yaratish jarayonidir. Bu haqida biz tadqiqotimizning keying o‘rinlarida ham to‘xtalib o‘tamiz. Hozir so‘z yuritayotganimiz “Oqim” qissaning o‘ninchi bobidan boshlab yoritilgan voqealarni mohirona tarzida yangi “Adashganlar” nomli kino-qissa sifatida beradi. Ikkala asarda ham voqealar rivoji

bir xil, ammo ayrim qahramonlar ismi o'zgartirilgan. "Adashganlar" kino-qissasi sahna uchun mo'ljallanib hikoyachi tilidan sahna holati yoritilgan.

Ushbu bobning *"Qissalarda Ikkinchi jahon urushi davri voqealari tasvirining qiyosiy tahlili"* nomli uchinchi faslida "Qahr va mehr" hamda "Qush qanoti bilan" shuningdek "Mening husnim" hikoyalarida tilga olingan voqealar ketma-ketligining bir xil strukturada ekanligi haqida so'z boradi.

Shu jihatdan aynan urush davrining qiyinchiliklarini boshdan kechirgan, bolaligining eng shirin damlarini urush oqibati ila dalada kattalar bilan birga o'tkazgan N.Fozilovning "Mening husnim" hikoyasi, "Qahr va mehr" hamda "Qush qanoti bilan" qissalari alohida e'tirofqa loyiqdir. N.Fozilov mahoratining yana bir qirrasini bir xil manzara, bir xil tasvir, bir xil obrazlar bilan bir necha hikoya va qissalarni yarata olishida namoyon bo'ladi. Kitobxon o'qishni boshlaganda bu asarni qachondir o'qiganligini aniq eslaydi, qahramonni taniydi, shu asarni yoki boshqami deb bir necha bor kitob muqovasiga ham qaraydi. Ammo hikoya yoki qissaning oxiriga etganda, yakunga kelib umuman boshqa asar ekanligini tushunib etadi.

"Mening husnim" hikoyasi, "Qush qanoti bilan" hamda "Qahr va mehr" qissalaridagi "Eshak karvon" syujetini olaylik. Voqea tasviri, obrazlar so'zi, qahramonlarning nomlanishi (ba'zilarini boshqa nom bilan atagan bo'lsa-da) ham hatto bir xil badiiy chiziqda ketadi:

- Ko'rdingmi?
- Nimani? - dedim hayron bo'lib.
- Qishloqda nima ko'p, eshak ko'p - dedi u kulib.
- Nima bo'пти?
- Yig'ib, anavinday qilib bug'doy tashisak-chi? - dedi yo'lovchiga ishora qilib. - Zagatovka!....

Men uni maqsadini darrov fahmladim"¹⁷.

Ushbu parcha "Mening husnim" hikoyasi va "Qahr va mehr" qissasidan olingan bo'lib, hikoya va qissada hech bir so'z o'zgartirilmay bayon etilmoqda va bu syujet orqali adib voqealar rivojini boshlab bermoqda.

Shu o'rinda adib ko'rgan-kechirganlarini yozganligiga guvoh bo'lish bilan birga, hikoyada tilga olingan qahramonlarning nomi qissada o'zgaradi, bu holat N.Fozilov urush vaqtida birga Vatan uchun xizmat qilgan tengqurlarining barchasini o'z asarlari orqali kitobxon bilan tanishtirib bormoqchi bo'lganini tasdiqlaydi. Fikrimiz dalili uchun ushbu asarlar qahramonlari nomlarini yonma-yon qo'yib, qiyoslashga harakat qilamiz:

| "Mening husnim" hikoyasi qahramonlari: | "Qush qanoti bilan" qissasi qahramonlari: | "Qahr va mehr" qissasi qahramonlari: |
|---|---|--|
| Haydar, Roziq, A'zam, G'anisher, | Sarvar - qissa shu qahramon tilidan hikoya qilingan. 13 yoshda, | Ergashvoy - qissaning asosiy qahramoni, 13 yoshda, qissa shu bola tilidan hikoya qilingan. |

¹⁷ Фозилов Н. Болалигим – пошполигим. - Тошкент: Юлдузча, 1989. - Б. 17; Фозилов Н. Кичкина деманг бизни. – Тошкент: Ёш гвардия, 1977. – Б. 15.

| | | |
|------------------------------|---|--|
| <p>Xoliq bobo, polnomosh</p> | <p>A'zam - do'sti, amakisining o'g'li, birga o'sgan, hozir kolxozda rais. Po'lat (amaki) – Sarvarning amakisi, adabiyot muallimi, urush davrida raykom bo'lgan. Hasan ko'zoynak – Izzatullaning o'g'li, 7-8-sinf o'quvchisi. Eshmat aka – aravakash, shahar qatnaydi, yaqinda urushdan qaytgan, bir oyog'i yo'q. Izzatulla - kolxoz hisobchisi (o'ta baxil va mansabga o'tirgandan keyin aynigan inson). Erik – Hasan (Karim)ning ammasining o'g'li. Akmal aka (Doniyorov) – asarning asosiy qahramoni, qamalgan, adabiyot muallimi, filolog.</p> | <p>A'zam - Ergashning do'sti, amakisining o'g'li (13-14 yoshlarda). Po'lat - A'zamning dadasi, Ergashning amakisi. Karim (Karim ko'zoynak) - asarning asosiy qahramonlaridan. Eshmat aka – aravakash, shahar qatnaydi, yaqinda urushdan qaytgan, bir oyog'i yo'q. Izzatulla - kolxoz hisobchisi, Karimning otasi. Erik - Karim (Hasan)ning ammasining o'g'li. Jalil, Abdunabi, Qalmaqon, G'anisher - Ergashning tengqurlari. Polnomosh (upolnomocheniy) - rayondan chiqqan vakil.</p> |
|------------------------------|---|--|

N.Fozilov ijodining o'ziga xos tomonlaridan yana biri asarlarining biri ikkinchisini to'ldirishi va bir syujet orqali o'quvchiga ikki xil voqeani yoritib berishidir.

Dissertatsiyaning *“Nosir Fozilov qissalarida hayot haqiqati va badiiy haqiqat”* nomli uchinchi bobi 3 fasldan tashkil topgan bo'lib, uning *“Saraton” qissasida adabiy qahramonlar xarakteri evolyutsiyasi*” nomli birinchi faslida urush davrining mashaqqatlari faqat o'zbeklarni emas butun insoniyatni ayanchli holatga olib kelganligi, voyaga etayotgan o'spirinlar hayotidagi o'zgarishlarga bag'ishlangan.

N.Fozilov I.Olloberganov bilan suhbatida “Saraton” qissasining yozilish tarixi haqida to'xtalar ekan, muxbirning “L.N. Tolstoy: “Anna Karenina – mening o'zim” degan ekan. “Saraton”dagi voqealar sizning hayotingizga nechog'lik yaqin?” degan savoliga javoban: “Saraton”dagi bola o'zimman... Men urush farzandiman, ayni Vatan urushi boshlanganda 12 yoshda edim. O'sha urush yillaridagi ko'rgan-kechirganlarim xarakterimga obdon singib ketgan. Shu yoshda g'o'za oralab, suv sug'organman, kultivatsiya qilganman, xirmon sovurganman. Shuning uchun tengqurlarimdan uch yil keyin dorilfununga o'qishga kirganman. Yozuvchilik faoliyatim boshlanganda, nimani yozish kerak, nimadan boshlash kerak, degan savol tug'ildi. Shunda boshimdan o'tgan voqealarni asarlarimga singdirib yozdim. Deyarli barcha qissalarimda urush davridagi front orti voqealari aks etgan”-deya e'tirof

etadi". Qissa "Saron" deb nomlangan, chunki qissa voqealari ayni yoz pallasida, saron vaqtida ro'y beradi. Bundan tashqari, bosh qahramonlar o'z tuyg'ulariga asir bo'lgan vaqtda ular yuraklarini yondirayotgan olov ham saronning issig'iga qiyoslangan.

Ma'lumki, muayyan asar haqida gap ketganda, birinchi navbatda uning qahramonlari ko'z oldingizda gavdalanadi. Masalan "O'tkan kunlar" deganda Kumush va Otabek, "Mehrobdan chayon" deganda Anvar va Ra'no, "Yulduzli tunlar" deganda Bobur ko'z oldimizga kelishini adabiyotshunoslar ko'p bora ta'kidlaydilar. "Saron" qissasini o'qiganingizda yoki qissa nomini tilga olganingizdayoq To'ra va Kamola ko'z oldingizga kelishi ham xuddi shunday.

"Saron" qissasining yana bir o'ziga xos uslubi shundaki, ushbu asarida yozuvchi umuman salbiy obrazdan foydalanmaydi, balki har bir qahramon o'z xarakteri va ishi bilan kitobxonga o'rnak bo'ladigan holatlarni yuzaga chiqaradi. Qissadagi bu holat xarakterlar va muhit, sharoit o'rtasidagi kolliziya yuzaga kelganda qahramonlarni salbiy hamda ijobiy tarzda tasvirlab qissani boyitishdan ko'ra ijobiy obrazlar vositasida sharoitga, urushga qarshi kurashishni yuzaga olib chiqadi. Bu bilan adib urush davrida hamma bir yoqadan bosh chiqarib ishlaganini mahorat bilan ifodalaydi.

Uchinchi bobning *"Shum bolaning nabiralari" qissasida davr voqeligi tasviri* nomli 2-faslida dastlab Nosir Fozilovni ustozlar an'anasini davom ettirgan holda, ustozlar asarlaridan ilhomlanib go'zal qissa namunasini yuzga keltirgani haqida so'z boradi.

N.Fozilov tarjimonlik sirlarini Mirtemirdan, so'z qo'llash mahoratini Abdulla Qahhordan, teran fikrlashni Oybekdan, davr voqealarini yumor bilan singdirishni G'afur G'ulomdan olgan adib o'zi ham xuddi shunday javob tariqasida bir necha asarlar yaratdi.

Shu o'rinda bolalar adabiyotining yorqin namunasi "Shum bola" qissasi bosh qahramoni haqida adabiyotshunoslikda har xil fikrlar bildiriladi, kimdir bu yozuvchining o'zi desa, yana kimdir yozuvchining tengdoshi deydi. Balki asarga qaysidir tarixiy shaxslar hayoti qay darajadadir asos bo'lib xizmat qilgandir. Shum bolaning keyingi hayoti qanday bo'lgani ham ko'pchilik kitobxonlarga qiziq bo'lishi mumkin. Bu haqda fikr yuritish uchun N.Fozilovning "Shum bolaning nabiralari" qissasiga murojaat qilamiz. Qissani o'qir ekanmiz, bevosita zamonaviy shum bolaga duch kelamiz. Buni qarangki, asarning bosh qahramonlari Anvar bilan Furqat bo'lsa, "Shum bolaning nabiralari" qissasini o'qish jarayonida Shum bola Anvarning bobosi bo'lib chiqadi. Demak, "Shum bolaning nabiralari" qissasini adib G'afur G'ulomning "Shum bola" qissasidan ilhomlanib yozgan yoki bu asar uning qaysidir ma'noda davomi yoki unga javoban yuzaga kelgan asar desak ham mubolag'a bo'lmaydi.

"Shum bolaning nabiralari" qissasi oddiy voqeadan boshlangan. Bolalar maktabdagi "Qizil iztoparlar" to'garagiga a'zo bo'lishgan va bu a'zolar ro'yxati "Gulxan" jurnaliga yuborilgach, muharririyat bolalarga maxsus xat yo'llab, urush veteranlari jasoratini o'rganish bilan bog'liq topshiriq beradi. Yozuvchi Anvar obrazini tasvirlashda G'afur G'ulomning shum bolasiga taqlidan yondashgani sezilib turadi. Faqat Anvar taraqqiy etgan davr bolasi ekanligidan, uning shumliklari

ham zamonaviyroq. Masalan, u maktabda fizika to‘garagiga a‘zo. Sababi, temir-tersak uning jonu dili. Radiomi, eski televizormi, zvonogu dazmolmi-yey, xullas, qo‘liga nima tushib qolguday bo‘lsa, bilsa-bilmasa kavlagani-kavlagan. Shuning uchun hatto choraklik baholari ham pasayib ketadi. Uyda ham shu sababli turli hangomalarni qo‘zg‘ab yuradi.

Yuqorida Anvar Shum boladan farqli ravishda taraqqiy etgan davr bolasi ekanligini qayd etgan edik. “Davr va qahramon badiiy ijodning hamma bosqichlarida eng muhim va dolzarb masalalardan biri bo‘lib kelgan. Chunki bu ikki tushuncha o‘zaro bog‘liq bo‘lib, biri ikkinchisini to‘ldiradi, izohlaydi, ularning badiiy talqinida muayyan zamon va shaxs munosabati aks etadi.”¹⁸.

Nosir Fozilov “Shum bolaning nabiralari” qissasining xarakterli tamoni shundaki, adib bu asarida voqeaning “strategema” deb atalgan turini mahorat bilan qo‘llab epik bayon imkoniyatini yanada kengaytirgan.

N.Fozilovning bolalarbop yozilgan bu asarini o‘quvchi zavqlanib o‘qiydi, chunki asarda voqealar ketma-ketligida o‘quvchini qo‘rquvga soladigan, o‘ylantiradigan, yashash uchun kurashishga chorlaydigan holatlar emas, balki bolalarbop engil sarguzashtlar bayon qilinadi. Adibning “Shum bolaning nabiralari” bolalar adabiyotidagi prozaik aspekt sifatida yozilgan asarlar sirasiga kiradi.

Uchinchi bobning **“Qorxat” qissasida syujet, konflikt va echim izchilligi** nomli uchinchi faslida maktab o‘quvchilari hayotiga bag‘ishlangan sarguzasht asar haqida so‘z boradi.

“Qorxat” qissasi Nosir Fozilovning qoraqalpog‘istonlik maktab o‘quvchilari hayotiga bag‘ishlangan asari. Qissa bosh qahramoni, yozuvchi bo‘lishni orzu qiladigan, o‘zicha she‘rlaru hikoyalar yozib turadigan Sog‘indiqlar oilasi To‘rtko‘lda yashaydi. Voqealar bosh qahramon, 7-sinfda o‘qiydigan Sog‘indiq nomidan hikoya qilinadi. Asar voqealari Sog‘indiqning o‘zini tanishtirishiyu, uylariga otasining Toshkentdagi o‘rtog‘i, jurnalist Jo‘ra Parpiyevning mehmon bo‘lib kelishi tasviri bilan boshlanadi. Ungacha Sog‘indiq she‘rlarining maktab devoriy gazetasida tinimsiz chiqib turishi, devoriy gazetada ishlaydigan bolalar, otryad sovetlarining raislariyu vojatiylar yalinib yurishlari, she‘rlarini Toshkentga, gazetaga yuborganiyu uch haftadan keyin redaksiyadan bir xat kelib, shoirlikdan ko‘ngli sovub, boshqa she‘r yozmay qo‘ygani haqida ham ma’lumot berib ulgurgan edi.

Asar voqealari, bir qarashda, sho‘ro davri maktabi va pionerlar hayoti tasviriga o‘xshaydi. Lekin maktablar bugungi kunda ham bor, pioner deyilmasa-da, yoshlar harakati ham bor. Demak, asarda tasvirlangan voqealar hayotiyligi nuqtai nazaridan bugungi kun maktablari va o‘quvchilari uchun ham ibrat bo‘larli. Chunki nom o‘zgarsa-da, mohiyat o‘zgarmaydi, o‘quvchilar hayotda o‘zlari uchun ibrat bo‘larli insonlardan o‘rnak olishlariga ehtiyoj ham bor.

“Qorxat” qissasining syujeti sodda bolalarbop sarguzasht, o‘yin usuli orqali yaratilgan, unda ishtirok etuvchi personajlarning butun hayot yo‘li hikoya qilinmaydi, ya‘ni badiiy tasvirda xronologiyaga rioya etilgan emas. Yozuvchi o‘z qahramonlarining bolalarcha beg‘ubor eng o‘yinqaroq davrini qalamga olishni

¹⁸ Хамдамов У. Давр руҳининг шеърятда акс этиши // Ўзбек тили ва адабиёти. - 2001. - №1. - Б. 22.

maqsad qilgan. Shunga ko‘ra “Qorxat” syujetiga asos bo‘lgan hayotiy material, ya’ni maktab o‘quvchilari qahramon izlashining o‘zi yangilik hisoblanadi.

“Qorxat” qissasi “O‘zim haqimda”, “Qalli otani izlab”, “Tanishuv”, “Qorxat”, “Ov rejalari”, “To‘qayda”, “Oqdaryoda”, “Muz qayiq”, “Sog‘ase” orolida”, “Va nihoyat” kabi kichik, ichki sarlavhali bobchalardan tashkil topgan bo‘lib, har bir bo‘limda qissa qahramonlarining sarguzashtlari alohida badiiy rang-baranglik bilan tasvirlanadi.

“Qorxat” qissasida qancha qiyinchiliklarga duch kelmasin, bola o‘ziga topshirilgan ishni oxiriga etkazib, maqsadiga erishadi. E’tibor berilsa, asarning biror o‘rnida qahramonlar salbiy yoki ijobiy tomondan baholanmaydi. Yana bir o‘ziga xos tomoni, yuqorida aytib o‘tganimizdek, umuman asar personajlarining portreti chizilmaydi.

XULOSA

1. O‘zbek bolalar nasri, ayniqsa, hikoyachiligi va qissanavisligi XX asrning ikkinchi yarmidan boshlab muayyan taraqqiyot pog‘onasiga ko‘tarilgan. Bolalar nasrida ijod qiladigan yozuvchilar soni ortib, ular asarlarining syujet qamrovi ham kengaygan, badiiylik nuqtai nazaridan ham ancha yuqori darajaga ko‘tarilgan.

2. Ushbu davrda bolalar adabiyotiga kirib kelgan Nosir Fozilov o‘zining dastlabki hikoyalari va qissalari bilan adabiy jamoatchilik nazariga tushgan bo‘lsa, salkam 60 yillik adabiy faoliyati mobaynida yaratgan ko‘plab asarlari bilan tom ma’noda bolalar adabiyotimiz peshqadamlaridan biriga aylangan.

3. N.Fozilov asarlari nashrlari, jumladan, qayta nashrlarini o‘rganish uning hikoya va qissalari davrlar buhronlarini muvaffaqiyat bilan bosib o‘tib, barcha davrlar uchun birday xizmat qila oladigan tom ma’nodagi badiiyat namunalari ekanligini tasdiqlaydi. Ularni qiyoslash adibning o‘z ijodiga nihoyatda talabchanligi, qayta nashrga kiritilgan hikoya va qissalarini sinchkovlik bilan qayta ishlashi, ayniqsa, asarida qo‘llangan har bir so‘z, har epizod va hatto sarlavha ham o‘z o‘rnida to‘g‘ri ishlatilganiga jiddiy e’tibor berganini ko‘rsatib, yozuvchi ijodiy laboratoriyasining o‘ziga xosliklarini belgilash imkoniyatini yaratadi.

4. N.Fozilov yaratgan asarlarni mavzuiy jihatdan guruhlashtirish uning ijodi nihoyatda serqirra ekanini ko‘rsatadi. Chunki yozuvchi bolalar uchun yaratgan o‘nlab hikoyalari va qissalari bilan bolalar adabiyotida o‘z o‘rniga ega bo‘lgan yozuvchi sifatida tanilgan bo‘lsa, qozoq, qirg‘iz, turkman va rus adabiyotidan qilgan ko‘plab tarjimalari bilan mohir tarjimon sifatida nom qozongan, adabiyotimizning peshqadam namoyondalariga bag‘ishlangan suhbatlar va xotiralar tarzidagi ko‘plab esselari bilan mahoratli essenavis ijodkor sifatida e’tirof etilgan.

5. N.Fozilovning hikoya va qissalari mavzusi jihatdan serqirra bo‘lsa-da, Ikkinchi jahon urushi davrida bolaligi kechgan, front orti mashaqqatlarini o‘z boshidan kechirgan yozuvchining ushbu kechinmalarni bolalik xotirasi bilan badiiyat prizmasidan o‘tkazib tasvirlashi alohida o‘rin tutadi. Yozuvchi hikoyalarini mavzular bo‘yicha guruhlashtirish ularning mavzu doirasi rang-barangligini ko‘rsatib, hikoyalar qahramonlari ko‘pchilik holatda o‘g‘il bolalar, hikoyalar syujeti ularning maktabda o‘qishlari-yu, darsdan keyin daladagi turli qishloq xo‘jalik

ishlarida otalariga yordam berishlarigacha bo'lgan jarayonni qamrab oladi hamda yosh kitobxonlarni mehnatsevarlik va ota kasbini hurmatlash ruhida tarbiyalashga xizmat qiladi.

6. Adibning hayvonlar haqidagi hikoyalarida har bir zonzot tasviri o'ziga xosligi bilan alohida o'rin tutadi. Ayniqsa, Ko'kyol laqabli bo'ri tasviriga bag'ishlangan o'rinlar N.Fozilov badiiy mahoratining yana bir qirrasini ko'rsatadi.

7. N.Fozilov qissalarida qamrab olingan voqealar davr nuqtai nazaridan turlicha bo'lsa-da, yozuvchi yoshligida o'z ko'zi bilan ko'rgan, o'zi jonli guvohi bo'lgan voqealar tasviriga bag'ishlanganligi bilan ajralib turadi va hayotiylik, hayot haqiqatini kitobxonni ishontiradigan badiiy haqiqatga aylantirish yozuvchi ijodiy niyatining bosh yo'nalishi ekanligini tasdiqlaydi. Xususan, XX asrning 30-yillaridagi kolxozlashtirish davri voqealari tasviriga bag'ishlangan "Oqim" qissasi qahramonlari badiiy qurilmasida N.Fozilov tarix, hayot, inson, vatan haqidagi qarash, g'oyalarini badiiy umumlashtirgan.

8. Yozuvchi ijodida avvalroq yaratilgan asarida qalamga olingan voqealarni keyingi asarlarida yanada rivojlantirish, ehtimolki, avvalgi asarida kitobxonga etkaza olmagan qaysidir voqealarni bunisida etkazib berishga harakat qilish ham o'ziga xos o'rin tutadi. Xususan, "Qush qanoti bilan" qissasini "Qahr va mehr" qissasiga qiyoslash "Qush qanoti bilan"ning sakkizinchi va o'n ikkinchi boblarida tasvirlangan voqealarni yozuvchi ana shunday mohirona tarzda yangi qissa holiga keltirganidan dalolat beradi. Qissalarni qiyoslash, yozuvchi o'zi aytganiday, asarlariga qahramon sifatida o'zi bilgan, tanigan odamlarini kiritishga, ular tabiatidagi o'zi bilgan, ko'rgan jihatlarni umumlashtirishga harakat qilganini tasdiqlaydi va turli asarlariga turli xarakterdagi bir xil ismli qahramonlarni takroran kiritganini oqlaydi.

9. Adibning turli asarlarida qayta-qayta uchraydigan "Oshi halol" epizodi uning asarlarida xalqimizning eng og'ir, mashaqqatli kunlarda ham bag'rikengligi, qo'li ochiqligi va mehmondo'stligini ko'rsatadigan holat tasviri sifatida ayniqsa, yosh kitobxonlar uchun ibrat namunasi bo'lib xizmat qilishi bilan N.Fozilov asarlaridagi hayot haqiqatining betakror namunasi.

10. Yozuvchi "Saraton" qissasida, aslida, urush davrini, uning xalqimiz taqdirida qoldirgan oqibatlarini tasvirlar ekan, mohiyatda ikki o'smir (To'ra va Kamola)ning bolalik olamidan balog'at yoshiga o'tishlari holatini kattalarning gap-so'zlaridan birdaniga anglab, yangi bir dunyoga kirib qolishlari, bolalikdagi do'stlik yangi pog'onaga ko'tarilish holatlarini badiiyatning go'zal ifodasi darajasiga ko'taradi. Chunki bu asarida adib Ikkinchi jahon urushi davrida, hatto chidab bo'lmaydigan darajadagi mashaqqatli davrda ham insoniy qiyofalarini saqlab qolgan obrazlarning takrorlanmas galereyasini yaratishga erishgan.

11. "Shum bolaning nabiralari" qissasi N.Fozilov so'z qo'llash mahoratini Abdulla Qahhordan, teran fikrlashni Oybekdan, davr voqealarini yumor bilan singdirib tasvirlashni G'afur G'ulomdan olganini tasdiqlovchi asar sifatida bolalar adabiyotimizda o'z o'rnini topdi. Qissa sarguzasht va fantastik asarlarga xos realistik xarakterdagi asar bo'lib, yozuvchi qahramon xarakteri mantig'idan kelib chiqib, o'quvchini dam shiddatli, dam sokin voqealar ichiga olib kirishi bilan sarguzasht asarning yorqin namunasi.

12. Yozuvchi fantaziyasi, fikrlash olamining kengligi “Shum bola”ga javoban yozilgan “Shum bolaning nabiralari” qissasida bor-bo‘yi bilan namoyon bo‘ladi. Yozuvchi Anvar obrazi tasvirida G‘afur G‘ulomning shum bolasiga taqlidan yondashgani sezilib turadi. Shum bolaning nabirasi bo‘lmish Anvar taraqqiy etgan davr bolasi sifatida tasvirlangani, uning shumliklari ham zamonaviyroqligi esa asar shunchaki taqlid emas, balki tom ma’noda “Shum bola”ning davomi ekanligini tasdiqlaydi.

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DSc.02/30.12.2019.Fil.46.01 AT THE INSTITUTE OF UZBEK LANGUAGE,
LITERATURE AND FOLKLORE**

NAVOI STATE PEDAGOGICAL INSTITUTE

MUSAEVA SHAKHLO KUDRATOVNA

**THE WORK OF NASIR FAZILOV IN THE DEVELOPMENT
OF UZBEK CHILDREN'S LITERATURE**

10.00.02 – Uzbek literature

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

Tashkent-2023

**Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси
автореферати мундарижаси**

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

**Content of dissertation abstract of doctor of philosophy (PhD)
on philological sciences**

Musayeva Shaxlo Kudratovna

О‘zbek bolalar nasri taraqqiyotida Nosir Fozilov ijodi 3

Musayeva Shaxlo Kudratovna

The work of Nasir Fazilov in the development of Uzbek children's prose.....24

Мусаева Шахло Кудратовна

Творчество Насира Фозилова в развитии узбекской детской прозы45

E‘lon qilingan ishlar ro‘uxati

Список опубликованных работ

List of published works 49

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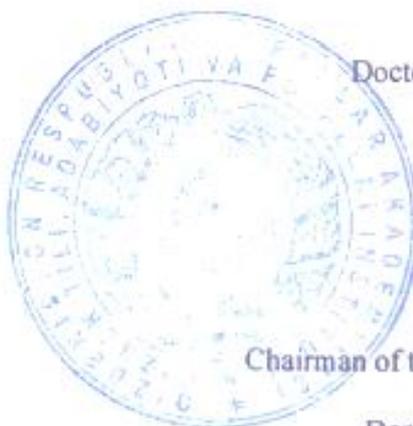
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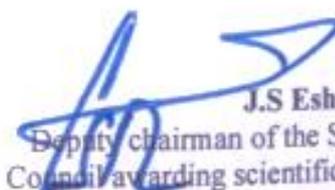
The defense of the dissertation will be held "11" dekabr 2023 at 10⁰⁰ at the session of the Scientific Council DSc.02/30.12.2019.Phil.46.01 on award scientific degrees at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan (Address: 100060, Tashkent, Shakhrisabz street, 5. Tel.: (99871) 233-36-50; fax: (99871) 233-71-44; e-mail: uztafi@academy.uz.)

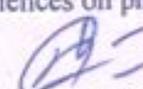
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INTRODUCTION (Abstract of the dissertation of Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. It is known that research on the evolution of various genres, periods and new styles in world literature from the aspect of children's literature has always been in the spotlight. Undoubtedly, the role of social life has a special impact on the emergence and improvement of a certain genre of a particular nation's literature in almost every cases. First of all, the study of the famous creators' literary heritage is a very significant aspect that played a special role in the development of a certain genre, since this approach gives us the necessary imagination in revealing the landscape of the literary process of the particular period. In this regard, the need to study the genre improvement of children's literature, which has a special place in the spiritual development of the young generation, is so important.

Substantial results have been achieved in the study of genre development of children's literature in world literature. First of all, a special place belongs to the studies of the features and peculiarities of narrative development in different styles of children's literature.

Very significant results have been achieved in studying the stages of development, various features, and improving the story and novel in Uzbek literary criticism. With the development of novels and stories writing styles in Uzbek literature, monographic studies devoted to the research of their features deserve recognition. However, this recognition cannot be fully applied to the narrative and short story of children's literature because each of the areas of our children's literature has its own characteristics, especially the incomparable importance of children's literature in the spiritual development of the young generation, are scientific facts recognized by the world scientific community. "One hundred ears ago, the great Uzbek poet Abdulhamid Suleiman Ugli-Chulpan came to literature with such a fiery appeal: "If literature lives, the nation lives!" We see that his deeply meaningful words, which have passed the test of life and history, have not lost their meaning and value today. In fact, if literature, art and culture live, the nation and the people, the whole humanity live peacefully."¹ It should be noted that studying the secrets of writing and the creative laboratory of writers such as Nasir Fazilov, who played a significant role in the development of Uzbek novels and stories for children's literature in the twentieth century, is a necessary matter of literary criticism. His successful achievement is to continue the traditions of Ghafoor Ghulam and Abdullah Kahhar in the genres of story and novel. Therefore, the study of the features of N. Fazilov's stories and novels determines the necessity and relevance of the research topic.

The present scientific study serves to a certain degree to achieve the objectives set out in the following legal documents: Decrees of the President of the Republic of Uzbekistan No. PF-4797 of May 13, 2016 "On the organization of activities of

¹ Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди. www.xabar.uz. 07.08.2018

the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi”, No. PF-4947 of February 7, 2017 “On the strategy of actions for further development of the Republic of Uzbekistan”, PQ 2789 dated February 17, 2017 “On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research”, PQ 2909 dated April 20, 2017 “On measures to further develop the higher education system”, the Resolution of the President PQ-3271 “On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture” from September 13, 2017, it should be noted that, as well as the tasks defined in other regulatory legal documents related to this activity, this dissertation research serves to a certain extent.

The accordance of research with the priorities of the development of science and technology of the Republic. The dissertation research was carried out in accordance with the priority direction of the republican scientific and technical development “In the social, legal, economic, cultural, spiritual and educational development of the information society and a democratic state, the formation of a system of innovative ideas and ways of their implementation.”

The extent of study of the problem. A.N. Veselovsky, Yu. Borev, M.M. Bakhtin, V.V. Vinogradov, L. Timofeev, M.B. Khrapchenko, N.D. Tamarchenko, E.I. Khalizev, A.B. Esin and other Russian scientists in their research studied genre features and theoretical foundations of the story and novel, problems of style and character of world literature.²

M. Koshjanov, N. Karimov, S. Mamajonov, B. Nazarov, N. Vladimirova, S. Mirvaliev, U. Normatov, N. Rahimjonov, H. Boltaboev, Y. Solijonov, D. Kuronov, I. Niyatov, Kh. Dostmammedov, Sh. Doniyorova, G. Sattorova, S. Komilova, Sh. Odilov, M. Kochkarova, P. Kenjaeva, S. Matyakubova, Sh. Sopiaeva, A. Toshpolatov, K. Shakhabov, M. Jo'raeva, A. Qayumov, B. Khasanova covered many issues, such as the principles of development of Uzbek stories and novels, novel and short story writing skills, genre features, style and hero, character and conflict, theme and idea, image and visual means, plot and composition in their monographs, dissertations and articles.³

² Веселовский А.Н. Историческая поэтика. – М.: Выс.школа, 1989. – 406 с.; Боров Ю. Эстетика. Теория литературы: Энциклопедический словарь терминов. – М.: Астрель, 2003. – 575 с.; шу муаллиф. Искусство интерпретации и оценки. – М.: Сов. писатель, 1981. – 400 с.; Бахтин М.М. Вопросы литературы и эстетика. – М.: Худ. лит-ра, 1975. – 502 с.; Виноградов В.В. О теории художественной речи. – М.: Выс.школа, 1971. – 118 с.; Храпченко М.П. Познание о литературе и искусстве. – М.: Наука, 1987. – 575 с.; Тамарченко Н.Д. Теория литературы / Роды и жанры. – М.: ИМТИ РАН, 2003. – 228 с.; Хализев В.Е. Теория литературы. – М.: Выс. школа, 2002. – 397 с.; Esin A.B. Принципы и приемы анализа литературного произведения. – М.: Флинта–Наука, 2002. – 248 с.

³ Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент: Ўзбекистон, 1962. – 201 б.; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: Ўзбекистон, 2008. – 582 б.; Мамажонов С. Услуб жилолари. – Тошкент: Адабиёт ва санъат, 1992. – 219 б.; Назаров Б. Ҳаётийлик – безавол мезон. – Тошкент: Ёш гвардия, 1985. – 224 б.; Назаров Б, Раҳимжонов Н. Ўзбек совет хикоячилигининг жанр хусусиятлари / Адабий тур ва жанрлар. 3 томлик. I том. – Тошкент: Фан, 1991. – Б. 29-108; Мирвалиев С. Наср, давр, қаҳрамон. – Тошкент: Адабиёт ва санъат, 1983. – 240 б.; Норматов У. Насримиз уфқлари. – Тошкент: Адабиёт ва санъат, 1974. – 215 б.; шу муаллиф. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000. – 112 б.; Болтабоев Ҳ. Наср ва услуб: услуб муаммосига назарий нигоҳ ва ҳозирги ўзбек насрида услубий изланишлар. – Тошкент: Фан, 1992. – 105 б.; Солижонов Й. Ҳақиқатнинг синчков кўзлари. – Тошкент: Миллий кутубхона, 2009. – 228 б.; Қуроно Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004. – 288 б.; Ниятов Ч. Ҳозирги ўзбек прозасида характер проблемаси. –

Also, processes have also begun for a more in-depth study of the Uzbek children's literature development by type, genre, period, life and work of writers and poets who made a great contribution in it and there are being formed new interpretation of the theme-content, ideological-artistic expression. In this, the contribution made by researchers of children's literature as well as scientists of general literature should not be overlooked. Especially monographs, brochures, textbooks, teaching aids of such researchers as N. Vladimirova, M. Kushzhanov, O. Safarov, G. Muminov, N. Kabilov, P. Shermuhammedov, Kh. Egamov, S. Irishujaeva, R. Khudzhaeva, S. Matzhanov, M. Sattarov, K. Kahramanov, R. Barakaev, A. Rasulov, Z. Ibragimova, K. Turdieva, D. Radjabov, B. Jamilova, B. Ashurov, G. Juraeva, Kh. Nusratova, D. Turaeva, N. Tukhtaeva occupy a significant place in literary criticism. In addition, collections of memoirs or scientific works dedicated to the life and books of Zafar Diyar, Kuddus Muhammadi, Sultan Jura, Shukur Sadullah, Kudrat Hikmat, Pulat Mumin, T. Adashboev are considered very valuable materials in this regard.⁴

Тошкент: Фан, 1984. – 128 б.; Дўстмухаммедов Х. Ҳозирги ўзбек ҳикоячилигидаги бадий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида): Филол.фан.номз... дисс. – Тошкент, 1995. – 136 б.; Дониёрова Ш. Шукур Холмирзаев ҳикояларининг бадий-услубий ўзига хослиги: Филол. фан.номз... дисс. – Тошкент, 1999. – 130 б.; Сагторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси: Филол. фан.номз... дисс. – Тошкент, 2002. – 136 б.; Камалова С. XX аср охири – XXI аср бошлари рус ва ўзбек адабиётида ҳикоя жанри поэтикасининг ривожини: Филол. фан.номз... дисс. автореф. – Тошкент, 2016. – 92 б.; Одилов Ш. Кейинги йиллар ўзбек ҳикояларида замондошларимиз образи (70–80-йиллар): Филол. фан.номз... дисс. – Тошкент, 1989. – 161 б.; Қўчқарова М. Бадий сўз ва руҳият манзаралари (Эссе, қисса, ҳикоя: талқин ва талқин). – Тошкент: Мухаррир, 2011. – 232 б.; шу муаллиф. Ҳозирги ўзбек насрида бадий шартлилик: Филол.фан. д-ри ... дисс.автореф. – Тошкент, 2020. – 69 б.; Кенжаева П. Ҳозирги ўзбек ҳикояларидаги қаҳрамон руҳиятини тасвирлаш тамойиллари: Филол.фан.номз... дисс. автореф. – Тошкент, 2008. – 23 б.; Матякубов С. Ҳозирги ўзбек ҳикояларида инсон концепцияси ва шахс бадий талқини: Филол.фан.номз... дисс.автореф. – Тошкент, 2006. – 22 б.; Сопиева Ш. Хайриддин Султоннинг ҳикоянавислик маҳорати: Филол. фан.номз... дисс. – Тошкент, 2006. – 147 б.; Тошпулатов А. Ўзбек адабиётида новелла жанри ва унинг бадийлиги (А.Қаххор, Ш.Холмирзаев, Н.Эшонкул ижоди мисолида): Филол. фан бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Самарқанд, 2018. – 50 б.; Шахобов К. Ҳозирги ўзбек насрида ўтиш даврининг бадий талқини (Шукур Холмирзаев асарлари мисолида): Филол. фан бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Фарғона, 2019. – 53 б.; Жўраева М. Замонавий ўзбек насрида янги инсон концепцияси (Абдуқаюм Йўлдошев ва Зулфия Куролбой кизи ҳикоялари асосида): Филол. фан бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Фарғона, 2018. – 53 б.;

⁴ Ўзбек совет болалар адабиёти тарихи очерки. – Тошкент: Фан, 1978. – 280 б.; Ўзбек болалар адабиёти ва адабий жараён. – Тошкент: Фан, 1989. – 312 б.; Болалар адабиёти ва замонавийлик. – Тошкент: Фан, 1991. – 212 б.; Қўшжонов М. Қуддус Муҳаммадий. Қудрат Ҳикмат. – Тошкент: Ўз КП МК нашриёти, 1969. – 30 б.; Суюмов А. Кичкинтойлар адабиёти. – Тошкент: Ёш гвардия, 1962. – 106 б.; Шермухамедов П. Ижод дарди. – Тошкент: Адабиёт ва санъат, 1973. – 163 б.; Яна ўша. Она сугидек покиза. – Тошкент: Ёш гвардия, 1975. – 80 б.; Яна ўша. Истеъдод сеҳри. – Тошкент: Ёш гвардия, 1977. – 136 б.; Сафаров О. Болалик куйчиси. – Тошкент: Фан, 1978. – 168 б.; Яна ўша. Ўзбек болалар поэтик фольклори. – Тошкент: Ўқитувчи, 1985. – 250 б.; Матжон С. Тириклик суви. – Тошкент: Ёш гвардия, 1977. – 200 б.; Ирисхўжаева С. Болалар адабиётида дидактика. – Тошкент: Фан, 1977. – 48 б.; Болалар олами: Ўзбек совет болалар адабиёти ҳақида мақолалар тўплами. К. 1. – Тошкент: Ёш гвардия, 1988. – 112 б.; Болалар олами: Ўзбек совет болалар адабиёти ҳақида мақолалар тўплами. К. 2. – Тошкент: Ёш гвардия, 1989. – 96 б.; Қаҳрамонов Қ. Адабий танқид ва ўзбек болалар адабиёти. – Тошкент: Фан, 1991. – 120 б.; шу муаллиф. Адабий жараён ва эстетик талқин. – Тошкент: Низомий номидаги ТДПУ, 2014. – 162 б.; шу муаллиф. Болаликка ошурфта кўнгил. – Тошкент: Турон замин зиё, 2014. – 40 б.; Баракаев Р. Абдулла Авлоний ва ўзбек болалар адабиёти. – Тошкент: Фан, 2004. – 158 б.; Баракаев Р., Ашуров Б. Турсунбой Адашбоев феноменига бир назар. – Тошкент: Академнашр, 2017. – 160 б.; Баракаев Р., Очилов Э. Бадий тасвир маҳорати. – Тошкент: Мухаррир, 2021. – 48 б.; Жамилова Б. Ўзбек болалар публицистикаси. – Тошкент: Фан, 2006. – 116 б.; шу муаллиф. Ўзбек болалар адабиётида поэтик тафаккур янгиланиши. – Бухоро: FAN VA TA'LIM, 2022. – 236 б.; Матжон Сафо. Икки эл ардоғида. – Тошкент: Мусика, 2009. – 44 б.; Safarov O., Barakayev R., Jamilova B. Bolalar adabiyoti. Oliy o'quv yurtlari uchun darslik. - Toshkent: Shafoat Nur Fayz, 2022. – 320 б.; Ашуров Б. Турсунбой Адашбоевнинг поэтик маҳорати. – Тошкент: Фан, 2011. – 136 б.; Ражаб Д., Жўраева Г. Маҳорат марралари. – Тошкент: Парадигма, 2018. – 36 б.; Носир Фозилов замондошлар

Dissertations on the features of Uzbek children's literature are mainly devoted to the problems of various features of children's poetry, children's journalism and novels, for example, the literary heritage of Kh. Tukhtaboev is studied in different aspects.⁵ Although some aspects of N. Fozilov's stories were subjected to a comparative analysis in O. Abobakirova's dissertation research⁶, the development principles of Uzbek children's literature and short story writing, as well as the problem of the place of N. Fozilov's work in it, were not specifically studied in a monographic aspect.

The connection of the research with the research work of the research institution where the dissertation was completed. The research was carried out in accordance with the scientific-research work plan of the Navoi State Pedagogical Institute within the framework of the topic "New Uzbek literature and literary criticism".

The purpose of the research:

It is to determine the characteristics and emergence of the novel and story genres in Uzbek children's literature, the principles of their development and the place of Nasir Fazilov's works in it, and to evaluate the writer's creative approach to the literary tradition and methodological individuality.

The tasks of the research:

to determine the principles of the Uzbek children's novel and story's development in the second half of the 20th century and the period of independence; defining the place of N. Fazilov's work in Uzbek children's prose, in particular, children's and short stories;

Through the comparison of "Shum bola's grandchildren" and Gafur Ghulam's "Shum bola" short stories, to show the traditionalism and artistic skills in N. Fazilov's work in connection with the writer's outlook and approaches;

хотирасида. – Тошкент: Машхур-пресс, 2019. – 3-283 б.; Тўхтаева Н. Истиқлол даври ўзбек болалар шеърляти. – Тошкент: LESSON PRESS, 2020. – 134 б.; Солижонов Й. Анвар Обиджон поэтик олами. – Тошкент: Янги аср авлоди, 2022. – 216 б.

⁵ Иброҳимова З. Мактабгача тарбия ёшдаги ўзбек болалар насрининг ғоявий-бадий хусусиятлари: Филол.фан.номз... дисс. – Тошкент, 1990. – 179 б.; Баракаев Р. XX аср бошларидаги ўзбек болалар адабиёти ва Абдулла Авлоний ижоди: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1994. – 32 б.; Ражабов Д. 80-йиллар ўзбек болалар шеърлятида поэтик маҳоратнинг айрим масалалари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1995. – 29 б.; Жамилова Б. Ўзбек болалар публицистикаси ва унинг ривожланиш тамойиллари: Филол. фан. номз. дисс. ... автореф. – Тошкент, 2004. – 23 б.; яна ўша. Ўзбек болалар адабиётида поэтик тафаккурнинг янгилиниш омиллари ва тамойиллари: Филол.фан. д-ри (DSc) ... дисс. автореф. – Тошкент, 2022.-62 б.; Ашуров Б. Турсунбой Адашбоев шеърляти поэтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2008. – 156 б.; Жўраева Г. Ўзбек болалар шеърлятида хажвий образ яратиш маҳорати: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2011. – 22 б.; Нусратова Ҳ.Ч. Сафар Барноевнинг бадий маҳорати: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Самарқанд, 2017. – 45 б.; Тўраева Д. Қудрат Ҳикматнинг бадий маҳорати: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2017. – 53 б.; Тўлабоева Р. Худойберди Тўхтабоев романларида бадий психологизм: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2019. – 53 б.; Ражабова Р.З. Ўзбек болалар адабиётида фольклор жанрлари стилизацияси (нарий эртақ ва топишмоқ мисолида): Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Бухоро, 2020. – 52 б.; Маматалимов З. Анвар Обиджон шеърлятининг бадий-маърифий хусусиятлари: Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2021. – 54 б.; Ярашова Н.Ж. XXI аср ўзбек болалар адабиёти тили ва услубияти (Х.Тўхтабоев ижоди мисолида): Филол.фан.бўйича фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2020-32; Лутфуллаев Ж.А. Ўзбек болалар адабиёти романчилигининг таракқиёт тамойиллари ва Худойберди Тўхтабоев ижоди: Филол.фан.бўйича фалсафа д-ри (PhD) ... дисс. – Жиззах, 2022.-42 б.

By researching the interpretation of the era and the hero in N. Fazilov's stories and novels, to illuminate the skill (uniqueness) of using artistic images in the transformation of life reality into artistic reality;

In the short stories "Fury and love" ("Qahr va mehr") and "A bird with wing" ("Qush qanoti bilan"), justifying the images of the calamities and hardships that befell our people during the Second World War from the point of view of historicity and artistic texture;

To evaluate the place of the writer's creative laboratory by showing the evolution of the character of the literary characters in the story "July" ("Saraton").

The object of the study. The stories of N. Fazilov, "The stream" ("Oqim"), "Fury and love" ("Qahr va mehr"), "A bird with wing" ("Qush qanoti bilan"), "July" ("Saraton"), "Shum bola's grandchildren" ("Shum bolaning nabiralari"), "A snow letter" ("Qorxat") were selected as research objects.

The subject of the research is to establish that the stories and novels of N. Fozilov are poetic changes that appeared under the influence of the national literary tradition, creative appropriation and the individuality of the creator in Uzbek children's storytelling and short story writing.

Methodological basis of research and research methods. Comparative-typological, sociological and biographical analysis methods were used in the dissertation research.

The scientific novelty of the research is:

It has been shown that N. Fazilov's creative approach to his previous experiences expanded the thematic scope of Uzbek children's stories, especially in terms of the process of the life reality's turning into an artistic reality, it's related to the skill of choosing a hero and reality for the work;

By comparing the writer's story like "Shum bola's grandchildren" with Gafur Ghulam's "Shum bola", the traditionality, originality and artistic skills of N. Fazilov's work are proved to be reflected in the artistic texture, sometimes of the life reality, sometimes light humor;

It is shown that the originality of adventure in the works of N. Fozilov is based on convincing life images of the heroes (children) of the story "A snow letter" falling into unexpected situations and getting out of them;

In the novels like "Fury and love" and "A bird with wing" it is recorded that the author, who was a young child at that time, raised the children and brought them up to the adults in a very convincing way, based on the events he witnessed, in the stories that befell our nation during the Second World War; as an example of many encounters of characters with the same name in different novels and short stories of the writer, it is revealed that vitality is the main place in the works of N. Fazilov and the reasons why the writer changed the titles of the stories in the collection, skillfully creating a new story from the story and the story

The practical results of the research are as follows:

Through the analysis of the plot and the literary character in N. Fazilov's stories, the process of research and renewal in Uzbek children's storytelling in the second half of the 20th century - the beginning of the 21st century was studied;

through the analysis of the reality interpretation and the expression methods in the creation of a hero, the transformation of the reality of life into an artistic reality is shown in the stories of N. Fazilov;

In the work of N. Fazilov, the problems of innovation and artistic skill are highlighted by comparing the writer's story "Shum bola's grandchildren" with "Shum bola" by Gafur Ghulam;

Through a comparative study of the occurrence of stories with the same name and heroes with the same name in the work of N. Fozilov, the peculiarities of bringing life material, i.e., raw material to the level of artistic generalization, in the writer's work have been proved;

In the short story of Uzbek children's literature, the work of N. Fozilov is shown to have a special place in terms of the images' vitality of young children growing up early at the rear of the front during the Second World War and keeping up with the people in a difficult day.

The reliability of the research results is based on the opinions and views of our republican and foreign scientists, the use of research methods that are compatible with the research tasks and complement each other; It is determined by the analysis and interpretation using the methodology of literary studies.

Scientific and practical significance of research results.

The scientific significance of the research results is shown in the fact that the conceptual ideas put forward in the dissertation serve to improve research and methodological approaches in the fields of "Introduction to Literary Studies", "Uzbek Children's Literature", "Theory of Literary Studies", "Fundamentals of Artistic Analysis" and "History of Uzbek Literary Criticism".

The practical significance of the research results, the approaches described in the dissertation, the theoretical conclusions about the principles of the most convenient organization of the elements of artistic form in the short story of Uzbek children's literature for the formation and expression of artistic content, the preparation of textbooks and training manuals, lectures on the subjects of history of literature, Uzbek children's literature and literary theory taught in the educational system. It is determined that it can be used for studying, as well as for students of academic lyceums and vocational colleges, conducting classes on Uzbek children's literature novels, organizing special courses and seminars on genre art, poetic skills of creators.

Implementation of research results. Based on research related to determining the role of Nasir Fazilov's creativity in children's prose of Uzbek literature in the second half of the 20th century and the period of independence and the development of its scientific and theoretical foundations:

N. Fozilov expanded the thematic range of Uzbek children's storytelling, especially in terms of transforming life reality into artistic reality, and raised it to a new level; the comparison of the story reflects the originality and artistic skill of the writer. "Shum bolaning nabralari" (Grandchildren of Shum bola) from "Shum bola" by Gafur Gulam, the style of presentation is influenced either by artistic concoction, then by life reality, or by light humor from theoretical conclusions that are proven. To present theoretical conclusions about the evidence for achieving this goal, they

were used in the fundamental project “Research on the history of Karakalpak folklore and literary criticism” (2017-2020) No. FA-F1-OO5 of the Karakalpak branch of the Academy, reference No. 01/17/79 dated May 23, 2023). As a result, the prose of Uzbek and Karakalpak literature was enriched with scientific and theoretical information about the comparative and typological interpretation of elements of folklore, mythological images, national traditions, values and religious views;

The originality of adventure in N. Fazilov’s work is based on life images of the heroes (children) of the story “Korkhat” (The snow letter) facing with unexpected situations and getting out of them were used in the practical research project FA-A1-G007 “Karakalpak proverbs as an object of linguistic research” (2012-2016) (reference No. 17.01/80 of the Karakalpak branch of the Academy of Sciences dated 23 May 2023). As a result, the doctoral student's views served to reinforce the general conclusions based on the comparisons and contributed to increasing the scientific value of the project.

In the stories “Qahr va mehr” (Fury and Love) and “Qush qanoti bilan” (A bird with wings) the calamities and hardships that befell our nation during the Second World War, the creator, who was a young child at that time, was a witness to the fact that in difficult times, children suddenly grew up and became equal to adults based on the events that took place, he described it very convincingly, as an example of the many meetings of heroes with the same name in various stories and stories of the writer, the main place of vitality in the works of N. Fozilov, as well as the reasons for the change in the titles of the writer’s stories included in the collection, from stories and stories from the suggestions that the skill of creating a new story has been revealed in a skillful way, the suggestions were used in the preparation of the scripts of the morning programs TV programs’ scripts like “Assalom yangi kun!” “Diyor 24” (Reference number 01-10/85 dated May 30, 2023 of the Navoi region television and radio company). As a result, this exhibition created the basis for the formation of a reading culture among young people, enriching their spiritual world, expanding their worldview.

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

Publication of the results of the research. 10 scientific works on the topic of research, including 8 articles in scientific publications recommended to be published by the Higher Attestation Commission of the Republic of Uzbekistan, including 5 national and 3 foreign journals.

The structure and scope of the dissertation. The dissertation includes an introduction, three chapters, a conclusion and a list of references. The work’s volume consists of 130 pages.

MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the conducted research is based, the purpose and tasks, objects and subjects of the research are described, the compatibility with the priority directions of the development of science and

technology of the republic is shown, the scientific novelty and practical results of the research are described, the scientific and practical significance of the obtained results is revealed, the results of the research are applied to practice introduction, published works and information on the structure of the dissertation.

The first chapter of the dissertation entitled *“The role of Nasir Fazilov’s work in Uzbek children’s prose of the second half of the 20th century and the period of independence”* consists of two chapters, the first chapter is devoted to *“Development principles of Uzbek children’s prose”*.

The movement to create special literature for Uzbek children began to appear at the beginning of the 20th century. It is reflected in Abdulla Avloni’s “The first teacher” (“Birinch Muallim”), “The second teacher” (“Ikkinchi Muallim”), “The garden of school” (“Maktab gulistani”), Hamza Hakimzoda’s “The simple literature” (“Yengil adabiyot”), “The reading book” (“O’qish kitobi”), Sadridin Aini’s “The girl or Khalida” (“Qiz bola yoxud Xolida”) and literary tales. Some of them are combined with prose and verse based on the traditions of classical literature, and some of them appeared as pure prose works under the influence of translations from Russian children's literature.⁷ From the 20s of the 20th century, prose appeared in Uzbek children’s literature, first in the form of stories and literary tales, and in the 50s, in the form of short stories and novels, rising to the level of a separate genre. A number of writers have appeared for children who create in a purely prose direction.

Also, in this chapter, it is said that the science of Uzbek children's literature began to emerge in beginning of the 20th century from the articles written by advanced enlighteners, pedagogues, literary critics, and by the middle of the 20th century, it entered the process of formation due to the movement of the first chronographies and teaching manuals. As children’s literature developed, its own researchers began to appear. Literary studies and criticism, which began its initial steps by researching the general aspects of the development of Uzbek children’s literature, began to monographically study the life and work of individual figures of children’s literature, creating creative portraits. Candidate’s dissertations on the work of children’s writers of Abdulla Avloni, Sultan Jura, Shukur Sa’dulla, Kudrat Hikmat, H. Tokhtaboev, T. Adashboev, S. Barnoev, Anvar Abidjon were defended.⁸

⁷ Бу ҳақда тўлиқ маълумот учун қаранг: Баракаев Р. Ўзбек болалар адабиёти ва Абдулла Авлоний ижоди. – Тошкент: Фан, 2004.Б.158.

⁸ Кахрамонов К. Роль литературной критики в развитии реалистических принципов в узбекской советской детской литературе: Автореф.дисс... канд. филол. наук. – Ташкент, 1988. – 20 с.; Баракаев Р. XX аср бошларидаги ўзбек болалар адабиёти ва Абдулла Авлоний ижоди: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1994. – 32 б.; Турдиева К. Ҳозирги замон болалар шеърлятида маънавий масаласи: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1994. – 26 б.; Тўлабоева Р. Худойберди Тўхтабоев романларида бадиий психологизм: Филол. фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2019. – 53 б.; Тўхтаева Н. Истиқлол даври ўзбек болалар шеърлятининг етакчи хусусиятлари: Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2019. – 56 б.; Абобакирова О.Н. Ўзбек болалар ҳикоячилигида бадиий услуб ва қаҳрамон масаласи (Н.Фозилов, Л.Маҳмудов ва А.Обиджон ижоди мисолида). Филол. фан. бўйича фалсафа д-ри (PhD) дисс.автореф. – Фарғона, 2021. – 56 б.; Маматалимов З. Анвар Обиджон шеърлятининг бадиий-маърифий хусусиятлари: Филол.фан. бўйича фалсафа д-ри (PhD) дисс. автореф. – Тошкент, 2021. – 54 б.; Ярашова Н.Ж. XXI аср ўзбек болалар адабиёти тили ва услубияти (Х.Тўхтабоев ижоди мисолида): Филол.фан.бўйича фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2020; Лутфуллаев Ж.А. Ўзбек болалар адабиёти

Completing the above points, it can be said that the 60s-80s of the 20th century was a period of significant growth and changes in Uzbek children's literature, not only in terms of quantity, but also in terms of quality. **It is the period of children's literature development.** This period draws attention to the fact that the authors have mastered the characteristics of children's literature more deeply, especially in the epic (short story and novel) genres, many works have been created in terms of quantity, and the revival of children's literary criticism has also begun to take place. The representatives of the new creative generation, who entered children's literature, began to show enthusiasm in this field.

It is also known that during the period of independence, children's literature rose to a new level of development. It was entrusted with the task of ensuring a new spiritual maturity of the new generation, which should lay the foundation of our independence.

Based on the above, the development principles of Uzbek children's prose can be defined as follows:

firstly, Uzbek children's prose from the beginning of the 10th to the 30th of the 20th century appeared in the form of mixed prose-verse stories and literary tales in the direction of enlightenment and education;

secondly, since the 30s of the 20th century, children's literature has appeared in the form of pure prose works - stories and short stories, and writers who create prose for children have appeared;

thirdly, from the 50s of the 20th century, novels created for children also began to appear, which means that in Uzbek children's literature, the prose genre reached the level of a full-fledged literary genre in the form of stories, literary tales, short stories, novels;

fourthly, it should also be noted that since the 30s of the 20th century, fiction was subordinated to the interests of the Soviet ideology and turned into the literature of socialist realism;

fifthly, over the years of independence, thanks to the recreation of the thousand-year-old national, cultural, literary, historical and religious values of our people, Uzbek children's prose has returned to purely national creativity that serve to ensure the spiritual maturity of the young generation, which is designed to strengthen the future of our independence;

sixthly, by this time, children's prose began to create more and more works of fantasy and science fiction.

In the second part of the first chapter – *“Nasir Fazilov's creative path and genre features his prose”* is paid attention to his creative path, novels and short stories, and translations from the literature of other nations. N. Fozilov, who entered to the Uzbek children literature in the second half of the 50s of the 20th century, made a significant contribution to its growth with his a lot of stories, and later with his novels. During the development of Uzbek children literature, the writer and publisher N. Fozilov worked hard to change it his new writing style, also became a

prominent writer of this generation. He was considered one of the creators who sought to achieve new success in writing and creating of Uzbek children literature with his first works, and during his almost fifty years of creative life, he made a worthy contribution to the development of children's storytelling, short stories and journalism, translation and literary criticism.

The work of N. Fozilov was studied by our scholars of literature during his lifetime. Prof. P. Shermuhamedov studied his works and scientist wrote many thoughts about literary creativity and personality in his books like “Thinking about prosperity”⁹ (“Istiqbolni o’ylab”) “The period in the fate of the her”¹⁰ (“Davr qahramon taqdirida”). In addition it is possible to find P. Shermuhamedov’s comments on the works of N. Fazilov in his article “The book is the water of life”¹¹ (“Kitob – tiriklik suvi”) given as a foreword in the “Diydar” collection. Many materials and scientific research about N. Fazilov were given in Safo Matjon and U. Shermatova’s book “A writer who turn his childhood to king’s luxury life”¹² and article which was published in “July” (“Saraton”) book as a final word.

In addition, prof. K. Yoldoshev’s article “The True Word About Great Personalities”¹³ about N. Fozilov's essays and memoirs, J. Khushbak’s article “Nasir Fozilov's Prose”¹⁴, prof. Yu. Solizhonov’s “Lyric grace, tenderness of prose”¹⁵ we can cite his thoughts and opinions about the path of the writer’s creativity in his book.

Not only his interlocutors, but also representatives of the next generation are interested in the work of the writer. For example, O. Abobakirova wrote her opinion in her Ph.D. thesis on “Artistic Style and Character in Uzbek Children’s Storytelling” and it is possible to find there remarkable comments about the genre characteristics, period and interpretation of heroes, and plot characteristics of N. Fozilov’s stories¹⁶.

Mentioning many essays and memoirs not only about N. Fazilov’s work, but also about the writer's personality, mentorship, good friend or support for literary representatives who are just entering literature, enriches the imagination of the writer even more.

The second chapter is called “*Artistic compositional features of Nasir Fazilov’s works*”. The first part of the chapter entitled “*Thematic scope and artistry of the writer’s stories*” talks about the topic and title of the stories, which occupy the main part of the writer’s work, and the reasons for their inclusion in the collection. The heroes of the stories of writer Nasir Fazilov, who has a unique place in Uzbek children’s literature with his stories, and is one of the most prominent representatives of Uzbek children's prose of the next half century, are children of his

⁹ Шермухамедов П. Истиқболни ўйлаб. – Тошкент: Адабиёт ва санъат, 1987. – 170 б.

¹⁰ Шермухамедов П. Давр қаҳрамон тақдирида. – Тошкент: Адабиёт ва санъат, 1976. – 249 б.

¹¹ Матжон С. Тириклик суви. – Тошкент: Ёш гвардия, 1986. – 170 б.

¹² Матжон Сафо, Шерматова У. Болалигини пошшоликка йўйган адиб. – Тошкент: Истиқлол, 2012. – 39 б.

¹³ Носир Фозилв замондошлар хотирасида. – Тошкент: Машхур-пресс, 2019. – Б.329.

¹⁴ Ўша китоб. - Б.337.

¹⁵ Солижонов Ў. Лирика латофати, насринг назокати. –Тошкент: Адабиёт учқунлари, 2018. – 76 б.

¹⁶ Абобакирова О. Н. Ўзбек болалар ҳикоячилигида бадийий услуб ва қаҳрамон масаласи (Н.Фозилв, Л.Маҳмудов ва А.Обиджон ижоди мисолида). Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Фарғона, 2021.

time. Also, the writer describes his experiences, the reality of the time he lived in, and the appearance of people with the eyes of a child. This served to strengthen the style of realistic depiction in his works.

It is appropriate to group the scope of the stories of N. Fazilov in the form of real stories enriched with autobiographical elements, adventure stories, stories about animals, and essays (memoirs) dedicated to images of the formation of a young child's character in school, family and street environments.

The heroes of the stories belonging to the first group are mostly children aged 12-14, and the stories are based on life events that highlight the daily life of children. It can be counted the many stories like "A saddled horse" ("Tushovli toy"), "Kukyo", "Rabbit", "Kulkanot", "Essay", "A small river" ("Irmoq"), "Friends", "Honesty", "Guest", "Don't call us a little child", "My dad is a communist", "Stone", "Call", "Grandchild", "In the garden", "My birthday", "Fear", "A silent man", "An uncle boy", "Meeting", "My beauty", "Sixty dimes", "The crooked part of a bad act", "Good boy" belong to this group. The main reason why we interpret these stories as a series of real stories enriched with autobiographical elements is determined by the fact that the writer himself participated in each story in some way.

The writer's series of adventure stories includes such stories as "Robinsons", "My Dad is a Communist", "Sixty Pennies", "Call", "Essay", "Friends", "Honesty".

The series of stories about animals can include such stories as "A saddled horse", "Kukyo", "Rabbit", "Kulkanot".

In fact, this grouping is relative, and in stories about animals, hunters, shepherds, and children can be found, while in adventure stories, we can also find different animals.

Literary etudes, real stories, that is, stories in the series of essays and memoirs, talk about the life experiences and friendships of the writers of our literature and science, which serve as an example to the readers. All the stories from collections such as "Circle of mentors" ("Ustozlar davrasi"), "When mentor talks" ("Ustoz sozlyganda"), "The bright moments" ("Munavvar Lahzalar") and "I find but never lost" ("Topdimu Yo'qotmadim") are all stories belonging to this series.

It should be noted that one of the important qualities of N. Fazilov's stories is evident when they move away from the sweet lies of life and focus on the concrete and real problems of life and the events that happened. Based on such real events, the story "Hunters" is a combination of three small stories called "The crafty man", "The corn trap", "The broken gun". We talked about the division of this story into parts in the first chapter of our dissertation. In this story, events in some places emphasize that Nasir Fazilov went hunting with his uncle Pochchakhan, his first mentor. N. Fazilov's spouse M. Fozilova recalls about it: "His stories are mainly about what he experienced and witnessed. His first mentor, uncle Pochchakhan, was very interested in hunting and was a skilled hunter. Nasir Fazilov always accompanied him, even when we went to Turkestan, he went to hunting or he caught fish from Syrdarya with his own hands and cook it for us. Why did I talk about this? Have you read the story "The corn trap"? There he wrote about story when he went to hunting with his uncle Pochchakhan in his childhood" (Sh. Musaeva interviewed, December 17, 2022), all these events are united by the hunting ceremony.

Another characteristic of N.Fozilov's work is the fact that one or another story is included in a new collection under a different name.

The peculiarities of the plot of Nasir Fazilov's stories are manifested in the retrospective construction. In particular, the author goes the way of describing the reality through simple, childlike expressions in order to match the way of thinking and worldview of children. Especially in the interpretation of the landscape and people's images of the period, the heroes of the works show their national image as children of their time.

In the chapter *"Peculiarities of the historical reality's depiction in the story "The stream"*, the story "The stream" is a unique work of Nasir Fazilov's prose, and the work mentions the difficult, sad situation of our people, in the words of writers, "the dirtiest, darkest days of our history".

Creating a work on historical subjects is as noble a task as it is responsible. The assessment of history depends on time, of course. In the short story "The stream", N. Fazilov addressed some pages of our history one by one. For this reason, the story leaves a special impression on the readers.

According to the subject of the writer's stories, he is distinguished by the fact that he expresses past and modern events. By past, we mean the first half of the last century. In this, the life of the people, the world of children and teenagers in the eventful years of our national history is vividly embodied before the eyes of the reader. N.Fazilov's unique artistic skill is that he knows not only Uzbek, but also the lifestyle and language of other nations who are similar to Uzbeks and can reflect them naturally. Therefore, if we do not take into account the story "The stream" and some other stories, most of the stories of the writer are devoted to the life of the people in the war and post-war period. In particular, "The stream" covered the events of collective farming. (It is known that during the land and water reform in Central Asia in 1929-33, an end was put to private ownership and the policy of collective farming was carried out, according to which all land was assessed as belonging to the state.)

"The stream" is not a purely historical story, but the events recorded in it reflect the history of the era. Because when you read stories and short stories of the writer, the main character is illuminated as a prototype, or the conditions in which the writer lived are written. In the same way, in the story "The stream" the historical events that the writer heard and thought about are described, and the events of "collective farming" in time of Soviet Union and putting an end to feudalism appear on the stage of history.

In the process of analyzing the stories of Nasir Fazilov, one method became clear, which is the process of creating a new novel from the story. We will dwell on this in the next parts of our research. The story we are talking about now presents the events covered from the tenth chapter of the story "The stream" in a skillful way as a new film-story called "The Lost". Both works have the same plot, but some of the characters have been renamed. The film-story "The Lost" is intended for the stage, and the situation of the stage is explained in the narrator's language.

The third part of this chapter entitled "Comparative analysis of the depiction of the events of the Second World War in short stories" talks about the same structure

of the sequence of events mentioned in the stories “Fury and love” and “A bird with wing” as well as “My beauty”.

In this regard, the stories “My beauty”, “Fury and love” and “A bird with wing” by N. Fazilov, who experienced the evil side of the war and spent the sweetest moments of his childhood in the fields with adults as a result of the war, deserve special recognition. Another edge of N.Fozilov’s skill is manifested in his ability to create several stories and anecdotes with the same landscape, the same image, and the same images. When the reader starts reading, he clearly remembers that he once read this work, recognizes the hero, and looks at the book cover several times to see if it is this work or another. But when he reaches the end of the novel or short story, he realizes that it is a completely different work.

For instance, it should be noted the plot of “Donkey caravan” from the stories “My beauty, “A bird with wing” and “Fury and love”. The description of it, and the characters’s words, and the naming of the heros (although some of them are called by different names) even go along the same artistic line:

“Did you see it?”

“What?” – I said in surprise.

“There are many donkeys in the village” – he said with a laugh.

“What's wrong?”

“How about we collect and transport wheat like him?” – he said pointing to the passenger. – Zagatovka!...

I immediately understood his purpose.

This passage is taken from the story “My beauty” and the short story “Fury and love” and it is told without changing any words in the story and the short story, and through this plot, the writer starts the development of events.

In addition to witnessing that the author wrote what he saw and forgave, the names of the heroes mentioned in the story change in the story, this fact confirms that N. Fozilov wanted to introduce to the reader all his equals who served the Motherland during the war through his works. For the proof of our opinion, we try to compare the names of the characters of these works side by side:

| Heroes of the story “My beauty”: | Heroes of the story “A bird with wing”: | Heroes of the story “Fury and love”: |
|--|--|--|
| Haydar Rozik, Azam, GAnisher, Kholik bobo, polnomosh | Sarvar – the story is told in the language of this hero. 13 ears old, Azam is a friend, the son of his uncle, grew up together, is now the chairman of the collective farm. Polat (uncle) – Sarvar’s uncle, a literature teacher, was a district commander during the war. | Ergashvoy is the main character of the story, 13 ears old, the story is told in the language of this child. Azam is Ergash's friend, uncle’s son (13-14 ears old). Polat – Azam's father, Ergash's uncle. Karim (Karim glasses) is one of the main characters of the play. |

| | | |
|--|--|---|
| | <p>Hasan kuzoynak - Izzatulla's son, 7th-8th grade pupil who wears the glasses.</p> <p>Brother Eshmat is a person who pushes a cart, he travels around the city, he recently returned from the war, he has no one leg.</p> <p>Izzatulla is a kolkhoz accountant (a person who turned to extremely miserly and bad man after getting a job).</p> <p>Eric is the son of Hasan (Karim)'s aunt.</p> <p>Brother Akmal (Daniyorov) is the main character of the work, imprisoned, literature teacher, philologist.</p> | <p>Brother Eshmat is a a person who pushes a cart, he travels around the city, he recently returned from the war, he has no one leg.</p> <p>Izzatulla is a collective farm accountant, Karim's father.</p> <p>Eric is Karim's (Hasan) uncle's son.</p> <p>Jalil, Abdunabi, Kalmakon, Ganisher – Ergash's friends.</p> <p>Polnomosh (representative) – a representative from the district.</p> |
|--|--|---|

One of the unique aspects of N. Fazilov's work is that one of his works complements the other and illuminates two different events to the reader through one plot.

Dissertation *“The truth of life and artistic truth in Fazilov's novels”* the third chapter consists of 3 chapters, the first chapter entitled *“Evolution of the character of literary heroes in the story “July”* is devoted to the fact that the difficult period of the war brought not only the Uzbeks to a miserable state, but also to the changes in the lives of teenagers.

His ideas and thoughts can be found in the writer's conversation with I. Alloberganov, which make everyone think, where N. Fozilov spoke about the writing history of the story “July” (“Saraton”). I. Alloberganov asked him a question like this: “L.N. Tolstoy said: “Anna Karenina is myself.” “The plot of “July” how is close to your life?”. He replied to the question: I am that child in “July... I am a child of war, I was 12 ears old when the Patriotic War started. What I experienced during those war ears was deeply embedded in my character. At this age, I reaped cotton, watered, cultivated, and threshed. That's why I entered dorilfunun three ears after my peers. When I started my writing career, I had a question about what to write and where to start. Then I wrote the events that happened to me in my works. “Almost all of my stories reflect events behind the front during the war,” he admits.¹⁷ The short story is called “July” because the events of the short story take place in the summer period, in the time of July. In addition, the fire that burns the main characters' hearts when they are captured by their emotions is also compared to the heat of July.

¹⁷ Фозилов Н. Болалигим – пошшолигим. - Тошкент: Юлдузча, 1989. - Б. 17; Фозилов Н. Кичкина деманг бизни. – Тошкент: Ёш гвардия, 1977. -15 б.

It is known that when it comes to a certain work, first of all its characters are embodied before your eyes. For example, literary critics increasingly emphasize that when we are mentioned novels of Abdulla Kadiriy like “The Past Days” we remember at once Kumush and Otabek or Anvar and Rano from “The Scorpion on Altar”, Babur from “The starry nights”. The same is true when you read the story “July” or when you mention the name of the story, Tura and Kamola come to your mind.

Another unique style of “July” is that in this work the writer does not use a negative image at all, but creates situations where each hero becomes an example to the reader with his character and work. This situation in the story, when there is a collision between the characters and the environment, conditions, instead of enriching the story by describing the heroes in a negative and positive way, it brings out the fight against the conditions and the war through positive images. With this, the writer skillfully expresses that everyone worked together during the war.

The second part of the third chapter entitled “*Depicting the reality of the times in the story of Shum Bola’s grandchildren*”, it is mentioned that Nasir Fazilov, continuing the tradition of the masters, created a beautiful example of the story inspired by the works of the masters.

N. Fazilov, who learned the secrets of translation from Mirtemir, the skill of using words from Abdulla Kahhar, deep thinking from Oybek, and absorbing the events of the time with humor from Gafur Ghulam, created several works as a response.

There are different opinions about the main character of the story “Shum bola”, a bright example of children’s literature, in literary studies. Perhaps the life of some historical figures served as a basis for the work. Many readers may be interested in what the future life of this child was like. To reflect on this, we turn to N. Fazilov’s story “Shumbola’s grandchildren”. While reading the story, we will directly encounter with him as a child of modern era. Look at this, if the main characters of the work are Anvar and Furqat, in the process of reading the story “Shum bola’s grandchildren”, Shum bola turns out to be Anvar’s grandfather. So, it’s no exaggeration to say that the story “Shum Bola's Grandchildren” was inspired by Gafur Ghulam’s story “Shum Bola”, or that this work is in some sense a continuation of it or a response to it.

The story “Shum bola’s grandchildren” began with a simple episode. The children became members of “The red detectives” club at school, and after the list of members was sent to the “Gul Khan” magazine, the editorial office sent a special letter to the children and gave them a task related to the study of the courage of war veterans. Anvar is a hero of this book Gafur Ghulam’s Shum bola. It is noticeable because he is a child of the advanced era, his actions are also more modern than previous one. For example, he is a member of the physics club at school. He likes iron and technologies so much. A radio, an old TV, a bell or an iron, whatever he can get his hands on, he begins to learn but his level at school is being low day by day because of it he is cause to many fanny cases at home.

We noted above that Anvar is a child of the developed era, unlike previous one. “The era and the hero have been one of the most important and urgent issues at all

stages of artistic creation. Because these two concepts are interrelated, one complements and explains the other, their artistic interpretation reflects the relationship of a certain time and person..”¹⁸.

The characteristic feature of Nasir Fozilov’s story “Shumbola’s grandchildren” is that the author has expanded the possibility of epic narration by skillfully using the type of story called “strategema” in this work.

The reader will enjoy reading this work written by N.Fazilov for children, because the sequence of events in the work does not contain situations that frighten the reader, make him think, and call him to fight for life, but light adventures for children. Adib’s “Shum bola’s grandchildren” is among the works written as a prosaic aspect of children’s literature.

The third season of the third chapter entitled "Consistency of the plot, conflict and solution in the story “The snow letter” tells about the adventure work dedicated to the life of schoolchildren.

“The snow letter” is Nasir Fazilov’s work dedicated to the life of schoolchildren from Karakalpakstan. The main character of the story, the Sogindik family, who dreams of becoming a writer and writes poems and stories, lives in Turtkul. The case are told in the name of the main character, Sogindyk, who studies in the 7th grade. The events of the play begin with the introduction of Sogindyk and his father’s friend from Tashkent, journalist Jura Parpiev, coming to their house as a guest. Until then, Sogindik’s poems were constantly appearing in the school wall newspaper, the children who work in school’s wall newspaper, the leaders of the squad councils and executives respect him so much but sending his poems to the newspaper in Tashkent he received a letter from the editorial office, saying that he had given up on poetry and stopped writing any more poems.

The events of the work, at first glance, resemble a picture of the Soviet era school and the life of pioneers. But schools still exist today, although they are not called pioneers, there is also a youth movement. Therefore, in terms of the vitality of the events described in the work, it should be an example for today's schools and students. Because although the name changes, the essence does not change, students need to learn from people who will be examples for them in life.

The plot of the short story “The snow letter was created by means of a simple childish adventure, a game method, the entire life path of the characters participating in it is not told, that is, the chronology is not observed in the artistic representation. The writer aims to capture the childish and most playful period of his heroes. Accordingly, the basic material of the plot of “The snow letter”, that is, the search for a hero by schoolchildren, is a novelty.

The story “The snow letter”, “About myself”, “Looking for Kalli ota”, “Meeting”, “The snow letter”, “Hunting plans”, “In the forest”, “Aqdarya”, “Ice boat”, “On the island of Sogase”, “Finally” is made up of small chapters with internal titles, each chapter describes the adventures of the heroes of the story with a special artistic variety.

¹⁸ Хамдамов У. Давр руҳининг шеърятда акс этиши // Ўзбек тили ва адабиёти. - 2001. - №1. - В. 22.

In “The snow letter”, no matter how many difficulties he faces, the boy completes the work assigned to him and achieves his goal. Notice that nowhere in the work are the characters judged negatively or positively. Another peculiarity, as we mentioned above, is that the portrait of the characters of the work is not drawn at all.

CONCLUSION

1. Uzbek children’s prose, especially novels and stories, has reached a certain level of development since the second half of the 20th century. The number of writers who create children’s prose has increased, the scope of the plot of their works has also expanded, and the level of artistry has also risen to a much higher level.

2. Nasir Fozilov, who entered children’s literature during this period, came to the attention of the literary public with his first stories and short stories, and with the many works he created during his almost 60-year literary career, he literally became one of the leaders of our children’s literature.

3. Studying the editions, including reprints, of N. Fazilov’s works confirms that his stories and short stories are examples of art in the literal sense that can successfully overcome the crises of the times and serve equally for all eras. Comparing them shows that the writer is extremely demanding about his work, carefully processes the reprinted stories and novels, especially that he paid serious attention to the correct use of every word, every episode, and even the title in his work, and makes it possible to define the peculiarities of the writer’s creative laboratory.

4. Thematic grouping of the works created by N. Fozilov shows that his creativity is extremely colorful. Because the writer is known as a writer who has earned his place in children's literature with dozens of stories and short stories created for children, he has gained a reputation as a skilled translator with many translations of Kazakh, Kyrgyz, Turkmen and Russian literature, and with many essays in the form of interviews and memories dedicated to the leading representatives of our literature recognized as a skilled essay writer.

5. Although N.Fazilov’s novels and short stories are interesting in terms of subject matter, the fact that the writer, who spent his childhood during the Second World War and experienced hardships behind the front lines, describes these experiences through the prism of art with his childhood memories holds a special place. The grouping of the writer’s stories by themes shows the diversity of their subject matter, the heroes of the stories are mostly boys, the plot of the stories covers the process from their studies at school to helping their father with various agricultural tasks in the field after school, and encouraging young readers to respect hard work and father’s profession serves to educate in spirit.

6. In the writer’s stories about animals, each image of a creature has a special place in its own way. Especially, the places dedicated to the image of the wolf nicknamed Kukyol show another side of N. Fazilov’s artistic skills.

7. Although the events covered in N.Fozilov's short stories are different from the point of view of the era, they are distinguished by the fact that the writer is

devoted to the description of the events that he saw with his own eyes in his youth and was a live witness, and it confirms that vitality, turning the reality of life into an artistic reality that convinces the reader is the main direction of the writer's creative intention. In particular, N. Fozilov artistically summarized his views and ideas about history, life, man, homeland in the artistic installation of the heroes of the story "The stream" dedicated to the depiction of the events of the collective farming period in the 30s of the 20th century.

8. In the work of the writer, it is very important to develop the events written in the earlier work in his later works, and perhaps to try to convey some events that he could not convey to the reader in his previous work. In particular, the comparison of the story "A bird with wing" to the story "Fury and love" shows that the writer made the events described in the eighth and twelfth chapters of "A bird with wing" into a new story in such a skillful way. Comparing the stories confirms that the writer, as he said, tried to include the people he knew and knew as heroes in his works, to summarize the aspects of their nature that he knew and saw, and justifies the fact that he repeatedly included characters with the same name with different characters in his various works.

9. The episode "An honest food" ("Oshi halal") that appears repeatedly in the writer's various works is a unique example of the life reality in the N. Fazilov's works, as it serves as an example for young readers, especially for children, as a picture of the situation that shows the tolerance, openness and hospitality of our people even in the most difficult times.

10. In the short story "July", the writer describes the war period and its consequences for the fate of our nation. In essence, the two teenagers (Tura and Kamola) suddenly understand the transition from childhood to adulthood and enter a new world from the words of adults friendship elevates the situation to the level of the writing beautiful expression, he managed to create an inimitable gallery of images that preserved their human features during the Second World War, even during the unbearable difficulties.

11 "Shum bola's grandchildren" found its place in our children's literature as it proves that N. Fazilov acquired the skill of using words from Abdulla Kahhor, deep thinking from Oybek, and the humorous description of the events of the time from Gafur Ghulam.

12. The writer's fantasy, the breadth of the world of thought is fully manifested in the story "Shum bola's grandchildren", written in response to "Shum bola". Only Shum bola's grandson, Anvar, is described by the writer as a child of a more advanced age, and the fact that his actions are more modern confirms that the work is not just an imitation, but a literal continuation of Shum bola.

**НАУЧНЫЙ СОВЕТ DSc.27.06.2019.Fil.46.01 ПО ПРИСУЖДЕНИЮ
НАУЧНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА,
ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

**НАВАЙСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ
ИНСТИТУТ**

МУСАЕВА ШАХЛО КУДРАТОВНА

**ТВОРЧЕСТВО НАСИРА ФАЗИЛОВА В РАЗВИТИИ УЗБЕКСКОЙ
ДЕТСКОЙ ПРОЗЫ**

10.00.02 – Узбекская литература

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

Ташкент – 2023

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за № В2022.1. PhD/Fi.2195

Диссертация выполнена в в Навайском государственном педагогическом институте.

Автореферат диссертации размещен на трех языках (узбекский, русский, английский (резюме)) на веб-сайте www.tai.uz и на информационно-образовательном портале «ZiyoNet» по адресу www.ziyo.net.

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Ташкентский государственный университет
узбекского языка и литературы

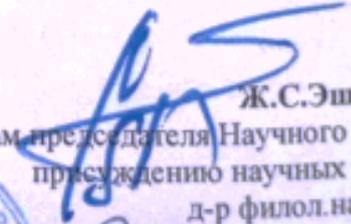
Защита диссертации состоится на заседании Научного совета DSc.02/30.12.2019.FIL.46.01 по присуждению научных степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан «11» декабря 2023 г. (Адрес: 100060, Ташкент, Шахрисабзский проезд, 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; эл. почта: uzlit@uzsci.net)

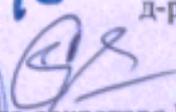
С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за номером ____). Адрес: 100100, Ташкент, Зиелилар, 13. Тел. (99871) 262-74-58.

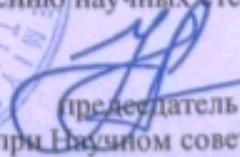
Автореферат диссертации разослан «29» ноября.

(Протокол рассылки № 06 от «29» ноября, 2023 года).




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ВВЕДЕНИЕ (докторская диссертация PhD) аннотация)

Цель исследования является определить особенности возникновения жанров повествования и рассказа в узбекской детской литературе, принципы развития и роли в ней творчества Насира Фазилова, и его творческий подход к литературной традиции и методическую индивидуальность.

Объект исследования. Объектами исследования были выбраны рассказы Н. Фазилова “Поток”, “Ярость и любовь”, “Птичьим крылом”, “Жара” (“Саратон”), “Внуки Шум бола”, “Снежное письмо”.

Научная новизна исследования:

в работе раскрыт творческий подход Н. Фазилова, как он расширил тематический диапазон рассказов узбекских детей на основе предыдущего опыта и традиционного метода повествования, особенно с точки зрения процесса преобразования реальности жизни в художественную реальность, это связано с возможностью выбора героя. и реальность для работы;

путем сравнения двух книг “Внуки Шум бола” и с повестью Гафура Гуляма “Шум бола” доказываемся, что традиционность, своеобразие и художественное мастерство творчества Н. Фазилова отражаются в художественной фактуре, иногда жизненной реальности, иногда легком юморе;

показано, что своеобразие приключений в произведениях Н. Фазилова основано на убедительных жизненных образах героев (детей) повести “Снежное письмо”, попадающих в неожиданные ситуации и выходящих из них;

в произведениях писателя “Ярость и любовь” и “Птичьим крылом” заметно, что автор описал историю очень убедительно, что автор очень убедительно описал историю, и видно, как тяжелые периоды войны превращают детей во взрослых; на примере многочисленных использования одноименных героев в различных рассказах и повестях писателя отмечается, что главное место жизненности находится в произведениях Н. Фазилова. Введение писателем в сборник названий рассказов показывает причины изменения названия, раскрывает, как повесть и рассказа умело создавать новую современную историю.

Внедрение результатов исследований. На основе исследования роли творчества Насира Фазилова в узбекской детской прозе второй половины XX века и периода независимости и развития его научно-теоретических основ:

Н. Фазилон расширил тематический диапазон узбекских детских сказок, особенно с точки зрения процесса превращения действительности жизни в художественную реальность, и выявлено, что произведение связано с умением выбора героя и действительности, а также традиционность, своеобразие и художественное мастерство в творчестве Н. Фазилова путем сравнения повести писателя “Внуки Шум бола” с повестью Гафура Гуляма “Шум бола”, стиль выражения – иногда художественная фактура, иногда жизненная реальность, иногда легкий юмор из теоретических выводов, что отражается в наведенных теоретических выводах о доказательствах достижения этой цели,

использованных в фундаментальном проекте “Исследование истории Каракалпакского фольклора и литературоведения” (2017-2020) (Каракалпакский филиал Академии наук. Справка № 17.01/79 от 23 мая 2023 г). В результате проза узбекской и каракалпакской литературы обогатилась научно-теоретическими сведениями о сравнительной и типологической интерпретации элементов фольклора, мифологических образов, национальных традиций, ценностей и религиозных воззрений;

своеобразие приключений в творчестве Н. Фазилова основано на жизненных образах героев (детей) повести “Корхат” (Снежное письмо), попадающих в неожиданные ситуации и выходящих из них были использованы в практическом научно-исследовательском проекте FA-A1-G007 “Каракалпакские пословицы как объект лингвистического исследования” (2012-2016 гг.) (Справка Каракалпакского филиала Академии наук № 17.01/80 от 23 мая 2023 г.). В результате взгляды докторанта послужили закреплению общих выводов, основанных на сравнениях, и способствовали повышению научной ценности проекта;

в рассказах “Ярость и любовь” и “С крылом птицы” о бедствиях и невзгодах, постигших наш народ во время Второй мировой войны, писатель, будучи в то время маленьким ребенком, стал свидетелем того, как в тяжелые времена дети быстро выросли, конечно не физически, а духовно стали равными взрослыми. Основываясь на происходивших событиях, он описал их очень убедительно, как пример многочисленных встреч одноименных героев в различных рассказах и повестях писателя, основное место жизненности в произведениях Н. Фазилова, а также причины изменения названий рассказов писателя, вошедших в сборник, от повестей и повестей. В связи с тем, что мастерство создания нового рассказа было умело выявленные предложения были использованы при подготовке сценариев утренних программ “Ассалом янги кун!” и “Диёр 24” (Справочный номер 01-10/85 от 30 мая 2023 года Телерадиокомпании Навоийской области). В результате данная выставка создала основу для формирования культуры чтения среди молодежи, обогащения ее духовного мира, расширения мировоззрения.

Структура и объем диссертации. Состав работы состоит из введения, трех глав, заключения и списка использованной литературы. Объем работы – 130 страниц.

**O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining
dissertatsiyalarasosiy ilmiy natijalarini chop etish**

tavsiya etilgan ilmiy nashrlarda
E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ

**в научных изданиях, рекомендованных Высшей аттестационной
комиссией Республики Узбекистан для публикации основных
научных результатов диссертаций**

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Avtoreferat “Ўзбек тили ва адабиёти” jurnali tahririyatida tahrirdan o‘tkazildi.

