

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA  
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMY DARAJALAR  
BERUVCHI DSc.03/30.12.2019.Fil.19.01 RAQAMLI ILMY KENGASH**

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**ALISHER NAVOIY NOMIDAGI  
TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI**

**ASHUROVA NIGORA XAYITOVNA**

**ZAMONAVIY O‘ZBEK ADIBALARI ROMANLARIDA  
AYOL OBRAZI TASVIRI**

*(Zulfiya Qurolboy qizi, Risolat Xaydarova, Jamila Ergasheva  
ijodi misolida)*

**10.00.02 – O‘zbek adabiyoti**

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

**Toshkent - 2024**

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

**Contents of dissertation abstract of doctor of philosophy (PhD)  
on Philological Sciences**

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по филологическим наукам**

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Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin ( \_\_\_\_\_ raqam bilan ro'yxatga olingan). (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko'chasi, 103.Tel.: (99871) 281-42-44; faks: (99871) 281-42-44, ([www.tsuull.uz](http://www.tsuull.uz)).

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## **KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)**

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida adabiy nasr tahliliga doir muammolarni psixologik jihatdan o'rganish va uni anglash zarurati gumanitar sohalarda ham jiddiy masalalarni kun tartibiga qo'yimoqda. Ayniqsa, filologiya sohasida g'oyaviy pishiq, mazmunan mukammal, sifat jihatidan yangi ilmiy izlanishlar olib borish uchun imkoniyatlar yaratildi. Epik turning roman janriga xos adabiy va badiiy kanonlar, ularda tasvirlanayotgan ajib xilqat iztiroblari, uning serqatlam ruhiy dunyosini tadqiq etish bilan bog'liq tadqiqotlar izchillik bilan davom ettirib kelinmoqda. Ayol ruhiyatini tahliliy o'rganish insonning ma'naviy olami, dunyoqarashi, tafakkur tarziga xos tamoyillarni kashf etishda muhim. Adabiy jarayon doimo ijtimoiy muhit, adabiy-ma'naviy, madaniy hayot bilan chambarchas bog'liq holda shakllanadi. Zero, bashariyatning ongu tafakkuri, ruhiyatidagi yangilanishlar, asosan, adabiyot va san'atda o'z aksini topadi. Bunda adabiyotshunoslik fani ham o'z obyektiga yangi nigoh bilan razm solish, ayol ruhiyatiga oid muammolarni chuqurroq anglash yo'lidan bordi.

Dunyo adabiyotshunosligida romanchilikka oid so'nggi nazariy qarashlar uning oldingi davrlardagi tarixiy evolutsiyasini yangicha anglashga mo'ljallangan. Badiiy adabiyotda ayolning ruhiy fojialarini to'laqonli aks ettirishda jahon nasrining ilg'or ijodiy prinsiplariga xos jihatlar namoyon bo'layapti. Adabiy jarayonda ayolning ijtimoiy hayotda tutgan o'rni, uning sohir tuyg'ulari, inja va murakkab ruhiy olamini tasvirlashda falsafiy-psixologik, ramziy-majoziy obrazlilik ustunlik qilmoqda. Bunda eng muhim vazifa muayyan xilqat ruhiyati, tasvir va ifodaning yangicha talqini bilan bog'liq. Ishda adabiyot taraqqiyotida ayolning o'rni va ahamiyatini ko'rsatish muhim muammo sifatida qo'yildi. Darhaqiqat, ayol psixologiyasi muammosini o'rganish muayyan davr nasrining badiiy poetik jozibadorligini belgilashda ham muhim.

Istiqloq davri o'zbek adabiyotshunosligining xalqaro maydondagi o'rni va milliy madaniy-ma'rifiy merosini tadqiq etish, qadriyatlarni anglash zarurati bugungi globallashuv jarayonida badiiy adabiyotning mohiyatiga yanada chuqur kirib borish, nasriy asarlarning jahon adabiyoti rivojidadagi munosib o'rnini asoslash, keyingi davr adabiyotiga kuchli ta'sir o'tkazgan ijodkorlar merosini o'rganishni taqozo etmoqda. Bugungi madaniy-ma'rifiy sohalardagi islohotlar jarayoni o'zbek adabiyotshunosligi oldiga ham bir qator yangi vazifalar qo'yimoqda. "Bugun biz davlat va jamiyat hayotining barcha sohalarini tubdan yangilashga qaratilgan innovatsion rivojlanish yo'liga o'tmoqdamiz. Bu bejiz emas, albatta. Chunki zamon shiddat bilan rivojlanib borayotgan hozirgi davrda kim yutadi? Yangi fikr, yangi g'oyaga innovatsiyaga tayangan davlat yutadi"<sup>1</sup>. Bu jarayonda muayyan xalq adabiy tafakkuri mahsulining insoniyat ma'naviy olamini yuksaltirishdagi o'rni va ahamiyati uning o'ziga xos xususiyatlari bilan belgilanadi.

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<sup>1</sup>Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Олий Мажлисга Мурожаатномаси. Халқ сўзи. – Тошкент: 2017. 23 декабрь.

O‘zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetini tashkil etish to‘g‘risida”, 2019-yil 8-oktabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi Farmonlari, 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”, 2018-yil 5-apreldagi PQ-3652-son “O‘zbekiston Yozuvchilar uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 28-iyuldagi PQ-3160-son “Ma’naviy-ma’rifiy ishlar samaradorligini oshirish va sohani rivojlantirishni yangi bosqichga ko‘tarish to‘g‘risida”, 2019-yil 17-iyundagi PQ-4358-son “2019-2023-yillarda Mirzo Ulug‘bek nomidagi O‘zbekiston Milliy universitetida talab yuqori bo‘lgan malakali kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni rivojlantirish chora-tadbirlari to‘g‘risida”gi Qarorlari, O‘zbekiston Respublikasi Prezidentining 2017-yil 3-avgustdagi O‘zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi “Adabiyot va san’at, madaniyatni rivojlantirish – xalqimiz ma’naviy olamini yuksaltirishning mustahkam poydevoridir” ma’ruzasi va BMT Bosh Assambleyasi 72-sessiyasida so‘zlangan nutqlaridagi hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

**Muammoning o‘rganilganlik darajasi.** Ishda qo‘yilgan nazariy muammo, ya’ni roman janri takomili va ayol ruhiyati talqini masalasi quyidagi dissertatsiya<sup>2</sup>,

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<sup>2</sup>Карагода А.П. Социокультурная обусловленность женских образов в искусстве нового времени. Автореф. дис.канд. искусствоведения. – Краснодар, 2019; Халаф А.А. Образ женщины в Арабском искусстве // Вестник ВГУ.Серия филология и журналистика. 2012. № 1. – С.119; <http://maxima-library.org/mob/b/385028?format=read>; Миркушина Н.Л. Образ женщины в русской религиозной философии и культурной традиции конца XIX – начало XX века. Автореф. дисс. канд. филол. наук. – Астрахань, 2014; Норузи Махназ. Женские образы в современной русской и персидской прозе. Автореф. дис. канд. филол. наук. – Москва, 2011; Афанасьева Ю. Проза М.С. Жуковой: женский мир и женское мировидение в русской литературе второй трети XIX века. Автореф. дис.канд. филол. наук. – Томск, 2006; Воробьева Н.В. Женская проза 1980-2000 годов: динамика, проблематика и поэтика. Автореф. дис. канд. филол. наука. – Пермь, 2006; Пак Чжин Хван. Женские образы в прозе Чехова. Автореф. дис.канд. филол. наук. – Санкт-Петербург, 2005; Шабатура Е.А. Образ “Новой женщины” советской культуре 1917-1929 годов. Автореф. дис. канд. филол. наук. - Омск, 2006; Мухаббатова Г.Х. Вклад женщин в проведение культурных преобразований в Республике Таджикистан. Автореф. дис.канд. филол. наук. – Душанбе, 2004; Андреева В.Г. Национальное своеобразие русского романа второй половины XIX века. Автореф. дис.канд. филол. наук. – Кострома, 2017; Кашкарева А.П. Рецепция феномена женской

kitob<sup>3</sup>larda ilmiy asoslangan. Biroq istiqlol davri zamonaviy o‘zbek adibalari romanlarida ayol obrazi tasviri muammosi maxsus tadqiqot ishi doirasida o‘rganilmagan.

**Dissertatsiya tadqiqotining bajarilgan oliy ta’lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi.** Tadqiqot Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy tadqiqot rejasiga muvofiq “Hozirgi adabiy jarayon masalalari” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** zamonaviy o‘zbek adibalari romanlarida ayol obrazi tasvirida ayol psixologiyasining xilma-xil badiiy talqinlari, yozuvchi badiiy mahorati, yangicha ruhiy tahlil vositalarini ochib berishdan iborat.

**Tadqiqotning vazifalari:**

o‘zbek va dunyo adabiyotshunosligida roman janri takomili va ayol obrazining o‘rganilish tarixini yoritish;

istiqlol davri o‘zbek romanchiligida yaratilgan ayollar obrazini yoritishda yozuvchining badiiy mahoratini ko‘rsatish;

ayol psixologiyasi va qalb kechinmalarining chuqur badiiy-nazariy vositasi bo‘lgan peyzaj, maktub kabi tasviriy vositalarni aniqlash;

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эмансипации в творческомнаследии Н.С.Лескова. Автореф дис.канд. филол. наук. – Екатеринбург, 2017; Шоева Н.А. Проблема женской эмансипации в Повестях современных таджикских писателей. Автореф дис. канд. филол. наук. – Душанбе, 2017; Ли Хи Су. Типология женских характеров в романах и повестях И.С.Тургенева. Автореф дис. канд. филол. наук. – Москва, 1999; Перетягина А.В. Пушкинская традиция в процессе становления и развития жанра тургеневского романа 1850-х - начала 1860-х годов. Автореф дис. канд. филол. наук. – Кострома, 2010; Смирнова О.В. Евгения Тур: судьба женщины-писательницы в России XIX века. Автореф дис. канд. филол. наук. – Тверь, 2005.

<sup>3</sup> Солижонов Й. Кўзгудаги ҳаёт: адабий танкидий мақолалар, суҳбатлар. — Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2013; Алимухамедов А. Абдулла Қаҳҳор ҳикояларида психологик тасвир // Шарқ юлдузи, - 1947, - № 2-3. - Б. 115-137; Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент, 1962; Қўшжонов М. Қодирийнинг тасвирлаш санъати. –Тошкент, 1966; Қўшжонов М., Норматов У. Маҳорат сирлари. – Тошкент, 1968; Шарипова Т. Женские образы в драматургии Хамза Хакимзаде Ниязи. Автореф дис. канд. филол. наук. – Ташкент, 1977; Ризаева К. Некоторые приемы создания положительных образов женщин в послевоенной узбекской прозе. Автореф дис. канд. филол. наук. – Ташкент, 1959; Абдуллаева Ш. Алишер Навоийнинг хотин-қизлар ҳақидаги гуманистик фикрларига доир (Хамса асарида). Филол. фан. номз. дисс. – Тошкент, 1954; Мусина Г.Г. Историко-типологический анализ женских образов в узбекском народном эпосе. Автореф дис. канд. филол. наук. – Ташкент, 1990; Лутфиддинова Х. Ёзувчининг эстетик идеали ва аёллар образи (“Ўтган кунлар” ва “Кеча ва кундуз” романлари мисолида). Филол. фан. номз. дисс. – Тошкент, 1994; Дуйсенбаев О. Ўткир Ҳошимов ижодида она образининг бадий талқини. Филол. фан. номз.дисс. – Тошкент, 2011; Эшматова Ю. Истиқлол даври ўзбек қиссачилигида аёл руҳиятининг бадий талқини. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2020; Мухаммедова Н. Маргарэт Дрэббл асарларида аёл образи ва унинг ижтимоий-эстетик талқини. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2019; Файзуллаева У. Виржиния Вулф романларида аёл ички дунёсининг тасвирланиши. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Самарқанд, 2020; Мухаммедова Х. Чарльз Диккенс асарларида аёл характери типологияси. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2019; Ўразбаева М. Ҳозирги ўзбек ромanchилигида аёл образи ва унинг қиёсий таҳлили. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2021.

zamonaviy o'zbek adibalari romanlarida ayol obrazi tasvirida sadoqatli, oriyatli ayolning yoritilishida yozuvchi mahoratini dalillash;

jinoyatchi va aybsiz aybdor ayol psixologiyasini o'rganish maqsadida qo'llanilgan badiiy shartli vositalardagi tasodifiylik, ruhiy xastalik, alamzadalik kabi ruhiy qatlamlarni yoritib berish.

**Tadqiqot obyekti** sifatida Zulfiya Qurolboy qizining "Mashaqqatli hayot so'qmoqlari", "Mashaqqatlar girdobi" "Armon asirasi", Risolat Haydarovanning "Javzo", Jamila Ergashevaning "Qir ustidagi ayol" kabi ramonlari tashkil etadi.

**Tadqiqotning predmetini** zamonaviy o'zbek adibalari romanlaridagi ayol ruhiyatining badiiy talqini, realistik an'anaviy roman, noan'anaviy modern roman, she'riy roman, peyzaj, ichki monolog, dialog, tasodifiylik, ramziy-majoziy talqin, kinoyaviy munosabat, tush, maktub, sadoqatli ayol, kayvoni kampir obrazi talqini tashkil etadi.

**Tadqiqot usullari.** Tadqiqot mavzusini yoritishda qiyosiy-tipologik, biografik, psixologik, germenevtik, sotsiologik usullardan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

zamonaviy o'zbek adibalari romanlarida yangi tipdagi ayol obrazining yaratilishida mualliflar mahorati misollar asosida ochib berilgan, ayol adibalarning yangicha ifoda va bayon uslubini yaratish kabi masalalari dalillangan;

romannavis yaratgan ayol obrazi tabiati, prototipi masalasi, portret yaratish mahorati, nutqidagi individuallik hamda noan'anaviy tasvirdagi o'zbek ayolini gavdalandirgani badiiy vositalar orqali aniqlangan;

zamonaviy o'zbek adibalari romanlarida ayol obrazi tasvirida o'zbek onaxoni, sadoqatli, chidamli ayol timsolini mifologik ramziylik konseptida ifodalash, botiniy iztirob va mag'lubiyatda ayolning ma'naviy yuksalish hamda zafarini badiiy aks ettirgani asoslangan;

ayol obrazi tasviri, hilqat psixologiyasida tasodifiylik tufayli yuzaga kelgan ayollar ruhiy tebranishlari, qalb istiroblari, o'y-kechinmalari, orzu-istaklari kabi badiiylik mezonlari ochib berilgan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

roman janri va ayol obrazining xorijda va milliy adabiyotshunoslikda o'rganilish tarixi nuqtayi nazaridan ilmiy asoslangan;

mustaqillik davridagi ayol obrazining yangicha talqini va hozirgi romannavislar ijodi o'zbek adabiyotida yangi bosqichni boshlab bergani ilmiy jihatdan aniqlangan;

ayol obrazining psixologik dunyosini o'rganishda qo'llanilgan peyzaj, ruhiyat tasviri zamonaviy o'zbek adibalari romanlarida ayol obrazi orqali dalillangan;

ayol ruhiyatini teran ochib berish maqsadida yaratilgan kampirlar aks etgan romanlardagi tasviriylik, kinoyaviy va satirik bayon usuli hozirgi romannavislar ijodi asosida ochilgan;

ayolning jinoyatchiga aylanishi hamda o'z taqdir qismatini o'zgartirishga chog'langan va ayni damda adashgan, aldangani uchun sabab bo'lgan mehnatkash ayol ruhiyatini ishonchli, jonli, hayotiy ochib berishda qo'llanilgan badiiy nutq, psixologik shartlilik ramzlar asosida ko'rsatib berilgan.

**Tadqiqot natijalarining ishonchliligi** nasriy asarlar tahlilida ayol jahon va o‘zbek nazariyotchi olimlarining poetik qarashlari va zamonaviy adabiy jarayonda erishilgan eng ishonchli, nazariy jihatdan mukammal xulosalari asos qilib olinganligi, bu esa ularni qiyoslash va xulosa chiqarishga imkon berganligi, tadqiq xulosalari va tavsiyalari amaliyotga tatbiq etilgani bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Dissertatsiya natijalarining ilmiy ahamiyati adabiyot nazariyasi, zamonaviy adabiy jarayon, adabiy tanqidchilik, badiiy tahlil, roman janri nazariyasiga doir tadqiqotlar uchun asos bo‘lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati oliy o‘quv yurtlari, akademik litseylar, kasb-hunar kollejlari uchun “Adabiyotshunoslikka kirish”, “Zamonaviy adabiy jarayon”, “Adabiyot nazariyasi”, “Badiiy asar poetikasi” fanlari va o‘quv kurslari uchun darsliklar, o‘quv qo‘llanmalar, o‘quv-uslubiy majmualar tayyorlashda hamda ixtisoslik fanlari nazariy bazasini shakllantirishda amaliy vosita bo‘lib xizmat qilishi bilan belgilanadi.

**Tadqiqot natijalarning joriy qilinishi.** Istiqlol davri o‘zbek romanchiligida ayol ruhiyati tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

adabiyotshunoslikda ayol obrazi tasviriga xos tamoyillar, dunyo adiblari ijodida ayol obrazlari tahlili natijasida bugungi kun adabiy til me‘yorlarining saqlanish darajasini ko‘rsatishda hamda adiba Zulfiya Qurolboy qizi romanlarida ayollar obrazi talqini, ayollar psixologiyasining yoritilishiga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2019-2022-yilda bajarilgan A-OT-2019-10 raqamli “O‘zbek tilida neyning: me‘yoriy-huquqiy asoslarini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 15-maydagi 01/10-943-son). Natijada yozuvchilar tomonidan ayollar obrazi talqinining teran va ishonarli tasvirlanishida qo‘llanilayotgan ichki monolog, tush, xotira-xayol, ramziy obrazli tasvir elementlarining keng istifoda etilgani xarakterli;

zamonaviy o‘zbek adibalari Risolat Haydarova va Jamila Ergasheva romanlarida ayol obrazi tasvirida o‘zbek onaxoni, sadoqatli, chidamli ayol timsolini mifologik ramziylik konseptida ifodalash, botiniy iztirob va mag‘lubiyatda ayolning ma‘naviy yuksalishi hamda ayol obrazining psixologik dunyosini o‘rganishda qo‘llanilgan peyzaj, ruhiyat tasviriga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2020-2023-yillarda bajarilgan A-OT-2019-10 raqamli “AM-F3-201908172-O‘zbek tilining ta‘limiy korpusini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 15-maydagi 01/10-942-son). Natijada mustaqillik davridagi ayol obrazining yangicha talqini va hozirgi romannavislar, xususan adibalar Risolat Haydarova va Jamila Ergasheva ijodi o‘zbek adabiyotida yangi bosqichni boshlab berganini ilmiy jihatdan aniqlashda asos bo‘lgan;

o‘zbek va dunyo adabiyotshunosligida roman janri takomili va ayol obrazining o‘rganilish tarixini yoritish; istiqlol davri o‘zbek romanchiligida

yaratilgan ayollar obrazini yoritishda yozuvchining badiiy mahoratini ko'rsatish; ayol ruhiyati va qalb kechinmalarining chuqur badiiy-nazariy vositasi bo'lgan peyzaj, maktub kabi tasviriy vositalarini aniqlash; zamonaviy o'zbek adibalari Zulfiya Qurolboy qizi, Risolat Haydarova, Jamila Ergasheva romanlarida ayol obrazi tasvirida sadoqat, oriyat kabi qadriyatlarning yoritilishida yozuvchi mahoratini dalillashdagi ilmiy-nazariy qarashlariga oid ilmiy-nazariy xulosalardan O'zbekiston Yozuvchilar uyushmasining Nasr va Adabiy tanqid va adabiyotshunoslik kengashlari dasturini tayyorlashda foydalanilgan (O'zbekiston Yozuvchilar uyushmasining 2023-yil 9-iyundagi №01-03/760-son ma'lumotnomasi). Natijada hozirgi o'zbek romanchiligida ayol ruhiyatini aks ettirishda ichki monolog, dialog, muallif bayoni, peyzaj va tush kabi badiiy tasviriy vositalardan keng istifoda etilishiga xizmat qilgan;

Zamonaviy o'zbek adibalari romanlarida ayol obrazining (Zulfiya Qurolboy qizi, Risolat Haydarova va Jamila Ergasheva ijodi misolida) badiiy talqini singari ilmiy xulosalardan O'zbekiston milliy teleradiokompaniyasi "Madaniyat va ma'rifat" telekanali "Birgalikda o'qiymiz" ko'rsatuvining o'zbek romanchiligiga bag'ishlangan sonining tayyorlanishida foydalanilgan (O'zbekiston milliy teleradiokompaniyasi "Madaniyat va ma'rifat" telekanalining 2023-yil 16-iyundagi 02-01-03/137-sonli ma'lumotnomasi). Natijada ko'rsatuv ilmiy-nazariy ma'lumotlar bilan boyitilib, ularning ilmiy-ma'rifiy saviyasi oshgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 2 ta xalqaro va 16 ta respublika ilmiy-amaliy anjumanida muhokamadan o'tkazilgan.

**Tadqiqot natijalarning e'lon qilinganligi.** Dissertatsiya mavzusi bo'yicha jami 29 ta ilmiy maqola nashr etilgan. O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 11 ta maqola, ulardan 2 ta xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, to'rt asosiy bob, sakkiz fasl, xulosa hamda foydalanilgan adabiyotlar ro'yxatidan iborat. Dissertatsiyaning umumiy hajmi 143 betni tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi ko'rsatilgan, maqsad va vazifalari berilgan, obykti va predmeti tavsiflangan, ilmiy yangiligi va amaliy natijalari bayon qilingan, natijalarning ilmiy va amaliy ahamiyati ochib berilgan, joriylanishi, aprobatsiyasi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning "**Adabiyotshunoslikda ayol obrazi talqinlari masalasi**" deb nomlangan birinchi bobinig birinchi fasli "Adabiyotshunoslikda ayol obrazi tasviriga xos tamoyillar" deb nomlangan. Unda dunyo adabiyotshunosligi hamda unga aloqador sohalarida ayol obrazini va uning nozik ruhiyatini o'rgangan olimlar xususida gap boradi. Shunday olimlar sifatida Ye.A.Shabatura, O.V.Mitina, Pak

Chjin Xvan, N.V.Vorobeva, Noruzi Maxnaz, Yu.Afanaseva, N.V.Vorobeva, N.L.Mirkushina, A.P.Karagoda, A.A.Xalaf, V.G.Andreyeva, A.P.Kashkareva, A.V.Peretyagina, N.A.Shoyeva, G.Muxabbatova, T.N.Ivanova, Li Xi Su, Tao Li, O.V.Smirnovalarni ko'rsatish mumkin. Ularning tadqiqotlarida ayol obrazi va uning jamiyatda tutgan o'rni, mashaqqatli hayot yo'llaridagi tutumlari, psixologik tasvir tamoyillari ilmiy tadqiq qilingan. Yana yirik adabiyotshunoslarimiz I.Sulton, A.Alimuhamedov, M.Qo'shjonov, U.Normatov, Y.Solijonov, Q.Yo'ldosh, B.Karimov, Z.Isomiddinovlarning maqola va kitoblarida hamda T.Sharipova, K.Rizayeva, Sh.Abdullayeva, G.Musina, X.Lutfiddinova, O.Duysenbayev, X.Muxammedova, N.Muxammedova, U.Fayzullayeva, M.O'razboyeva, Yu.Eshmatova, S.Usmanova, N.Xolmahmedova, M.Xolovalarning ham dissertatsiya va maqolalarida ayol, ona, qiz ruhiyatining turli tamoyillari o'rganilgan.

Rus tadqiqotchisi O.V.Smirnova o'zining "Evgeniya Tur: Rossiyada 19-asrdagi yozuvchi ayollar taqdiri" dissertatsiyasida "J.Sand va Ye.A.Ganlarning Ye.Tur ijodiga ta'sirini hisobga olgan holda, ayollar adabiy an'anasi masalasini hal qilish yo'llarini o'rgandik"<sup>4</sup>, deydi. O'sha davr yozuvchi ayollarining taqdiri qay darajada ekanini aytib, rus romanlarida ayol obrazining qiyofasini ko'rsatib beradi va shunday deydi: "Biz 1860-yillarning boshlarida Ye.Turning jurnalistik va nashriyot faoliyatiga zamondoshlarning munosabatini o'rganib chiqdik. Shuningdek, 1860-yillardagi rus romanlarini o'rgandik. O'sha davr romanlari uchun ozod qilingan ayol qahramonlar prototip bo'lib xizmat qilganiga amin bo'ldik<sup>5</sup>. Barcha davrlarda ham ayollar taqdiri dolzarb masala bo'lib kelgan. Chunki ular jamiyatning bir bo'g'inidir.

XVIII asrda Angliyada ham shu masala e'tiborda turgan. Ayollarning jamiyatdagi ijtimoiy mavqeyi quyidagicha tasnif qilingan edi:

- 1) quyi qatlam vakillari;
- 2) o'rta qatlam vakillari;
- 3) yuqori qatlam vakillari<sup>6</sup>.

Mamlakatning ijtimoiy hayotida aristokrat xonimlar (yunon xudolari kabi) vaqtlarini qanday va qay tarzda o'tkazish tashvishida bo'lgan, xotin-qizlarning o'rta qatlam vakillari o'ziga mos juft topish, kiyinish va o'ziga zeb berish bilan kun o'tkazishganlar. Quyi qatlam vakillarini ertangi kun uchun qayerdan yegulik topish tashvishi bezovta qilgan. Yuqoridagi kabi tabaqalanishlar va tengsizlik masalalari aynan, o'sha davr adabiyotida o'z aks sadosini berdi.

Tadqiqotchi Sevara Usmanovanning "O'zbek va ingliz romanlarida ayol ruhiyati tasviri (Abdulhamid Cho'lpon va Samuel Richardson ijodi misolida) dissertatsiyasida ham shu haqida gap borib, "XVII-XVIII asr boshlarida

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<sup>4</sup> O.V.Смирнова. Евгения Тур: судьба женщины-писательницы в России XIX века. автореф. дис... канд.филол. наука. – РФ. 2005. – С. 4

<sup>5</sup> O.V.Смирнова. Евгения Тур: судьба женщины-писательницы в России XIX века. автореф. дис... канд.филол. наука. – РФ. 2005. – С. 17

<sup>6</sup> Defoe's Attitude Toward The Position of Women In The Eighteenth Century. Дисс. Маргерет Эндербай. Дэнтон. – Техас, 1967

Yevropada ayollar teng huquqligi uchun olib borilgan uzoq kurashlar, ayollarga baxt-saodat, hurriyat, oilaviy tinchlik o‘rniga baxtsizlik, onalik saodatidan bebahralik, xo‘rlik, kamsitilishga olib kelgan. G‘arb demokratalari qadimda Sharq ayollarining “og‘ir qismati”, “fojeali hayoti” haqida ayuhannos solgan bo‘lsa, Yevropada ham hurriyatga erishgan xotin-qizlarning ahvoli tahsinga sazovor emas edi” – deydi<sup>7</sup>. Ushbu tadqiqotdayam ayollar taqdirida davrning ijtimoiy tengsizliklari aks etgan va ularga jaholatga yuz tutgan jamiyatning bir vakili sifatida qarashgan. Ayolni ona, qiz, turmush o‘rtoq, singil, kelin, xola, amma deb bilamiz. Ayol obrazi har bir adib izlanishlarida alohida bir mehr, chinakam ehtirom bilan tasvirlanadi. Bu hurmat bevosita muallifning o‘zidagi fazilatlar bilan tutashadi. Biz fikr yuritmoqchi ayollar ijodidagi asosiy leytmotiv – ona obrazi ekanligi, bu timsol bevosita muallif biografiyasi bilan uyg‘unlashib ketishi ahamiyatlidir. Bu ifoda usuli, birinchidan, timsolning falsafiy jihatdan kengayishiga yordam bersa, so‘ngra personaj ruhiyatining batafsil yoritilishiga zamin hozirlaydi.

Biz zamonaviy o‘zbek adibalari romanlarida ayol obrazi tasviri xususida fikr yuritar ekanmiz, ularda ma‘naviy-axloqiy muammolar ko‘zga tashlanadi va romanlarni shu jihatdan tadqiq etishga ehtiyoj bor. Ularda turg‘un va kuchli ruhiy kechinma aks etishi tabiiy. Aynan, bu xil mazmunda shaxsiyatning fikr va kechinmalar harakati natijasida ochilishi mumkin bo‘lgan haqiqatni anglash jarayoni evolutsiyasi badiiy o‘zlashtiriladi. Professor Q.Yo‘ldosh bu borada shunday fikrni ilgari suradi: “Psixologizmdan o‘zga yo‘l bilan bunday dinimikani tuyish va anglash mumkin bo‘lmaydi. Ma‘naviy muammolar ko‘proq murakkab kompozitsiyani taqozo qiladi. Negaki, bunday muammo turli g‘oya va fikrlar, taassurotlar va nuqtayi nazarlarning murakkab nisbati tasvirlanishini ko‘zda tutadi”<sup>8</sup>. Bunda badiiy asarni tahlil etishda ularning janr xususiyatlari ham muayyan omillarga sabab bo‘ladi. Epik asarlarda sujetlilik va bayonga moyillik bo‘lib, ruhiyat ifodasi ustunlik qiladi. Badiiy psixologizm personaj ruhiyatini ochib berish, uning xatti-harakatlari, gap-so‘zlarini psixologik jihatdan asoslashga xizmat qilishi zarur.

Mazkur bobning ikkinchi fasli “**Mavzuning dunyo adiblari ijodidagi tasviriga ekskurs**” deb nomlanadi. Jahon adabiyotida ayollar huquqlari va ularning jamiyatdagi o‘rni masalasi haqida gap borar ekan, unda gender tenglik mavzusining ko‘tarilishi ko‘p yillar davomida ayollar huquqlarining poymol etilganligiga qarshi jamiyat ziyolilari tomonidan xotin-qizlar huquqlarining himoya etilishi bilan ham bog‘liq.

Islomgacha bo‘lgan davrda Arabiston yarim oroli aholisi o‘rtasida ayolning hech qanday o‘rni ham, qadr-qimmatini ham bo‘lmagan. Bu holat farzandning tug‘ulishidan boshlanardi. Oilada o‘g‘il bola dunyoga kelsa, sevinishar, xursandchiliklar qilishar, qiz tug‘ilganda esa oilada

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<sup>7</sup>Усманова С. Ўзбек ва инглиз романларида аёл руҳияти тасвири (Абдулҳамид Чўлпон ва Самуэль Ричардсон ижоди мисолида). Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Андижон, 2021. – Б. 13.

<sup>8</sup> Ўлдош Қ., Ўлдош М. Бадий таҳлил асослари. – Тошкент: Камалак, 2016. – Б. 310.

motamsarolik hukm surib, tezda farzandni yo‘qotish payiga tushishgan<sup>9</sup>. Islom dinining vujudga kelishi Arabistonda ijtimoiy-siyosiy hayotni muolaja qiluvchi bir dastur sifatida qarshi olindi. Hayotning barcha jabhalarini qamrovchi Islom dini ayollar haq-huquqlariga ham katta e‘tibor berdi<sup>10</sup>. Islomda ayol va bolalarni o‘ldirish man etilgan. Bu haqida Qur’oni Karimda shunday deyilgan: “(Ey insonlar), bolalaringizni qashshoqlikdan qo‘rqib o‘ldirmangiz. Ularga ham sizlarga ham Biz rizq berurmiz. Ularni o‘ldirish, shubhasiz, katta xatodir” (“Al-Isro”). Islomda ayollarga yaxshi muomalada bo‘lishlik, ayollarga qo‘l ko‘tarmaslik, ayollarni ilm olishlari uchun sharoitlar yaratib berish haqida gap boradi. Bu xususda payg‘ambarimiz Muhammad (s.a.v.) “Sizlarning yaxshilaringiz ayollarga, zavjalariga yaxshi muomalada bo‘lganlaringizdir, ayollar xususida Allohdan qo‘rqingiz. Zero, siz ularni Allohdan omonat o‘laroq olgansiz”,<sup>11</sup> deya ta’kidlaganlar. Ayollarning ilm olish xususida ham Qur’oni Karimda juda ko‘plab hadislarni uchratish mumkin. Shulardan bittasi: “Ilm talab etmoq har bir musulmon erkak va ayol uchun farzdir” hadisi yoki “Muslima ayollarning ilm olishini din ta’qiqlagan yoki ta’qiqlaydi iddaosini ilgari sursa, bilingizki, u kimsa Islomga hiyonat etgan” degan hadislar keltirib o‘tilgan. Yuqoridagilardan fahm qilishimiz mumkinki, Islom dini ayollarni ilm olishlarini ta’qiqlamaydi, aksincha, rag‘batlantirish yo‘lidan boradi. Ularning jonlariga ozor yetkazishni katta gunoh deb hisoblaydi va qoralaydi. Adabiyotning jamiyat oldidagi eng muhim vazifalaridan biri kitobxonga yuqorida ta’kidlangan masalalar tub mohiyatini anglatish.

Dunyo adabiyotida ayollarning Afg‘oniston islom respublikasidagi taqdiri qiziqish bilan o‘rganilib kelinayotgan, tanqidiy munozaralarga sabab bo‘layotgan mavzu bo‘lib Xolid Husayniy, Farah Axmadiy, Mir Tamim Ansariy, Anne E. Brodskiy, Veronika Doubley, Deborah Ellis, Doris Lessing, Xarriet Logan, Sunita Mexa, Nilufar Pazira, Deborah Rodriguez, Rozmari Skeyn, Mari Smis, Zoya kabi yozuvchilar aynan afg‘on ayollari mavzusida ijod qilishgan. Demak, ayollarning jamiyatdagi o‘rni adabiyotning mangu mavzulariga taalluqli bo‘lib, buning ifodasini Xolid Husayniy “Ming quyosh shu‘lasi”<sup>12</sup> romanida yuksak mahorat bilan chizgan. Ushbu asar 2007-yilda chop etilgan feminizm ustuvorlik qiluvchi roman bo‘lib, Husayniyning mavqeyi yozuvchi sifatida e‘tirof etilishiga sabab bo‘ldi.

O‘zbek adabiyotida ham ayollar huquqi masalasi ko‘p yillardan buyon e‘tibor markazida turadi. O‘zbek adabiyotida ayol adibalar: Zulfiya Qurolboy qizi, Risolat Haydarova, Jamila Ergashevalar romanlaridagi ayol obrazi muammosining ko‘tarilishi o‘zining o‘chmas ruhiy to‘lg‘amlari bilan hodisa bo‘ldi. Adibalar romanlaridagi ayol obrazi hayotni yorqin aks ettirishi, hayot haqiqatini o‘zida namoyon ettirishi, tabiiyligi va ishonarliligi bilan muhim ahamiyat kasb etadi. Bir

<sup>9</sup> Азимов А. Ислам ва ҳозирги замон. – Тошкент: Ўзбекистон, 1991. – 150 б.

<sup>10</sup> Жабборов С. Муслмон ҳуқуқи ва одат нормалари. – Тошкент: Фан, 2001. – 147 б.

<sup>11</sup> Куръони Карим. – Тошкент: Чўлпон, 1992. – 192 б.

<sup>12</sup> Hosseini Kh. A Thousand Splendid Suns. – New York: Riverhead Books, 2007. – 384 P.

adabiy muammo har uch ijodkorni birlashtiradi. Ular ayol erki mavzusini bosh planga chiqarishi bilan boshqa nosirlardan tamoman farq qiladi. Bu holat esa ularning azob va rohatga mushtarak qarashlarida, adabiy-estetik qahramonlarida ko‘rinadi.

Dissertatsiyaning ikkinchi bobi **“Zulfiya Qurolboy qizi nasrida ayollar ruhiyati tasviri”** deb nomlanadi. Bobning **“Adiba romanlarida ayollar obrazi talqini”** nomli birinchi faslida ayollar taqdiri o‘zbek adabiyotining umumiy mavzusiga aylangani, shunday qilib, keyingi yillarda boshlangan o‘zbek yozuvchilarining ayol huquqlari masalasidagi muholifati yozuvchilarning badiiy ongida tobora ko‘proq ildiz otgani xususida gap boradi.

O‘zbek adabiyotshunosligida ayollar obraziga bag‘ishlangan dastlabki tadqiqotni Maqsud Shayxzoda **“Navoiy ijodida ayol obrazi”**<sup>13</sup> nomli maqolasi bilan boshlab berdi. U Shirin, Mehinbonu, Layli, Dilorom, Ravshanak obrazlarida jismoniy, ijtimoiy, aqliy, madaniy, jangovarlik hislatlari uyg‘unlashganligini ta’kidlaydi. Sh.Abdullayeva esa **“Xamsa”**dagi ayollar obrazini alohida tadqiqot sifatida belgilab nomzodlik ishida o‘rgandi<sup>14</sup>. Olima asosiy e’tiborni jarayonda davr g‘oyalaridan kelib chiqib, Alisher Navoiy o‘zi bino qilgan obrazlar orqali feodal tuzum sharoitida ayollar haq-huquqlarining paymol qilinishiga qarshi kurashgan kabi qarashlarni ilgari surgan. Alisher Navoiy dostonlaridagi ayollarning ilmi, xilmi, oqila va malika darajasigacha ko‘tarib ifodalanishiga shu jihatdan e’tibor qaratiladi.

Mustaqillik davri romanlari badiiyatida quyidagi o‘ziga xos belgilar ko‘zga tashlanadi: a) realizm o‘zining yangi imkoniyatlarini aks etayotgani; b) janrlar aro mutatsiyasi va gibridlashuv hodisasi sodir bo‘lgani; v) metaforik adabiy tafakkurning kengayishi; g) poetik metamorfozalarga e’tibor ortgani; d) o‘quvchi tasavvur dunyosi muallif nigohi bilan uyg‘unlashayotgani; ye) uslub samimiyati o‘quvchini o‘ziga ergashtirib, milliy turmush sahnalari tasviri uning ichki olamida po‘rtanalar xosil qilayotgani; yo) sujet voqealari va vaziyat-holatlar tasviri mozaika bo‘laklari singari berilib, ramzlar tevaragida jipslashib rivoj topayotgani; j) poetik ifoda inson xayolotini yangi dunyolarga yetaklashi; z) gumanistik pafos teranlashayotgani<sup>15</sup>.

Zulfiya Qurolboy qizining **“Mashaqqatli hayot so‘qmoqlari”** romanida ONA: Hamrobuvi kabi qahramon tutumlari orqali oilaning naqadar yuksak darajasini, unga doimo sadoqat bilan munosabatda bo‘lishini ko‘rishimiz mumkin. Hamrobuvi obrazi orqali oilada farzand tarbiyasi, xususan qizlarni oilaga tayyorlash masalalari mahorat bilan yoritilgan. Shuningdek, oila ma’naviyatini yuksaltirishda ayollarning mavqeyi haqida gap boradi. Asarda bosh qahramon sifatida gavdalangan Nazira ham boshqa ayollar singari o‘z oilasi, sevimli yori,

<sup>13</sup> Шайхзода М. Навоий ижодида аёл образи. – Тошкент, Адабиёт ва санъат, 1972. – Б. 58–68.

<sup>14</sup> Ўразбаева М. Ҳозирги ўзбек романчилигида аёл образи ва унинг қиёсий таҳлили. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2021. – Б. 17; Абдуллаева Ш. Алишер Навоийнинг хотин-қизлар ҳақидаги гуманистик фикрларига доир (Хамса асариди). Филол. фан. номз. дисс. – Тошкент, 1954. – Б. 119.

<sup>15</sup> Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. – Тошкент: 2018. – Б. 256.

baxtdan masrur yashash umidi bilan Jalilga turmushga chiqqan edi. Hamrobuvining qanchalik oyoq tirib olishlariga qaramasdan “ushlagan joyini uzib oladigan” Rajab momo singari ayollar Hamrobuvining nozik joyi turmush o‘rtog‘idan qolgan bog‘ini gullatib, yashnatish niyati borligi bilan Nazirani o‘ziga kelin qilishga muyassar bo‘ldi. Bu va’dalar aslida sarob ekanligini Hamrobuvi sekin-astalik bilan anglab yetadi.

Zulfiya Qurolboy qizi obrazlar mohiyatining yorqin aks ettiradigan qirralarini yaxshi biladi. Shuning uchun ham u asar kahramoni Nasibaning ruhiyatidagi evrilishni birgina ovoz detali orqali to‘liq ko‘rsata olgan. Romanda soddagina Nasiba o‘zini tekshiradigan, xatti-harakatlarini taftish qiladigan uy kishisi sifatida tasvirlanadi. Nasiba timsolida adoqsiz mashaqqat, so‘ngsiz azoblar ham ezgulikka umid va odamlarga ishonch tuyg‘usidan ayirolmagan o‘zbek ayoli tasvirlanadi. Oilasi tinchligi, bolalari sog‘ligi, erining xotirjamliginigina o‘ylaydigan bu ayol dunyo muammolarini hal etishni da’vo qilmaydi, shohona hayotni orzu qilmaydi, odam qatori yashashnigina istaydi, xolos. U qahramon ham, donishmand ham, buyuk ham emas. Lekin u odamning tirikligi faqat azoblardan iborat bo‘lishi mumkin emasligini biladi, odamlarga ishonadi va ezgu kunlar kelishiga chindan umid qiladi. Ana shu umidi uni ulug‘laydi. Zero, shayton va uning yo‘lidan ketayotganlargina umiddan mahrumdirlar.

Zurfiya Qurolboy qizining “Mashaqqatli hayot so‘qmoqlari”, “Armon asirasi”, “Mashaqqatlar girdobi” kabi romanlari, hamda uning hikoya va qissalarida ayol obrazi yetakchi qahramon sifati tasvirga tortilgan. Ayni paytda ular o‘z kechmishi orqali ta’bir joiz bo‘lsa, qismat darajasiga ko‘tarilgan qahramonlar hisoblanadi. Shu o‘rinda ta’kidlash zarurki, ayol obrazi va ayol qismati degan tushuncha bir xil tushuncha emas. Jarayonda adiblar tomonidan ishlanayotgan asarlarda ayrim istisnolarni hisobga olmaganda ayollar ko‘proq juftlikning biri yoki yordamchi obrazlar sifatida gavdalanadi. Yuqorida tilga olingan adiba asarida esa ayol qismatini tasvirlash yetakchi planga ko‘tariladi. Alohida ta’kidlash zarurki, adiba tomonidan yaratilgan romanlarda ayol qismati har doim ham mukammal xarakter darajasiga ko‘tarila olmaganligi, ba’zan hayotdagi ayollarimizning naturalistik qiyofadoshlariga aylanib qolayotganini, tom ma’noda estetik hodisaga aylantirishda iste’dodlari pand berayotgani ham seziladi.

Dissertatsiyaning **“Zulfiya Qurolboy qizi romanlarida ayollar psixologiyasining yoritilishi”** faslida o‘zbek romanlarida ayollarning ijtimoiy qiyofasi ma’lum darajada adabiy an’anaviylik bilan to‘qnash kelganligi, ularning umumiy shiori dastlab g‘oyaviy jihatdan ijtimoiy sinf siyosatiga bo‘ysungan individual tajribaga sodiqlik va mafkuraga mos kelishi haqida gap boradi.

O‘zbek romanining ruhi poeziyaga, dramaturgiyaga ta’sir etdi: she’riy romanlar, romanga monand dramalar yaratildi. O‘zbek adabiyotida tarixiy, tahliliy, biografik, mistik, sarguzasht, fantastik, detektiv, satirik, maishiy romanlar paydo bo‘ldi. O‘zbek yozuvchilari romanchilik mashqini mukammal egallamoqdalar: roman-dialogiya, roman-trilogiya, roman-tetrologiya, hatto turkum-romanlar

yaratilyapti<sup>16</sup>. Aslida, roman tafakkuri ijodiy tajriba, e'tiqod, olam-u odam haqidagi teran qarashlarning samarasi o'laroq paydo bo'ladi. O'z evolutsiya yo'lini bosib o'tadi. Mavzu, badiiy obraz roman tafakkurini aniq adabiy o'zanga yo'naltiradi. Romaniy tafakkurda adib uslubi, tabiati namoyon bo'ladi. Darhaqiqat, roman tafakkurining yetilishida iste'dod hamda teran mushohadakorlik asos bo'la oladi. Mustabid tizim davrida yaratilgan o'nlab romanlarning unutilib ketishiga yuzaki buyurtmalaru mafkuraviy chaqiriqqa xop deb javob berish sabab bo'ladi, ko'pincha. Adabiy romaniy fikrlash uzviy birlikni inson tabiatidagi mangu tuyg'ularni teran anglatishdan paydo bo'ladi. Roman tafakkurining tez shakllanishida kuchli muhabbat va g'azabning ulushi katta bo'ladi.

O'zbek romanchiligida quyidagi ayol tasvirini uchratish mumkin:

- a) ideal ayol (barcha insoniy fazilatlar va fikrlash tendensiyalari bilan);
- b) taqvodor va ma'rifatli ayol;
- c) onaning vazifasini bajaruvchi ayol;
- d) suyuqli yor sifatida ayol.

Shu munosabat bilan romanlarda ayol mavzusi va ayollarning ozodlik uchun kurashi, ayollarning mavqeyi va ularning jamiyatdagi o'rni, G'arb sivilizatsiyasi bilan ayollar huquqini tan olishda an'anaviy va yangi qarashlar hamda madaniyatning to'qnashuvi, ayol shaxsiyatining ijtimoiy hayotda aks etishi masalasi sifatida qaraladi.

Jarayonda bir qator adiblar ijodida bozor sharoitidagi inson taqdiri mavzusi ustuvor muammo sifatida bo'y cho'zyapti. Ularning asarlaridagi bosh qahramon bozor munosabatlariga moslashib olgan yoki "ortiqcha odam"ga aylangan kishilar. Adabiyotshunos Y.Solijonovga ko'ra, "Har bir adib yolg'izlik fojiasini o'zicha ochib beradi". Olim Tohir Malik, Xurshid Do'stmuhammad, Zulfiya Qurolboy qizi va boshqa adiblarni sanab o'tib, quyidagi belgilariga ko'ra, zamonaviy badiiy roman yozishda o'zbek adabiyoti uchun yangilik bo'lgan o'ziga xos kansepsiyalarni keltirib o'tadi. Bular:

- 1) nasihatgo'ylikdan qochish;
- 2) zamonaviy jamiyatda ayol rolining o'zgarganligiga urg'u berish, ikki yo'l o'rtasida turgan ayolning ruhiy kechinmalarini yaratish;
- 3) ijtimoiy-madaniy, g'oyaviy-axloqiy tiplarning yonma-yon, bir-birlariga ijobiy yoki salbiy ta'sir ko'rsatib yashashi;
- 4) o'zbek xalqining sobiq sho'rolar davridagi hayotini mushohada qilishga urinish;
- 5) jo'shqin sujetlarga intilish ("bozor adiblari" va "bozor adabiyoti"ni yaratgan salbiy tendensiya sifatida);
- 6) tasviriylik va publitsistikaga moyillik<sup>17</sup>.

Jarayonda yozilgan bozor va inson taqdiriga bag'ishlangan badiiy jihatdan yuksak, g'oyaviy tomondan yetuk romanlardagi personajlar xarakterli va

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<sup>16</sup> Расулов А. Тарих, фалсафа, роман. 16.07.2014. Ziyouz.uz/ilm-va-fan/adabiyot/abdugafur-rasulov-tarix-falsafa-roman/

<sup>17</sup> Комилова С.Замонавий ўзбек адабий жараёни концепцияси. Шарқ юлдузи журнали, 2015. 5-сон. Б.153-158.

ahamiyatli. Bunday qahramonlar timsolida bozor munosabatlari sharoitida to'g'ri yo'l topolmay yo'ldan ozgan, o'zining milliyligidan judo bo'lgan, ba'zan o'z ixtiyori bilan yoki majburan axloqiy buzuqlik yo'lga kirgan shaxslarning fojiali qismati o'quvchiga ibrat bo'ladigan darajada.

Zulfiya Qurolboy qizining "Armon asirasi", "Mashaqqatlar girdobi" asarlari bevosita bozor munosabati kulminatsion cho'qqisiga chiqqan sharoitda shakllangan, tafakkuri uyg'ongan, o'zligini anglagan va anglay olmagan odamlar toifasi haqida rivoyatlanadi. Shuni ta'kidlash kerakki, har bir adib tanlangan mavzu va muammoga o'z estetik qarashlari va ideali nuqtayi nazaridan yondashadi. Bu asarlarda bozor boshqaruvi sharoitida ayol shaxsining o'rni va qismatiga alohida etibor qaratilgan. "Armon asirasi" romani qahramonlari Nasiba, Hulkar Armon, Zuhra, "Mashaqqatlar girdobi"dagi Nargiza, Sanobar, Gulruhlar va epizodik xarakterdagi ko'plab qahramonlarning har biri o'quvchida turlicha taassurot qoldiradi va buni inkor etib bo'lmaydi. Ishlangan bu obrazlarning har birining xarakteri qanday bo'lishidan qat'iy nazar o'z g'oyaviy-badiiy pozitsiyasiga ega ekanligini alohida qayd etish mumkin. Biroq qahramon mana shu yukni yozuvchi ko'zlagan manzilga olib bora oldimi, o'z vazifasini qay darajada ado eta oldi, degan savol bilan qaraydigan bo'lsak, ijodkorning badiiy pozitsiyasi ko'z o'ngimizda gavdalanadi.

Bunda ijodkorning ruhiy olami badiiy asar ta'sirchanligini ta'minlaydigan barcha badiiy tasvir va ifoda vositalarining umumlashmasi hisoblanadi. Bunda ijodkor va qahramoni ruhiyati bir-biriga uyg'un tarzda ma'lum takomil yo'lini bosib o'tadi. "Badiiy psixologizm barcha badiiy tasvir va ifoda vositalarining jamuljami sifatida namoyon bo'lib, u inson ichki dunyosini ochib ko'rsatadi"<sup>18</sup>. U asar mazmunini ta'sirchan ifodalashda, obrazlar ruhiy olamini aniq va tiniq tasvirlashda hamda gavdalantirishda ko'rinadi. Bunda yana bir unsur borki, obraz ruhiyati tabiat tasviri bilan uyg'unlashib psixologik parallelizmni yuzaga chiqaradi. "Psixologik parallelizm – badiiy obrazning ruhiy holatini ifodalash niyatida tabiat hodisalari bilan taqqoslab ko'rsatiladigan kompozitsion shakl"<sup>19</sup>. Tashqi kuzatishlar bilan insonning ichki holati badiiy matnda o'z aksini topar ekan, mutanosiblik hosil qila boradi. Bunda muallif nutqi, qahramon so'zlari, o'zgalarning gaplari polifonik tus olib, kontekst yagona maqsad sari yo'naltiriladi. Ko'z oldimizda jonli insonning psixologik holatlari yarq etib ko'rinadi"<sup>20</sup>. Bu bilan yozuvchining mahorati ruhiyat tasviri orqali yanada ortib boradi.

Insoniy taqdirlarning evrilish tarixi shuni ko'rsatyapdiki, katta va kichkina odam o'rtasidagi oraliq ko'p masofani tashkil qilmaydi. "Armon asirasi" asarida favqulodda holatga tushgan odamlarning tarang tortilgan ruhiy holatlari, shu asnodan ularning tabiatida ro'y bergan hissiy-ma'naviy evrilishlar mahorat bilan

<sup>18</sup> Улуғов А. Адабиётшунослик назарияси. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 2018. – Б. 259.

<sup>19</sup> Ҳамраев К. Ҳикоя жанрида бадий параллелизм / "Замонавий ўзбек адабиётшунослигининг янгиланиш тамойиллари" мавзuidaги Республика илмий-назарий анжумани материаллари. – Тошкент: 2016. – Б. 62.

<sup>20</sup> Қозихўжаев А. XX аср ўзбек адабиёти масалалари. Қисса жанри хусусида. – Тошкент: Фан, 2012 – Б. 213.

ko'rsatib beriladi. Taassufki, asarda yo'qchilik tufayli o'zbek ayolining o'zidagi ezgu sifatlarni yo'qotib borish jarayoni o'ta ta'sirli aks ettirilgan. Ma'naviyat juda yuksak tushuncha, lekin u o'zgaras va turg'un hodisa ham emas. Odamdagi ma'naviy sifatlarning hayotning o'zida, uning ta'sirida shakllanadi, o'zgaradi va yuksalib boradi. Romanda to'g'ri yo'lga qo'yilmagan hayot odamning nafaqat moddiy holatiga, balki ma'naviy-axloqiy tutumlariga ham salbiy ta'sir ko'rsatishi mumkinligi mahorat bilan ifoda obyektiga aylantirilgan.

Zulfiya Qurolboy qizi davr ruhini, bozor iqtisodiyoti kun tartibiga qo'yayotgan muammolarni kengroq qamrab olishga intiladi. Ayrim firibgarlarning bo'lar-bo'lmas o'yinlar orqali boyib ketayotgani, kun sayin ko'payib borayotgan xususiy gazetalarning saviyasi, ularning sahifalarida e'lon qilinayotgan yengil-yelpi, oldi-qochdi va axloqsizlikni targ'ib qiluvchi maqolalar odamlar hayotiga salbiy ta'sir o'tkazayotgani Zuhra obrazi misolida va Hulkarning afsus-nadomatli o'ylari orqali tasvirlanadi. Shunisi muhimki, yozuvchi yaratgan har bir obraz qanday bo'lishidan qat'iy nazar o'zi mansub bo'lgan toifaning xarakterli xususiyatlarini mujassam toptirishi bilan yozuvchi g'oyaviy niyatining aniq ifodalanishida qo'l keladi.

Dissertatsiyaning uchinchi bobi **“Risalat Haydarova ijodida ayol obrazi tasviriga xos xususiyatlar”** deb nomlanadi. Bobning **“Adiba asarlarida ayol obrazi bilan milliy qadriyatlar uyg'unligi”** faslida ayol tutumlari va uning Risolat Haydarova talqinidagi kuzatishlari xususida gap boradi.

Rus olimlari Chexov asarlaridagi ayol obraziga juda ko'p murojaatlar qilgan. Bunga Pak Chjin Xvanning **“Chexov nasrida ayollar obrazi”** dissertatsiyasi misol bo'ladi. Tadqiqotchi mazkur monografik ishida Chexovning ilk ijodiy bosqichida (1880-1887-yillar qissa va hikoyalarida) ayol obrazini yaratish usullari; ikkinchi bosqichdagi Ayollar obrazi transformatsiyasi; 1895-1904-yillarda Chexov nasrida ayollar obrazi evolutsiyasi deya qismlarga ajratib o'rganadi<sup>21</sup>.

Shunday qilib, ayol obrazlarini tasvirlash, avvalo, ko'rib chiqilayotgan davr badiiy ongida siyosiy vosita edi. Masalaning siyosiy va tenglik mohiyati ma'lum ma'noda yozuvchilarga tasvirning balandligi va filigretsiyasiga erishishga imkon bermadi. Ayol obrazini tasvirlashda an'anaviy axloq normalari va milliy istiqbol maqsadlari hisobga olinmadi. Ushbu tendensiya adabiyotda jinsiy tenglik jarayonini ulug'lashga qaratilgan edi va shu bilan birga, keyingi o'n yillikda nasrda juda yaxshi ishlar amalga oshirildi.

Bu adabiyotda turfa taqdirlar, rang-barang ruhiyat manzaralari bor; bir-biriga yaqin va ayni damda bir-biridan butkul farq qiluvchi qalblar galleriyasi bor. Baliqning yagona orzusi ummon bo'lganidek, haqiqiy kitobxon bir umr asl adabiyotga nisbatan bemisl tashnalikni his etib, katta adabiyotga intilib yashaydi<sup>22</sup>. **“Javzo”** romani ana shunday xilma-xillikni o'zida jamlagan asardir. Unda og'ir ijtimoiy-siyosiy muhit, temuriylar sulolasining tanazzulga yuz tutishi va bu

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<sup>21</sup>Пак Чжин Хван. Женские образы в прозе Чехова. Автореф дис. канд. филол. наук. – Санкт-Петербург, 2005.

<sup>22</sup> Qarang: Жўракулов У. Уммон соғинчи. XX аср жаҳон адабиёти: ҳикоялар. – Тошкент, Ғ. Ғуллом, 2009. – Б.3-9.

holatning insonlar ong-u tafakkuriga salbiy ta'siri kabi katta dardlar hikoya qilingan. O'rta asrlar ayollar uchun juda ham og'ir bo'lgan. Yevropada qiz bolani har qanday o'tkinchi, yo'lovchi joduda ayblashi mumkin edi. XIV asrdan XVIII asrgacha bo'lgan davrda Yevropada "jodugar"likda ayblanib, taxminan 40-50 mingta inson olovda yoqib yuborilgan. Ularning ko'pchiligini esa xotin-qizlar tashkil qilgan<sup>23</sup>. Ayollarga munosabatda O'rta Osiyodagi muhitni ham oqlab bo'lmasdi.

Hukmdorning qizi bo'lmoq baxt kalitiga ega bo'lmoq degani emas. Axir bu dunyoda abadiy narsalar juda kam. Romanda ayol to'g'risidagi tasavvurlar ko'pgina asarlardagi kabi uch xil ahamiyat kasb etadi:

a) Ona – vujudidan joy berib, asrab-avaylab dunyoni ko'rishga sababchi bo'lgan shaxs (bu tushunchaning keng ma'nosida – vatan, qadrdon shahar yoki ona tabiat);

b) Suyukli yor – mahbuba;

d) Jazman – erkaklarni sehrlaydigan va yo'ldan uradigan ayol<sup>24</sup>.

Amir Temur tomonidan tuzilgan ulkan davlat toj-u taxt uchun ayovsiz kurashlar va aka-ukalar, qon-qarindoshlar o'rtasidagi mehr-oqibatning susaygani ta'sirida parchalanib ketadi. Yurtga esa Shayboniyxon boshliq dushman qo'shini bostirib kelgan. Xurosonning har bir burchagida ajal nafasi ufuradi: "Shaharda favqulodda jimlik hukm surardi. Avvallari xuddi shu choqlarda qo'riqchilar mash'alalarini yoqa boshlashar, guzarlardagi choyxonalarda gurunglar qizir, bozorlarning chekkalarida mayda-chuydalar savdosi avjga chiqardi. Endi esa shahar tobora qorayib borayotgan devorlari ortiga yashirinib, tundlanar edi"<sup>25</sup>. Qamal natijasida oddiy xalq tugul, boylar ham och, notinch. Ular uchun burda non-da juda aziz: "Adoqdagi basavlat naqshinkor yog'och darvoza yonidagi supada bir keksa darvish go'ja ichib o'tiribdi. Yog'och qoshiqni har gal katta sopol kosaga solganda qo'lidagi nondan salmoqdor tishlaydi. Nonni chala chaynab, yutib ulgurmay og'ziga taom to'la qoshiqni tiqadi-da, uni ham shosha yutadi". Urush, jang-u jadallar ayollar taqdirida keskin burilish yasaydi. Tadqiqotimiz davomida ba'zi ayol obrazlari haqida boshqa tarixiy asarlarda qanday ma'lumot berilgani bilan qiziqdik. "Javzo" romanida Qorako'zbeimga Shayboniyxondan sevgi maktubi kelgani aytilgan. Nomada quyidagicha she'r berilgan:

Qorako'zlik malaksiymo, karam qilg'il,  
Shifo istab, visolingdin umidvormen<sup>26</sup>.

"Javzo" romanida tarixiy shaxslar Husayn Bayqaro, Shayboniyxon, Xadicha begim, Qorako'zbeimga, Mo'g'il xonim, Xon oyim munosabatlarini ko'rsatish asosiy o'rin tutadi. Ayni chog'da asarda Alisher Navoiy, Muhammad Solih kabi bir necha tarixiy shaxslar nomi ham tilga olinadi va ular sujet tizimidagi voqealarda

<sup>23</sup>Qarang: Karimova Sh. Badiiy asarlarda ayollik ibrat. [www.scientificprogress.uz/](http://www.scientificprogress.uz/) VOLUME 2 | ISSUE 1 | 2021 ISSN: 2181-1601

<sup>24</sup> Qarang: Eshmatova Y. Istiqlol davri o'zbek qissachiligida ayol ruhiyatining badiiy talqini Filologiya fanlari bo'yicha falsafa doktori (PhD) ilmiy darajasini olish uchun yozilgan dissertasiya. - Toshkent, 2020. – B. 137.

<sup>25</sup> Хайдарова Р. Жавзо (тарихий роман). – Тошкент: Гафур Ғулум НМИУ, 2011. – Б. 50.

<sup>26</sup> Хайдарова Р. Жавзо (тарихий роман). – Тошкент: Гафур Ғулум НМИУ, 2011. – Б. 50.

ishtirok etib, o'sha davr voqeliklarini, turmush tarzini, xususan Qorako'zbekim, Xadicha begim obrazlarini yorqinlashtiradi. Asarda Shayboniyxonning ayollari sifatida tilga olingan Xon oyim, Mo'g'il xonim, Xonzodabegim singari obrazlar orqali ayollarning turli xil xarakteri, qarashlari, ruhiyati ochib beriladi. Shunda ayollarning sir-sinoatga boy jihatlariga amin bo'lasan kishi. Aslida ayol dunyosi murakkab, sir-sinoatga to'la.

Ammo romanda to'qima qahramonlar salmog'i ko'proq. Sherzod, Yodgor, Zulayho singari to'qima obrazlar ham roman voqealarida faol ishtirok etadi. Ular garchi yozuvchining xayoli, fantaziyasi asosida yaratilgan bo'lsa-da, bu qahramonlarning so'zlash tarzida, kiyim-liboslarida yashash joylari ko'rinishida temuriylar va shayboniyxonlar davri ayollarining yashash tarzi, o'y-xayollari, intilishlarini tasavvur qilishga, Qorako'zbekimning boshidan kechgan ziddiyatli voqealarni yaqindan his qilishga imkon beradigan xususiyat va sifatlar mavjud. Qaysi bir davr bo'lishidan qat'iy nazar ayollar ko'ngil olamidagi qarashlar, intilishlar, orzu-xavaslar asliyatcha qoladi.

Mazkur bobning ikkinchi faslida **“R.Haydarova “Javzo” romanida ayollar obrazi”** xususida gap boradi. “Javzo” asarida ayollar obrazi haqida gap borar ekan, har qanday badiiy asar voqeligini harakatga keltiruvchi muhim omilardan biri obrazdir. Bizningcha, adiba asarlarida ayol obrazi bilan milliy qadriyatlar uyg'unligi hamda qahramon ruhiyati talqini tushunchasi ham ana shu estetik kategoriyaning bir qismi hisoblanadi. “Javzo” asarida Qorako'zbekim, Mo'g'il xonim, Xon oyim, Xadichabegim, Opoqbegim, Ulug'bib, Gulnurbegim, Ganjina, O'g'ilbib singari faol va rang-barang ayol obrazlari uchraydi. Yozuvchi ularning tashqi portretini chizish orqali ichki ruhiy olamiga kirishga, ayol ruhiyati manzaralarini tasvirlashga intiladi. Qahramonning tashqi portretiga xos yuz, ko'z, qaddi-qomat, rang-ro'y, kiyinishi, o'zini tutishi singari tasvirlar orqali uning ruhiy holati ochib beriladi. Shu ruhiyatga mos tashqi portret detallaridan, masalan, “quyuq qora sochlar”, “qayrilma qosh”, “tiniq yuzlar” kabi bo'yoqlardan foydalanib, aslida bu belgilar nafosat, go'zallikka oshuftalik, muhabbat kabi ijobiy tuyg'ular ifodasi ekaniga urg'u beradi.

Asarda Qorako'zbekim obrazi va uning xarakteri boshqa ayol personajlarga qaraganda keng qamrovda ochib berilgan. Bejizga asar uning o'y-kechinmalari bilan boshlanib, o'limi bilan yakun topmagan. Bu bilan uni bosh qahramon darajasiga ko'tarmoqchi emasmiz. Biroq voqealar silsilasida Qorako'zbekimning o'rni sezilarli darajada. Turmush o'rtog'i Muzaffar Mirzoning yurtini, onasini, suyuqli rafiqasi bo'lishiga qaramay uni tashlab qochgani alam qiladi. Xizmatkori Fotimaning dalda berishiga qaramay, ayol ko'z yoshini to'xtata olmay “Kelmaydur! U qochdi! Meni yog'iyilarga tashlab qochdi” deya fig'on chekadi. Shayboniyxondan sevgi maktubi kelganida esa qarama-qarshi hissiyotlar og'ushida qoladi. Bir tomondan sadoqat va itoat, boshqa tomondan xiyonat va isyon ta'qibida bir qarorga kelishga qiynaladi:

“ - Kim keltirdi deding?”

Fotima malikasining bu savoliga oltinchi marta javob berishi edi”<sup>27</sup>.

Muallif tomonidan malikaning ikkilanish holati “oltinchi marta” so‘zi orqali ko‘rsatiladi. Maktubni bot-bot o‘qishga, uni olib kelgan kishini qayta-qayta so‘rashga majbur qilgan kuch ikkilanish tuyg‘usi edi. Xotiralar qurshovida qolgan Qorako‘z begim o‘zini “tashlandiq xotin” sifatida his qiladi. Alam va qasos o‘tida yonar ekan, eridan o‘ch olishni xohlaydi. Azaldan ayol shirin so‘zning gadosi. U hissiyotlariga nisbatan qilingan adolatsizlikni kechirolmaydi. Ehtimol, Qorako‘z begimni Shayboniixonning she‘riy maktubiga rozilik bildirishga undagan sabab ham shundadir.

Romandagi yana bir faol ayol obrazi Xadichabegimdir. U o‘zi istamagan holda Husayn Bayqaroning ardoqli nabirasi - Mo‘min mirzoning o‘ldirilishiga sabab bo‘ladi. Uning fikricha, “taxt faqat otaga sodiq, sevimli ayoldan dunyoga kelgan o‘g‘ilniki bo‘lishi kerak”<sup>28</sup>. Suyukli xotin esa uning o‘zi. Axir Husayn Bayqaro uni oddiy g‘unchachilikdan Mahdi ulyolik darajasiga ko‘targan. Ayol o‘z o‘g‘li Muzaffar Mirzo qolib Badiuzzamon Mirzoning valiahd bo‘lganiga chiday olmaydi. O‘z manfaatini deb o‘zgalar umri bilan hisoblashmay qo‘yadi. Hatto kundoshi, Badiuzzamonning onasi bo‘lgan Beka Sultonbegimni haramdan haydatishga erishadi. Biroq yog‘iy qamalida qolgach, vijdon azobi uni tinch qo‘ymaydi, qilgan ishlaridan azoblanadi. Tushlari ham almoyi-jalmoyi: “Tunlari hamon halovat yo‘q. Hali ham o‘sha-o‘sha tikka tushgan zinalar, atrofida qorong‘ilik, tosh devorlar...”<sup>29</sup>. O‘tmish xotiralari bir zumga orom bermaydi. Temuriy shahzodalar orasida qal‘ai Ixtiyoriddinda hibsdan bo‘lmaganlari kam. Bu yerda Gavharshod begim va nihoyat uning sa‘y-harakati bilan shahzoda Mo‘min Mirzo ham qatl etilgan. Endi o‘zi butun haram ahli bilan shu qal‘ada bo‘lsa, ishongan o‘g‘li uni-onasini dushman qo‘liga tashlab qochgan, kelini xiyonat qilgan bo‘lsa, suyangani biror yaqini qoldimi? Aksiga Mo‘min Mirzoning jallodi Rahimali ham shu qal‘ada bo‘lsa. Xadichabegim kelajagidan, ajali yaqin ekanligidan qo‘rqadi, umidsizlanadi, talvasa ichida qoladi. Aslida u qo‘lini qonga botirmoqchi emasdi. Toj-u taxt, rashk va ichiqoralik balolari aql tizginini qo‘ldan chiqarishiga sabab bo‘ldi. Tezfe‘l, beqaror, manman, manfaatparast bu ayol haqida kelini Qorako‘z begim “Xadichabegim aytar so‘zini o‘q kabi otib olgach, qulog‘ini misoli kar qilib turadigan ayol edi”, deb ta‘rif beradi.

“Javzo” asaridagi ayollar obrazi nihoyatda rang-barang. Yozuvchi ularning xilma-xil xususiyatlariga diqqat qaratib, birini qat‘iyatli, chidam-bardoshli, boshqasini soddadil, ishonuvchan; yana ayrimlarini xiylagar, manfaatparast, alamzada va hokozo ko‘rinishlarda tasvirlaydi.

Tadqiqotning to‘rtinchi bobi “**Jamila Ergasheva ijodida ayollar obrazining milliy tabiati talqini**” nomli bobining birinchi fasli “**Adiba ijodida ayol obrazi va milliy kolorit**” deb nomlanadi. Unda ajoyib hilqat bo‘lmish ayol – go‘zallik, sadoqat va mehr-muhabbat ramzi ekani haqida gap boradi.

<sup>27</sup> Хайдарова Р. Жавзо (тарихий роман). – Тошкент: Фафур Фулом НМИУ, 2011. – Б. 167.

<sup>28</sup> Хайдарова Р. Жавзо (тарихий роман). – Тошкент: Фафур Фулом НМИУ, 2011. – Б. 136.

<sup>29</sup> Хайдарова Р. Жавзо (тарихий роман). – Тошкент: Фафур Фулом НМИУ, 2011. – Б. 129

Adiba Jamila Ergashevaning “Qir ustidagi ayol” romanida ajoyib ruhiy holat, betakror poetik ko‘lam tasviriga duch kelamiz. Romanda Ayol – taqdir so‘qmoqlari adashtirgan damlarda mangu sardoba, qismat to‘fonlariga duch kelgan damlarda mehr qayig‘i, quvonch va tashvishlarimizning doimiy sajdagohi... Ammo uning o‘zi qismat to‘fonlariga adashib qolsachi? Qaddi taqdirning kutilmagan zarbalaridan egilgan damlarda nima qiladi? Asarni o‘qish jarayonida birgalikda javob izlanadi. O‘qish davomida roman qahramonlari bilan birga quvonasiz, iztirob chekasiz, joningizni jafolarga qo‘yib bo‘lsada, ezgulikka, nurga intilasiz. Asarda oila va xalqimizning urf-odatlar ulug‘lanadi<sup>30</sup>. Unda ayol psixologiyasi bilan bog‘liq muammoli vaziyatlarga ham duch kelamizki, uning tahlilida va talqinida ko‘plab peripetsiyalarga duch kelamiz. Inson ruhiyati haqida keng ko‘lamli ilmiy tadqiqotlar olib borgan olim S.L.Rubinshteyn badiiy asarda inson ruhiyati va uning ifodasi haqida shunday deydi: “Ijodkorlar qahramon psixologiyasini ifodalar ekan, aynan uning (qahramonning) kechmishlari – kamolotga erishish yo‘lidagi individual yo‘lni hayotining burilish pallalari sifatida yoritishga intilishlari bejiz emas. Taassufki, inson kechinmalari – bu uning real hayotining subyektiv tomoni, shaxs umr yo‘lining subyektiv aspektidir”<sup>31</sup>.

Jamiyatda ijtimoiy munosabatlarning shakllantiruvchi, shuningdek har bir odamning hayotiga eng kuchli ta‘sir etuvchi, boshqaruvchi ehtiyoj, avvalo oziqlanishdir. Asar qahramonlari Nozima va Hamdam obrazlari ham bundan mustasno emas. Ularning har ikkisi deyarli hech qanday kuchga bo‘ysinmaydi - na aql, na din, na qonunlar, na axloq va urf-odatlar, na pul-boylik, na qarindosh-urug‘chilik va yoki tuyg‘ular bu ikki ehtiyojdan kuchli emas. Agar yuqorida sanab o‘tilganlarning aqalli bittasi bu ikki ehtiyojdan kuchliroq bo‘lganida edi, ijtimoiy hayotni tartibga soluvchi urf-odatlar, din, axloq va qonunlar ularga hech qanday munosabat bildirmagan bo‘lard.

J.Ergasheva Nozima orqali jamiyatdagi ba‘zi ayollar ruhiyatidagi og‘riqli nuqtalarga bir-bir razm solib o‘tadi. Shu sabab, o‘zbek nasrida bu davrga kelib tag ildizidan ancha uzoqlashgan Nozima tipidagi qahrimonni yaratishga ehtiyoj sezildi. Ularning hayotdagi tutumlarini boshqalar uchun nuqson ekanini anglatish edi.

Ayol zoti qanchalar go‘zal bo‘lsa, shu qadar shafqatsiz bo‘ladikim, bunday beshafqatlik xatto o‘z baxtini ham bo‘g‘ib o‘ldiradi. Chiroyli ayollar (Nozima singari) ko‘p hollarda shuning uchun ham baxtli bo‘la olmaydilar-ki, ular romantik bo‘ladi, o‘ziga ortiqcha baho beradi, ko‘p narsa, ayniqsa e‘tiborni ko‘p talab qiladi, biroq o‘zi boshqalarga e‘tibor ko‘rsata olmaydi. Psixologiyasida narsissizm ustunlik qiladi. Boshqalarning e‘tiborini u baxt emas, balki bu ularning majburiyati deb biladi, baxt eng avvalo mana shu yerdan yo‘qoladi. Ko‘pincha e‘tibor markazidaman, deb xayol qiladi va aslida bu to‘g‘ri. Shuningdek, uning xushtorlari ko‘p bo‘ladi va bu holat o‘zini o‘zi ko‘proq sevishga va ishonchga, ayni damda mag‘rurlik va takabburlikka o‘rgatadi. Uning xayolida istalgan joyda va istalgan paytda boshqasini topa olaman, degan tasavvur bo‘ladi. Vaholanki, u boshqalarga inson sifatida emas, chiroyli buyum sifatida kerak ekanini anglab yetmaydi.

<sup>30</sup> Каранг: Эргашева Ж Қир устидаги аёл. – Тошкент: Ўзбекистон, 2018. – Б. 2.

<sup>31</sup> Рубинштейн С. Л. Основы общей психологии. - Москва: Издательство АСТ, 2020. – С. 11.

Bobning ikkinchi fasli **“J.Ergasheva romanidagi ayollar obraziga xos individual tasvir tamoyillari”** deb nomlanadi. Unda Jamila Ergasheva o‘z qahramonlari tabiatida psixologik tasvir vositasining ana shunday imkoniyatlaridan unumdor foydalangani haqida gap boradi.

“Qir ustidagi ayol”dagi quyidagi tasvirlar bunga misol bo‘la oladi. Qahramonning allaqayerlarda adashishi holati – bu uning hayot yo‘llarida adashib xiyonat ko‘chasiga kirib qolishidir. Egnidagi kiyimlarning birin-ketin tushib yalang‘och holga kelishi esa qilgan, qilayotgan va qilajak xiyonatining oshkor bo‘lishini bildirar edi.

Erkaklar va ayollarning muhabbatidagi farq masalasida gap ketar ekan, asar boshidagi Hamdam va Nozima orasidagi munosabatlar tabiatan ikki jins vakillariga xos tarzda kechadi. Ko‘ngil munosabatlaridan erkak va ayolning muhabbati bir-biridan farq qiladi. Erkakning muhabbati boshlovchi, hujum qiluvchi bo‘ysindirishga intiluvchi shaklda bo‘ladi. Ayollar muhabbati esa kutuvchi, ergashuvchi, davom ettiruvchi, o‘zini himoya qiluvchi shaklda bo‘ladi. Muhabbat borasida aksariyat ayollar o‘z-o‘ziga qarshi bo‘ladi – ruhning ilinj-istaklarini ongi inkor qilib turadi, shu bois ko‘ngil munosabatlarida ayollarning psixologiyasi o‘ta murakkab tus oladi. Erkaklar muhabbati bitta ko‘rishda bo‘ladi hujumchi va bo‘ysindirishga intiluvchi. Ayollarning erkakka bo‘lgan muhabbati ikki turda bo‘ladi: 1.Ayollik muhabbati. 2.Onalik muhabbati. Ayollik muhabbatiga ega bo‘lganlar yuvosh, tezda bo‘ysinuvchi, ergashuvchi shaklda, onalik muhabbati kuchli bo‘lgan ayollar esa boshqaruvchi, hukmronlikka intiluvchi, buyruq berishni xush ko‘ruvchi (go‘yo tarbiyalovchi) bo‘lib, bunday ayollar barcha munosabatlarda erkaklardan ustun turishni xush ko‘radi, aniqrog‘i shunga intiladi. Nozimaning farzandlariga ham munosabati onalik mehri bilan uyg‘un kechmaydi.

Taassufki, ming xil zarbani bir martadan bajargan kishidan emas, bitta zarbani ming marta takrorlagan kishidan qo‘rqish kerak. Bu holat asardagi quyidagi o‘rinlarda ko‘zga tashlanadi. “U bolaning ko‘z yoshlaridan ho‘l bo‘lib ketgan bir burdagina yuziga tarsaki tortib yubordi. Bola gandarablab orqaga yiqilayotgan edi, uning nozikkina bilaklaridan changallab ushlab, yana bir tarsaki tushirdi. Endi uni to‘xtatib bo‘lmasdi. Yana, yana uraverdi, uraverdi! Bola endi onasining oyoqlarini quchoqlab yig‘lar edi: – Onajon, urmang, urmang, onajon! Boshqa bunday qilmayman, meni kechiring.

– Nozima bolani bir siltab, o‘zidan ajratib oldi-da, yerga itarib yubordi. Yarador qush misol yer bilan bitta bo‘lib yotgan bolani bir tepib, yana ayvonga chiqib ketdi”<sup>32</sup>. Bu voqea bolaning ruhiyatiga qanday ta’sir qiladi?

Albatta, bolani hech qachon va hech qanday sharoitda kaltaklash mumkin emas. Lekin ona bo‘lish qiyin vazifa. Ba’zan turli muammolar kelib chiqadi. Bunday paytlarda boshqa yechimlarni izlashga ishonch hosil qilish uchun “imkonsiz”dan ko‘proq narsani xohlaydi odam. Avvalo jismoniy jazolarning sabablari va oqibatlarini tushunish va muqobil tarbiya usullarini topishga zarurat bor.

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<sup>32</sup> Эргашева Ж. Қир устидаги аёл. –Тошкент:Ўзбекистон, 2013. – Б. 198.

## XULOSA

Har qanday yaxshi asar qahramon ruhiy olamini teran yoritadi. Bu qoida ayol adibalar asarlari uchun ham xos. Adabiyotshunoslikda ayol obrazi talqinlari masalasi bugungi kundagi adabiyotshunoslikning dolzarb masalalaridan sanaladi. Ayol adibalarning asarlari shu jins vakillari ruhiyatini yuksak darajada aks ettirganligi, yozuvchining ijodkorona aytganda, - hayotbaxsh ayol nafosatining ustunligi bilan ahamiyatli. Zamonaviy o'zbek adibalari romanlarida ayol obrazi tasviri (Zulfiya Qurolboy qizi, Risolat Haydarova, Jamila Ergasheva ijodi misolida) mavzusi yuzasidan quyidagi xulosalarga kelindi:

1. Hozirgi o'zbek ayol adibalari romanlarida, qaysidir ma'noda, jahon adabiyoti romanchiligidagi noan'anaviy ijodiy tajribalarini ham sinovdan o'tkazdi. Bu ijodiy tajribalar ham adabiy ta'sir omiliga aylandi. Hozirgi zamonaviy romanchilikda janr va badiiy-uslub jihatdan nihoyatda turfalanib ketdi. Xususan, uslub jihatdan, an'anaviy realistik romanlar va noan'anaviy modern qissalar vujudga keldi. Shuningdek, qissa janri tabiatida janrlar sinkretizmi yuz berdi. Bir janrning ikkinchi janr tomonga og'ish holatlari kuzatildi. Masalan, roman kurtaklari, yoki romanda boshqa janr unsurlari paydo bo'ldi va bu muammoligicha qolmoqda. Adabiyotshunoslikda ayol obrazi tasviriga xos tamoyillar dunyo adibalari ijodida ayol obrazi tadqiqi va talqinlari misolida gavdalanadi.

2. Adabiyotshunoslikda ayol obrazi talqinlari turli fanlar va san'atning barcha turlarida (kino, raqs, teatr, rassomchilik, haykaltaroshlik, badiiy adabiyot, san'atshunoslik, psixologiya) muhim muammo sifatida o'rganilmoqda. Zero, ayol odamzod naslini davom ettiruvchi jins, nafosat, aql va mehribonlik timsoli sifatida qadim zamonlardan beri o'rganib kelinadi. Hozirgi o'zbek adibalari romanlaridagi ayol ruhiyati badiiy talqini mavzusi bilan bog'liq jarayonlar aslida xalq ijodi, qolaversa, samoviy kitob "Qur'oni karim" kabi diniy manbalar bilan bog'lanadi, "Qur'oni karim"dagi maxsus oyat va suralar ("Niso" surasi va boshqa suralardagi fikrlar)da ayollarning haq-huquqlari himoya qilingan, ularning yashashi uchun, islomdan oldingi davrda mavjud bo'lgan johiliyaga barham berilgan. Ma'rifatli islom dini bunday johilliklarni to'xtatdi. Shu nuqtayi nazardan zamonaviy adabiyotda Zulfiya Qurolboy qizi nasrida ayollar ruhiyati tasviri xususida gap borar ekan adibalar romanlarida ayollar obrazi talqini va ayni ijodkor romanlarida ayollar psixologiyasining yoritilishi.

3. Mustaqillik davri o'zbek romannavislari badiiy, adabiy ijodiy tajribalarini to'plashda milliy qissachilikdan tashqari, dunyo romanchiligi tajribalarini o'zlashtirdi va milliy islomiy badiiy talqinlarga yuz burganini ko'rsatdi. Mustaqillik davri o'zbek qissachiligida yaratilgan ayollar obrazi ruhiyatining badiiy talqini muammosi yuzasidan o'tkazilgan tahlillar zamonaviy romanchilik mafkuralardan xoli haqiqiy badiiy durdona romanlar yaratilishi hamda ayol obrazining poetik takomili yangi asr boshlaridagi o'zbek nasrida fenomenal hodisa ekani isbotlangan. Risolat Haydarova ijodida ayol obrazi tasviriga xos xususiyatlar uning asarlarida ayol obrazi bilan milliy qadriyatlar uyg'unligi aks

etgani ko'rsatiladi. Risolat Haydarovanning "Javzo" romanida ayol ruhiyatining takomoli va tarixiy evolutsiyasidagi o'rni ko'rsatilgan.

4. Hozirgi o'zbek romanchiligida yaratilgan ayollar obrazi va ruhiyatida sodir bo'lgan alamzadalik va ruhiy kasallik tufayli sodir bo'lgan jinoyatchilik va qotillik sahnalari adibalar romanlarida yanada teran tahlil qilindi. Romannavislar jinoyatga qo'l urgan buzuq ayol obrazini yartishda har biri turli manbalar: hayotiy yoki adabiy manbalardan ta'sirlanadi. Jumladan, Jamila Ergasheva ijodida ayollar obrazining milliylik tabiati talqini va adiba ijodida ayol obrazi va milliy koloritning gavdalanish tamoyillari ko'rsatildi. Adiba romanidagi ayollar obraziga xos individual tasvir hayotda sodir bo'lgan bir sud tafsilotini qissaga asos qilib olgan holda, badiiy uslubdagi an'analarini davom ettiradi hamda tasodifiylik badiiy shartlilik vositasidan unumli foydalangani isbotlandi.

5. Mustaqillik davri o'zbek nasrlari badiiy, adabiy ijodiy tajribalarini to'plashda milliy romanchlikdan tashqari, dunyo romanchiligi tajribalarini o'zlashtirdi va milliy islomiy badiiy talqinlarga yuz burganini ko'rsatdi. Bu davr o'zbek nasrida yaratilgan ayollar obrazi ruhiyatining badiiy talqini muammosi yuzasidan o'tkazilgan tahlillar zamonaviy asarlarning mafkuradan xoli haqiqiy badiiy durdona asarlar ekani hamda ona obrazining takomili yangi asr boshlaridagi o'zbek nasrida alohida hodisa ekani dalillandi.

6. Istiqlol davri ayol romannavislari dunyoqarashi yanada yuksalishi, poetik mahorati ortishi uchun quyidagicha imkoniyatlar ochildi: a) xalq ijodi va klassik adabiyot, tarixiy-madaniy merosning ma'naviy, shakliy-uslubiy, tasviriy tajribalari bilan mustahkam robita tiklandi; b) turli fan va san'at sohalari yutuqlari bilan yaqindan tanishish harakatlari kengaydi; v) ijodkorlar istiqlol davridagi uyg'onish va yaxlit o'tgan asrlarda millat ziyolilari ongida kechgan, u yoxud bu ko'rinishda namoyon bo'lgan kurashchanlik ruhiga ma'nau yaqinlashdi; g) istiqlol davri adabiyoti tufayli badiiy matn tagqatlamida yashirin tarzda ifodalangan iztirob va armonli rang-barang tuyg'ular, latif orzu-kechinmalarning milliy tabiati anglab yetildi; d) ustoz adiblar mahorat maktabidan ijtimoiy fikrni poetik g'oyaga aylantirish va qahramonlar harakati, fikr-tuyg'ulariga ko'chirish tajribasi o'zlashtirildi; e) jahon nazariy-falsafiy, adabiy-estetik tafakkuri yutuqlari milliy asosda sintez qilindi. Mustaqillik davrida nashr qilingan ayol adibalar romanlari shu yangilangan voqelik maxsuli hisoblanadi.

7. Tarixiy romanlar badiiy tasvirida shaxs botiniy olamida kechuvchi ichki harakatlarga e'tibor ortdi. Ayol adibalar romanlarida poetik voqelik mohiyatini jonli muloqot – dialogga kirishish tashkil eta boshladi. Sababiki inson tabiatan doimiy muloqot vaziyatida yashaydi. U odamlar bilan, shuningdek "men" va undan boshqa barcha ("o'zga") sifatidagi g'ayriqutb bilan muloqotga kirishadi. Sanoqsiz shakllarda namoyon bo'ladigan bunday kommunikativ murakkablikning poetik ifodaga ko'chishi badiiy asarning ishonchlilik darajasini orttirdi. Intellektual kitobxon ma'naviy-ruhiy ehtiyojini qondirdi. Ayni paytda, aksariyat romanlarning keng ommalashuvini ham sustlashtirgani aniqlandi.

8. Zamonaviy ayol adibalar ijodi tabiati muallif nuqtayi nazari yoki asar qahramonlari gavdalanishi bilan ochiqilanadi. Yozuvchi ayollarning tashqi

portretini chizish orqali ichki ruhiy olamiga kirishga, ayol ruhiyati manzaralarini tasvirlashga intiladi. Qahramonning tashqi portretiga xos yuz, ko‘z, qaddi-qomat, rang-ro‘y tasviri orqali ularning ruhiy holati ochib beriladi. Shu ruhiyatga mos tashqi portret detallaridan foydalanib, aslida bu tuyg‘ular mayda havaslar, kek, adovat, hasad kabi salbiy tuyg‘ular ifodasi ekaniga urg‘u beradi. Zamonaviy romanlarda o‘ziga xos chizgilardan foydalanib, salbiy yoki hajviy tipda yaratilgan ayollar obrazini yanada bo‘rttirib tasvirlaydi.

9. Ayol dunyosidagi ruhiy muvozanatning buzilishi esa o‘zi istagan hayot tarziga ega emaslik; mehrga intilish; ayolni suyib, erkalab, suydinib yashashga qodir insonni izlab topolmaslik; o‘zi orzu qilgan to‘kislik, baxt uchun ovoralik; bokira tuyg‘ularning armonga, sarobga aylanishi; mehr-muhabbatga zorlik yoki ayolning pok orzulari va tuyg‘ularining o‘zgalar tomonidan yanchilishi, aldanish alam- iztiroblari tufayli yuz berishini o‘zbek qissanavislari o‘z asarlarida xilma-xil obrazlar ruhiyati talqini orqali ochib berayotirlar. Zamonaviy romanchilikka xos bu xususiyat ayol ruhiyati manzaralari epik miqyoslarda gavdalanayotganligidan darak beradi. Zulfiya Qurolboy qizi, Risolat Haydarova, Jamila Ergasheva ijodi misolida ayollar ruhiyatini badiiy kashf etishda an‘anaviy realistik uslubdan foydalanadi. Shu bilan bir qatorda ularning asarlarida ramziy badiiy detallar, mantiqiy motivni kuzatish mumkinki, ular ayol ruhiyatini ishonarli ochishga xizmat qilgan.

10. Zamonaviy tarixiy romanchilikda gibril asarlar yuzaga kelishi, simvolik tasvirga e‘tibor ortishi voqelik tasvirida obyektiv reallik bilan kechinma uyg‘unlashuvining natijasi ekani, poetik ifodada dunyoning ilg‘or adiblari asarlarida kuzatilgan rang-barang epik bayon yo‘sinlari milliy asosda o‘zlashtirilishi lozim bo‘lgan novatorona uslub va usullarni qo‘llash orqali turli nuqtayi nazarlarni muayyan roman semantikasi va kompozitsion markazi to‘garagida yaxlit uyg‘unlashtirish natijasi ekani hamda milliy romanlarda badiiy tasvir predmeti yangilanayotgani janr taraqqiyotining ilgari bosqichlarida kuzatilmagan kompozitsiya va shakldagi asarlar struktural-semantik tabiatini tushunib, his qiluvchi o‘quvchilar shakllanishi ehtiyojini yuzaga chiqargani yangi paradigma paydo bo‘lishining dastlabki belgilari ekani asoslandi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES  
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LITERATURE AND FOLKLORE**

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**TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND  
LITERATURE NAMED AFTER ALISHER NAVOI**

**ASHUROVA NIGORA XAYITOVNA**

**THE IMAGE OF A FEMALE CHARACTER IN THE NOVELS OF  
MODERN UZBEK WRITERS**

(on the example of works by Zulfiya Qurolboy qizi, Risolat Haydarova,  
Jamila Ergasheva)

**10.00.02 – Uzbek Literature**

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

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## INTRODUCTION (abstract of doctoral dissertation)

**The relevance and actuality of the dissertation.** The need for psychological study and understanding of the problems associated with the analysis of fiction in world literature puts serious issues on the agenda in the humanitarian sphere. Especially in the field of philology, opportunities have been created for conducting scientific research that is potentially mature in ideas, advanced in content and extremely new in quality. The literary and artistic canons characteristic of the genre of the epic novel, the suffering of the strange characters depicted in them, and the exploration of its multi-layered spiritual world continue consistently. An analytical study of the female psyche is important for revealing the principles of the spiritual world, worldview and way of thinking of a person. The literary process is always formed in close connection with the social environment, literary, spiritual, and cultural life. After all, the renewal of consciousness and mentality of humanity is reflected mainly in literature and art. In this, the science of literary criticism has also taken the path of depicting its subject in a new form, deepening the understanding of the problems associated with the female psyche.

The latest theoretical views on the novel in world literature are aimed at a new understanding of its historical evolution in previous periods. The full reflection of women's spiritual tragedies in fiction reveals features inherent in the advanced creative principles of world prose. In the literary process of describing the role of a woman in public life, her magical feelings, her sensitive and complex spiritual world, philosophical-psychological, symbolic-metaphorical imagery dominates in the literary process. In this case, the most important task is related to the mentality of a certain character, a new interpretation of images and expressions. An important task in the work was to show the role and importance of women in the development of literature. In fact, the study of the problem of female psychology is also important in determining the artistic and poetic attractiveness of prose of a certain period.

The importance of studying the role of Uzbek literary criticism in the international arena and the national cultural and educational heritage of the period of independence, the need to comprehend values, delve into the essence of fiction in the context of globalization today, to justify the worthy place of prose works in the development of world literature, the literature of the next period requires studying the heritage of influential artists. Today's process of reforms in the sphere of culture and education poses a number of new challenges for Uzbek literary studies. "Today we are moving on the path of innovative development aimed at radical renewal of all spheres of state and society. This is not in vain, of course. Because who will win in today's fast-paced world,? A state based on new ideas and innovation achievements"<sup>33</sup>. In this process, the role and significance of a work of a certain national literary thought in the elevation of the spiritual world of humanity is determined by its specific characteristics.

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<sup>33</sup>Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Олий Мажлисга Мурожаатномаси. Халқ сўзи. – Тошкент: 2017. 23 декабрь.

Decrees of the President of the Republic of Uzbekistan dated May 13, 2016 PF-4797 “On establishment of Alisher Navoi Tashkent State University of Uzbek language and literature”, No-PF-5847 dated October 8, 2019 “On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030”, No-PF-5850 dated October 21, 2019 “On measures to fundamentally increase the prestige and position of the Uzbek language as a state language” Decision No. PQ-3271 of September 13, 2017 “On the program of comprehensive measures to develop the publishing and distribution system, increase and promote book reading and reading culture”, PQ-3652 dated April 5, 2018 “On measures to further improve the activities of the Union of Writers of Uzbekistan” PQ-3160 dated July 28, 2017 “On increasing the efficiency of spiritual and educational work and raising the development of the sphere to a new level”, PQ-4358 dated June 17, 2019 “2019 -Decisions of the President of the Republic of Uzbekistan on measures to radically improve the system of training qualified personnel in high demand and develop scientific potential in 2023 at the National University of Uzbekistan named after Mirzo Ulugbek”, The speech of the President of the Republic of Uzbekistan at the meeting with representatives of creative intellectuals of Uzbekistan on August 3, 2017 “Development of literature and art, culture is a solid foundation for raising the spiritual world of our people” and speech at the 72nd session of the UN General Assembly. This dissertation research serves to a certain extent in the implementation of the tasks specified in the speeches and other regulatory and legal documents related to this activity.

**The relevant research priority of science and developing technology of the Republic.** This research corresponds to the priority direction of the republican scientific and technical development. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and a democratic state” has been done.

**The degree that the problem has been studied.** The theoretical problem posed in the work, namely the problem of improving the genre of the novel and interpreting the female psyche, is scientifically substantiated in the following dissertations<sup>34</sup> and books<sup>35</sup>. However, the problem of the image of women in the

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<sup>34</sup>Карагода А.П. Социокультурная обусловленность женских образов в искусстве нового времени. Автореф. дис.канд. искусствоведения. – Краснодар, 2019; Халаф А.А. Образ женщины в Арабском искусстве// Вестник ВГУ.Серия филология и журналистика. 2012. №1. – С.119;<http://maxima-library.org/mob/b/385028?format=read>; Миркушина Н.Л. Образ женщины в русской религиозной философии и культурной традиции конца XIX – начало XX века. Автореф. дисс. канд. филол. наук. – Астрахань, 2014; Норузи Махназ. Женские образы в современной русской и персидской прозе. Автореф. дис. канд. филол. наук. – Москва, 2011; Афанасьева Ю. Проза М.С. Жуковой: женский мир и женское мировидение в русской литературе второй трети XIX века. Автореф дис.канд. филол. наук. – Томск, 2006; Воробьева Н.В. Женская проза 1980-2000 годов: динамика, проблематика и поэтика. Автореф. дис. канд. филол. наука. – Пермь, 2006; Пак Чжин Хван. Женские образы в прозе Чехова. Автореф дис.канд. филол. наук. – Санкт-Петербург, 2005; Шабатура Е.А. Образ “Новой женщины” советской культуре 1917-1929 годов. Автореф дис. канд. филол. наук. – Омск, 2006; Мухаббатова Г.Х. Вклад женщин в проведение культурных преобразований в Республике Таджикистан. Автореф дис.канд. филол. наук. – Душанбе, 2004;

novels of modern Uzbek writers of the period of independence has not been studied within the framework of special research work.

**Relevance of the dissertation research with the plans of the scientific research works of higher education.** The research was carried out in accordance with the scientific research plan of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi within the framework of the topic “Issues of the current literary process”.

**The aim of the research work** is to reveal various artistic interpretations of female psychology, writer’s artistic skills, and new means of mental analysis in the depiction of the female character in the novels of modern Uzbek writers.

**The objectives of the research work are:**

coverage of the history of the development of the novel genre and the study of female character in Uzbek and world literary studies;

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Андреева В.Г. Национальное своеобразие русского романа второй половины XIX века. Автореф дис.канд. филол. наук. – Кострома, 2017; Кашкарева А.П.Рецепция феномена женской эмансипации в творческомнаследии Н.С.Лескова. Автореф дис.канд. филол. наук. – Екатеринбург, 2017;Шоева Н.А. Проблема женской эмансипации в Повестях современных таджикских писателей. Автореф дис. канд. филол. наук. –Душанбе,2017; Ли Хи Су.Типология женских характеров в романах и повестях И.С.Тургенева.Автореф дис. канд. филол. наук. – Москва,1999;Перетягина А.В.Пушкинская традиция в процессе становления и развития жанра тургеневского романа 1850-х - начала 1860-х годов. Автореф дис. канд. филол. наук. – Кострома, 2010; Смирнова О.В.Евгения Тур: судьба женщины-писательницы в России XIX века. Автореф дис. канд. филол. наук. – Тверь, 2005.

<sup>34</sup>Солижонов Й. Кўзгудаги ҳаёт: адабий танқидий мақолалар, суҳбатлар. — Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2013; Алимухамедов А. Абдулла Қаҳҳор ҳикояларида психологик тасвир // Шарқ юлдузи, - 1947, - № 2-3. - Б. 115-137; Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент, 1962; Қўшжонов М. Қодирийнинг тасвирлаш санъати. –Тошкент, 1966; Қўшжонов М., Норматов У. Маҳорат сирлари. – Тошкент, 1968; Шарипова Т. Женские образы в драматургии Хамза Хакимзаде Ниязи. Автореф дис. канд. филол. наук. – Ташкент, 1977; Ризаева К. Некоторые приемы создания положительных образов женщин в послевоенной узбекской прозе. Автореф дис. канд. филол. наук. – Ташкент, 1959; Абдуллаева Ш. Алишер Навоийнинг хотин-қизлар ҳақидаги гуманистик фикрларига доир (Хамса асарида). Филол. фан. номз. дисс.– Тошкент, 1954; Мусина Г.Г. Историко-типологический анализ женских образов в узбекском народном эпосе. Автореф дис. канд. филол. наук. – Ташкент, 1990; Лутфиддинова Х. Ёзувчининг эстетик идеали ва аёллар образи (“Ўтган кунлар” ва “Кеча ва кундуз” романлари мисолида). Филол. фан. номз. дисс. – Тошкент, 1994; Дуйсенбаев О. Ўткир Ҳошимов ижодида она образининг бадиий талқини. Филол. фан. номз.дисс. – Тошкент, 2011; Эшматова Ю. Истиқлол даври ўзбек қиссачилигида аёл руҳиятининг бадиий талқини. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2020; Мухаммедова Н. Маргарэт Дрэббл асарларида аёл образи ва унинг ижтимоий-эстетик талқини. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2019; Файзуллаева У. Виржиния Вулф романларида аёл ички дунёсининг тасвирланиши. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Самарқанд, 2020; Мухаммедова Х. Чарльз Диккенс асарларида аёл характери типологияси. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2019; Ўразбаева М. Ҳозирги ўзбек романчилигида аёл образи ва унинг қиёсий таҳлили. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2021.

demonstrate the artistic skill of the writer in highlighting the image of a woman created in Uzbek novels of the period of independence;

identify such visual means as landscape and writing, which are deep artistic and theoretical means of female psychology and emotional experiences;

prove the writer's skill in depicting the image of a woman in the novels of modern Uzbek writers;

the study of such mental layers as chance, mental illness, grief in artistic means used in the study of the psychology of the criminal and the innocent guilty woman.

**The object of the research work:** novels such as Zulfiya Qurolboy qizi's "Hard Life Paths", "Whirlwind of hardships", "Captive of dream", "Javzo" by Risolat Haydarova, "The woman on the hill" by Jamila Ergasheva.

**The subject of the research** is the artistic interpretation of the female psyche in the novels of modern Uzbek writers, realistic traditional novel, non-traditional modern novel, poetic novel, landscape, internal monologue, dialogue, randomness, symbolic-figurative interpretation, ironic attitude, dream, letter, a devoted woman, the interpretation of the image of wise woman is made up of questions.

**Research methods.** To clarify the research topic, comparative typological, biographical, psychological analysis (psychological), and statistical methods were used.

**The scientific novelty of the study is as follows:**

Based on examples of a new type of female image in the novels of modern Uzbek writers, the creation of a new style of expression and narration of female writers are argued;

artistic means were used to determine the nature of the female image created by the writer, the question of its prototype, the skill of creating a portrait, the individuality of speech and the embodiment of an Uzbek woman in an unconventional image;

the representation of the image of a woman in the novels of modern Uzbek writers is the image of an Uzbek mother, a faithful, persistent woman in the concept of mythological symbolism, an artistic reflection of the spiritual uplift and victory of a woman in internal suffering and defeat is revealed;

the image of the female image, the criteria of artistry, such as women's mental vibrations, heart desires, thoughts, and dreams, which occurred due to randomness in the psychology of the necklace, are revealed.

**The Practical result of the research consists of the followings:**

scientifically substantiated from the point of view of the novel genre and the history of the study of the female image abroad and in domestic literary criticism;

It has been scientifically established that a new interpretation of the image of a woman during the period of independence and the work of modern novelists marked the beginning of a new stage in Uzbek literature;

The image of landscape and psyche, used in the study of the psychological world of a female character, manifests itself through the female image in the novels of modern Uzbek writers;

The figurative, ironic and satirical method of narration in novels about old ladies, created with the aim of deeply revealing the female psyche, was developed on the basis of the work of modern novelists;

artistic speech, psychological conventions are shown on the basis of symbols, with the help of which the psyche of a working woman, trying to change her destiny and at the same time being lost and deceived, is reliably and clearly revealed.

**The Validity of the results obtained was grounded** is based on the fact that the analysis of prose works is based on the poetic views of women international and Uzbek theorists and the most reliable, theoretically advanced conclusions reached in the modern literary process, which made it possible to compare them and draw conclusions, and the conclusions and recommendations of the study were implemented on practice.

**The Scientific and practical value of the research results.** The scientific significance of the dissertation research results is determined by the fact that it serves as the basis for research on the theory of literature, the modern literary process, literary criticism, artistic analysis, and the theory of the novel genre.

The practical significance of the research results is textbooks for the subjects and courses of “Introduction to Literary Studies”, “Modern Literary Process”, “Literary Theory”, “Poetics of Artistic Works” for higher educational institutions, academic lyceums, vocational colleges. It is determined by the fact that it serves as a practical tool in the preparation of training manuals, teaching-methodical sets, and in the formation of the theoretical base of specialized sciences.

**Implementation of research results.** Based on the scientific results of a study of the female psyche in Uzbek novels of the period of independence:

from scientific and theoretical conclusions regarding the interpretation of the image of a woman in the novels of the writer Zulfiya Qurolboy qizi, as a result of the analysis of the images of women in the works of world writers, as well as the interpretation of the image of a woman in the novels of the writer Zulfiya Qurolboy qizi, A-OT-2019-10 was used in a practical project on the topic “Naming in the Uzbek language: creation of a regulatory framework” (2019-2022) (10.01-943 from Tashkent State University of Uzbek Language and Literature named after Alisher Navoi dated May 15, 2023 - number). As a result, it is characteristic that the writers use the elements of internal monologue, dream, memory-fantasy, and symbolic imagery used in the deep and convincing interpretation of the image of women;

In the novels of modern Uzbek writers Risolat Haydarova and Jamila Ergasheva, the representation of the female character in the image of the Uzbek mother, a faithful, persistent woman in the concept of mythological symbolism, the spiritual rise of a woman in conditions of internal suffering and defeat, and the psychological world of the female character. Scientific and theoretical conclusions about the depiction of landscape and psychics were used in a practical project under number A-OT-2019-10 “AM-F3-201908172-Creation of an educational building of the Uzbek language” (2020-2023) (named after Alisher Navoi

Tashkent State University of Uzbek Language and Literature No. 01/10 -942 dated May 15, 2023). As a result, a new interpretation of the image of a woman during the period of independence and the work of modern novelists, especially writers Risolat Haydarova and Jamila Ergasheva, became the basis for the scientific definition of the beginning of a new stage in Uzbek literature;

The coverage of the history of the development of the novel genre and the study of female character in Uzbek and world literary studies; demonstrate the artistic skill of the writer in highlighting the image of a woman created in Uzbek novels of the period of independence; identify such visual means as landscape and writing, which are deep artistic and theoretical means of experiencing the female psyche and soul; From the scientific and theoretical conclusions of modern Uzbek writers Zulfiya Qurolboy qizi, Risolat Haydarova, Jamila Ergasheva in the depiction of female character, in the depiction of such values as fidelity, oriyat, in the development of prose and literary criticism. and literary councils of the Union of Writers of Uzbekistan (certificate of the Union of Writers of Uzbekistan dated June 9, 2023 No. 01-03/760). As a result, internal monologue, dialogue, author's statement, landscape and dream are widely used to reflect the female psyche in modern Uzbek novels;

From the artistic interpretation of the image of a woman in the novels of modern Uzbek writers (using the example of the works of Zulfiya Qurolboy qizi, Risolat Khaydarova and Jamila Ergasheva) the results of the “We will read together” program of the National Television and Radio Company of Uzbekistan “Madaniyat va Marifat” Used in preparing an issue dedicated to Uzbek novelists (reference No. 02-01-03/137 dated June 16, 2023 of the National Television and Radio Company of Uzbekistan TV channel “Madaniyat “va Marifat”). As a result, the programs were enriched with scientific and theoretical information, and their scientific and educational level increased.

**Approval of research results.** The research results were publicly discussed in lectures at 2 international and 16 national scientific and practical conferences.

**Publication of research results.** A total of 29 scientific articles have been published on the topic of the dissertation. 11 articles were published in scientific journals, 2 of which were published in foreign journals.

**The structure and general volume of the research.** The composition of the dissertation consists of an introduction, four main chapters, eight chapters, a conclusion and a list of references. The total volume of the dissertation is 144 pages.

## **THE MAIN CONTENT OF THE DISSERTATION**

In the introductory part, the relevance and necessity of the topic is substantiated, it is shown that the research depends on the priority directions of development of science and technology of the republic, goals and objectives are given, the object and subject are described. Scientific innovations and practical results are described, the scientific and practical significance of the results,

introduction, statement, published works and information about the structure of the dissertation are revealed.

The first part of the first chapter of the dissertation **“The problem of interpreting the female image in literary criticism”** is entitled “Principles characteristic of the image of the female image in literary criticism.” We are talking about scientists who studied the image of a woman and her subtle psyche in world literature and related fields. These are the scientists E.A. Shabatura, O.V. Mitina, Pak Jin Hwan, N.V. Vorobyova, Noruzi Makhnaz, Y. Afanasyeva, N.V. Vorobyova, N.L. Mirkushina, A.P. Karagoda, A. A. Khalaf, V. G. Andreev, A. P. Kashkarev, A. V. Peretyagin, N. A. Shoev, G. Muhabbatova, T. N. Ivanova, Li Si Su, Tao Li, O. V. Smirnov. Their research scientifically studied the image of a woman and her role in society, her relationships on a difficult life path, and the principles of psychological visualization. In the articles and books of our greatest literary scholars I. Sultan, A. Alimuhamedov, M. Koshzhanov, U. Normatov, Y. Solidzhanov, K. Yuldosh, B. Karimov, Z. Isomiddinov, T. Sharipova, K. Rizayeva, Abdullayeva Sh., Musina G., Lutfiddinova H., Duisenbaev O., Muhammedova H., Muhammedova N., Fayzullaeva U., Orazboeva M., Eshmatova Y., Usmanova S., Kholmakhmedova N., Kholova M. Dissertations and The articles explore various principles of the psyche of a woman, mother and girl.

Russian researcher O.V. Smirnova in her dissertation “Evgenia Tour: the fate of women writers in Russia in the 19<sup>th</sup> century” examines the issue of women’s literary tradition, taking into account the influence of J. Sand and E.A. Gan on the work of E. Tour. As we worked, we learned ways to solve it”<sup>36</sup>, he says. Speaking about the fate of women writers of that time, he shows the image of women in Russian novels and says: “We studied the reaction of contemporaries to the journalistic and publishing activities of E. Tour in the early 1860s. We also studied Russian novels from the 1860s. We are sure that the liberated female heroes served as prototypes for the novels of that time”<sup>37</sup>. The fate of women has always been an important issue. Because they are part of society.

In the 18th century, this issue was also considered in England. The social status of women in society was classified as follows:

- 1) representatives of the lower class;
- 2) representatives of the middle class;
- 3) representatives of the upper class<sup>38</sup>.

In the social life of the country, aristocratic ladies (like the Greek gods) were concerned with how to spend their time, while middle-class women spent

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<sup>36</sup>О.В.Смирнова.Евгения Тур: судьба женщины-писательницы в России XIX века. автореф. дис... канд.филол. наука. – РФ. 2005. – С. 4

<sup>37</sup>О.В.Смирнова.Евгения Тур: судьба женщины-писательницы в России XIX века. автореф. дис... канд.филол. наука. – РФ. 2005. – С. 17

<sup>38</sup>Defoe’s Attitude Toward The Positionof Women In The Eighteenth Century. Дисс. Маргерет Эндербай. Дэнтон. – Техас, 1967

their days searching for suitable partners, dressing and decorating themselves. The lower class worried about where to find food for the next day. The above-mentioned problems of stratification and inequality were reflected in the literature of the time.

The dissertation of researcher Sevara Usmanova “Portrait of the female psyche in Uzbek and English novels (on the example of the works of Abdulhamid Cholpon and Samuel Richardson)” also talks about this and says: “The long struggle for equal rights for women in Europe at the beginning of the 17<sup>th</sup> - 18<sup>th</sup> centuries should have brought happiness for women, instead happiness, freedom and family peace led to unhappiness, deprivation of motherhood, disgrace and humiliation. Western democrats in ancient times spoke of the “hard fate” and “tragic life” of Eastern women, but the situation of women who achieved freedom in Europe did not deserve praise<sup>39</sup>. In this study, the social inequalities of the time affected the fate of women and they were treated as members of an ignorant society. We know the woman as mother, daughter, spouse, sister, daughter-in-law, aunt and uncle. The image of a woman is depicted with special tenderness and sincere respect in the studies of each writer. This respect is directly related to the qualities of the author himself. It is important that the main leitmotif in the works of women is the image of the mother, and that this image is directly combined with the biography of the author. This mode of expression firstly helps expand the character philosophically and then sets the stage for a detailed explanation of the character’s psyche.

When we think about the image of a female character in the novels of modern Uzbek writers, spiritual and moral problems are visible in them, and the need arises to study the novels from this point of view. Naturally, they reflect a stable and strong mental experience. It is in this context that the evolution of the process of comprehending the truth, which can be revealed as a result of the movement of thoughts and experiences of the individual, is artistically mastered. Professor K. Yuldosh puts forward the following opinion on this matter: “It is impossible to perceive and understand such dynamics in any other way than psychology. Cultural issues require a more complex composition”<sup>40</sup>. After all, such a task involves describing the complex relationship between different ideas and opinions, impressions and points of view. At the same time, when analyzing works of art, their genre features are also the cause of certain factors. In epic works there is a tendency towards plot and narrative, the expression of the spirit predominates. Artistic psychologism should serve to reveal the character’s psyche, the psychological justification of his actions and words.

The second part of this chapter is called **“An excursion to the description of the theme in the works of world writers.”** Speaking about women’s rights and

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<sup>39</sup>Усманова С. Ўзбек ва инглиз романларида аёл руҳияти тасвири (Абдулҳамид Чўлпон ва Самуэль Ричардсон ижоди мисолида). Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Андижон, 2021. – Б. 13.

<sup>40</sup>Йўлдош К., Йўлдош М. Бадиий таҳлил асослари. – Тошкент: Камалак, 2016. – Б. 310.

their place in society in world literature, has been raising the topic of gender equality for many years

It is also related to the protection of women's rights by the intellectuals of society from violation of women's rights. Residents of the Arabian Peninsula in the pre-Islamic period women had neither place nor dignity among them. This situation began with the birth of the child. When a boy is born in a family, they rejoice and rejoice, and when a girl is born, the family because of the mourning, they got to the point where they quickly lost the child<sup>41</sup>. The emergence of Islam in Arabia has a socio-political nature was hailed as a life-changing program. Islam, which embraces all aspects of life, places great emphasis on women's rights<sup>42</sup>. The killing of women and children is prohibited in Islam. The Holy Quran says: "Do not kill your children for fear of poverty. We provide for them and for you. Surely killing them is a heinous sin." (Al-Isra17:31). Islam says to treat women well, not to raise a hand against women, to create conditions for women to gain knowledge. In this regard, our Prophet Muhammad (peace and blessings of Allah be upon him) said, "The best of you are those who treat women well, in the case of women you have to fear Allah. After all, you received them as a deposit from Allah<sup>43</sup>". There are many hadiths in the Holy Quran about the education of women. One of them is the hadith "The pursuit of knowledge is obligatory for every Muslim and woman" or the hadith "If a Muslim woman claims that religion prohibits or prohibits the acquisition of knowledge, know that she has betrayed Islam." From the above we can understand that Islam does not prohibit women from learning, but rather encourages them. It considers that a great sin to hurt their souls and condemns. One of the most important tasks of literature before society - to convey to the reader the essence of the above-mentioned issues.

In world literature, the fate of the women of the Islamic Republic of Afghanistan is a topic that is studied with interest and provokes critical discussions. Writers such as Harriet Logan, Sunita Mehta, Nilufar Pazira, Deborah Rodriguez, Rosemary Skein, Marie Smith, and Zoe have written about Afghan women. So, the role of women in society is connected with the eternal themes of literature, which are expressed with great skill by Khaled Hosseini in the novel "A Thousand Splendid Suns<sup>44</sup>". This work was published in 2007 in the magazine "Feminist Priority". This novel made Hosseini recognized as a writer. In Uzbek literature, the issue of women's rights has been in the center of attention for many years. The rise of the problem of the image of a woman in the novels of female writers in Uzbek literature: Zulfia Qurolboy qizi, Risolat Haydarova, Jamila Ergasheva became a phenomenon with its indelible spiritual fullness. The image of a woman in literary novels is of great importance due to its vivid reflection of life, the fact of life, its naturalness and believability. One literary problem unites all three artists. They are completely different from other prose in that they bring the

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<sup>41</sup>Азимов А. Ислом ва ҳозирги замон. – Тошкент: Ўзбекистон, 1991. – 150 б.

<sup>42</sup>Жабборов С. Муслмон ҳуқуқи ва одат нормалари. – Тошкент: Фан, 2001. – 147 б

<sup>43</sup>Қуръони Карим. – Тошкент: Чўлпон, 1992. – 192 б.

<sup>44</sup>Hosseini Kh. A Thousand Splendid Suns. – New York: Riverhead Books, 2007. – 384 P.

theme of female power to the fore. This situation can be seen in their common views on suffering and pleasure, and in their literary and aesthetic heroes.

The second chapter of the dissertation is called “**Description of women’s psyche in the prose of Zulfia Qurolboy qizi**”. In the first part of the chapter entitled “Interpretation of the Image of Women in Novels of Writers”. It is said that the fate of women has become a common theme of Uzbek literature, thus, the opposition of Uzbek writers on the issue of women’s rights, which began in the following years, took root more and more in the writers’ artistic minds.

Maqsud Shaykhzada started the first research on the image of women in Uzbek literary studies with the article “The image of a woman in the works of Navoi<sup>45</sup>”. He emphasizes that the characters of Shirin, Mehinbonu, Layli, Dilorom, and Ravshanak combine physical, social, mental, cultural, and martial qualities. Sh.Abdullayeva studied the image of women in “Khamasa” as a separate study in her candidacy work<sup>46</sup>. The scientist focused on the ideas of the time in the process, and put forward the views that Alisher Navoi fought against the violation of women's rights in the conditions of the feudal system through the images he created. In this respect, attention is paid to the representation of women in the epics of Alisher Navoi as learned, humble, wise and princesses.

The following distinctive features are noticeable in the art of novels of the period of independence: a) realism reflects its new possibilities; b) the phenomenon of inter-genre mutation and hybridization has occurred; c) expansion of metaphorical literary thinking; d) increased attention to poetic metamorphoses; e) the world of the reader’s imagination is harmonizing with the author’s gaze; f) the sincerity of the style attracts the reader, and the depiction of scenes of national life creates doors in his inner world; g) plot events and situations are presented like pieces of a mosaic, and develop by sticking together around symbols; h) poetic expression leads human imagination to new worlds; i) humanist pathos is deepening<sup>47</sup>.

In Zulfiya Qurolboy qizi novel “Hard Life Paths”, we can see the high level of the family and how faithfully they always treat it through the attitudes of heroines such as MOTHER: Hamrobuvi. Through the image of the companion, the issues of raising children in the family, especially the preparation of girls for the family, are skillfully covered. It also talks about the role of women in raising the morale of the family. Nazira, who is the main character in the play, like other women, married Jalil with the hope of having a family, a beloved wife, and a happy life. Women like Rajab Momo, who “breaks off the part” of her partner, regardless of how much they touch her, managed to make Nazira her bride with the

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<sup>45</sup>Шайхзода М. Навоий ижодида аёл образи. – Тошкент, Адабиёт ва санъат, 1972. – Б. 58–68.

<sup>46</sup>Ўразбаева М. Ҳозирги ўзбек романчилигида аёл образи ва унинг қиёсий таҳлили. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2021. – Б. 17; Абдуллаева Ш. Аlisher Навоийнинг хотин-қизлар ҳақидаги гуманистик фикрларига доир (Хамса асариди). Филол. фан. номз.дисс.– Тошкент, 1954. – Б.119.

<sup>47</sup>Ёкубов И. Мустақиллик даври ўзбек романлари поэтикаси. – Тошкент: 2018. – Б. 256.

intention of making the garden of her husband's tender part blossom and grow. Hamrobuvi slowly realizes that these promises are actually a mirage.

Zulfiya Qurolboy qizi daughter is well aware of the bright reflecting aspects of the essence of images. That is why he was able to fully show the evolution of the psyche of Nasiba, the hero of the work, through a single sound detail. In the novel, Nasiba is simply described as a householder who examines himself and examines his actions. An Uzbek woman who, despite endless hardships and sufferings, has not lost her hope for goodness and trust in people, is depicted as a symbol of fate. This woman, who thinks only about the peace of her family, the health of her children, and the peace of her husband, does not claim to solve the world's problems, she does not dream of a royal life, she just wants to live like a human being. He is neither a hero, nor wise, nor great. But he knows that a person's life cannot consist only of sufferings, he believes in people and sincerely hopes that good days will come. This hope glorifies him. After all, only the devil and those who follow his path are without hope.

Zurfiya Qurolboy qizi novels such as “Hard Life Paths”, “Captive of dream”, “Whirlwind of hardship”, as well as her stories and short stories depict the character of a woman as a leading character. At the moment, they are heroes who have risen to the level of destiny, so to speak. Here it is necessary to emphasize that the concept of a woman's image and a woman's role are not the same concept. In the works created by writers in the process, with some exceptions, women are embodied more often as one of the couple or as supporting characters. In the above-mentioned literary work, the depiction of women's destiny is brought to the fore. It should be noted separately that in the novels created by the writer, it is felt that the fate of women does not always rise to the level of a perfect character, sometimes they turn into naturalistic counterparts of our women in life, and it is also felt that their talents in turning it into an aesthetic phenomenon literally.

In the chapter of the dissertation “**Illumination of the Psychology of Women in the Novels of Zulfia Qurolboy qizi**”, it is shown that the social image of women in Uzbek novels collides with literary traditionalism to a certain extent, their common motto is loyalty to individual experience, which was initially ideologically subordinated to social class politics, and it is said that it corresponds to the ideology.

The spirit of the Uzbek novel influenced poetry and dramaturgy: poetic novels and dramas similar to novels were created. Historical, analytical, biographical, mystical, adventure, fantastic, detective, satirical, domestic novels appeared in Uzbek literature. Uzbek writers are mastering the practice of novel writing: novel-dialogue, novel-trilogy, novel-tetology, even series-novels are being created<sup>48</sup>. In fact, novel thinking emerges as a result of creative experience, faith, deep views about the world and man. It follows its own evolutionary path. The theme, the artistic image directs the thinking of the novel to a specific literary self. The style and nature of the writer is revealed in Roman thinking. In fact, talent

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<sup>48</sup>Расулов А. Тарих, фалсафа, роман. 16.07.2014. Ziyouz.uz/ilm-va-fan/adabiyot/abdugafur-rasulov-tarix-falsafa-roman/

and deep observation can be the basis for the development of novel thinking. Dozens of novels created during the Mustabid regime are often forgotten because of superficial orders and ideological appeals. Literary novelistic thinking emerges from a deep understanding of organic unity and eternal feelings in human nature. Strong love and anger play a large role in the rapid formation of the novel's thinking.

The following image of a woman can be found in Uzbek novels:

- a) ideal woman (with all human qualities and thinking tendencies);
- b) pious and enlightened woman;
- c) a woman who acts as a mother;
- d) a woman as a beloved wife.

In this regard, in novels, the theme of women and women's struggle for freedom, the position of women and their place in society, traditional and new views in recognizing women's rights with Western civilization, and the clash of culture, as a matter of the reflection of female personality in social life is considered.

In the process, the theme of human destiny in the market conditions is growing as a priority problem in the works of a number of writers. The main characters in their works are people who have adapted to market relations or become "surplus people". According to literary critic Y. Solijonov, "Each writer reveals the tragedy of loneliness in his own way." Scientist Tahir Malik, Khurshid Dostmuhammad, Zulfiya Qurolboy qizi and other writers are listed, and according to the following characteristics, he brings out unique conceptions that are new for Uzbek literature in writing a modern fiction novel. These are:

- 1) avoid exhortation;
- 2) emphasizing the changed role of women in modern society, creating the spiritual experiences of a woman standing between two paths;
- 3) social-cultural, ideological-ethical types live side by side, positively or negatively affecting each other;
- 4) an attempt to observe the life of the Uzbek people during the former Soviet period;
- 5) striving for exciting plots (as a negative trend that created "market writers" and "market literature");
- 6) tendency to imagery and journalism<sup>49</sup>.

The characters in the artistically high, ideologically mature novels dedicated to the market and human destiny, written in the process, are characteristic and significant. In the image of such heroes, the tragic fate of people who lost their way in the market conditions, lost their nationality, sometimes willingly or forcibly entered the path of moral corruption. as an example to the student.

Zulfiya Qurolboy qizi's works "Captive of dream" and "Whirlwind of hardship" are written about the class of people who were formed in the conditions where the market relationship reached its climax, whose thinking was awakened,

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<sup>49</sup>Комилова С.Замонавий ўзбек адабий жараёни концепцияси. Шарқ юлдузи журнали, 2015.5-сон. Б.153-158.

who realized their identity and who could not realize it. It should be noted that each writer approaches the chosen topic and problem from the point of view of his aesthetic views and ideals. In these works, special attention is paid to the role and role of women in market management. Each of the heroes of the novel “Captive of dream” Nasiba, Hulkar, Armon, Zuhra, Nargiza, Sanobar, Gulruhlar in Whirlwind of hardship” and many characters of an episodic character leave a different impression on the reader, and this cannot be denied. It can be noted separately that each of these images has its own ideological and artistic position, regardless of its character. However, if we look at the question of whether the hero was able to carry this burden to the destination intended by the writer, to what extent he was able to fulfill his task, the artistic position of the creator is embodied before our eyes.

In this case, the spiritual world of the creator is the summation of all artistic images and means of expression that ensure the effectiveness of the artistic work. In this case, the psyche of the creator and the hero passes a certain path of improvement in harmony with each other. “Artistic psychology is manifested as a collection of all artistic images and means of expression, which reveals the inner world of a person<sup>50</sup>.” It is seen in the effective expression of the content of the work, in the clear and clear description and embodiment of the spiritual world of the characters. There is another element in this, that the spirit of the image combines with the image of nature and creates a psychological parallelism. “Psychological parallelism is a compositional form that is compared with natural phenomena in order to express the mental state of an artistic image<sup>51</sup>.” As external observations and the internal state of a person find their reflection in the artistic text, they create a balance. In this case, the author’s speech, the words of the hero, the words of others take on a polyphonic tone, and the context is directed towards a single goal. “The psychological conditions of a living person shine before our eyes<sup>52</sup>.” In this way, the writer’s skill is further enhanced through mental imagery.

The history of the development of human destinies shows that the distance between a big and a small person is not much. In the work “Captive of dream” skillfully shows the tense mental states of people who have fallen into an emergency situation, as well as the emotional and spiritual changes that have occurred in their nature. Unfortunately, the process of the Uzbek woman losing her virtues due to absence is very impressively reflected in the work. Spirituality is a very high concept, but it is not a fixed and stable phenomenon. Spiritual qualities in a person are formed, changed and improved in life itself, under its influence. In the novel, the fact that an improper life can negatively affect not only the material

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<sup>50</sup>Улугов А. Адабиётшунослик назарияси. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 2018. – Б. 259.

<sup>51</sup>Ҳамраев К. Ҳикоя жанрида бадиий параллелизм / “Замонавий ўзбек адабиётшунослигининг янгилашни тамойиллари” мавзuidaги Республика илмий-назарий анжумани материаллари. – Тошкент: 2016. – Б. 62.

<sup>52</sup>Қозихўжаев А. XX аср ўзбек адабиёти масалалари. Қисса жанри хусусида. – Тошкент: Фан, 2012 – Б. 213.

condition of a person, but also his spiritual and moral attitudes is skillfully turned into an object of expression.

Zulfia Qurolboy qizi strives to cover the spirit of the times and the problems that the market economy puts on the agenda. Some fraudsters are getting rich through gambling, the level of private newspapers that are increasing day by day, the articles that promote frivolity, scams and immorality in their pages have a negative impact on people's lives. Secret is depicted through the example of the image of Zuhra and through the regretful thoughts of Hulkar. It is important to note that every image created by the writer embodies the characteristic features of the category to which it belongs, regardless of what it is, and helps in the clear expression of the writer's ideological intention.

The third chapter of the dissertation is called **“Characteristics of the image of a woman in the work of Risolat Haydarova”**. In the chapter **“The harmony of national values with the image of a woman in the works of writer”**, it is discussed about the attitudes of women and her observations in the interpretation of Risolat Haydarova.

Russian scholars have made many references to the image of a woman in Chekhov's works. An example of this is Park Jin-Hwan's dissertation **“The Image of Women in Chekhov's Prose”**. In this monographic work, the researcher describes the ways of creating a female image in Chekhov's early creative stage (in short stories and stories of 1880-1887); transformation of the image of women in the second stage; In 1895-1904, Chekhov studied the evolution of the image of women in prose<sup>53</sup>.

Thus, depiction of female characters was primarily a political tool in the artistic consciousness of the period under consideration. The political and egalitarian nature of the issue, in a certain sense, did not allow the writers to achieve the height and filigree of the image. Traditional moral standards and goals of the national perspective were not taken into account when portraying the image of a woman. This trend was aimed at glorifying the process of gender equality in literature, and at the same time, much work was done in prose in the following decade.

In this literature, there are various destinies, colorful mental scenes; there is a gallery of souls that are close to each other and at the same time completely different from each other. Just as the only dream of a fish is the ocean, a real reader feels an incomparable thirst for original literature and strives for great literature<sup>54</sup>. The novel *“Javzo”* is a work that contains such diversity. It tells about the difficult socio-political environment, the decline of the Timurid dynasty, and the negative impact of this situation on people's consciousness and thinking. The Middle Ages were very difficult for women. In Europe, any passing passenger could accuse a girl of witchcraft. In the period from the 14th to the 18th century, approximately

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<sup>53</sup>Пак Чжин Хван. Женские образы в прозе Чехова. Автореф дис. канд. филол. наук. – Санкт-Петербург, 2005.

<sup>54</sup>Refer: Жўракулов У. Уммон соғинчи. XX аср жаҳон адабиёти: ҳикоялар. – Тошкент, Ғ. Ғулом, 2009. – 3-9 б.

40-50 thousand people were burned at the stake in Europe, accused of being “witches”. Most of them were organized by women<sup>55</sup>. In the treatment of women, the situation in Central Asia could not be justified.

Being the daughter of a ruler does not mean having the key to happiness. After all, there are very few eternal things in this world. In the novel, as in most works, the image of a woman has three meanings:

a) Mother – a person who gives space from her body and causes to see the world with care (in the broadest sense of this concept - motherland, dear city or mother nature);

b) *Suyukli yor* – beloved one;

d) *Jazman* is a woman who enchants men and leads them astray<sup>56</sup>.

The huge state created by Amir Temur is disintegrated due to fierce fights for the throne and the weakening of affection between brothers and blood relatives. Shaibani Khan, the chief, invaded the country with an enemy army. The breath of death is blowing in every corner of Khurasan: “There was an extraordinary silence in the city. Earlier, at the same times, the guards started lighting their torches, in the teahouses of the Guzars, the bells were red, and the sale of small things was booming at the edges of the bazaars. And now the city was hiding behind its darkening walls and was going to sleep.” As a result of the siege, the common people were devastated, and the rich were hungry and restless<sup>57</sup>. Bread is very dear to them. Every time he puts a wooden spoon into a large ceramic bowl, he takes a heavy bite of the bread in his hand. He chews the bread half-heartedly and puts a spoon full of food in his mouth before he can swallow it, and quickly swallows it too. The war, the fighting and the violence, make a sharp turn in the fate of women. During our research, we were interested in how information was given about some female characters in other historical works. In the novel “*Javzo*” it is said that Karakozbegim received a love letter from Shaibani Khan. The poem reads as follows:

Dark-eyed angel, bless me,  
I am hopeful of your love, hoping heals<sup>58</sup>.

In the novel “*Javzo*” it is important to show the relationship of historical figures Husain Baikara, Shaibani Khan, Khadija Begum, Karakozbegim, Mogul Khanim, Khan Ayim. At the same time, the names of several historical figures such as Alisher Navoi, Muhammad Salih are mentioned in the work, and they participate in the events of the plot system, highlighting the realities and lifestyle of that time, especially the characters of Karakozbegim and Khadija Begim. Various characters, views, and mentality of women are revealed through characters such as Mrs. Khan, Mrs. Mogul, and Khanzodabegim, who are mentioned as

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<sup>55</sup>Qarang: Karimova Sh. Badiiy asarlarda ayollik ibрати. [www.scientificprogress.uz/](http://www.scientificprogress.uz/) VOLUME 2 | ISSUE 1 | 2021 ISSN: 2181-1601

<sup>56</sup>Qarang: Eshmatova Y. Istiqlol davri o‘zbek qissachiligida ayol ruhiyatining badiiy talqini Filologiya fanlari bo‘yicha falsafa doktori (PhD) ilmiy darajasini olish uchun yozilgan dissertasiya. - Toshkent: 2020.

<sup>57</sup>Хайдарова Р. Жавзо (тарихий роман). – Тошкент: Фафур Фулом НМИУ, 2011. – Б. 50. (244 б)

<sup>58</sup>Хайдарова Р. Жавзо (тарихий роман). – Тошкент: Фафур Фулом НМИУ, 2011. – Б. 50. (244 б)

Shaibani Khan's women in the work. Then you will be sure of the mysterious aspects of women. In fact, a woman's world is complex and full of mysteries.

But the weight of fictional characters is greater in the novel. Textile characters such as Sherzod, Yodgor, and Zulayho take an active part in the events of the novel. Although they were created based on the imagination and fantasy of the writer, in the way these characters speak, in their clothes, in the way they live, in the appearance of the places of residence of the Timurids and Shaibani Khans, it is possible to imagine the way of life, thoughts and aspirations of the women of the era of Timurids and Shaibani Khans, Karakozbegim. there are features and qualities that allow you to closely feel the conflicting events that you have experienced. Regardless of the era, the views, aspirations, and dreams of women remain original.

The second part of this chapter deals with **“The image of women in R. Khaydarova's novel “Javzo”**”. When talking about the image of women in “Javzo”, one of the important factors that drives the reality of any artistic work is the image. In our opinion, the concept of the harmony of national values with the image of a woman in the works of the writer and the interpretation of the hero's psyche is also a part of this aesthetic category. In the work “Javzo” there are active and colorful female characters such as Karakozbegim, Mogul Khanim, Khan Ayim, Khadijabegim, Opoqbegim, Ulugbibi, Gulnurbegim, Ganjina, Ogilbibi. By drawing their external portrait, the writer tries to enter their inner spiritual world, to describe the scenes of the female psyche. The character's mental state is revealed through images such as the face, eyes, height, complexion, clothing, and demeanor characteristic of the character's external portrait. Using external portrait details, such as “dark black hair”, “uncurled eyebrows”, “clear faces”, in fact, these signs are an expression of positive feelings such as sophistication, beauty, and love. he gives

In the work, the image of Karakozbegim and her character are revealed in a wider scope than other female characters. It is not for nothing that the work began with her thoughts and did not end with his death. We do not want to raise her to the level of the main character. However, the place of Karakozbegim in the chain of events is significant. It hurts that her husband Muzaffar Mirza abandoned her country, mother, beloved wife. Despite the encouragement of her servant Fatima, the woman could not stop her tears and said, “He will not come!” He ran away! He left me to the fat people,” she laments. When she receives a love letter from Shaibani Khan, she is overwhelmed by conflicting emotions. On the one hand, loyalty and obedience, on the other hand, betrayal and rebellion, it is difficult to come to a decision:

“- Who did you say brought it<sup>59</sup>?”

It was the sixth time that Queen Fatima answered this question.

The author shows the dilemma of the queen through the word “sixth time”. It was a feeling of ambivalence that compelled him to read the letter over and over

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<sup>59</sup>Хайдарова Р. Жавзо (тарихий роман). – Тошкент: Фафур Ғулум НМИУ, 2011. – Б. 167.

again, to ask again and again who brought it. Surrounded by memories, Karakozbegim feels like an “abandoned wife”. Burning in the fire of pain and revenge, she wants to take revenge on her husband. From time immemorial, a woman is a lover of sweet words. She cannot forgive the injustice done to her feelings. Perhaps this is the reason that prompted Karakozbeg to agree to Shaibani Khan’s poetic letter.

Another active female character in the novel is Khadijabegim. Unwillingly, she causes the murder of Momin Mirza, the honored grandson of Husain Baikara. In her opinion, “the throne should belong only to a son who is loyal to his father and born to a beloved woman<sup>60</sup>.” She was a lovely wife. Husain Baikara appointed her to the rank of *Mahdi*. The woman cannot bear the fact that her son Muzaffar Mirza became the crown prince of Badiuzzamon Mirza. She does not care about other people’s lives for her own benefit. Even Beka, who is Badiuzzamon’s mother, manages to expel Sultanbegim from the harem. However, when he is surrounded by the enemy, the torment of her conscience does not leave her alone, she suffers from what she has done. Her dreams are also troubled: “There is still no peace at night. There are still steep stairs, darkness around, stone walls...<sup>61</sup>” . Memories of the past do not rest for a moment. Among the Timurid princes, there are few who were not imprisoned in the fortress of Ikhtiyoriddin. Here, Gavharshad Begum and finally Prince Momin Mirza were executed with her efforts. Now, if she is in this castle with all the people of the harem, if the son he trusted left her in the hands of the enemy, and if she betrayed her daughter-in-law, does she have any relatives left to lean on? On the other hand, Momin Mirza’s executioner Rahimali is also in this castle. Khadijabegim is afraid of her future, that her death is near, she despairs, she is in a state of convulsion. In fact, he did not want to get his hands in blood. Throne, the plagues of jealousy and selfishness caused him to lose control of his mind. Karakozbegim, her daughter-in-law, describes this woman as quick-tempered, unstable, arrogant, self-interested, saying that “Khadijabegim was a woman whose example would turn deaf ears when she shot her words like an arrow.”

The image of women in “*Javzo*” is extremely colorful. The writer pays attention to their different characteristics, one is determined and patient, the other is simple-minded and trusting; and he describes some of them as sly, self-interested, scheming and sloppy.

The fourth chapter of the research is called “**The interpretation of the national nature of the image of women in the work of Jamila Ergasheva**” and the first chapter is called “**The image of a woman and the national color in the work of writer**”. It says that a woman with a beautiful necklace is a symbol of beauty, loyalty and love.

In the novel “The Woman on the hill” by Jamila Ergasheva, we come across a

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<sup>60</sup>Хайдарова Р. Жавзо (тарихий роман). – Тошкент: Фафур Фулом НМИУ, 2011. – Б. 136.

<sup>61</sup>Хайдарова Р. Жавзо (тарихий роман). – Тошкент: Фафур Фулом НМИУ, 2011. – Б. 129

picture of a wonderful state of mind and a unique poetic scale. In the novel, a woman is an eternal cistern when the paths of fate lead us astray, a boat of love when we face the storms of fate, a permanent place of worship for our joys and worries... But what if she herself gets lost in the storms of fate? What does Kaddi do when he is bent by the unexpected blows of fate? In the process of reading the work, the answer is sought together. During the reading, you will rejoice and suffer together with the characters of the novel, you will strive for goodness and light, even if you put your soul in hardships. The work glorifies the family and traditions of our people<sup>62</sup>. In it, we also encounter problematic situations related to female psychology, which we encounter many vicissitudes in its analysis and interpretation. S. L. Rubinstein, a scientist who has conducted extensive scientific research on the human psyche, says the following about the human psyche and its expression in a work of art: “While the creators express the psychology of the hero, it is his (the hero’s) past - the twists and turns of the individual’s life on the way to maturity. It is not for nothing that they strive to be enlightened as circles. Unfortunately, human experiences are a subjective aspect of his real life, a subjective aspect of a person’s life path”<sup>63</sup>.

First of all, nutrition is the formative of social relations in society, as well as the most powerful influencing and controlling need on the life of every person. Nozima and Hamdam, the characters of the work, are no exception. Both of them are not subject to any force - neither reason, nor religion, nor laws, nor morals and customs, nor wealth, nor kinship, nor feelings are stronger than these two needs. If at least one of the above-mentioned needs had been stronger than these two needs, the customs, religion, morals and laws regulating social life would not have reacted to them in any way.

Through Nozima, J.Ergasheva describes painful points in the psyche of some women in the society one by one. For this reason, there was a need to create a hero of the Nozima type, who by this time was far removed from the roots of Uzbek prose. It meant that their attitude in life was a defect for others.

As beautiful as the female race is, it is so cruel that such brutality causes it to lose even its own happiness. Beautiful women (like Nozima) often cannot be happy because they are romantic, overestimate themselves, need a lot of things, especially attention, but she herself cannot pay attention to others. Narcissism dominates her psychology. She sees the attention of others not as happiness, but as their obligation, and this is where happiness first of all disappears. She often fantasizes that she is in the center of attention, and in fact it is true. Also, she will have a lot of compliments, and this situation will teach her more self-love and confidence, and at the same time pride and arrogance. In her mind, she imagines that she can find another at any place and at any time. However, she does not realize that others need him not as a person, but as a beautiful object.

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<sup>62</sup>Refer: Эргашева Ж Қир устидаги аёл. – Тошкент: Ўзбекистон, 2018. – Б. 2.

<sup>63</sup> Рубинштейн С. Л. Основы общей психологии. - Москва: Издательство АСТ, 2020. – С. 11.

The second part of the chapter is called **“Principles of individual image characteristic of the image of women in J. Ergasheva’s novel”**. In it, it is said that Jamila Ergasheva effectively used such opportunities of the psychological image tool in the nature of her characters.

The following images from “The woman on the Shore” are an example of this. The situation where the hero gets lost in the past is when he gets lost on the paths of life and enters the street of betrayal. And the fact that the clothes on her shoulders were falling off one by one and she became naked meant that she would reveal her betrayal.

When it comes to the issue of the difference between the love of men and women, the relationship between Hamdam and Nozima at the beginning of the play is characteristic of the two sexes. The love of a man and a woman is different from emotional relationships. A man’s love is in the form of an initiator, an attacker, striving for submission. And women's love is waiting, following, continuing, self-protecting. When it comes to love, most women are against themselves - the mind denies the desires of the soul, so the psychology of women in emotional relationships is very complicated. Men’s love is in one sight, the attacker and the submissive. There are two types of women's love for men: 1. Feminine love. 2. Motherly love. Those with feminine love are meek, submissive, and follower, while women with strong maternal love are controlling, domineering, commanding (as if nurturing), and such women are superior to men in all relationships. likes to excel, or rather strives for it. Nozima’s attitude towards her children is not consistent with motherly love.

Unfortunately, one should not be afraid of a person who performs a thousand different strokes at once, but of a person who repeats one stroke a thousand times. This situation is evident in the following places in the work. “She slapped the boy’s face, which was wet with tears. The boy was staggering back, and she grabbed his delicate wrists and slapped him again. There was no stopping her now. She kept hitting again and again and again! Now the boy hugged his mother’s legs and cried: “Mom, don’t hit me, don’t hit me, mom! I won’t do it again, forgive me.”

- Nozima shook the boy, pushed him to the ground. She kicked the boy, who was lying on the ground like a wounded bird, and went out to the porch again”<sup>64</sup>. How does this event affect the child’s psyche?

Of course, a child should never be beaten under any circumstances. But being a mother is a difficult task. Sometimes various problems arise. At such times, one wants more than “impossible” to be sure to look for other solutions. First of all, there is a need to understand the causes and consequences of corporal punishment and to find alternative methods of education.

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<sup>64</sup>Эргашева Ж. Қир устидаги аёл. –Тошкент:Ўзбекистон, 2013. – Б. 198.

## CONCLUSION

Any good work deeply illuminates the spiritual world of the hero. This rule is also typical for the works of female writers. The issue of interpretations of the female image in literary studies is one of the current issues of today's literary studies. It is significant that the works of female writers reflect the mentality of representatives of this gender at a high level, and in the creative words of the writer - the predominance of life-giving female elegance. The following conclusions were reached regarding the topic of the image of the female character in the novels of modern Uzbek writers (in the example of Zulfiya Qurolboy qizi, Risolat Haydarova, Jamila Ergasheva):

1. Contemporary Uzbek women writers have, in some sense, tested their unconventional creative experiences in world literature novels in their novels. These creative experiences also became a factor of literary influence. In today's modern novels, it has become extremely diverse in terms of genre and artistic style. In particular, in terms of style, traditional realistic novels and non-traditional modern short stories appeared. Also, genre syncretism occurred in the nature of the short story genre. Cases of deviation from one genre to another genre were observed. For example, novel buds, or other genre elements appeared in the novel, and this remains a problem. The principles specific to the image of a woman in literary studies are embodied in the example of research and interpretations of the image of a woman in the works of world writers.

2. In literature, interpretations of the image of a woman are studied as an important problem in various disciplines and all types of art (cinema, dance, theater, painting, sculpture, fiction, art history, psychology). After all, a woman has been studied since ancient times as a symbol of gender, sophistication, intelligence and kindness that continues the human race. The processes related to the theme of the artistic interpretation of the female psyche in the novels of modern Uzbek writers are in fact folk creations, moreover, they are connected with religious sources such as the heavenly book The Holy Quran, special verses and chapters in the Quran (Sura "Nisa" and thoughts in other surahs) in which the rights of women are protected, and ignorance that existed in the pre-Islamic period was abolished for their survival. Enlightened Islam stopped such ignorance. From this point of view, in the prose of Zulfiya Qurolboy qizi, the description of women's psyche is discussed, the interpretation of the image of women in the novels of writers and the illumination of women's psychology in the novels of the same author.

3. In the period of independence, Uzbek novelists, in addition to national short stories, used the experiences of world novels and turned to national Islamic artistic interpretations in collecting their artistic and literary creative experiences. The analysis of the problem of the artistic interpretation of the psyche of women's image created in the Uzbek short stories of the independence period proved that the creation of real artistic masterpiece novels free from modern novelistic ideologies and the poetic perfection of the female image was a phenomenal phenomenon in the Uzbek prose of the beginning of the new century. In the work of Risolat

Haydarova, it is shown that the characteristics of the image of a woman are reflected in her works, the harmony of the image of a woman and national values. Risolat Haydarova's novel "Javzo" shows the evolution and historical evolution of the female psyche.

4. The scenes of crime and murder caused by mental illness and the image and psyche of women created in modern Uzbek novels were analyzed more deeply in the novels of writers. Each of the novelists is influenced by different sources: life or literary sources when creating the image of a depraved woman committed to crime. In particular, in Jamila Ergasheva's work, the interpretation of the national nature of women's image and the principles of embodiment of the female image and national color in the work of the writer were shown. The individual image of women in writer's novel continues the traditions of artistic style, based on the story of a court detail that happened in life, and it is proved that randomness effectively uses the tool of artistic convention.

5. In the period of independence, Uzbek prose writers, in addition to the national novelism, adopted the experiences of the world novelism and turned to the national Islamic artistic interpretations. The analysis of the problem of the artistic interpretation of the psyche of women's image created in Uzbek prose of this period proved that modern works are real artistic masterpieces without ideology and that the perfection of the mother's image is a special phenomenon in Uzbek prose of the beginning of the new century.

6. Opportunities were opened for women novelists of the period of independence to improve their worldview and poetic skills as follows: a) a strong connection with the spiritual, formal-stylistic, visual experiences of folk art and classical literature, historical-cultural heritage was restored; b) efforts to become familiar with the achievements of various fields of science and art have expanded; c) the artists came closer to the spirit of struggle that was manifested in one form or another in the minds of the intellectuals of the nation during the renaissance period of independence and in the entire past centuries; d) thanks to the literature of the independence period, the national nature of the anguish and dreamy colorful feelings, gentle dreams and experiences secretly expressed in the framework of the artistic text was realized; e) the experience of turning social thought into a poetic idea and transferring it to the actions and feelings of heroes from the school of master writers was mastered; f) achievements of world theoretical-philosophical, literary-aesthetic thinking were synthesized on a national basis. Novels by women writers published during the period of independence are considered to be a product of this updated reality.

7. In the artistic representation of historical novels, attention was paid to the internal movements in the inner world of a person. In the novels of female writers, the essence of poetic reality began to be formed by lively communication - dialogue. Because man by nature lives in a situation of constant communication. He communicates with people, as well as with the non-polar as "me" and everyone else ("other"). The transfer of such communicative complexity, manifested in countless forms, to poetic expression increased the level of credibility of the work

of art. The intellectual reader satisfied his spiritual and spiritual needs. At the same time, it has also been found to slow down the popularity of most novels.

8. The nature of the work of modern female writers is revealed by the author's point of view or the embodiment of the heroes of the work. By drawing an external portrait of women, the writer strives to enter the inner spiritual world, to describe the scenes of the female psyche. Their mental state is revealed through the image of the character's face, eyes, height, and complexion. Using external portrait details that correspond to this mentality, he emphasizes that these feelings are actually expressions of negative feelings such as small desires, bitterness, enmity, and envy. Using unique lines in modern novels, he exaggerates the image of women created in a negative or comic type.

9. Violation of the mental balance in the world of women is not having the way of life they want; desire for affection; inability to find a person who is able to kiss, caress and caress a woman; the pursuit of happiness that he dreams of; the transformation of virgin feelings into a dream, a mirage; In their works, Uzbek short-story writers reveal the pressure of love or the crushing of a woman's pure dreams and feelings by others, the suffering of deception, through the interpretation of the psyche of various characters. This characteristic of modern novels indicates that scenes of the female psyche are embodied on an epic scale. Zulfiya Qurolboy qizi, Risolat Haydarova, and Jamila Ergasheva use the traditional realistic style to artistically discover the psyche of women. In addition, symbolic artistic details and logical motifs can be observed in their works, which served to convincingly reveal the female psyche.

10. The emergence of hybrid works in modern historical novels, the increased attention to symbolic images is the result of the combination of objective reality and experience in the representation of reality, and the adoption of colorful epic narratives observed in the works of the world's leading writers in poetic expression on a national basis. that it is the result of the integration of different points of view in the circle of specific novel semantics and compositional center through the use of necessary innovative methods and methods, and the renewal of the subject of artistic image in national novels shows the structural-semantic nature of the works of composition and form, which was not observed in the earlier stages of the development of the genre. It was argued that the need for the formation of students who understand and feel is the first signs of the emergence of a new paradigm.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПО ПРИСУЖДЕНИЮ  
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ  
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ  
АЛИШЕРА НАВОИ**

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**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ  
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕР НАВОИ**

**АШУРОВА НИГОРА ХАИТОВНА**

**ИЗОБРАЖЕНИЕ ЖЕНСКОГО ОБРАЗА В РОМАНАХ  
СОВРЕМЕННЫХ УЗБЕКСКИХ ПИСАТЕЛЬНИЦ**  
*(на примере творчества Зулфии Куролбой кизи, Рисолат  
Хайдаровой, Жамили Эргашевой)*

**10.00.02 – Узбекская литература**

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

**Ташкент - 2024**

**Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Кабинете Министров Республики Узбекистан за номером В2021.3.PhD/Fil1949.**

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои.

Автореферат диссертации размещён на трёх (узбекском, английском, русском, (резюме)) языках на веб-странице Научного совета ([www.tsuull.uz](http://www.tsuull.uz)) и Информационно-образовательном портале “Ziyonet” ([www.ziyonet.uz](http://www.ziyonet.uz)).

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**Ведущая организация:** **Термезский государственный университет**

Защита диссертации состоится на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 по присуждению ученых степеней при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои «\_\_» \_\_\_\_\_ 2024 года в \_\_\_\_ часов. (Адрес: 100100, Ташкент, Яккасарайский район, ул. Юсуфа Хос Ходжиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, ([www.tsuull.uz](http://www.tsuull.uz)); e-mail: [monitoring@www.tsuull.uz](mailto:monitoring@www.tsuull.uz)).

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## **ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))**

### **Актуальность и востребованность темы диссертации.**

Необходимость психологического изучения и осмысления проблем анализа литературной прозы в мировом литературоведении ставит на повестку дня серьезные вопросы и в гуманитарных областях. Примечательно, что в области филологии были созданы возможности для проведения идейно зрелых, качественно новых и совершенных по содержанию научных исследований. Систематично продолжаются исследования, связанные с изучением литературных и художественных канонов, присущих жанру романа эпического типа, описываемых в них страданий удивительной личности, его богатого духовного мира. Аналитическое изучение женской психики важно для открытия принципов, присущих духовному миру, мировоззрению и образу мышления личности. Литературный процесс всегда формируется в тесной связи с социальной средой, литературно-духовной и культурной жизнью. Так как обновления сознания, психики человечества отражаются, главным образом, в литературе и искусстве. При этом литературоведение также следовало по пути нового взгляда на свой объект, более глубоко постигая проблемы женской психики.

Последние теоретические взгляды на романизм в мировом литературоведении призваны по-новому осмыслить его историческую эволюцию в предшествующие периоды. В целостности отражения душевных трагедий женщины в художественной литературе проявляются черты, присущие передовым творческим принципам мировой прозы. В литературном процессе преобладает философско-психологическая, символично-метафорическая образность изображения роли женщины в общественной жизни, ее возвышенных чувств, богатого и сложного духовного мира. При этом важнейшая задача связана с психикой конкретной личности, с новой интерпретацией изображения и выражения. В работе в качестве важной проблемы была поставлена задача показать роль и значение женщины в развитии литературы. Действительно, изучение проблемы женской психологии также важно при определении художественно-поэтической привлекательности прозы того или иного периода.

Роль узбекской литературы периода независимости на международной арене и необходимость исследования национального культурно-просветительского наследия, осознания ценностей требуют дальнейшего продвижения в сущность художественной литературы в современном процессе глобализации, обоснования достойного места прозаических произведений в развитии мировой литературы, изучения наследия творцов, оказавших сильное влияние на литературу последующего периода. Сегодняшний процесс реформ в культурно-просветительской сфере ставит перед узбекским литературоведением ряд новых задач. «Сегодня мы переходим на путь инновационного развития, направленного на коренное улучшение всех сфер жизни государства и общества. И это закономерно. Ведь кто выигрывает в нынешнем стремительно развивающемся мире?

Только то государство, которое опирается на новую мысль, новую идею, инновацию”<sup>65</sup>. Роль и значение в этом процессе творения той или иной народной литературной мысли в возвышении духовного мира человечества определяется ее специфическими особенностями.

Данное диссертационное исследование в определенной степени служит реализации задач, поставленных в Указах Президента Республики Узбекистан №УП-4797 “О создании Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои“ от 13 мая 2016 года, №УП-5850 “О мерах по кардинальному повышению роли и авторитета узбекского языка в качестве государственного языка» от 21 октября 2019 года, Постановлениях №ПП-3160 “О поднятии на новый уровень повышения эффективности духовно-просветительской работы и развития сферы“ от 28 июля 2017 года, №ПП-3271 “О программе комплексных мер по развитию системы издания и распространения книжной продукции, повышению культуры чтения” от 13 сентября 2017 года, №ПП-4358 “О мерах по коренному совершенствованию системы подготовки востребованных квалифицированных кадров и развитию научного потенциала в Национальном университете Узбекистана имени Мирзо Улугбека в 2019-2023 годах” от 17 июня 2019 года, выступлениях Президента Республики Узбекистан Шавката Мирзиёева “*Развитие литературы и искусства, культуры – важный фактор повышения духовности нашего народа*” на встрече с интеллигенцией Узбекистана и на 75-й сессии Генеральной Ассамблеи Организации Объединенных Наций, а также в ряде других нормативно-правовых актах, относящихся к данной сфере.

**Степень изученности проблемы.** Теоретическая проблема, поставленная в работе, а именно вопрос о жанровом совершенстве романа и интерпретации женской психики, научно обоснованы в следующих диссертациях<sup>66</sup> и книгах<sup>67</sup>. Однако проблема изображения женского образа в

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<sup>65</sup> Послание Президента Республики Узбекистан Шавката Мирзиёева Олий Мажлису. Халқ сўзи. – Тошкент: 2017. 23 декабрь.

<sup>66</sup> Карагода А.П. Социокультурная обусловленность женских образов в искусстве нового времени. Автореф. дис.канд. искусствоведения. – Краснодар, 2019. – С.19-20; Халаф А.А. Образ женщины в Арабском искусстве // Вестник ВГУ. Серия филология и журналистика. 2012. № 1. – С.119; <http://maxima-library.org/mob/b/385028?format=read>; Миркушина Н.Л. Образ женщины в русской религиозной философии и культурной традиции конца XIX – начало XX века. Автореф. дис. канд. филол. наук. – Астрахань, 2014. – С.4; Норузи Махназ. Женские образы в современной русской и персидской прозе. Автореф. дис. канд. филол. наук. – Москва, 2011; Афанасьева Ю. Проза М.С. Жуковой: женский мир и женское мировидение в русской литературе второй трети XIX века. Автореф. дис.канд. филол. наук. – Томск, 2006; Воробьева Н.В. Женская проза 1980-2000 годов: динамика, проблематика и поэтика. Автореф. дис. канд. филол. наука. – Пермь, 2006; Пак Чжин Хван. Женские образы в прозе Чехова. Автореф. дис.канд. филол. наук. – Санкт-Петербург, 2005; Шабатура Е.А. Образ “Новой женщины” советской культуре 1917-1929 годов. Автореф. дис. канд. филол. наук. – Омск, 2006; Мухаббатова Г.Х. Вклад женщин в проведение культурных преобразований в Республике Таджикистан. Автореф. дис.канд. филол. наук. – Душанбе, 2004; Андреева В.Г. Национальное своеобразие русского романа второй половины XIX века. Автореф. дис.канд. филол. наук. – Кострома, 2017; Кашкарева А.П. Рецепция феномена женской эмансипации в творческом наследии Н.С.Лескова. Автореф. дис.канд. филол. наук. – Екатеринбург,

романах современных узбекских писательниц периода независимости не исследовалась в рамках специальной исследовательской работы.

**Цель исследования** заключается в научном обосновании различных художественных интерпретаций женской психологии в изображении женского образа в романах современных узбекских писательниц, их художественного мастерства, системы специфик, образующих новые средства психического анализа.

**Объектом исследования** являются романы современных узбекских писательниц, как “Armon asirasi” (“Пленница грёз”), “Mashaqqatlar girdobi” (“Водоворот мучений”), “Mashaqqatli hayot so‘qmoqlari” (“Тропы мучительной жизни”), Зулфии Куролбой кизи, “Javzo” (“Близнецы”) Рисолат Хайдаровой, “Qir ustidagi ayol” (“Женщина на высоте”) Жамили Эргашевой.

**Научная новизна исследования** заключается в следующем:

обоснованы на примерах систематическая классификация женского образа нового типа, а также создание нового стиля выражения и повествования в романах современных узбекских писательниц;

определены посредством художественных средств характер создаваемого романистом женского образа, вопрос прототипа, мастерство в

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2017; Шоева Н.А. Проблема женской эмансипации в Повестях современных таджикских писателей. Автореф дис. канд. филол. наук. – Душанбе, 2017; Ли Хи Су. Типология женских характеров в романах и повестях И.С.Тургенева. Автореф дис. канд. филол. наук. – Москва, 1999; Перетягина А.В. Пушкинская традиция в процессе становления и развития жанра тургеневского романа 1850-х - начала 1860-х годов. Автореф дис. канд. филол. наук. – Кострома, 2010; Смирнова О.В. Евгения Тур: судьба женщины-писательницы в России XIX века. Автореф дис. канд. филол. наук. – Тверь, 2005.

<sup>67</sup> Солижонов Й. Кўзгудаги ҳаёт: адабий танкидий мақолалар, суҳбатлар. — Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2013; Алимухамедов А. Абдулла Қаҳҳор ҳикояларида психологик тасвир // Шарқ юлдузи, - 1947, - № 2-3. - Б. 115-137; Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент, 1962; Қўшжонов М. Қодирийнинг тасвирлаш санъати. –Тошкент, 1966; Қўшжонов М., Норматов У. Маҳорат сирлари. – Тошкент, 1968; Шарипова Т. Женские образы в драматургии Хамза Хаким-заде Ниязи. Автореф дис. канд. филол. наук. – Ташкент, 1977; Ризаева К. Некоторые приемы создания положительных образов женщин в послевоенной узбекской прозе. Автореф дис.канд. филол. наук. – Ташкент, 1959; Абдуллаева Ш. Алишер Навоийнинг хотин-қизлар ҳақидаги гуманистик фикрларига доир (Хамса асарлари). Филол. фан. номз. дисс. – Тошкент, 1954; Мусина Г.Г. Историко-типологический анализ женских образов в узбекском народном эпосе. Автореф дис. канд. филол. наук. – Ташкент, 1990; Лутфиддинова Х. Ёзувчининг эстетик идеали ва аёллар образи (“Ўтган кунлар” ва “Кеча ва кундуз” романлари мисолида). Филол. фан. номз. дисс. – Тошкент, 1994; Дуйсенбаев О. Ўткир Ҳошимов ижодида она образининг бадиий талқини. Филол. фан. номз.дисс. – Тошкент, 2011; Эшматова Ю. Истиқлол даври ўзбек қиссачилигида аёл руҳиятининг бадиий талқини. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2020; Мухаммедова Н. Маргарэт Дрэббл асарларида аёл образи ва унинг ижтимоий-эстетик талқини. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2019; Файзуллаева У. Виржиния Вулф романларида аёл ички дунёсининг тасвирланиши. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Самарқанд, 2020; Мухаммедова Х. Чарльз Диккенс асарларида аёл характери типологияси. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2019; Ўразбаева М. Ҳозирги ўзбек романчилигида аёл образи ва унинг қиёсий таҳлили. Филол. фан. бўйича фалсафа д-ри (PhD) дисс. – Тошкент, 2021.

создании портрета, индивидуальность речи и воплощение узбекской женщины в нетрадиционном образе;

женский образ обоснован на представлении узбекской матери, верной, стойкой женщины в концепции мифологической символики, художественном отражении духовного подъема и победы женщины в душевных страданиях, неудач в романах современных узбекских писательниц;

раскрыты по критериям художественности изображение женского образа, женские душевные колебания, вызванные в психике личности из-за случайности.

**Внедрение результатов исследования.** Период независимости на основе научных результатов, полученных при исследовании женской психики в узбекском романстве:

научно-теоретические выводы касающиеся принципов, присущих изображению женского образа в литературоведении, анализу женских образов в творчестве мировых литераторов, демонстрации степени сохранности современных норм литературного языка и освещения женской психологии в романах адибы Зулфии Куролбой кизи, были использованы в практическом проекте А-ОТ-2019-10 “O‘zbek tilida neyning: me’yoriy-huquqiy asoslarini yaratish” (“Нейминг в узбекском языке: нормативно-правовые основы”), выполненном в 2019-2022 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка №01/10 - 943 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 15 мая 2023 года). В результате было достигнуто широкое использование писателями элементов внутреннего монолога, сновидения, памяти-фантазии, символического образного изображения в глубокой и убедительной интерпретации женского образа;

научно-теоретические выводы по изображению психики, пейзажа при изучении женского образа, узбекской матери, верной, стойкой женщины в концепции мифологической символики, художественном отражении духовного подъема и победы женщины в душевных страданиях, неудачах в романах современных узбекских писательниц Рисолат Хайдаровой и Жамили Эргашевой, были использованы в практическом проекте “А-ОТ-2019-10 - Создание образовательного корпуса узбекского языка”, выполненном в 2020-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка №01/10 - 942 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 15 мая 2023 года). В результате этого, способствовали новой интерпретации образа женщины в период независимости и научному определению того, что творчество современных романистов, в частности, писательниц Рисолат Хайдаровой и Жамили Эргашевой положило начало новому этапу в узбекской литературе;

научно-теретические выводы по освещению истории совершенствования жанра романа и изучения женского образа в узбекском и мировом

литературоведении; проявлению художественного мастерства писателя в освещении женского образа, созданного в узбекском романе периода независимости; выявлению таких изобразительных средств, как пейзаж, письмо, являющихся глубоким художественно-теоретическим приёмом женской психики и душевных переживаний, обоснованных в романах современных узбекских писательниц Зулфии Куролбой кизи, Рисолат Хайдаровой, Жамили Эргашевой в освещении таких ценностей, как верность, честь, были использованы в развитии деятельности Советов по прозе, литературной критике и литературоведению Союза писателей Узбекистана (справка №01-03/760 Союза писателей Узбекистана от 9 июня 2023 года). В результате это способствовало широкому использованию таких художественных изобразительных средств, как внутренний монолог, диалог, авторское повествование, пейзаж и сон в отражении женской психики в современной узбекской романистике;

научные выводы по художественной интерпретации женского образа в романах современных узбекских писательниц (на примере творчества Зулфии Куролбой кизи, Рисолат Хайдаровой и Жамили Эргашевой), были использованы при подготовке номера, посвященного узбекской романистике, передачи “Birgalikda o‘qiyamiz” телеканала “Madaniyat va ma’rifat” Национальной телерадиокомпании Узбекистана (справка №02-01-03/137 телеканала “Madaniyat va ma’rifat” Национальной телерадиокомпании Узбекистана от 16 июня 2023 года). В результате, это способствовало обогащению передачи научно-теоретической информацией и повышению её научно-образовательного уровня.

**Структура и объем диссертации.** Диссертация состоит из введения, четырех глав, заключения, а также списка использованной литературы. Общий объем диссертации составляет 143 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**LIST OF PUBLISHED WORKS**  
**SPISOK OPUBLIKOVANNYX RABOT**

**I bo'lim (I part: I chast)**

1. Ashurova N.X. Yozuvchi Jamila Ergashevaning qissalari tahlili // O'zbekiston Milliy axborot agentligi – O'zA Ilm-fan bo'limi (Elektron jurnal) 2021 yil, avgust. – Toshkent, 2021. - № 8. – B. 113-120. (10.00.00, № 8)
2. Ashurova N.X. Ayol ruhiyatining rangi // O'zbekiston Milliy universiteti xabarлари. – Toshkent, 2021. №1/5. – B.238-240. (10.00.00, № 15).
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