

**GULISTON DAVLAT UNIVERSITETI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI PhD.03/27.02.2020.Fil.91.02 RAQAMLI
ILMIY KENGASH**

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

EGAMBERDIYEVA KAMOLA IBROXIMOVNA

**HOZIRGI O‘ZBEK HIKOYALARIDA TASVIR VA TALQIN
(Zulfiya Qurolboy qizi asarlari misolida)**

10.00.02 – O‘zbek adabiyoti

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

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по филологическим наукам**

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Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida hikoya janrining taraqqiyoti va uning tadrijiy takomilini bosqichma-bosqich o'rganish zarurati ortib bormoqda. Xususan, yaratilayotgan hikoyalarda shakl, uslub va ifoda usullari mutanosibligini aniqlash, badiiy obraz yaratish yo'sinlari mohiyatini belgilash, shuningdek, alohida hikoyanavis ijodiga xos shakliy-uslubiy tamoyillar tadriji yoxud muayyan avlod yozuvchilari hikoyalarida o'ziga xoslik, tasvir va talqin, milliy hamda jahon hikoyachilik maktablari amaliyotiga mushtaraklik, poetik mahorat singari muammolarni o'rganish muhim ahamiyat kasb etib bormoqda.

Dunyo adabiyotshunosligida ijtimoiy va fikriy yangilanish davrida jamiyat a'zolarida yuz bergan katta o'zgarishlar badiiy asarlarda insonning murakkab ma'naviy, ruhiy olamini aks ettirishga ustuvorlik berilishini taqozo qilmoqda. Bu holat badiiy adabiyot namunalariga yondashishning yangicha yo'llarini izlashni talab qiladi. Garchi badiiy asarlar tahlili bo'yicha adabiyotshunoslikda keng ko'lamdagi ilmiy tadqiqotlar yaratilgan bo'lsa-da, hozirgacha asarlarni mavzu dolzarbligi-yu, ijtimoiy ahamiyatiga ko'ra tekshirish hollari to'la yechimini kutmoqda. Shunday ekan adabiyotshunoslik oldidagi asarni matndan kelib chiqqan holdagina tadqiq etish hamda matn tabiatiga mos tarzda tahlil va talqin masalalariga ilmiy baho berish dolzarblik kasb etib kelmoqda.

Mamlakatimizda olib borilayotgan islohotlar, avvalo, inson ruhi, dunyoqarashi, intilishlarini milliy o'ziga xoslikni saqlagan holda umuminsoniy tamoyillar asosida shakllantirishga qaratilgan. So'nggi yillarda adabiyotda o'zbek ayoli obrazining badiiy ifodasi o'ziga xos tarzda namoyon bo'lmoqda. Ijtimoiy ong shakli sifatida o'zida xalq o'tmishi, buguni va kelajagini aks ettiradigan o'zbek adabiyoti, xususan, o'zbek nasrida yuz berayotgan evrilishlarni ilmiy jihatdan asoslash, obraz va uning tabiatini ochib berish, badiiy ijod konsepsiyasining yangilanish manbalari va omillarini aniqlash shu orqali uning yaqin kelajakdagi rivojlanish yo'lini belgilash o'zbek adabiyotshunosligining muhim vazifalari tarkibiga kiradi. "Nega deganda, adabiyot va san'atga, madaniyatga e'tibor – bu avvalo xalqimizga e'tibor, kelajagimizga e'tibor ekanini, buyuk shoirimiz Cho'lpon aytganidek, adabiyot, madaniyat yashasa, millat yashashi mumkinligini unutishga bizning aslo haqqimiz yo'q"¹. Binobarin, bugungi o'zbek jamiyatida shakllangan inson o'zigacha bo'lgan ajdodlaridan tubdan farq qiladi. Ana shu o'zgachaliklarni chuqur tadqiq etib, ildizlarini aniqlash, tamoyillarini belgilab berish, ilmiy xulosalar chiqarish ushbu dissertatsiyaning zaruriyatini yuzaga keltiradi.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti faoliyatini tashkil etish to'g'risida", 2020-yil 6-noyabrdagi PF-6108-son "O'zbekiston yangi taraqqiyot davrida ta'lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to'g'risida", 2022-yil 28-yanvardagi PF-60-son

¹Мирзиёев Ш.М. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустақкам пойдеворидир // "Халқ сўзи" газетаси, 2017 йил 4 август сони.

“2022-2026-yillarga mo’ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi 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”gi Qarori, shuningdek, 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. Tadqiqot respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligida Mixail Baxtin: “...insoniy evrilish – o‘zlikni anglash bilan birgalikda kechishini, hikoyaning bir necha bosqichlari bor”ligini ta’kidlasa², Nikolay Berdyayev esa shaxs inson qobiliyatining butun ma‘naviy-ruhiy ustuni, insonni ijod va ozodlik bilan bog‘lash hikoyaning asosidir, degan fikrni ilgari suradi³. O‘zbek hikoyachiligi Ninel Vladimirova tomonidan chuqur tadqiq qilingan. Uning ishlarida hikoya nazariyasiga oid xulosalar muhim ahamiyatga ega.

O‘zbek adabiyotshunosligida hikoyalarni tasvir va talqin konsepsiyasi doirasida tadqiq etish o‘tgan asrning ikkinchi yarmidan boshlandi. Xususan, akademik Matyoqub Qo‘shjonov, Abdulla Qodiriy, Abdulla Qahhor, Oybek hikoyalarida tasvir konsepsiyasi haqida fikr yuritgan¹. Professor B.Sarimsoqov fikricha, “...badiiy obrazning o‘ziga xos belgilari, betakror qirralari borki, ular adabiy turlar, janrlarning turli tarixiy taraqqiyot bosqichlarida o‘zlarini turlicha namoyon etib keldi²”,– deb yozadi. Professor Umarali Normatov “Qodiriy mo‘jizasi” nomli monografiyasida Abdulla Qodiriy asarlaridagi qahramon qiyofasini mustaqillik mafkurasi asosida jiddiy tahlil etgan. Unda buyuk adib hikoyalariga M.Sheverdin, Oybek, G‘afur G‘ulom, Sotti Husaynlarning vulgar sotsiologik yondashuvlari, qarashlari haqida tanqidiy fikrlar mavjud. Professor A.Rasulov esa “...har bir zamon, millat adabiyoti insonni qanday nuqtayi nazardan tasvirlashi bilan bir-biridan farq qiladi. Eng qisqa she’rlarda ham xarakterning nozik bir nuqtasi aks etganidek, epik asarlarda inson ruhiyati, maqsadlari butunligicha tasvirlanadi. Har bir janr, tur xarakterini tasvirlashdagi bichim, shakldir. Hozirgi ilg‘or jahon adabiyotida insonning barcha tomonlarini qamragan holda, bus-butun aks ettirish yo‘llari izlanmoqda”,– deya insonga tugal, aniq va o‘zgarmas yondashuv yo‘sini yo‘qligini to‘g‘ri ko‘rsatgan⁴. Professor H.Karimov o‘tgan asrning 70-80-yillari hikoyalari misolida hayotiy va badiiy haqiqat munosabatini tadqiq etgan⁵. Taniqli olim D.Quronov tadqiqotlarida qahramon

² Бахтин М. Романда замон ва хронотоп. –Т.: Akademnashr, 2015. – Б. 77-84.

³ Бердяев Н. Жамият ҳаётида сўз ва воқелик // Жаҳон адабиёти. – Т., 2006. – Б.170-177.

⁴ Расулов А. Бадийлик – безавол янгилик. – Т.: Шарк, 2007. – Б. 27.

⁵ Каримов Х. Ҳозирги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси (70-80 йиллар). Филол. фан. док. ... дисс. – Т., 1994. – 320 б.

tasvirining badiiy ijod konsepsiyasi bilan bir tizimga egaligi bayon qilingan⁶. B.Karimov esa qahramon obrazini ochib berishda germenevtik tahlilga tayanadi⁷.

Shuningdek, M.Xolbekov⁸, I.Yoqubov⁹, U.Hamdamiyov¹⁰, M.Farmonova¹¹, M.Otajonova¹², S.Matyakubov¹³, A.Ulug'ov¹⁴, G'.Murodov¹⁵ kabi tadqiqotchilar qahramon tasvirini olam, jamiyat, davr, tabiat bilan birgalikda, yaxlit tizim sifatida tadqiq etishgan. Ularning ishlarida yangi davr va yangicha badiiy-estetik tamoyillar asosidagi qahramon tasvirining turli qirralari tekshirilgan. Q.Qahramonov Abdulla Qahhor hikoyalaridagi obrazlarni konseptual jihatdan tushunishga harakat qiladi¹⁶. Z.A.Kasimova jadid adabiyotidagi qahramon tasvirini A.Fitrat, A.Qodiriy, A. Cho'lpon hikoyalari misolida tahlil etgan¹⁷. A.Sabirdinov A.Qahhor va Oybek ijodidagi qahramon tasvirini qiyoslab tekshirgan¹⁸.

Iste'dodli yozuvchi Zulfiya Qurolboy qizi o'zbek adabiyoti xazinasini jiddiy hodisa darajasiga ko'targan bir qator asarlari bilan boyitgan bo'lsa-da, adabiyotshunoslikda bugungi kungacha uning ijodini mufassal tahlil etuvchi tadqiqotlar yaratilganicha yo'q. Shu vaqtga qadar yozuvchi asarlari yuzasidan Umarali Normatov, Qozoqboy Yo'ldoshev, Xurshid Do'stmuhammad, Nusratillo Jumaxo'ja, Uzoq Jo'raqulov singari adabiyotshunos olimlarning maqolalari chop etilgan, Nilufar Haydarova "Armon asirasi" romanini Jenni Erpenbek qalamiga mansub "Makon istab" romani bilan qiyoslab o'rgangan, Manzura Jo'rayeva "Zamonaviy o'zbek nasrida yangi inson konsepsiyasi (Abduqayum Yo'ldosh va Zulfiya Qurolboy qizi hikoyalari asosida), Dilafuz Abdullayeva esa "Zamonaviy arab va o'zbek hikoyalarida badiiy psixologizm (G'ada as-Samman va Zulfiya Qurolboy qizi hikoyalari misolida)" nomli ilmiy tadqiqot olib borgan¹⁹. Xurshida Xamroqulova tomonidan esa "XX asr o'zbek nasrida hayot va o'lim muammosining badiiy talqini" nomli monografiyasi nashr etilgan. Shu o'rinda o'zbek hikoyachiligini maxsus tadqiq qilgan olimlar sifatida A.Alimuhamedov, N.Vladimirova, Sherali Turdiyev, Gulnoz Sattorova, Saodat Komilova, Barno Hasanova, Poshsha Kenjayevalarning tadqiqotlari ham muhim ahamiyatga ega.

⁶ Quronov D. Adabiyotshunoslikka kirish. – T.: Fan, 2007. – 206 b.

⁷ Karimov B. Abdulla Qodiriy: Tanqid, ta'hlil va talqin. – T.: Fan, 2006. – 232 b.

⁸ Xolbekov M. XX asr modern adabiyoti manzaralari: maqolalar to'plami. – T.: Mumtoz so'z, 2014. – 388 b.

⁹ Yaqubov I. Mустақиллик davri ўzbek romanlari poetikasi. Фил.фан.док. (DSc) ...дис. автореф. – Т., 2018. – 72 б.

¹⁰ Хамдамов У. XX asr ўzbek шеърийти бадий тафаккур тадрижининг ижтимоий-психологик хусусиятлари. Фил.фан.док. (DSc) ...дис. автореф. – Т., 2017. – 72 б.

¹¹ Фармонова М. 80 йиллар ўzbek лирикасида табиат ва инсон концепцияси. Фил.фан.ном. ... дис. автореф. – Т., 2009. – 24 б.

¹² Отажонова М. Иззат Султоннинг сўнгги йиллар драматургиясида замон ва қахрамон концепцияси. Фил.фан.ном. ...дис. автореф. – Т., 2008. – 24 б.

¹³ Матякубов С. Ҳозирги ўzbek ҳикояларида инсон концепцияси ва шахс бадий талқини. Фил.фан.ном. ...дис. автореф. – Т., 2009. – 24 б.

¹⁴ Улугов А. Адабий қахрамон кадри. Ўzbek адабий танқиди. – Т.: Турон-Иқбол, 2011. – Б. 462-476.

¹⁵ Муродов Ф. Тарихий романнинг муштарақлик ва ўзига хосликлар уйғунлиги муаммолари. Фил.фан.док. (DSc) ... дис. автореф. – Т., 2018. – 80 б.

¹⁶ Қахрамонов К. Тушуниш тамойили // Шарқ юлдузи, 2009. – № 3. – Б. 165-167.

¹⁷ Касимова З.А. Концепция мира и человека в призме традиций национальной и мировой литературы. –Т.: Фан, 2008. – 232 б.

¹⁸ Сабирдинов А. Маънавият ва маърифат чашмалари. – Т.: Академнашр, 2016. – Б. 76-86.

¹⁹ Жўраева М. Замонавий ўzbek насрида янги инсон концепцияси (Абдуқайум Йўлдош ва Зулфия Қуролбой кизи ҳикоялари асосида). Фил.фан. ном. ...дис. автореф. – Ф.: 2018. – 24 б.

Lekin yuqorida tilga olingan biror tadqiqotda ham yozuvchining hikoyalari tasvir va talqin konsepsiyasi nuqtayi nazaridan o'rganilmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot rejasining O'zbek tili va adabiyoti kafedrasida olib borilayotgan "Filologiya ilmiga zamonaviy yondashuvlar" mavzusidagi ustivor vazifasi asosida bajarilgan.

Tadqiqotning maqsadi istiqlol davri o'zbek hikoyachiligida tasvir va talqin konsepsiyasining o'ziga xos xususiyatlarini iste'dodli adiba Zulfiya Qurolboy qizi hikoyalari misolida ochib berishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

zamonaviy o'zbek hikoyachiligining taraqqiyot tamoyillari va tasvir yo'sinidagi milliy va umuminsoniy qadriyatlar ifodasi tadrijiga oid o'ziga xosliklarni ko'rsatish;

zamonaviy o'zbek hikoyalardagi personajlarning turli masala va muammolarni tushunishlari, qabul qilishlari jarayonidagi o'ziga xosliklarni ko'rsatish hamda hikoyalarda tasvir va badiiy talqinning o'ziga xosligini ta'minlagan omillarni aniqlash;

turli muhitda yashagan kishilar tasvirida hikoya zimmasiga yuklangan badiiy-estetik g'oyani yuzaga chiqarishda ijodkorning ifoda mahorati qanday namoyon bo'lganini tekshirish;

adiba hikoyalardagi obrazlarni jamiyat, oila va hayotda tutgan o'rnini, mavqeyi, tafakkur darajasi, hayotiy maqsadiga ko'ra tasniflash, zamonaviy qahramonning real voqelikdagi insonlar bilan munosabatini aniqlash;

yo'zuvchi hikoyalarda shaxsning ijtimoiy-psixologik o'ziga xosligi asardagi o'zga personajlar bilan munosabatida qanday namoyon bo'lganligi sababini ko'rsatish.

Tadqiqot obyekti sifatida Zulfiya Qurolboy qizi qalamiga mansub hikoyalar olindi.

Tadqiqotning predmetini Zulfiya Qurolboy qizi hikoyalarda tasvir va badiiy talqin borasidagi o'ziga xoslikni ko'rsatib berish tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda germeneytik, qiyosiy, tarixiy, induktiv, deduktiv, tavsiflash va tasniflash singari usullardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

o'zbek hikoyachiligining inson timsolini badiiy talqin qilish va tasvirlash hamda jamiyat ahli ma'naviy dunyosida keyingi davrlarda ro'y bergan ko'p qirrali o'zgarishlarning namoyon bo'lishi borasidagi taraqqiyoti Zulfiya Qurolboy qizi hikoyalari va boshqa novellistlarning asarlari qiyosi misolida asoslangan;

ifoda yo'sini lo'nda, ramziy bo'yoqdor, yashirin ma'nolarga egalik, badiiy g'oyani yorqin ifodalash, qahramonning ichki dunyosini chuqurroq ochish, hech kimga o'xshamagan alohida va betakror tiplarni tasvirlash, obrazlar xarakter-xususiyatlari bo'yicha xulosani o'quvchining hukmiga qoldirish adiba asarlarining o'ziga xos jihatlari ekanligi isbotlangan;

adiba hikoyalardagi obrazlarning ichki va tashqi olamidagi o‘zaro uyg‘unlik, ularning ruhiyatidagi evrilishlar keskin dramatik kolliziyalar fonida ko‘rsatilishi ayollarning nafosat, go‘zallik, latofat ramzi sifatida emas, balki tarashlanmay, silliqlanmay, butun fazilat-u illatlari bilan tasvirlanishiga bog‘liqligi asoslangan;

o‘zbek hikoyachiligida ota-bola, erkak va ayol munosabatlarining badiiy talqini, ijtimoiy-maishiy, ma’naviy-axloqiy qiyofasi hayotiy vaziyatlarda ishonarli va ta’sirli aks ettirilishi kabi milliy novellistikadagi tasvir va talqin jihatidan yangilanishlar adiba asarlaridan keltirilgan misollar asosida dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

mustaqillik davri ijtimoiy-estetik tafakkurdagi o‘zgarishlarning qahramon qiyofasini yaratish masalasi bilan bog‘liq xususiyatlari zamonaviy o‘zbek hikoyachiligida shakllanib kelayotgan yangicha qahramon va uning turmush tarzi misolida yoritib berilgan;

hikoyalardagi obraz va obrazlilikning personaj ijtimoiy- psixologik holatini asardagi badiiy-estetik moduslar, poetik kompozitsiya, yozuvchining individual uslubi va badiiy ifodasi nuqtayi nazaridan kelib chiqib asoslanga;

globallashuv jarayonidagi jamiyat kishisining ruhiyati tasviri bo‘yicha ijtimoiy-falsafiy, diniy-mistik, xayoliy-fantastik tasvirlar bo‘yicha badiiy-falsafiy, nazariy-tipologik, tarixiy-qiyosiy xulosalar chiqarilgan va hikoya badiiyatidagi yangilanishlar ko‘rsatilgan;

yangi badiiy olam yaratishdagi ilg‘or tamoyillar, milliy tafakkurga xos xususiyatlar hamda jahon adabiyotining ilg‘or yutuqlari olam va odam munosabatlaridagi badiiy-falsafiy evrilish zamonaviy o‘zbek adabiyotidagi qahramon va uning boshqalardan farq qiluvchi badiiy-estetik olami yaratilgani ko‘lami misolida dalillangan;

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilganligi, chiqarilgan xulosalarning ilmiy asoslangani hamda vakolatli tuzilmalar tomonidan tasdiqlangani, qarashlar o‘zbek va jahon adabiyotining turli davrlarda yaratilgan badiiy va ilmiy asarlarga tayanib isbotlanganligi, dunyo adabiyotshunosligining yangi yo‘nalishlari va tahlil usullari asosida ilmiy-nazariy asoslangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqotning ilmiy ahamiyati umumlashtirilgan ilmiy-nazariy xulosa va natijalarning hozirgi adabiy jarayon, o‘zbek badiiy tafakkuri va badiiy-falsafiy, ijtimoiy-psixologik fikrlash tarzida yuz bergan o‘zgarishlar haqidagi bilimlarni to‘ldirishi va kengaytirishi, shuningdek, hikoya janriga mansub bugungi bitiklarning shakli-mazmuniy xususiyatlari haqidagi qarashlarni rivojlanishiga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati Zulfiya Qurolboy qizining obraz yaratish mahorati, ularning falsafiy-psixologik omillari, manbalari, hikoya janri tabiati, tili va obrazlar tizimi haqidagi qarashlar “Yangi o‘zbek adabiyoti”, “Adabiyotshunoslik nazariyasi”, “O‘zbek adabiy tanqidchiligi tarixi”, “Nazariy poetika” kabi fanlardan yaratiladigan darslik va o‘quv qo‘llanmalarining mukammallashuviga xizmat qilishi hamda ish yuzasidan e‘lon qilingan ilmiy

maqolalar adabiyotshunoslik fanlarini o'qitishda qo'shimcha manba sifatida yordam berishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Zamonaviy o'zbek hikoyalarida tasvir va talqin konsepsiyasining Zulfiya Qurolboy qizi hikoyalari misolidagi tadqiqi, hikoyachilikdagi badiiyat muammolarini o'rganish bo'yicha olingan ilmiy natijalar va xulosalar asosida:

o'zbek hikoyachiligining inson timsolini badiiy talqin qilish va tasvirlash hamda jamiyat ahli ma'naviy dunyosida keyingi davrlarda ro'y bergan ko'p qirrali o'zgarishlarning namoyon bo'lishi borasidagi taraqqiyoti Zulfiya Qurolboy qizi hikoyalari va boshqa novellistlarning asarlari qiyosi misolida asoslanishi natijasida chiqarilgan xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan OT-F1-030-raqamli "O'zbek adabiyoti tarixi" ko'p jildlik monografiyasini (7-jild) chop etish fundamental loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2022-yil 11-noyabrdagi 01/4-3096-sonli ma'lumotnomasi). Natijada monografiyaning XX-XXI asrlarga oid qismida adiba ijodida ayol obrazining badiiy talqini, yozuvchilarning nosirlik mahorati, adabiy-estetik qarashi uyg'unligi masalalaritga oid yangi ma'lumotlar bilan boyishiga erishildi;

ifoda yo'sini lo'nda, ramziy bo'yoqdor, yashirin ma'nolarga egalik, badiiy g'oyani yorqin ifodalash, qahramonning ichki dunyosini chuqurroq ochish, hech kimga o'xshamagan alohida va betakror tiplarni tasvirlash, obrazlar xarakter-xususiyatlari bo'yicha xulosani o'quvchining hukmiga qoldirish adiba asarlarining o'ziga xos jihatlari ekanligiga oid nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan BV-Atex-2018-(143) raqamli "Ko'zi ojiz shaxslar uchun kompyuter texnikasidan foydalanish, matnlarni o'qish va yozish imkonini beruvchi o'zbek tiliga asoslangan gapiruvchi dasturiy ta'minot va ovoz sintezatorini ishlab chiqish" mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2022-yil 11-noyabrdagi 01/04-3097-sonli ma'lumotnomasi). Natijada lug'at so'zligi leksemalar semantik tabiati uchun xos bo'lgan portret, obraz, rakurs, modernizm, realizm, motiv, egoizm, fon, individualizm kabi lisoniy hodisalarni aks ettiruvchi materillar bilan boyishiga erishildi;

o'zbek hikoyachiligida ota-bola, erkak va ayol munosabatlarining badiiy talqini, ijtimoiy-maishiy, ma'naviy-axloqiy qiyofasi hayotiy vaziyatlarda ishonarli va ta'sirli aks ettirilishi kabi milliy novellistikadagi tasvir va talqin jihatidan yangilanishlar natijasida chiqarilgan xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan IL-402104474 raqamli "Bolalar adabiyoti.uz multimediali elektron platform va uning mobil ilovasini yaratish" mavzusidagi innovatsion loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2022-yil 29-noyabrdagi 04/1-2544-sonli ma'lumotnomasi). Natijada, loyihaning ilmiy-nazariy konsepsiyasi yangi fikr-mulohazalar bilan boyishiga erishilgan;

adiba hikoyalaridagi obrazlarning ichki va tashqi olamidagi o'zaro uyg'unlik, ularning ruhiyatidagi evrilishlar keskin dramatik kolliziyalar fonida

ko'rsatilishi ayollarning nafosat, go'zallik, latofat ramsi sifatida emas, balki tarashlanmay, silliqanmay, butun fazilat-u illatlari bilan tasvirlanishiga bog'liqligi asoslanishi bilan bog'liq ilmiy-nazariy xulosalardan "O'zbekiston" teleradio kanali davlat muassasasi tarkibidagi "O'zbekiston" telekanalida namoyish etilgan "Assalom, O'zbekiston", "Oydin hayot-live" teleko'rsatuvlari hamda "Xulosa o'zingizdan" tok-shusining ssenariylarini tayyorlashda foydalanilgan (O'zbekiston teleradio kanalining 2023-yil 25-oktyabrdagi 02-16-1584-sonli ma'lumotnomasi). Natijada mazkur ko'rsatuv yangi ilmiy-amaliy ma'lumotlar bilan boyitilib, uning ilmiy-ma'rifiy saviyasining yanada yuksalishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari uchta xalqaro, ikkita respublika ilmiy-nazariy anjumanida aprobatsiyadan o'tgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 15 nomda ilmiy ish nashr etilgan. Shulardan doktorlik dissertatsiyalarining asosiy natijalarini chop etish yuzasidan OAK tavsiya etgan ilmiy nashrlarda oltita maqola, shundan beshtasi respublika hamda bittasi chet el jurnallarida nashr etilgan

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa hamda foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 131 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad-vazifalari, obykti, predmeti O'zbekiston Respublikasi fan va texnologiyalar taraqqiyotining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqot ilmiy yangiligi va amaliy natijalari bayon etilgan, olingan natijalarning ishonchliligi asoslanib, ishning nazariy va amaliy ahamiyati ochib berilgan. Tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatsiyasi ko'rsatilgan, nashr etilgan ishlar, dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Ilk bob "**Hozirgi o'zbek hikoyachiligi rivojining yetakchi tamoyillari**"ni tadqiq etishga bag'ishlangan. Bobning birinchi faslida "**Bugungi o'zbek hikoyalarining yetakchi belgilari**"ni ko'rsatib berish ko'zda tutilgan. Hikoya o'zbek adabiyotida ko'p murojaat etiladigan kichik epik janr hisoblanib, u ixcham, biror voqea yoki holatni qisqa ifodalash imkonini berishi, syujet ko'lami va personajlar soni bir qadar cheklanganligi bilan ajralib turadi. Aslida "janr o'z tabiatiga ko'ra tasvirlangan voqea-hodisalarning xarakteri, ularning ichki qurilishi va arxitektonikasiga bog'liq bo'ladi. Asarning janrini belgilar ekan, san'atkor uning tuzilishi, tematikasi, qahramonlari, konflikti, va nihoyat, kitobxonini ham aniqlaydi. Shuning uchun janr haqida fikr yuritganda, san'atkorni hayajonlantirgan hayotiy muammoning qay darajada to'laqonli badiiy shaklga solinganligi nazarda tutiladi"²⁰.

Hikoyaning umri bashariyatning ulkan tarixi bilan teng, desak xato bo'lmaydi. Ilk hikoyalar insoniyatning dastlabki vakillari ruhiyatiga xos hodisa bo'lgandi. Ilk hikoyalarda aks etgan ruhiy jihatlar bugungi sivilizatsiyalashgan

²⁰ Раҳимов А. Ўзбек романи поэтикаси (сюжет ва конфликт). Фил. фан. док. ...дисс. автореф. – Т., 1994. – Б. 8

odam ruhiyatidagi tuyg'ulardan tamomila o'zgacha xususiyatga ega emas. Inson bor joyda hikoyaga sabab ham, ehtiyoj ham bo'laveradi. Hatto, har bir inson hayotining o'zi son-sanoqsiz hikoyalardan iborat desak ham yanglishmagan bo'lamiz.

Hikoyada bir kishining ma'lum vaqtdagi hayoti orqali uning xarakteri, o'y-xayoli, ruhiyati, kechinmalari yoritilib, kitobxon ma'naviyatiga ta'sir ko'rsatadi. Har qanday badiiy asar ezgulikka xizmat qilgandagina adabiyot namunasi hisoblanadi. Adabiyotning asl maqsadi kishilarni ezgulikka chorlash ekan, yaratilayotgan har bir ijod mahsuli ham ijodkorning mahoratiga, kuzatuvchanligiga, hayotni chuqur o'rganganligiga bog'liq. Ijodkor asariga xomashyoni hayotdan oladi, uni badiiy to'qima yordamida asar holiga keltiradi. Har qanday bitik singari hikoyaning ham haqiqiy bahosi uning ta'sir darajasi va vaqt sinovidan o'tishi bilan belgilanadi.

Yaqin yillargacha badiiy adabiyotda "ijobiy qahramon" obraziga alohida ahamiyat berilar edi. Ma'lumki, ijobiy qahramon ko'pincha muallifning estetik idealini tashiydi. Ko'pchilik o'quvchilar badiiy asardagi ijobiy qahramonlarga ayri-ayri ixlos qo'yadilar. Chunki ular hayotdagi ijobiy hodisalar tasviridirki, o'quvchilar bu hodisalarni alohida qadrlaydilar. Ijobiy qahramon o'quvchi uchun taqlid namunasi bo'lib xizmat qiladi"²¹. O'zbek hikoyalarida ham shu jihat ustuvorlik qilib kelgan. Ammo hozirgi hikoyalarda obrazlar yaqqol ijobiy-salbiyga bo'linmaydi.

Hikoyaning hajmi nisbatan cheklanganligi uning spetsifik belgisi sanalardi. Ammo unchalik ko'p bo'lmasada, "Bulut to'sgan oy" kabi yirik hajmli hikoyalar borligi bu belgini ma'lum darajada yo'qqa chiqaradi, deyish mumkin. Umumlashtirib aytganda, hikoyaga xos belgilar sifatida quyidagilarni ko'rsatish mumkin:

- hikoya birgina asos voqea atrofiga quriladi;
- hikoyada xarakter bir yoki bir necha epizod orqali namoyon etiladi;
- xarakterlar, asosan, tayyor holda tasvirlaniladi;
- ko'pincha xarakterning birgina darajasi ko'rsatilib, obrazning hikoyaga kirguncha bo'lgan va hikoya tugagandan so'nggi holati o'quvchiga noma'lum qoladi;

-hikoyada personajlar soni cheklangan bo'ladi.

Hikoya janridagi asarlar haqida V.Belinskiy, M.Qo'shjonov, U.Normatov, A.Rasulov, T.Boboyev, Q.Yo'ldoshev, U.Jo'raqulov, X.Do'stmuhammad, D.Xoldorov singari ko'plab adabiyotshunoslar fikr bildirganlar. V. G. Belinskiy hikoyaning xususiyati haqida: "...bu kishilik taqdirining poyonsiz poemasidan bir epizoddir. ...asrlar davomida unutish mumkin bo'lmagan hayot haqiqatini o'zida mujassamlashtirgan bo'ladi; hikoya ana shunday voqea-hodisani tanlab oladi va o'zining tor ramkasida ifoda etadi..."²², – deydi.

Hikoyada ijtimoiy va ma'naviy hayotning turli-tuman masalalari ko'tarilsada, ammo roman va qissalardagidek keng ko'lamda tasvir etilmaydi. Ba'zan

²¹ Иззат Султон. Адабиёт назарияси. – Т.: Ўқитувчи, 1980. – Б. 193.

²² Бобоев Т. Адабиётшунослик асослари. – Т., 2002. – Б. 470-471.

hikoya uchun manba qilib olingan biror ijtimoiy hodisa tasviridan katta umumlashmalar chiqarish, muayyan davr hayot tarzini keng miqyosda gavdalantirish imkoniyati tugʻiladi. Unda mazmun va hajmiga koʻra asarni janr jihatdan farqlash qiyin boʻlib qoladi (Sh.Xolmirzayevning “Bulut toʻsgan oy” hikoyasi).

Poetikaga doir tadqiqotlar, monografiya, terminologik lugʻatlar, darslik hamda oʻquv qoʻllanmalarida hikoya janri turli rakurslarda oʻrganilib, ilmiy talqin etib kelinadi. Shunga koʻra, ushbu janrga xos poetik kanonlar (belgi va mezonlar) ancha puxta ishlab chiqilgan. Aytish mumkinki, bugungi maktab oʻquvchisi ham hikoya janrining asosiy belgilaridan xabardor. Lekin, shunga qaramasdan, nazariy adabiyotshunoslik, hech qachon, bu janr xususida soʻnggi xulosani ayta olmaydiki, bu ham hikoyaning doimiy harakatdagi, murakkab estetik hodisa ekanidan dalolatdir²³.

Hikoyada “lakonizm” tushunchasi tasvir mezoni hisoblanadi. Bu janrdagi bitiklarda tasvir koʻlami ham xuddi hajm kabi chegaralangan boʻladi. Roman va qissadagidek hikoyada qisqartma epizod va chekinishlar boʻlmaydi, lakonizm yetakchilik qiladi. Hikoyada muallif, zamon va makon hamda obrazlar tizimi, syujet liniyasi oʻziga xos tartibga ega boʻladi? “Hikoya – bu hayotning yakunlangan epizodi: kayfiyat, vaziyat, harakat birligi”²⁴.

XX asr boshidan to hozirgi davrgacha qalam tebratgan va tebratayotgan Abdulla Qodiriy, Gʻafur Gʻulom, Oybek, Abdulla Qahhor, Said Ahmad, Shukur Xolmirzayev, Xayriddin Sulton, Erkin Aʼzam, Nazar Eshonqul, Salomat Vafo, Abduqayum Yoʻldosh, Luqmon Boʻrixon, Sobir Oʻnar, Zulfiya Qurolboy qizi, Ulugʻbek Hamdam va b.q. yozuvchilarning hikoya uslublari bir-biridan jiddiy farq qiladi. Sovet davri hikoyachiligida inson mehnati ulugʻlangan asarlar yaratishga eʼtibor qaratilgan boʻlsa, oʻtgan asrning yetmishinchi yillaridan buyon insonning oʻzi hikoya bosh gʻoyasini tashkil eta boshladi. Bugungi kun hikoyachiligi esa falsafa va psixologiya bilan uygʻun holda, asosan, inson ruhiyati, uning botiniy dunyosini tahlil etishga diqqat qaratimoqda.

Har qanday hikoya qachon yaratilgani, qaysi zamon voqea va odamlarini aks ettirishi, qaysi millatga taalluqli boʻlishidan qatʼi nazar yuksak badiiy saviyaga ega boʻlsagina adabiyotning haqiqiy namunasi hisoblanadi. Aynan shunday asarlarda poetik koʻlam, umumbashariy qamrov, yuksak axloqqa doir muammolar aks etadi. “Aynan shu kabi asarlar buyuklikda soddalikni, oʻtmishda kelajakni, kelajakda kechmishni, nafratda muhabbatni, oʻlimda hayotni, iztirobda lazzatni ifoda etadi...”

Birinchi bobning ikkinchi fasli “*Zamonaviy hikoyalarda inson ruhiyati tasviri*” tarzida nomlangan. Adabiyotda roʻy bergan hech bir hodisa ijtimoiy ildizdan uzilgan emas. Qahramonning kechinmalari aks etgan har qanday asar ijtimoiy mohiyatga egadir. Chunki qahramonda uygʻongan tuygʻular jamiyatda yuz berayotgan hodisalar tufayli yuzaga kelgan boʻladi. Negaki, har qanday qahramon jamiyat aʼzolari bilan bevosita yoki bilvosita muloqotga kirishishga mahkum. Ijodkor ayni shu tashqi muhit taʼsirida paydo boʻlgan hissiyotlarni badiiy tasvirlash

²³ Жўракулов У. Уммон соғинчи. Сўз боши // XX аср жаҳон ҳикояси. – Т.: Фағур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2009. – Б. 5.

²⁴ Бобоев.Т. Адабиётшунослик асослари. – Т., 2002. – Б. 471.

vositasida ijtimoiy ongga ta'sir ko'rsatadi. Zotan, "Adabiyot san'atlar san'atidir. Uni boshqa hech qaysi san'atga tenglashtirib bo'lmaydi. Boshqa san'atlar ixtisoslashgan, u – yo'q. Qolganlari bir tarkibli, u esa sintetik. Adabiyot san'atlarning hammasini o'z ichiga oladi"²⁵. Bu qudrat faqat adabiyotdagina inson mohiyati, o'zligi bor bo'yicha namoyon bo'la olishi tufayli tug'iladi. U mantiq va mantiqsizlik, hissiyot va mushohada, ulug'vorlik va tubanlik, ilohiylik va soddalik uyg'unlashib ketgan badiiy so'z orqali inson ruhini anglashga intiladi. Adabiyot – borlik va yo'qlik. U insonga oid barcha narsaga birday bog'liq, olam esa inson uchungina yaralgan. Har bir hodisa adabiyotda yuz beradi, adabiyotdan kelib chiqadi, adabiyotga qaytadi.

Insoniyat tarixida yuz bergan barcha muhim voqealar, unutilmas hodisalar, keskin o'zgarishlar avvalo ijodkor qalbida, so'ng so'zda va nihoyat, amalda namoyon bo'ladi. Ijodkorda ko'pchilikda bo'lmagan eng kichik o'zgarishni ham sezish, uning ahamiyatini teran anglash va bularning biologik yoki ijtimoiy sababini topish iqtidori bor.

Insonlar hayotidagi ko'plab yoqimli-yoqimsiz o'zgarishlarni bir qadar ommaviy qilishning eng ishonchli va sinalgan yo'li uni adabiyotga ko'chirishdir. Shu sababli ham hukumat tepasiga kelgan har qanday hukmron sinf, tabaqa, partiya yoki guruh ishni, avvalo, adabiyotni o'ziga bo'ysindirish, hech bo'lmaganda, o'z manfaatlariga moslashga urinishdan boshlaydi.

Tashqi omil va ta'sirlarning ijodkor asarlarida qanchalar va qay qirralari bilan bo'y ko'rsatishi uning shaxsiga bog'liq. Adib davr hodisalari bir odamda paydo qilgan tuyg'ularni umuminsoniy falsafiy qarashlar bilan uyg'un holda asariga ko'chira olsa, uning ijodi davrlar osha yashayveradi. Asarlarda aks etgan kechinmalar davr doirasini yorib chiqa olmasa, ular ham davr kabi o'tkinchi bo'ladi. Inson uchun kechinmalar muhimroq. Chunki ularni tug'dirgan sabablar ham, natija ham tezlikda esdan chiqadi, o'sha paytda tuyilgan betakror tuyg'u esa bir umrga qoladi. Inson kechinmalari uning kimligi, yashagan davri, millati-yu, e'tiqodidan qat'i nazar, o'zgarmas bo'ladi. Axir quvonch va qayg'u, qo'rquv va hayajon, muhabbat va nafrat, burch va mas'uliyat tuyg'ulari inson paydo bo'lganidan to hozirga qadar o'zgarmagan, o'zining ibtidoiy shaklida. Faqat ularning kelib chiqish manbalari va namoyon bo'lish shakllari har safar turlichadir.

Mahoratli yozuvchi arzimaday ko'ringan hayotiy hodisa yoki holatni o'quvchining tuyg'ularini junbushga keltiradigan yo'sinda tasvirlay biladi. Yaxshi yozilgan hikoyada kitobxon muallif bilan fikrdosh bo'lmasa-da, tasvirlangan holatdan o'z xulosasini keltirib chiqaradi. Zulfiya Qurolboy qizi asarlarida muallif dastxati darhol ko'zga tashlanib turadi. Uning hikoyalarida qo'llangan so'zlar, qahramonlarning chizgilar, voqealar intihosi darhol muallifni oshkor etadi. Zotan, adiba uslubiga olamni unga ko'ringaniday, biror yorqin bo'yoqlar-u silliqdashlarsiz tasvirlash xos. Uning barcha asarlari ham kitobxon ko'nikkani, istab kutgani singari yaxshilik bilan tugamaydi. Adiba ijod namunalarining deyarli sakson foizida bosh qahramon noxush vaziyatga tushib, o'sha vaziyat qurboniga aylanadi. Yozuvchining ayrim asarlarida bugun paydo bo'layotgan ma'naviy illatlar bo'rtib

²⁵ Анри Барбюс. Золя в 1932. В книге: Называть вещи своими именами. –М., 1986. – С. 76.

ko'zga tashlanadi. Ya'ni hamma o'z tirikchiligi bilan ovora, hamma pul topish ilinjida, birov bilan birovning ishi yo'q. Uning hikoyalari boshdan-oyoq sarguzashtnamo ruhda yozilgani, hikoyachining o'z qahramonlariga ayamay munosabatda bo'lgani sabab asarlarida inson fojeasi bo'rttirib aks ettiriladi.

Zulfiya Qurolboy qizi ko'pincha qahramonlar xarakterini yaratish va psixologik holatini ochishni to'la hikoyachi ixtiyoriga tashlaydi. O'zi voqealar rivojiga aralashmay, badiiy mantiqqa zug'um qilmay, borni boricha tasvirlaydi. Bunda u asosiy e'tiborni hikoyachi nutqi yordamida qahramonlar ruhiy holatini ochishga qaratadi.

Zulfiya Qurolboy qizining hikoyalarida qahramon va uning ma'naviy dunyosini aks ettirishga alohida e'tibor qaratiladi. Uning "Ayol", "Hilola" kabi hikoyalarida qahramonlarida asl milliy qadriyatlardan bir qadar chekingan o'rinlar ham ko'zga tashlanadi. Bu hol jamiyat hayotidagi jiddiy ma'naviy evrilishlar tufayli sodir bo'lgani ko'rsatiladi. Zulfiya Qurolboy qizi asarlarini mavzuning dolzarbligi jihatidan, balki yuqori baholash mumkin emasdir. Adiba hodisani ko'rsatishdan ko'ra odamning ruhiyatini tasvirlashni muhim hisoblaydi. Muallifning barcha asarlaridagi obrazlar o'zaro mushtarak jihatlar mavjudligiga qaramay, har biri o'zining takrorlanmas qiyofasiga ega. Shu sabab uning asarlarini sinchiklab o'qish va idrok etish talab qilinadi.

Yozuvchining barcha asarlari muallifning ichki ehtiyoji tufayli yaratilgan. Adiba uchun ko'pchilikni qiziqtirayotgan muammoni ko'tarib chiqishdan ko'ra bir inson ko'nglini bezovta qilgan ruhiy holatni ifodalash muhim. Yozuvchining tasvir maromi shafqatsiz, u qahramonlarining siyratidagi qashshoqlikni hech pardalamay, ayamay ko'rsatadi. Z.Qurolboy qizi insoniy fazilatlardan mahrum, baxtiqaro, uquvsiz, mehr-u oqibatsiz obrazlarni yondiruvchi kinoya bilan tasvirlaydi. Muallif asarlarida ruhiy holat ifodasining haqqoniyligiga erishadi.

Zulfiya Qurolboy qizi asarlaridagi har bir obraz tip – hech kimga o'xshamagan alohida betakror odam. Adiba asarlarida personajlar ruhiyatini his qildirib, o'quvchida tuyg'u hosil qilib, uning ma'naviyatiga ta'sir etadi. Adiba uchun voqea – qahramonning ichki dunyosini chuqurroq ochish, ruhiyatini to'laroq anglash vositasi.

Tadqiqotning ikkinchi bobi "**Zulfiya Qurolboy qizi hikoyalarida tasvir mahorati**" tarzida nomlangan. Bobning birinchi fasli "**Ayol tabiatidagi o'ziga xosliklarning hikoyalardagi aksi**" yo'sinida nomlangan. Zulfiya Qurolboy qizining hikoyalarini qiziqarli qiladigan omillardan biri syujetning o'tkirligi hisoblanadi. Zulfiya Qurolboy qizi hikoyalarida o'tkir syujet voqealarni hayotdagidan boshqacha tartibda joylashtirish, asarni kutilmagan hodisa tasviridan boshlash, "sir saqlash" singari usullardan o'rinli foydalanish, turli-tuman chekinishlarga keng o'rin berish yordamida yuzaga keltiriladi.

Zulfiya Qurolboy qizi asarlarining ko'pgina qahramonlari – g'alati xususiyatlarga ega kishilar. Hikoyalardan birining qahramoni – turmush qurmagan qiz Dildor nikohsiz oldin sartarosh yigit bilan, so'ng o'g'ri bilan birga yashaydi. Ammo halollik, mas'uliyat, intizom, fidoyilik kabi insoniy fazilatlarga ega, qolganlardan ham shuni qat'iy talab qiladi. G'arbda oddiy holdek qaraladigan erkak-ayol munosabati bizning mentalitetimizda bir dunyo ruhiy assotsiatsiyalarga

sabab bo'ladi. Adibaning "Gunoh" hikoyasida jahoniy ta'sirlar og'ushidagi ayolning sarguzashtlarga boy hayoti aks ettiriladi. Hikoyadagi Po'lat obrazini ham odatdagi qarashlar bilan baholash mushkul. O'zi o'g'ri bo'lgani holda chinakam erkaklarga xos mardlik qiladi, himmat ko'rsatadi. Po'lat Dildorga ilohiy bir go'zal xilqat deb qaraydi, uning yonida ekanligi bilan kifoyalanadi, qizdan ortiq hech narsa talab qilmay, chuqur muhabbat bilan suyadi. Gulni ko'rganda qanchalik zavqlansa, qanchalar maftun bo'lsa, Dildorga ham shunday munosabatda bo'ladi, uni nozik, maftunkor va jozibali gulday avaylaydi.

Adibaning "Tafakkur", "Ayol", "O'lim hech narsa emas" hikoyalari bilan Kortasarning "Dahshatli tush" novellasi orasida mushtaraklik borgan o'xshaydi. "Dahshatli tush"da letargik uyquda yotgan qiz aslida sergak, bedor, uni qurshab olgan kishilar esa uyquda bo'ladi. Kortasar hikoya so'nggida qahramonini uyqudan uyg'otadi hamda o'quvchisini bir zarb bilan tushlarning egri-bugri ko'chalaridan chiqarib yuboradi va uni o'z hayoti bilan ro'para qilib qo'yadi. Z.Qurolboy qizida esa otasi noshud, uquvsiz odam sanaydigan Tangriberdi aslida atrofidagi kishilardan ming marta baland, ko'zi ochiq, tafakkuri uyg'oq bo'ladi. Jamiyat, unda qaror topgan nosog'lom aqidalar tufayli Tangriberdi nogironga aylanadi. Eng dahshatlisi, bunga o'z padari buzrukvori sababchi bo'ladi. Letargik uyqudagi qiz kabi Tangriberdi ham uzoq muddatlik karaxtlik – na o'lik, na-da tirik holga tushadi va sog'lom hayotga qaytganida atrofdagilarning hamon kundalik ikir-chikir tashvishlar paydo qilgan jaholat uyqusida ekanini ko'radi. Bu hol o'quvchiga qahramon o'zining xasta tafakkuri bilan ham boshqalardan ustunroq ekanini anglatadi.

Ijodida inson fojiasi birinchi o'rinda turadigan Kafka va Kamyu singari adiblar ham qay bir jihatlari bilan Z.Qurolboy qizi uslubiga ta'sir ko'rsatgan deyish mumkin. Agar ustoz adiblarda iztirobning manbaini anglash, uni tahlil etish, odamning qiyofasizlikka aylangan qiyofasi ochib tashlangan bo'lsa, o'zbek adibasi hikoyalaridagi Donish, Dovul tegirmonchi, Ma'mur singari obrazlar ham jisman sog'lom bo'lgani holda ma'nau majruh bo'lib qolavergani ko'rsatiladi.

Ikkinchi bobning ikkinchi faslida ***"O'zbek ayoli ruhiyati tasvirida portret va peyzajdan foydalanish"*** muammosi tadqiq etilgan. Adiba Zulfiya Qurolboy qizi "Kelin" hikoyasida sabr-toqatli o'zbek ayolining xarakterini Xoldor kelin obrazi orqali yoritgan bo'lsa, o'zbek millatiga xos bo'lgan milliylik, urf-odatlarni Muslim momo obrazi orqali aks ettiradi. Hikoyada ota-bola, qaynona-kelin, er-xotin munosabatlari o'zgacha rakursda tasvirlangan. Adiba Oygul obrazi orqali yolg'iz ayol qismatiga yangicha yondashadi. Bu ayolning maqsadi birovning erini tortib olib, undan foyda ko'rish emas. U – kimgadir suyanishni istaydigan baxti kemtik ojiza. Yozuvchi turli toifaga mansub ayollar ruhiyati tasvirida peyzaj va portretdan juda o'rinli foydalanadi.

Umuman olganda, zamonaviy o'zbek hikoyalaridagi ayol obrazlari ko'proq ma'naviy qadriyat va an'analarni saqlovchi, sabr-toqatli, uzoqni ko'zlab yashovchi insonlar sifatida aks ettirilganligini e'tirof etish mumkin. Ishda tahlil qilingan har bir badiiy asar o'zi mansub davr va makon, ya'ni konkret hayot manzarasining ifodasi bo'lib, bugungi odam ruhiyati haqidagi qarashlarning shakllanishiga yordam beradi.

“Tarixiy taraqqiyot nuqtai nazaridan istiqlolga erishilganiga ko‘p bo‘lgani yo‘q. Binobarin, uning ijtimoiy, ma‘naviy va o‘zga belgilarini ayirib ko‘rsatish anchagina mushkul. Ayni vaqtda o‘tgan yillar shunday salmoqqa, shunday o‘zgartuvchilik qudratiga egadirki, xalq psixologiyasi, dunyoni idrok etish, tushunish va tushuntirish tarzida shunchalik katta o‘zgarish yasadiki, avvalgi bir necha o‘n yillarda ham bunday qilib bo‘lmasdi²⁶”. Bu hol adabiyotda ham namoyon bo‘lmay qolmadi. Shu sabab istiqlol davri adabiyoti ma‘nan yangi odamni alohida va betakror shaxs sifatida tadqiq etishga yo‘naltirildi.

Zulfiya Qurolboy qizi timsollar mohiyatini yorqin ochuvchi qirralarni yaxshi biladi. Shuning uchun ham “Hilola” hikoyasida bosh qahramon ruhiyatidagi evrilishni ishonarli ko‘rsata olgan. Hikoyada soddagina Hilola o‘z xatti-harakatlarini taftish qiladigan o‘y kishisi sifatida tasvirlanadi. Hilola timsolida adoqsiz mashaqqatlar, so‘ngsiz azoblar ham ezgulikka umid va odamlarga ishonch tuyg‘usidan ayirolmagan o‘zbek ayoli tasvirlanadi. Hilola qahramon ham, donishmand ham emas. Lekin u har bir odamning tirikligi faqat azoblardan iborat bo‘lishi mumkin emas, deb hisoblaydi, shunga ishonadi va ezgu kunlarni yaqinlashtirishga intiladi.

Adabiyotda ayol hamisha nafosat, mehribonlik va shafqat timsoli sifatida tasvirlanib kelgandi. Ammo “Ayol”, “Momo Havo”, “Muhabbat va nafrat”, “Gunoh”, “Hilola” asarlarida ayrim ayol obrazlari o‘z tabiatlariga muvofiq ravishda qora bo‘yoqlarda ham tasvirlangan. Xususan, “Momo Havo” hikoyasidagi Nafosat obrazi o‘zbek adabiyotida ulkan yangilik deb aytish mumkin bo‘lgan badiiy yukka ega. Kitobxon hikoya so‘ngiga qadar Nafosatni suyadi, unga ishonadi, undan minnatdor bo‘ladi, yaxshi ham shunday ayollar bor, degan taskin bilan ko‘ngli ko‘tariladi. Hikoya so‘ngida esa ayolning tamomila o‘zgacha mohiyatga ega yovuz kimsaligini ko‘rib, dahshatlarga tushadi. Z.Qurolboy qizining ayrim asarlarida ayol o‘zining butun adabiyot ahli necha asrlardan buyon ko‘nikkan shafqati, latofati, nazokatidan mahrum holda qashshoq ichki dunyosi bilan aks ettiriladi. Yozuvchi ayrim ayollarga xos jirkanch, mayda gap-u mantiqsizlikni juda shafqatsizlik bilan ko‘rsatadi.

Adibaning hikoyalarida ayol ruhiyati tasvir talabiga muvofiq portret hamda peyzajdan hamisha o‘rinli foydalanishga erishgani ko‘zga tashlanadi.

Dissertatsiyaning uchinchi bobi **“Zulfiya Qurolboy hikoyalarida insonlararo munosabatlarning badiiy talqini”** deb atalgan. Bobning birinchi faslida **“Zulfiya Qurolboy qizi hikoyalarida ota va bola munosabatlarining badiiy talqini”** masalasi tahlil qilingan. Ma‘lumki, kishilararo munosabatlarda aloqaga kirishayotgan tomonlar bir-birlariga qanchalik yaqin bo‘lishsa, yaqinlik yoki ziddiyat shunchalik chuqur ildizga ega bo‘ladi. O‘zaro yaqinlikda esa er-xotinlik hamda ota-bola munosabatlarichalik mustahkami bo‘lishi mumkin emas. Er va xotin – bir olmaning ikki pallasini yoki bir butunning ikki bo‘lagi. Ular bir-birlarini mudom to‘ldirib, bir-birlaridan kuch olib yashashadi. Balki, shuning uchunmi, hayotda o‘z juftini to‘g‘ri tanlay olgan kishilar dunyodagi eng baxtiyor odamlarga aylanishadi. Ammo ota va bola munosabatlarida bu gapni aytish qiyin. Garchand

²⁶ Йўлдошев К. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006. – Б. 15

farzand ota qonidan binoga kelib, uning davomchisi sanalsa-da, ota va o'g'ilning turli avlod vakillari ekanligi sabab ularning olam-u odamga qarashlarida hamisha muayyan ziddiyatlar yuzaga keladi. O'zbek adabiyotida otalar va bolalar muammosini maxsus tadqiq qilgan Foziljon Kiyikbayev ajdodlar va avlodlar ziddiyatining kelib chiqishi, qay yo'sin yoki qay darajada namoyon bo'lishini quyidagicha tasniflaydi:

- 1) ijtimoiy-siyosiy tuzum;
- 2) iqtisodiy-madaniy turmush tarzi;
- 3) mafkuraviy-axloqiy qarashlar;
- 4) ruhiy-ma'naviy holat²⁷.

Bu tasnifni yanada to'ldirib, kengaytirish ham mumkin, biroq u shu holida ham u ota-bolalar munosabatidagi ko'p o'ziga xosliklarni oydinlashtiradi. Binobarin, "o'g'ilning otaga isyoni adabiyotning eng qadim mavzusi va dunyoning eng ko'hna muammolaridandir"²⁸. "Qisasi Rabg'uziy"da keladi: "Ey er, tutg'il. Qobilni ashuqing'a tegi tutdi. Qobil qo'rqdi, aydi: "Ey ota, rahm qilg'il". Aydi: "Sen qarindoshingga rahm qilmading, man senga netak rahm qilayin"²⁹. Darhaqiqat, ota va bola ziddiyati – hazrati Odam otaning noqobil farzandi Qobil o'z jigari Hobilga tosh otib o'ldirgan vaqtdan beri odam farzandlariga yo'ldosh. Dastlabki qotillikka hasad, nafs, kibr, baxillik, manfaatparastlik, xiyonat sabab bo'lgan bo'lsa, vaqtlar o'tgani sari bunga sabab bo'ladigan omillar tinimsiz ortib bormoqda. Kishilik jamiyatidagi ijtimoiy muhit ob-havosiga mos ravishda sabablar ham muttasil yangilanib boradi. Zero, "inson tabiatan olijanob-razil, omadli-omadsiz, baxtli-baxtsiz bo'lishi faqat uning o'ziga bog'liq emas, balki u yashagan, faoliyat ko'rsatgan, unga ta'sir qilgan sharoit va ijtimoiy muhitga bog'liq"³⁰.

Diniy manbalarda ham, folklor asarlarida ham bu ziddiyat u yoki bu ko'rinishda o'z aksini topgan. Ayniqsa, badiiy adabiyotda ota va o'g'ilning yetuk obrazlari yaratilib, liroepik asarlar, xususan, hazrat Alisher Navoiy "Xamsa"sining aksariyat dostonlarida bu muammoga alohida e'tibor qaratilgan. XX asr o'zbek adabiyotida bu muammo ancha katta o'rin tutadi. Ayniqsa, dramaturgiyada bu ziddiyatning ildizi ilmsizlikda ekani ko'rsatildi. Chunonchi, Behbudiy, Avloniy, Qodiriy, Cho'lpon va boshqa adiblar dramalarini bunga misol qilib ko'rsatish mumkin.

Zulfiya Qurolboy qizining "Tafakkur" hikoyasidagi Dovul tegirmonchi singari jaholati sabab farzandlarning taqdirini sindiradigan otalar hayotda bo'lgani kabi adabiyotda ham tasvirlanmoqda. Agar ota-bola bir-birini tushunmasa, ikkisining ham hayoti barbod bo'lishi mumkin. Ularning birgina xatosi taqdirilarini boshqa o'zanga solib yuborishi tayin.

"Yozuvchi konkret tarixiy davr va sharoitning mahsuli bo'lgan insonni tekshiradi, uning ruhiy holatlariga kiradi, ichki dunyosi haqida bizga aniq va

²⁷ Кийикбаев Ф. Ўзбек насрида оталар ва болалар муаммоси: генезиси, реалистик талқини (1970-2000). Фил. фан.ном. ...дисс. – Т., 2013.

²⁸ Кафка Ф. Закон. Новеллы и притчи. – М., Политиздат, 1991. – С. 550.

²⁹ Rabg'uziy N.B. Qissasi Rabg'uziy. Adabiyot xrestomatiyasi. 44 jildlik. 32-jild. – Toshkent: G'ofur G'ulom NMAK, 2018. – B. 39.

³⁰ Имомова Г. Миллий характер яратишда бадий нутқнинг ўрни. Фил.фан.ном. ...дисс. автореф. – Т., 1993. – Б. 9.

ravshan tasavvur beradi”³¹. Zulfiya Qurolboy qizining “Tafakkur” hikoyasida Ikkinchi jahon urushi davrining yetimi bo‘lgan Dovul tegirmonchi obrazi yaratilgan. Tegirmonchi urush paytidagi ocharchilikdan zo‘rg‘a omon qolgan, hayotning achchig‘ini yetarlicha tortganlardan. Bu hol uning keyingi umrida och qolmaslikni hayotiy maslagiga aylantirishiga sabab bo‘lgan. Asarda kolxozda tegirmonchi bo‘lib, hayotini yo‘lga qo‘ygan Dovul uchun tegirmon och qolmaslik vositasidan, hayotining mazmuni darajasiga ko‘tarilgani tasvirlanadi. Bolaligidagi ochlik dahshati uni hali hamon tinch qo‘ymaydi, “hali hamon tushlarida tosh g‘ajiydi”³². Bu esa obraz mohiyatini yanada bo‘rttirib ko‘rsatishga xizmat qiladi.

So‘nggi bobning ikkinchi fasli **“Adiba hikoyalarida erkak va ayol munosabatlaridagi o‘ziga xosliklar tasviri”** deb nomlangan. Har bir davrning o‘zigagina xos bo‘lgan muammolari, ziddiyatlari bo‘lganidek, har bir davr adabiyoti ham o‘z mavzu qamroviga ega. Ammo adabiyotda uchta o‘lmas mavzu borki na davr, na muhit ularga daxl qila oladi. Bular: muhabbat, ona va vatan mavzularidir.

Muhabbatni turli ma‘nolarda tushunish mumkin: yaratganga muhabbat, ota-onaga muhabbat, farzandga muhabbat va hokazo... Ammo muhabbat kalimasi ishlatilganida shuurimizda dastlab paydo bo‘ladigan tushuncha bu – ayol va erkakning bir-biriga bo‘lgan intim munosabatidir. Binobarin, yer yuzidagi hayotning urg‘ochi va erkak juftligidan boshlanganligi ham ayni haqiqat.

Bu olamda har bir jon, hattoki nabotat va jamodat olami ham o‘z jufti bilan yaralgan. Quyoshning jufti – oy, kunning jufti – tun bo‘lganidek insonlar ham o‘z juftlari bilan bir-birlariga ehtiyojmand qilib yaratilgan. Bu haqda “Qur’oni karim”da “ular sizning libosingiz, sizlar ular uchun libossiz (ya’ni er-xotin bir-biri uchun xuddi badanning ayblarini yashirib, uni issiq-sovuqdan asrab, harorat bag‘ishlab turadigan libos kabi dirlar) (Qur’oni karim. Baqara surasi, 187-oyat. Alouddin Mansur tarjimai) deyilgan.

Olam yaralishining asosi bo‘lgan Odam ato va Momo Havo juftligining davomchilari haqida nafaqat muqaddas kitoblar, balki badiiy adabiyotning og‘zaki va yozma turlarida ham son-sanoqsiz qissalar bitilgan. Tohir va Zuhra, Layli va Majnun, Farhod va Shirin, Vomiq va Uzro... Zamonaviy adabiyotda ham ko‘plab go‘zal juftliklar obrazlari yaratildi, yaratilmoqda. Otabek va Kumush, Anvar va Ra‘no, Yo‘lchi va Gulnor... Bu juftliklar tasvirining har birida, o‘z davrining muammolari bilan birgalikda sof muhabbat tarannum etilgan.

Insoniyat yaralibdiki, kishilik jamiyati doimo rivojlanib yoki tanazzulga uchrab o‘zgarishlar girdobida yashaydi. Xalq xayotining oynasi bo‘lgan adabiyotda bu o‘zgarishlar mudom o‘z aksini muhrlab boradi. Binobarin, “har bir badiiy asarda kishilar tarixan konkret, muayyan sharoitda tasvirlanadi”³³. Ijtimoiy sharoit personajlar ruhiyati bilan birgalikda voqealarning ham xarakterini belgilaydi.

Zulfiya Qurolboy qizi hikoyalarida asosan XX asr oxiri XXI asr avvalidagi sovet ittifoqi parchalanganidan keyingi ilk o‘tish davri qalamga olingan. Adiba

³¹ Иззат Султон. Адабиёт назарияси. – Т.: Фан, 1980. – Б. 106.

³² Зулфия Куролбой кизи. Қадимий кўшиқ. – Т.: Ўзбекистон, 2012. – Б. 34.

³³ Иззат Султон. Адабиёт назарияси. – Т.: Фан, 1980. – Б.183.

o'tish davri muammolarini kishilararo munosabatlar, bozor iqtisodi, jamiyatdagi yangilangan tafakkur fonida tasvirlar ekan, adabiyotning azaliy muammosi bo'lgan muhabbat ham davrga qarab muayyan o'zgarishlarga uchraganini erkak va ayol munosabatlari orqali ochib berishga urinadi.

Zulfiya Qurolboy qizining "Muhabbat va nafrat" hikoyasida aqlning hissiyot ustidan g'alabasiga sabab bo'lgan omillarning badiiy in'ikosini ko'rish mumkin. "*Katalakdek bo'lsayam o'z uying bo'lsa, g'am-anduhga ne hojat*"³⁴, – deydi hikoya qahramoni Dildora alam bilan. Aslida, Dildoraning o'z uyi (ota uyi) bor. Biroq ijtimoiy-siyosiy o'zgarishlardan keyin paydo bo'lgan shahar va qishloq o'rtasidagi katta farq qizning o'qishni bitirib, o'z qishlog'iga qaytib ketishni istamasligiga sabab bo'ldi. Qishloqda kommunal tizimning yo'qligi, turmush tarzining og'irligi yengilroq hayot ilinjida shaharga intiluvchilar guruhini ko'paytirdi. Yashash sharoitining yaxshilanishi anchagina odam uchun hayotning asosiy maqsadiga aylandi.

"*Bir amallab uy olsam, gap meniki. Er topish qiyinmas*"³⁵, – deb o'ylagan Dildora ijara uyda biri ikki bo'lmasdan qo'l uchida kun kechiradi. Niyatiga yarasha topgan yigiti ham o'z eri emas. Oilali odam. Garchand Abdulla uni moddiy jihatdan ta'minlab qo'ymagan bo'lsa-da, Dildora uni dildan sevadi. Lekin kutilmaganda yigitning ishkali chiqa boshladi. Bu esa, usti yupun, qorni yarim bo'lsa-da, o'z sevgisidan rozi yurgan qizni atrofga aql bilan qarashga majbur qiladi: "*Ie, bu qanaqasi bo'ldi? Hayotimni barbod qilib, qochib qolmoqchimisiz? Uy olib beraman, degandingiz? Nikohinga olaman degandingiz*"³⁶, – deb yigit bergan va'dalarni eslatishi ham unda o'zgarish yasamaydi. Oxir oqibatda Dildora Abdullaning uyiga bostirib boradi. Abdullaning: "*...men uni tanimayman... Hozir shunaqa ayollar chiqqan deb eshitgandim. Tinch o'tirgan oilalarga borib, men eringning o'ynashiman deb turib olisharkan. Baloga qolgan er haligini tinchitish uchun pul bilan og'ziga urarkan*"³⁷, – deb xotining oldida o'zini oqlashidan so'ng Dildora suvga suyanganini, baxt deb o'ylagani sarob bo'lib chiqqanini tushunib yetadi. Adiba bu holatlar tasviri orqali subutsiz kimsalarning qiyofasini ko'rsatib beradi.

Adiba shiddat bilan kechayotgan globallashuv ko'p asrlik yondashuv tarziga ega o'zbek erkak va ayoli o'rtasidagi munosabatlari mohiyatini ham o'zgartirayotganini juda ishonarli va haqqoniy yo'sinda tasvirlaydi. Davr nafasini teran his qilgan yozuvchi odamlar tabiati va ruhiyatidagi katta-kichik o'zgarishlarni insoniy taqdirlar misolida ta'sirli aks ettiradi.

XULOSA

Yozuvchi Zulfiya Qurolboy qizining hikoyalarida tasvirga tortilgan qahramonlar tabiatidagi eng tuban qilmishlar yoki eng buyuk amallari butun murakkabligi bilan tasvirlanadi. Hozirgi o'zbek hikoyalarida tasvir va talqin

³⁴ Zulfiya Qurolboy kizi. Qadimiy kushik. – T.: O'zbekiston, 2012. – B. 161.

³⁵ Zulfiya Qurolboy kizi. K'rsatilgan manba. – B. 161.

³⁶ Zulfiya Qurolboy kizi. K'rsatilgan manba. – B. 166.

³⁷ Zulfiya Qurolboy kizi. K'rsatilgan manba. – B. 170.

konsepsiyasini Zulfiya Qurolboy qizi bitiklari asosida tadqiq etish natijasida quyidagi ilmiy xulosalarga kelindi:

1. Yozuvchi yaratgan badiiy obrazlar misolida zamon kishisi va uning qarashlari, turmush tarzi, ideali, intilishi o'zining turli qirralari bilan namoyon bo'lgan. Bunda badiiy asar shakl va mazmuni, syujet, badiiy tili kabi poetik unsurlar zamonaviy qahramon xarakterini ifodalashga qaratiladi.

2. Adiba hikoyalarida zamonaviy ayolning ijtimoiy-maishiy, ma'naviy-axloqiy qiyofasi hayotiy vaziyatlarda ishonarli va ta'sirli aks ettirilgan. Bu hol bugungi milliy novellistikaning muhim tamoyili ekanligi bilan ahamiyatlidir.

3. Zamonaviy o'zbek hikoyalarida ayol obrazi biologik, psixologik va ijtimoiy yaratilgan o'laroq tasvirlanmoqda. Adibaning qator hikoyalarida ayol obrazi diniy-mistik, xayoliy-fantastik tasvir yo'sinidan foydalangan holda yaratilgan. Bu usul obrazlarning o'ziga xos jihatlari teranroq ko'rsatish imkonini bergan.

4. Zulfiya Qurolboy qizi hikoyalarida obrazlarning ichki va tashqi olamidagi o'zaro uyg'unlik, ularning ruhiyatidagi evrilishlar keskin dramatik kolliziyalar fonida ko'rsatiladi.

5. Adiba hikoyalarida ruhiyat manzaralarini tasvirlash ustuvorlik qiladi. Shuning uchun adiba asarlarni sinchkovlik bilan o'ylanib o'qish talab qilinadi. Adiba hikoyalarida o'xshash voqealar fonida bir-biriga o'xshamaydigan qahramonlar aks ettiriladi.

6. Har bir hikoya muallifning ichki ehtiyoji mahsulidir. Adiba bitiklarida ijtimoiy muammoni ko'tarishdan ko'ra ko'ngli bezovta odamning ruhiy holatini tasvirlashga ahamiyat qaratadi.

7. Z. Qurolboy qizi insoniy fazilatlardan mahrum, uquvsiz, mehru oqibatsiz obrazlarni yondiruvchi kinoya bilan tasvirlaydi. Muallif hikoyalarida ruhiy holat tasvirining haqqoniyligiga ayovsiz ifoda orqali erishadi. Adiba obrazlarning chuqur iztirobini butun miqyosi bilan ifodalay biladi. Uning asarlarida ayollar obrazi tarashlanmay, silliqanmay, butun fazilat-u illatlari bilan tasvirlanadi. Tasvirdagi shafqatsizlik adiba asarlarining o'qishligini ta'minlaydi.

8. Zulfiya Qurolboy qizi o'z hikoyalarida hech kimga o'xshamagan alohida va betakror tiplarni tasvirlashga urinadi. Adiba asarlarida voqea tasviri – qahramonning ichki dunyosini chuqurroq ochish, ruhiyatini to'laroq anglash vositasi. Bu jihat hikoyalar badiiyatini ta'minlab, ustini kul bosmaydigan ruhiy holatlar tasviri ko'p bo'lishiga olib kelgan.

9. Hikoyalarning ifoda yo'sini lo'nda, ramziy bo'yoqdor, yashirin ma'nolarga egaligi yozuvchiga badiiy g'oyani yorqin ifodalash imkonini bergan.

10. Zulfiya Qurolboy qizining ayrim hikoyalarida intiluvchan, harakatchan, ulkan intellektual imkoniyatlarga ega insonlar nosog'lom munosabatlar sabab o'tkinchi tashvishlar yo'lida qurbon qilinishi haqqoniy aks ettiriladi. Shaxs va jamiyat munosabati ko'rinadigan bunday yondashuv zamonaviy o'zbek hikoyachiligi uchun yetakchi tamoyildir.

11. Yozuvchi hikoyalarida ota va o'g'il, ayol va erkak munosabatlaridagi evrilishlar hamda bularning ijtimoiy, iqtisodiy, ma'naviy sabablari ishonarli ko'rsatib berilgan.

12. Adiba hikoyalaridagi tasvir va badiiy talqin yoʻsini hozirgi milliy novellistikadagi yetakchi tamoyillar bilan uygʻun ekanligi ularning oʻqishli va yashovchan boʻlishini taʼminlagan.

**SCIENTIFIC COUNCIL Ph.D. 03/27.02.2020.Fil.91.02 ON AWARDING
ACADEMIC DEGREES AT GULISTAN STATE UNIVERSITY**

**ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE**

EGAMBERDIYEVA KAMOLA IBROXIMOVNA

**IMAGINATION AND INTERPRETATION IN MODERN UZBEK STORIES
(as an example of the works of Zulfiya Qurolboy's qizi)**

10.00.02 – Uzbek literature

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

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

Relevance and necessity of the dissertation topic. In world literature, the need to study the development of the story genre and its gradual improvement is increasing. In particular, determining the proportionality of the form, style and expression methods in the stories being created, determining the essence of the ways of creating an literary image, as well as the development of formal and stylistic principles specific to the work of a particular storyteller, or the uniqueness, image and interpretation of the stories of writers of a certain generation, national and world. In the practice of storytelling schools, the study of such problems as commonality and poetic skill is gaining importance.

In the period of social and intellectual renewal in world literature, the great changes that have taken place in the members of the society require priority to be given to the reflection of the complex spiritual and spiritual world of a person in literary works. This situation requires the search for new ways of approaching examples of fiction. Although a wide range of scientific researchers have been created in literary studies on the analysis of literary works, until now, the cases of examining works according to their topicality and social significance are waiting for a full solution. Therefore, before literary studies, researching the work based on the text and giving a scientific evaluation of the analysis and interpretation issues in accordance with the nature of the text is gaining relevance.

The reforms carried out in our country are primarily aimed at shaping the human spirit, outlook, and aspirations on the basis of universal principles while preserving national identity. In recent years, the literary expression of the image of an Uzbek woman has been manifested in a unique way in literature. Uzbek literature, which reflects the past, present and future of the nation as a form of social consciousness, and in particular Uzbek prose, to scientifically substantiate the evolutions taking place, to reveal the image and its nature, to identify the sources and factors of renewal of the concept of literary creativity thus, defining the path of its development in the near future is one of the important tasks of Uzbek literary studies. “Why, we have no right to forget that attention to literature, art, and culture is first of all attention to our people, attention to our future, as our great poet Cholpon said, if literature and culture live, the nation can live”³⁸. Consequently, the person formed in today's Uzbek society is fundamentally different from his ancestors. Their images in fiction are also different from their predecessors. The necessity of this dissertation is created by deeply researching these differences, identifying their roots, defining their principles, and drawing scientific conclusions.

PF-4797 dated May 13, 2016 of the President of the Republic of Uzbekistan “On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi”, PF-6108 dated November 6, 2020 “On measures to develop the fields of education and science in the period of new development of Uzbekistan”, No. PF-60 dated January 28, 2022 "New O for 2022-

³⁸ Мирзиёев Ш.М. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустақкам пойдеворидир // “Халқ сўзи” газетаси, 2017 йил 4 август сони.

2026 Decree “On Development Strategy of Uzbekistan”, PQ No. 3271 of September 13, 2017 “Comprehensive measures to develop the system of publication and distribution of book products, increase and promote the culture of book reading and reading”. This dissertation research serves to a certain extent in the implementation of the tasks defined in the Decisions on the program of events, as well as in other regulatory legal documents related to this activity.

The accordance of research with the priorities of the development of science and technology of the Republic. The research was carried out in accordance with the priority direction of the development of science and technology of the republic I. “Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy”.

The extent of study of the problem. In world literature, Mikhail Bakhtin emphasizes that “...human development goes hand in hand with self-awareness, there are several stages of the story”³⁹, and Nikolay Berdyayev believes that the individual is the whole spiritual and spiritual pillar of human ability, man is endowed with creativity and freedom suggests that connection is the basis of the story. Uzbek storytelling has been thoroughly researched by Ninel Vladimirova. In his works, the conclusions of the theory of the story are important.

In Uzbek literary studies, the study of stories within the concept of image and interpretation began in the second half of the last century. In particular, academician Matyoqub Qoshjanov thought about the concept of image in the stories of Abdulla Qodiriy, Abdulla Qahhor, and Oybek. According to Professor B.Sarimsaqov, “...the literary image has its own characteristics and unique aspects, which have manifested themselves in different stages of the historical development of literary types and genres”. Professor U.Normatov in his monograph “The Miracle of Qodiriy” seriously analyzed the image of the hero in Qadiri's works based on the ideology of independence. It contains critical opinions about the vulgar sociological approaches and views of M. Sheverdin, Oybek, Gafur Gulom, Sotti Husayn to the stories of the great writer. And Professor A.Rasulov said, “...the literature of each age and nation differs from each other in terms of how it describes a person. Even in the shortest poems, a subtle point of the character is reflected, in the epic works, the human psyche and goals are described in their entirety. Each genre is a form of character description. In today’s advanced world literature, we are looking for ways to fully reflect a person, covering all aspects of him”, - he correctly pointed out that there is no way of a complete, clear and unchanging approach to a person⁴⁰. Professor H.Karimov studied the relationship between real life and literary reality on the example of the stories of the seventies and eighties of the last century⁴¹. In the researches of the well-known scientist D. Kuronov, it was stated that the image of the hero has the same system as the

³⁹ Бахтин М. Романда замон ва хронотоп. – Т.: Akademnashr, 2015. – Б.77-84.

⁴⁰ Расулов А. Бадийлик – безавол янгилик. – Т.: Шарк, 2007. – Б. 27.

⁴¹ Каримов Х. Ҳозирги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси (70-80 йиллар): ф.ф.д. ... дисс. – Т., 1994. – 320 б.

concept of literary creation⁴². B. Karimov⁴³ relies on hermeneutic analysis to reveal the image of the hero.

In addition, researchers such as M.Kholbekov⁴⁴, I.Yakubov⁴⁵, U.Hamdamov⁴⁶, M.Farmonova⁴⁷, M.Otajonova⁴⁸, S.Matyakubov⁴⁹, A.Ulugov⁵⁰, G.Murodov⁵¹ combined the image of the hero with the universe, society, era, nature, researched as a whole system. In their works, various aspects of the image of the hero based on the new era and new literary-aesthetic principles were examined. Q.Qahramonov tries to conceptually understand the characters in Abdulla Qahhor's stories⁵². Z.A.Kasimova analyzed the image of the hero in modern literature using the stories of Fitrat, A.Qodiriy, and Cholpon⁵³. A.Sabirdinov compared and examined the image of the hero in the works of Qahhor and Oybek⁵⁴.

Although the daughter of the talented writer Zulfiya Qurolboy enriches the treasury of Uzbek literature with a number of works that have risen to the level of a serious phenomenon, until today there are no studies in literary studies that analyze her work in detail. Until now, articles by literary scholars such as Umarali Normatov, Qozoqboy Yoldashev, Khurshid Dostmuhammad, Nusatilla Jumaxoja, Uzoq Joraqulov have been published on the writer's works, Nilufar Heydarova's novel "Armon Asirasi" written by Jenny Erpenbek in "Makon istab" compared with the novel, Manzura Jorayeva "New human concept in modern Uzbek prose (based on the stories of Abduqayum Yoldosh and Zulfiya Qurolboy's qizi), and Dilafruz Abdullayeva "Literary psychologism in modern Arab and Uzbek stories (Gada as-Samman and Zulfiya conducted a scientific research entitled "On the example of the stories of Qurolboy's qizi)"⁵⁵. Khurshida Khamrokulova published a monograph entitled "Literary interpretation of the problem of life and death in Uzbek prose of the 20th century". Here, the studies of A. Alimuhamedov, N. Vladimirova, Sherali Turdiyev, Gulnoz Sattorova, Saodat Komilova, Barno

⁴² Quronov D. Adabiyotshunoslikka kirish. – Toshkent: Fan, 2007. – 206 б.; Адабий ўйлар. – Т.: Turon zamin ziyo, 2016. – 112 б.

⁴³ Каримов Б. Абдулла Қодирий: Танқид, таҳлил ва талқин. – Т.: Фан, 2006. – 232 б.

⁴⁴ Холбеков М. XX аср модерн адабиёти манзаралари: мақолалар тўплами. – Т.: Mumtoz so'z, 2014. – 388 б.

⁴⁵ Якубов И. Мустақиллик даври ўзбек романлари поэтикаси. Фил.фан.док. (DSc) ...дис. автореф. – Т., 2018. – 72 б.

⁴⁶ Ҳамдамов У. XX аср ўзбек шеърининг бадий тафаккур тадрижининг ижтимоий-психологик хусусиятлари. Фил.фан.док. (DSc) ...дис. автореф. – Т., 2017. – 72 б.

⁴⁷ Фармонова М. 80-йиллар ўзбек лирикасида табиат ва инсон концепцияси. Фил.фан.ном. ... дис. автореф. – Т., 2009. – 24 б.

⁴⁸ Отажонова М. Иззат Султоннинг сўнгги йиллар драматургиясида замон ва қаҳрамон концепцияси. Фил.фан.ном. ...дис. автореф. – Т., 2008. – 24 б.

⁴⁹ Матякубов С. Ҳозирги ўзбек ҳикояларида инсон концепцияси ва шахс бадий талқини. Фил.фан.ном. ...дис. автореф. – Т., 2009. – 24 б.

⁵⁰ Улугов А. Адабий қаҳрамон қадр. Ўзбек адабий танқиди. – Т.: Turon-Iqbol, 2011. – Б.462-476.

⁵¹ Муродов Ғ. Тарихий романининг муштараклик ва ўзига хосликлар уйғунлиги муаммолари. Фил.фан.док. (DSc) ... дис. автореф. – Т., 2018. – 80 б.

⁵² Қаҳрамонов Қ. Тушуниш тамойили. Шарқ юлдузи, 2009, – № 3. – Б. 165-167.

⁵³ Касимова З.А. Концепция мира и человека в призме традиций национальной и мировой литературы. –Т.: Фан, 2008. – 232 б.

⁵⁴ Сабирдинов А. Маънавият ва маърифат чашмалари. – Т.: Академнашр, 2016. – Б. 76-86.

⁵⁵ Жўраева М. Замонавий ўзбек насрида янги инсон консепцияси (Абдуқайом Йўлдош ва Зулфия Қуролбой кизи ҳикоялари асосида). Фил.фан.ном. дис. автореф. – Ф.: 2018. – 24 б.

Hasanova, Poshsha Kenjayeva are also important. However, in none of the above-mentioned studies, the writer's stories were not studied from the point of view of the concept of image and interpretation.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was carried out on the basis of the priority task "Modern approaches to the science of philology" carried out in the department of Uzbek language and literature of the research plan of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi.

The purpose of the research is to reveal the specific features of the concept of image and interpretation in the Uzbek storytelling of the independence period on the example of the stories of the talented writer Zulfiya Qurolboy qizi.

The tasks of the research as follows:

To show the peculiarities of the principles of development of modern Uzbek narrative and expression of national and universal values in the form of images;

To show the peculiarities in the process of understanding and acceptance of various issues and problems of the characters in modern Uzbek stories and to identify the factors that ensure the uniqueness of the image and artistic interpretation in the stories of the daughter;

To examine how the artist's expressive skills were manifested in the creation of the literary and aesthetic idea assigned to the story in the image of people who lived in different environments;

To classify characters in literary stories according to their role in society, family and life, position, level of thinking, life purpose, to determine the relationship of the modern hero with people in real life;

To show the reason for how the socio-psychological identity of the person in the writer's stories is manifested in the relationship with other characters in the work.

The object of the study is stories written by Zulfiya Qurolboy's qizi were taken as the research object.

The subject of the research is to show the originality of image and literary interpretation in the stories of Zulfiya Qurolboy's qizi.

Methodological basis of research and research methods. Methods such as hermeneutic, comparative, historical, inductive, deductive, description and classification were used to illuminate the research topic.

The scientific novelty of the research consists from:

The development of Uzbek storytelling in terms of the literary interpretation and depiction of the human figure and the manifestation of multifaceted changes in the spiritual world of the people of the society in later periods is based on the example of the comparison of the stories of Zulfiya Qurolboy's daughter and the works of other novelists;

It has been proved that the characteristics of literary works are expressiveness, symbolic colouring, the possession of hidden meanings, the vividness of the artistic idea, the deepening of the inner world of the hero, the

portrayal of unique and peculiar types, and the portrayal of character traits that leave the conclusion to the reader's judgement;

The mutual harmony of the inner and outer worlds of the characters in the stories of writer, the changes in their psyche, are shown against the background of sharp dramatic collisions, depends on the fact that women are portrayed with all their virtues and vices, not as a symbol of sophistication, beauty, grace.

In Uzbek storytelling, literary interpretation of father-child, male and female relationships, socio-domestic, spiritual-ethical image convincingly and impressively reflected in life situations, updates in terms of image and interpretation in national novelistics are proven based on examples from the works of the author.

The practical results of the research are as follows:

The characteristics of the changes in the socio-aesthetic thinking of the period of independence related to the issue of creating the image of a hero are highlighted on the example of a new hero and his lifestyle that is being formed in modern Uzbek storytelling;

Justify the character's socio-psychological state of image and imagery in stories from the point of view of literary-aesthetic modes in the work, poetic composition, writer's individual style and literary expression;

Literary-philosophical, theoretical-typological, historical-comparative conclusions are drawn on socio-philosophical, religious-mystical, fantasy-fantasy images on the depiction of the psyche of a person in the society in the process of globalization, and updates in narrative art are shown;

The example of the hero in modern Uzbek literature and the extent to which he creates an artistic and aesthetic world that is different from others show the advanced principles of creating a new artistic world, the characteristics of national thinking and the advanced achievements of world literature, the artistic-philosophical development in the relationship between the world and man;

The reliability of the research results is based on the fact that the problem is clearly defined, the conclusions drawn are scientifically based and confirmed by competent structures, the views are proven based on the literary and scientific works of Uzbek and world literature created in different periods, and they are scientifically and theoretically based on new directions and analysis methods of world literature is determined by.

Scientific and practical significance of research results. The scientific significance of the research is that the generalized scientific-theoretical conclusions and results complement and expand the knowledge about the current literary process, Uzbek literary thinking and the changes that have occurred in the literary-philosophical, social-psychological way of thinking, as well as the form of today's writings belonging to the narrative genre is determined by serving the development of views about content characteristics.

The practical significance of the results of the research Zulfiya Qurolboy's image-making skills, their philosophical and psychological factors, sources, the nature of the narrative genre, language and views on the system of images "New Uzbek literature", "Theory of literary criticism", "History of Uzbek literary

criticism”, “Theoretical Poetics” is explained by the fact that it serves the improvement of textbooks and training manuals, and scientific articles published in connection with the work help as an additional source in the teaching of literary studies.

Implementation of research results. Based on the study of the concept of image and interpretation in modern Uzbek stories on the example of the stories of Zulfiya Qurolboy’s qizi, based on the scientific results and conclusions of the study of literary problems in storytelling:

The development of Uzbek storytelling in terms of literary interpretation and depiction of the human figure and the manifestation of the multifaceted changes that occurred in the spiritual world of the people of the society in later periods are based on the conclusions based on the example of the comparison of the stories of Zulfia Qurolboy’s qizi and the works of other novelists. It was used in the fundamental project of publishing the multi-volume monograph “History of Uzbek literature” (Volume 7) No. OT-F1-030, carried out at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (Tashkent State University named after Alisher Navoi Reference No. 01/4-3096 of the University of Uzbek Language and Literature dated November 11, 2022). As a result, in the part of the monograph related to the 20th-21st centuries, the literary interpretation of the image of a woman in the works of writers, the creativity of writers, and the harmony of literary and aesthetic views were enriched with new information.

that the way of expression is clear, symbolic color, possession of hidden meanings, vivid expression of the literary idea, leave the conclusion about the character traits of the characters to the judgement of the reader, deeper opening of the inner world of the hero, depiction of unique and unique types that are unique from the theoretical conclusions on the number BV-Atex-2018-(143) carried out at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi “Usage of computer technology for blind people, based on the Uzbek language that allows reading and writing texts was used in the implementation of the practical project “Development of speaking software and voice synthesizer” (reference No. 01/04-3097 of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi dated November 11, 2022). As a result, the dictionary was enriched with materials reflecting linguistic phenomena such as portrait, image, perspective, modernism, realism, motive, egoism, background, individualism, which are typical for the semantic nature of lexemes;

Tashkent state named after Alisher Navoi from the conclusions made as a result of updates in national novelistics, such as the literary interpretation of father-child, male and female relations, social-household, spiritual-moral image in life situations, convincing and effective reflection in Uzbek storytelling IL-402104474 was used in the implementation of the innovative project “Creation of children’s literature.uz multimedia electronic platform and its mobile application” carried out at the University of Uzbek Language and Literature reference number 04/1-2544). As a result, the scientific-theoretical concept of the project was enriched with new opinions;

The mutual harmony of the inner and outer worlds of the characters in the stories of writer, the changes in their psyche, are shown against the background of sharp dramatic collisions, depends on the fact that women are portrayed with all their virtues and vices, not as a symbol of refinement, beauty, grace. From the scientific-theoretical conclusions related to the justification of the TV and radio channel “Uzbekistan”, the TV programmes “Assalom, Uzbekistan”, “Oydin hayot-live” and “Conclusion from you” were used in the preparation of the scripts of the talk show (reference number 02-16-1584 of the TV and radio channel of Uzbekistan dated 25 October 2023). As a result, this programme was enriched with new scientific and practical information and served to further raise its scientific and educational level.

Approbation of the research results. The results of the research were approved at three international and two national scientific-theoretical conferences.

Publication of the research results. 15 scientific works have been published on the subject of the dissertation. Of these, six articles were published in scientific publications recommended by the OAC regarding the publication of the main results of doctoral dissertations, five of which were published in national and one foreign journal.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature, the total volume of which is 131 pages.

MAIN CONTENT OF THE DISSERTATION

In the introductory part of the dissertation, the relevance and necessity of the topic is based, the goals and tasks, object, and subject of the research are indicated in accordance with the priorities of the development of science and technology of the Republic of Uzbekistan, the scientific novelty and practical results of the research are described, the reliability of the obtained results is based on the theoretical work and its practical significance is revealed. Implementation of the research results into practice; approval, published works, and information on the structure of the dissertation are presented.

The first chapter is devoted to the study of “**Leading principles of the development of modern Uzbek storytelling**”. In the first part of the chapter, it is planned to show “**Leading characters of today’s Uzbek stories**”. The story is considered a small epic genre that is often referred to in Uzbek literature. In fact, "genre by its very nature depends on the character of the depicted events, their internal structure and architecture. Determining the genre of the work, the artist determines its structure, theme, characters, conflict, and, finally, the reader. Therefore, when thinking about the genre, it is meant to what extent the life problem that excited the artist was put into a full-fledged literary form⁵⁶.

It would not be wrong to say that the life of a story is equal to the great history of mankind. The first stories were a phenomenon characteristic of the

⁵⁶ Раҳимов А. Ўзбек романи поэтикаси (сюжет ва конфликт). Фил. фан. док. ... дисс. автореф. – Т., 1994. – Б. 8.

psyche of the first representatives of mankind. The spiritual aspects reflected in the first stories are not completely different from the feelings in the psyche of a civilized person today. Wherever there is a person, there is a reason and a need for a story. Even if we say that the life of every person consists of countless stories, we will not be wrong.

In the story, through the life of a person at a certain time, his character, thoughts, psyche, and experiences are illuminated, and it affects the spirituality of the reader. Any work of art is an example of literature only when it serves goodness. Since the real purpose of literature is to call people to virtue, every creative product depends on the artist's skill, observation, and deep study of life. The artist takes the raw material for his work from life, turns it into a work with the help of literary fabric. Like any piece of writing, the true value of a story is determined by its impact and the test of time.

Until recently, special importance was attached to the image of a "positive hero" in fiction. It is known that a positive character often carries the aesthetic ideal of the author. Many readers are especially fond of positive characters in fiction. Because they are images of positive events in life, which students especially appreciate? A positive hero serves as a role model for the student." This aspect has been a priority in Uzbek stories. But in modern stories, the images are not clearly divided into positive and negative.

Its specific feature is that the volume of the story is relatively limited. But it can be said that the presence of large-scale stories such as "The Clouded Moon", although not so much, removes this mark to some extent. In general, the following can be indicated as characters characteristic of the story:

- The story is built around a single event;
- In the story, the character is revealed through one or more episodes;
- The characters are mostly described ready-made;
- Often only one level of the character is shown, and the character's state before entering the story and after the end of the story remain unknown to the reader;
- The number of characters in the story is limited.

About the works in the genre of stories, see V. Belinsky, M. Koshjanov, U. Normatov, A. Rasulov, T. Boboyev, Q. Yoldoshev, U. Zhorakulov, Kh. Dostmuhammad, D. Kholdorov literary experts expressed their opinion. Belinsky about the nature of the story: "...this is an episode from the endless poem of human destiny. ... will embody the truth of life that cannot be forgotten for centuries; the story chooses such an event and expresses it in its narrow frame..."⁵⁷ he says.

Although various issues of social and spiritual life are raised in the story, it is not depicted on a wide scale as in novels and short stories. Sometimes there is an opportunity to draw large generalizations from the image of a social phenomenon taken as a source for a story, to embody the lifestyle of a certain period on a large

⁵⁷ Бобоев Т. Адабиётшунослик асослари. – Т., 2002. – Б. 470-471.

scale. It becomes difficult to differentiate the work according to its genre according to its content and size (Sh. Kholmirezayev's story "Cloud-blocked Moon").

In studies on poetics, monographs, terminological dictionaries, textbooks and training manuals, the narrative genre is studied from different angles and scientifically interpreted. Accordingly, the poetic canons (signs and criteria) specific to this genre have been elaborated. It can be said that even today's schoolboy is aware of the main features of the story genre. However, despite this, theoretical literary studies can never give a final conclusion about this genre, which is a proof that the story is a complex aesthetic event in constant motion⁵⁸.

In the story, the concept of "laconicism" is the criterion of the image. In this genre, the scale of the image is limited as well as the size. As in a novel and a short story, there are no short episodes and digressions in the story, laconism prevails. In the story, the author, time and space, as well as the system of images, the plot line will have their own order? "A story is a finished episode of life: a mood, a situation, a unit of action"⁵⁹.

Abdulla Qadiri, Gafur Gulam, Oybek, Abdulla Qahhor, Said Ahmed, Shukur Kholmirezayev, Xayriddin Sultan, Erkin A'zam, Nazar Eshonqul, Salomat Vafo, Abduqayum Yoldosh, who have been swinging the pen since the beginning of the 20th century until now. Luqman Borikhan, Sabir Onar, Zulfiya Qurolboy, Ulugbek Hamdam and others. The narrative styles of the writers differ significantly from each other. In the narrative of the Soviet era, attention was focused on the creation of works glorified by human labor, but since the seventies of the last century, man himself began to form the main idea of the story. Today's storytelling, in harmony with philosophy and psychology, mainly focuses on the analysis of the human psyche, its inner world.

Any story, regardless of when it was created, what time it reflects events and people, and what nation it belongs to, is a true example of literature only if it has a high literary level. It is in such works that poetic scope, universal scope, and high moral problems are reflected. "It is these works that express simplicity in greatness, the future in the past, the past in the future, love in hatred, life in death, and pleasure in suffering..."

The second part of the first chapter is called "**Image of the human psyche in modern stories**". None of the events that happened in the literature was cut off from the social roots. Any work that reflects the experiences of the hero has a social essence. Because the feelings awakened in the hero are caused by the happenings in the society. After all, any hero is doomed to engage in direct or indirect communication with members of society. The artist affects the social consciousness through the means of literary representation of the emotions that have arisen under the influence of the external environment. After all, "Literature is the art of arts. It cannot be compared to any other art. Other arts are specialized, he is not. The rest is one-component, which is synthetic. Literature includes all the arts". This power is born due to the fact that the human essence and identity can be

⁵⁸ Жўрақулов У. Уммон соғинчи. Сўз боши // XX аср жаҳон хикояси. – Т.: Гафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2009. – Б. 5.

⁵⁹ Бобоев Т. Адабиётшунослик асослари. – Т., 2002. – Б. 471.

manifested only in literature. He strives to understand the human spirit through the literary word, which combines logic and irrationality, emotion and observation, grandeur and baseness, divinity and simplicity. Literature is existence and nonexistence. He is equally dependent on everything related to man, and the universe was created only for man. Every event occurs in literature, originates from literature, and returns to literature.

All the important events, unforgettable events, drastic changes that have happened in the history of mankind are manifested first in the heart of the creator, then in words, and finally in deeds. The artist has the ability to notice even the smallest change, which most people do not have, to deeply understand its importance and to find the biological or social reason for it.

The most reliable and proven way to make the many pleasant and unpleasant changes in people's lives somewhat public is to transfer them to literature. For this reason, any ruling class, caste, party or group that comes to the top of the government, first of all, tries to subjugate literature, or at least to adapt it to its interests.

How many external factors and influences appear in the works of the artist depends on his personality. If a writer is able to transfer to his work the feelings that the events of the time have created in a person in harmony with the universal philosophical views, his work will live beyond the ages. If the experiences reflected in the works cannot break through the framework of the era, they will be as fleeting as the era. Experiences are more important for a person. Because the reasons that gave birth to them, as well as the result, are quickly forgotten, and the unique feeling felt at that time remains for a lifetime. Human experiences remain unchanged regardless of who he is, the time he lived in, his nationality, and his faith. After all, the feelings of joy and sadness, fear and excitement, love and hatred, duty and responsibility have not changed since the beginning of man until now, in their primitive form. Only their sources of origin and forms of manifestation are different each time.

A skilled writer knows how to describe a seemingly insignificant life event or situation in a way that stirs the emotions of the reader. In a well-written story, the reader draws his own conclusions from the described situation, even if he does not agree with the author. The author's signature is immediately noticeable in the works of Zulfiya Qurolboy. The words used in his stories, the lines of the characters, the ending of the events immediately reveal the author. In fact, it is characteristic of the writer's style to describe the world as it appears to him, without any bright colors or smoothing. All his works do not end well, as the reader is used to and expected. In almost eighty percent of literary works, the main character gets into an unpleasant situation and becomes a victim of that situation. In some of the writer's works, the spiritual vices that are emerging today are prominently displayed. That is, everyone is busy with their livelihood, everyone is trying to earn money, and everyone has nothing to do. His stories are written in the spirit of an adventure novel from beginning to end, because the narrator treats his characters sparingly, human tragedies are exaggerated in his works.

Zulfiya Qurolboy's qizi often leaves it up to the storyteller to create the character of the characters and reveal their psychological state. He does not get involved in the development of events, does not interfere with literary logic, and describes as much as possible. In this, he focuses on revealing the mental state of the characters with the help of the narrator's speech.

In the stories of Zulfiya Qurolboy's qizi, special attention is paid to the reflection of the hero and his spiritual world. In his stories, such as "Ayol" and "Hilola", the heroes of the characters deviated from the original national values. It is shown that this happened due to serious spiritual changes in the life of the society. The works of Zulfiya Qurolboy's qizi cannot be overestimated in terms of the topicality of the subject. Writer considers it more important to describe a person's psyche than to show an event. Despite the fact that the characters in all the works of the author have common features, each of them has its own unique appearance. For this reason, it is necessary to carefully read and understand his works.

All works of the writer were created due to the inner need of the author. For Writer, it is more important to express the state of mind that disturbed one person than to raise a problem that interests many people. The writer's style of depiction is cruel; he shows the poverty of his characters without veiling or sparing them. Z.Qurolboy's qizi is devoid of human qualities, happy, uneducated, unloving and unrepentant, with burning sarcasm. The author achieves the truthfulness of the expression of mental state in his works.

Each character in Zulfiya Qurolboy's works is a type - a unique individual, unlike anyone else. In Writer's works, he feels the psyche of the characters, creates an emotion in the reader, and affects his spirituality. For Writer, the story is a tool to reveal the inner world of the hero, to fully understand his psyche.

The second chapter of the study is titled "**Image skills in the stories of Zulfiya Qurolboy's qizi**". The first part of the chapter is entitled "**The reflection of the peculiarities of the female nature in the stories**". One of the factors that make the stories of Zulfiya Qurolboy's daughter interesting is the sharpness of the plot. In the stories of Zulfiya Qurolboy's qizi, a sharp plot is created by placing events in a different order than in life, starting the work with an image of an unexpected event, using appropriate methods such as "keeping a secret", and giving ample space to various digressions.

Most of the heroes of Zulfiya Qurolboy's works are people with strange characteristics. The heroine of one of the stories is an unmarried girl, Dildar, who first lives with a hairdresser and then with a thief. But he has human qualities such as honesty, responsibility, discipline, selflessness, and he strictly demands the same from others. The male-female relationship, which is considered normal in the West, causes a world of mental associations in our mentality. Writer's story "Gunoh" ("Sin") shows the adventurous life of a woman surrounded by worldly influences. It is difficult to evaluate the image of Polat in the story with the usual views. Although he is a thief, he shows courage and courage typical of men. Polat regards Dildor as a divinely beautiful creature, he is satisfied with being next to her, he does not demand anything more from the girl, and he kisses her with deep

love. As much as he enjoys seeing a flower, as much as he is fascinated by it, he treats Dildor in the same way, treating her like a delicate, charming and attractive flower.

Writer's stories "Tafakkur", "Woman", "Death is nothing" and Cortazar's short story "Terrible Dream" seems to have something in common. In "Terrible Dream", the girl who is in a lethargic sleep is actually alert and awake, while the people around her are asleep. At the end of the story, Cortázar wakes up his hero from his sleep and pulls his reader out of the winding streets of dreams with one blow and brings him face to face with his own life. In Z. Qurolboy's daughter, Tangriberdi, whom her father considers a rude and uneducated person, is actually a thousand times taller than the people around her, her eyes are open, her thinking is awake. The society becomes disabled because of the unhealthy beliefs that are embedded in it. The worst thing is that it is caused by his corrupt father. Like a girl in a lethargic sleep, Tangriberdi goes into a long-term stupor - neither dead nor alive - and when he comes back to health, he finds that everyone around him is still in the sleep of ignorance that has created daily worries. This means to the reader that the hero is superior to others even with his sick thinking.

It can be said that writers such as Kafka and Camus, whose work is dominated by human tragedy, influenced Z. Qurolboy's style in some ways. If the master writers understand the source of suffering, analyze it, and reveal the image of a person who has turned into a faceless person, then the characters in the stories of Uzbek writers such as Donish, Dovul tegirmonchi, Ma'mur physically healthy and mentally disabled will be displayed.

In the second part of the second chapter, the problem of "Using portrait and landscape in depicting the psyche of an Uzbek woman" is researched. In the story of writer Zulfiya Qurolboy's qizi, "The Bride", Kholdor illuminates the character of a patient Uzbek woman through the image of a bride, while she reflects the nationalism and traditions of the Uzbek nation through the image of a Muslim mother. In the story, the relationship between father and child, mother-in-law and husband and wife is depicted from a different perspective. Through the image of writer Oygul, she approaches the role of a lonely woman in a new way. This woman's goal is not to steal someone else's husband and take advantage of him. She is a lucky little girl who wants to lean on someone. The writer uses landscape and portrait very appropriately to depict the psyche of women belonging to different categories.

In general, it can be recognized that female characters in modern Uzbek stories are depicted as people who preserve spiritual values and traditions, are patient, and live with a long view. Each work of art analyzed in the work is an expression of the time and space to which it belongs that is, a concrete life scene, and helps to form views about the human psyche today.

"In terms of historical development, independence has not been achieved for a long time. Therefore, it is quite difficult to distinguish its social, spiritual and other characteristics. At the same time, the past years have such a weight, such a transformative power that they made such a big change in the way of people's psychology, perception, understanding and explanation of the world, which was

not possible even in the previous few decades”⁶⁰. This situation was also reflected in the literature. For this reason, the literature of the independence period was directed to the study of the new person as a separate and unique person.

Zulfiya Qurolboy's qizi is well aware of the facets that reveal the essence of symbols. That is why in the story “Hilola” he was able to convincingly show the evolution of the main character's mentality. In the story, Hilola is depicted simply as a thinking person who examines her actions. The image of Hilola depicts an Uzbek woman who, despite endless hardships and endless sufferings, has not lost her hope for goodness and trust in people. Hilola is neither a hero nor a sage. But he believes that every person's life cannot consist only of sufferings, he believes in this and strives to bring good days closer.

In literature, a woman has always been depicted as a symbol of elegance, kindness and compassion. However, in the works “Ayol”, “Momo Havo”, “Muhabbat va nafrat”, “Gunoh”, “Hilola” some female characters are depicted in black colors according to their nature. In particular, the image of Nafosat in the story “Momo Havo” has an literary burden that can be said to be a great innovation in Uzbek literature. Until the end of the story, the reader loves Nafosat, trusts her, is grateful to her, and is encouraged by the fact that there are good women like her. At the end of the story, he is horrified to see that the woman is an evil person with a special essence. In some of the works of Z. Qurolboy's qizi, a woman is depicted with her impoverished inner world, deprived of the compassion, grace, and tenderness that all literary people have been used to for centuries. The writer very cruelly shows the disgusting, small talk and illogicality characteristic of some women.

In writer's stories, it can be seen that the female spirit has always achieved appropriate use of portraits and landscapes in accordance with the requirements of the image.

The third chapter of the dissertation is called “**Literary interpretation of human relations in the stories of Zulfiya Qurolboy**”. In the first part of the chapter, the issue of “literary interpretation of father-child relations in the stories of Zulfiya Qurolboy's qizi” is analyzed. It is known that in interpersonal relations, the closer the parties are to each other, the more deep-rooted the intimacy or conflict is. Mutual intimacy cannot be as strong as marriage and parent-child relationships. Husband and wife are two halves of one apple, or two parts of one whole. They constantly complement each other and draw strength from each other. Maybe that's why people who can choose the right partner in life become the happiest people in the world. But it is difficult to say this in the relationship between father and son. Although the child comes to the building from the father's blood and is considered his successor, due to the fact that the father and son are representatives of different generations, certain conflicts always arise in their views of the world and man. Foziljon Kiyikbayev, who has specially studied the problem of fathers and children in Uzbek literature, classifies the origin of the conflict between ancestors and descendants, how it occurs and to what extent it manifests as follows:

⁶⁰ Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006. – Б. 15.

- 1) socio-political system;
- 2) economic and cultural lifestyle;
- 3) ideological and moral views;
- 4) mental and spiritual condition⁶¹.

This classification can be further supplemented and expanded, but it still clarifies many peculiarities in the relationship between parents and children. Therefore, “son’s rebellion against his father is the oldest theme of literature and one of the oldest problems of the world”. It appears in “Qissasi Rabguziy”: “O husband, stop. Qobil fell in love. Hobil was afraid and said: “O father, have mercy”. He said: “You didn’t have mercy on your relative, I won’t have mercy on you.” In fact, the conflict between father and son has been with the children of mankind since the time when, the incompetent son of Adam, killed Qobil by throwing a stone at his own liver. The initial murder was caused by envy, lust, arrogance, avarice, self-interest, and betrayal, but as time passes, the factors that cause it are constantly increasing. Reasons are constantly updated according to the climate of the social environment in human society. After all, “the fact that a person is naturally noble-noble, lucky-unlucky, happy-unhappy depends not only on him, but also on the conditions and social environment in which he lived, worked, and influenced him”⁶².

This conflict is reflected in one form or another in both religious sources and folklore works. Especially in fiction literature, mature images of father and son are created, and lyric epic works, in particular, most epics of Hazrat Alisher Navoi’s “Xamsa” pay special attention to this problem. This problem occupies a significant place in Uzbek literature of the 20th century. Especially in dramaturgy, it was shown that the root of this conflict lies in ignorance. For example, the dramas of Behbudi, Avloni, Qodiri, Cholpon and other writers can be cited as an example.

Fathers who break the fate of their children due to their ignorance are depicted in literature as well as in real life, like the stormy miller in the story of Zulfiya Qurolboy’s qizi “Tafakkur”. If parents and children do not understand each other, both of their lives can be ruined. Their one mistake is destined to change their destiny.

“The writer examines a person who is a product of a specific historical period and conditions, enters his mental state, gives us a clear and clear picture of his inner world”. In the story “Tafakkur” by Zulfiya Qurolboy’s qizi, the character of Duval miller, an orphan of the Second World War, was created. The miller barely survived the famine during the war and is one of those who have had enough of the bitterness of life. This situation caused him to make it his life’s purpose not to starve in his later life. The play describes how the mill rose from a means of not starving to the meaning of life for Havul, who started his life as a miller on a collective farm. The horror of hunger as a child still haunts him, “he still has a stone in his dreams”. This serves to exaggerate the essence of the image.

⁶¹ Кийикбаев Ф. Ўзбек насрида оталар ва болалар муаммоси: генезиси, реалистик талқини (1970-2000). Фил.фан.ном. ...дисс. – Т.: 2013.

⁶² Имомова Г. Миллий характер яратишда бадий нутқнинг ўрни. Фил.фан.ном. ...дисс. автореф. – Т., 1993. – Б. 9.

The second part of the last chapter is called **“The description of peculiarities in the relationship between men and women in writer’s stories”**. Just as each period has its own unique problems and conflicts, the literature of each period also has its own scope of topics. But there are three immortal themes in literature that neither time nor environment can touch. These are the themes of love, mother and homeland.

Love can be understood in different ways: love for creation, love for parents, love for children, etc. But when the word love is used, the concept that first appears in our consciousness is the intimate relationship between a woman and a man. Therefore, it is also true that life on earth began with a male and female couple.

In this world, every soul, even the world of nature and society, is created with its partner. Just as the pair of the sun is the moon, and the pair of the day is the night, so humans and their partners are created to need each other. It is mentioned in the Holy Qur’an that "they are your clothing, and you are their clothing (i.e., a husband and wife are for each other like clothing that hides the faults of the body, protects it from heat and cold, and gives warmth) (Qur’an karim. Surah al-Baqara, verse 187. Alauddin Mansur’s translation) is said.

Countless stories about the successors of Adam and Eve, who were the basis of the creation of the universe, have been written not only in sacred books, but also in oral and written forms of fiction. Tahir and Zuhra, Layli and Majnun, Farhad and Shirin, Vomiq and Uzro... Many beautiful couples have been created and are being created in modern literature. Otabek and Kumush, Anvar and Rano, Yolchi and Gulnor... In each of these images, pure love is celebrated together with the problems of their time.

Humanity is created in such a way that human society is always developing or declining and lives in a vortex of changes. These changes are constantly reflected in literature, which is a mirror of people’s life. Therefore, “in every literary work, people are depicted in a historically concrete, specific situation”⁶³. Social conditions, together with the mentality of characters, determine the nature of events.

In the stories of Zulfiya Qurolboy’s qizi, the first transitional period after the collapse of the Soviet Union at the end of the 20th century and the beginning of the 21st century was written. Writer describes the problems of the transitional period against the background of interpersonal relations, market economy, and updated thinking in society, and tries to reveal that love, which is an age-old problem of literature, has undergone certain changes depending on the era, through the relationship between men and women.

In the story of Zulfiya Qurolboy’s qizi “Muhabbat va nafrat” (“Love and Hate”) one can see the literary reflection of the factors that led to the victory of reason over emotions. “If you have your own house, even if I am like a cat, what is the need for sadness”, says the hero of the story, Dildora, with pain. In fact, Dildora has her own house (father’s house). However, the big difference between

⁶³ Иззат Султон. Кўрсатилган манба. – Б.183

the city and the countryside that appeared after the socio-political changes made the girl unwilling to return to her village after graduating. The lack of a communal system in the village and the burden of the lifestyle have increased the group of people who aspire to the city in search of an easier life. The improvement of living conditions has become the main goal of life for many people.

“If I buy a house, it’s mine. It’s not difficult to find a husband”, thought Dildora. She lives on her own in a rented house. The boyfriend she found suitable for her is not her husband either. A married man. Although Abdulla did not support her financially, Dildora loves her from the bottom of her heart. But unexpectedly, the young man started to work. And this forces the girl, who is satisfied with her love, even though she is naked on top, with half a stomach, to look around intelligently: “Yes, how did this happen? Are you going to ruin my life and run away? Did you say I’ll get you a house? “You said you will marry me”, the young man’s reminder of his promises will not change him. In the end, Dildora breaks into Abdullah’s house. Abdullah said: “...I don’t know her... I heard that such women came out now. They went to peaceful families and insisted that I am your husband’s plaything. After justifying himself in front of his wife, Dildora realizes that he leaned on the water and that what he thought was happiness turned out to be a mirage. Writer shows the appearance of unsubstantiated people through the description of these situations.

Writer portrays in a very believable and honest way that the rapid globalization is changing the essence of the relationship between an Uzbek man and a woman with a centuries-old approach. The writer, who deeply felt the breath of the times, effectively reflects the big and small changes in the nature and mentality of people on the example of human destinies.

CONCLUSION

In the stories of the writer Zulfiya Qurolboy’s qizi, the basest or the greatest actions of the characters are described in all their complexity. As a result of the research on the concept of image and interpretation in contemporary Uzbek stories based on the writings of Zulfiya Qurolboy’s qizi, the following scientific conclusions were reached:

1. In the example of the literary images created by the writer, the person of the time and his views, lifestyle, ideals and aspirations were shown in their various aspects. In this, poetic elements such as form and content, plot, literary language of the literary work are focused on expressing the character of the modern hero.

2. Writer’s stories convincingly and impressively reflect the socio-domestic, spiritual and moral image of a modern woman in life situations. This case is significant as it is an important principle of today’s national novelistics.

3. In modern Uzbek stories, the image of a woman is depicted as a biological, psychological and social creature. In a number of writer’s stories, the image of a woman is created using religious-mystical, fantasy-fantasy imagery. This method made it possible to show the specific aspects of the images more deeply.

4. In the stories of Zulfiya Qurolboy's qizi, the mutual harmony of the inner and outer worlds of the characters, the changes in their psyche are shown against the background of sharp dramatic collisions.

5. Depicting mental scenes is a priority in literary stories. Therefore, it is necessary to read works of literature carefully. Writer's stories feature dissimilar characters against the background of similar events.

6. Each story is the product of the author's inner need. Writer's writings focus on describing the mental state of a depressed person rather than raising a social problem.

7. Z. Qurolboy's qizi describes with burning sarcasm the images devoid of human qualities, uneducated, and devoid of affection. In his stories, the author achieves the truthfulness of the image of the state of mind through a brutal expression. Writer knows how to express the deep suffering of the images in full scale. In his works, the image of women is depicted with all their virtues and vices. Cruelty in the image ensures the readability of the writer's works.

8. Zulfiya Qurolboy's qizi tries to describe unique and unique types in her stories. In literary works, the description of events is a means of revealing the inner world of the hero and fully understanding his psyche. This aspect ensured the artistry of the stories and led to a lot of images of mental states that are not overshadowed by ash.

9. The way of expression of the stories is smooth, symbolic, and has hidden meanings, which allowed the writer to vividly express the literary idea.

10. In some of the stories of Zulfiya Qurolboy's qizi, it is truthfully reflected that aspiring, active, people with great intellectual potential are sacrificed in the way of temporary worries due to unhealthy relationships. Such an approach, which shows the relationship between the individual and society, is the leading principle for modern Uzbek storytelling.

11. In the writer's stories, the changes in the relationship between father and son, woman and man, and their social, economic, and spiritual reasons are convincingly shown.

12. The image and literary interpretation in writer's stories are compatible with the leading principles of current national novelistic, which ensures that they are readable and viable.

**НАУЧНЫЙ СОВЕТ PhD.03/27.02.2020.Fil.91.02 ПО ПРИСУЖДЕНИЮ
УЧЁНЫХ СТЕПЕНЕЙ ПРИ ГУЛИСТАНСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ**

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

ЭГАМБЕРДИЕВА КАМОЛА ИБРАГИМОВНА

**ИЗОБРАЖЕНИЕ И ИНТЕРПРЕТАЦИЯ В СОВРЕМЕННЫХ УЗБЕКСКИХ
РАССКАЗАХ (на примере произведений Зульфии Куролбой кизи)**

10.00.02 – Узбекская литература

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

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за номером B2022.2.PhD/Fil2472

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

Автореферат диссертации размещён на трёх языках (узбекский, английский, русский (резюме)) на веб-странице Гулистанского государственного университета (www.gdu.uz) и информационно-образовательном портале "ZiyoNet" www.ziyonet.uz.

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Ведущая организация: **Ташкентский государственный педагогический университет**

Защита диссертации состоится 12 06 2024 года в 10⁰⁰ часов на заседании Научного совета PhD.03/27.02.2020.Fil.91.02 по присуждению учёных степеней при Гулистанском государственном университете (Адрес: 120100, город Гулистан, 4-микрорайон. Тел.: (99 867) 225-40-42; faks: (99 867) 225-02-75; E-mail: glsu.info@edu.uz)

С диссертацией можно ознакомиться в информационно-ресурсном центре Гулистанского государственного университета (зарегистрирована за № 18). (Адрес: 120100, город Гулистан, 4-микрорайон. Тел.: (99867) 225-40-42).

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Введение (аннотация к диссертации доктора философии (PhD))

Цель исследования заключается в раскрытии особенностей концепции образа и интерпретации в узбекском рассказоведении периода независимости на примере рассказов талантливой писательницы Зульфии Куролбой кизи.

Объектом исследования являются рассказы Зульфии Куролбой кизи.

Научная новизна исследования заключается в следующем:

обоснованы специфические особенности рассказов Зульфии Куролбой кизи на основе сравнения произведений других новеллистов, а также прогресс узбекского рассказоведения в художественной интерпретации и изображении человеческого образа, проявлении многогранных изменений, произошедших в духовном мире людей общества в последующие периоды;

доказаны лаконичность нюансов изображения, символическая раскраска, наличие скрытых смыслов, яркое выражение художественной идеи, более глубокое раскрытие внутреннего мира героя, изображение индивидуальных и неповторимых типов, не похожих ни на какие другие, являются отличительными чертами произведений писательницы;

обоснована взаимная гармония во внутреннем и внешнем мире образов в рассказах писательницы, отображены аспекты их психики на фоне острых драматических коллизий, а женские образы изображены такими, какими они были на самом деле, не идеализированы и не утрированы и в естественном облике, со всеми их качествами и недостатками;

обоснованы художественная интерпретация взаимоотношений отцов и детей, мужчины и женщины в узбекском рассказоведении примерами из произведений писательницы, отражение верного и действенного социально-бытового, духовно-нравственного образа в жизненных ситуациях, а также обновление образа и интерпретации в национальном рассказоведении.

Апробация результатов исследования. Исследование концепции образа и интерпретации в современных узбекских рассказах на примере рассказов Зульфии Куролбой кизи на основе научных результатов и выводов, полученных при изучении проблем изображения в рассказоведении:

выводы, сделанные на примере сопоставления специфических особенностей рассказов Зульфии Куролбой кизи с произведениями других новеллистов, а также прогресс узбекского рассказоведения в художественной интерпретации и изображении человеческого образа, проявлению многогранных изменений, произошедших в духовном мире людей общества в последующие периоды, были использованы в фундаментальном проекте по изданию многотомной монографии (в 7 тт.) №ОТ-F1-030 “O‘zbek adabiyoti tarixi” (“История узбекской литературы”), выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка №01/4-3096 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 11 ноября 2022 года). В результате раздел монографии, относящийся к XX-XXI векам, обогатился новыми сведениями по вопросам художественной

интерпретации образа женщины в творчестве писательницы, прозаического мастерства и гармонии литературно-эстетических взглядов;

теоретические выводы по характерным чертам произведений писательницы, лаконичность нюансов изображения, символическая раскраска, наличие скрытых смыслов, яркое выражение художественной идеи, более глубокое раскрытие внутреннего мира героя, изображение индивидуальных и неповторимых типов, не похожих ни на какие другие, являющиеся отличительными чертами произведений писательницы, были использованы в практическом проекте №BV-Atex-2018-(143) “Ko‘zi o‘jiz shaxslar uchun kompyuter texnikasidan foydalanish, matnlarni o‘qish va yozish imkonini beruvchi o‘zbek tiliga asoslangan gapiruvchi dasturiy ta‘minot va ovoz sintezatorini ishlab chiqish” (“Разработка говорящего программного обеспечения и синтезатора голоса на основе узбекского языка, позволяющего использовать компьютерную технику, читать и писать тексты для слабовидящих”), выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка №01/04-3097 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 11 ноября 2022 года). В результате достигнуто обогащение лексического словаря материалами, отражающими такие языковые явления, как портрет, образ, ракурс, модернизм, реализм, мотив, эгоизм, фон, индивидуализм, характерные для семантической природы лексем;

выводы по художественной интерпретации взаимоотношений отцов и детей, мужчины и женщины в узбекском рассказоведении, отражение верного и действенного социально-бытового, духовно-нравственного образа в жизненных ситуациях, а также обновление образа и интерпретации в национальном рассказоведении, были использованы в инновационном проекте №IL-402104474 “Bolalar adabiyoti.uz multimediali elektron platforma va uning mobil ilovasini yaratish” (“Создание мультимедийной электронной платформы Bolalar adabiyoti.uz и его мобильного приложения”), выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка №04/1-2544 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 29 ноября 2022 года). В результате достигнуто обогащение научно-теоретической концепции проекта новыми идеями;

научно-теоретические выводы, связанные с обоснованием взаимной гармонии внутреннего и внешнего мира образов в рассказах писательницы, того, что прогресс в их психике отображён на фоне острых драматических коллизий, следует, что женские образы изображены такими, какими они были на самом деле, не идеализированы и не утрированы и в естественном облике, со всеми их качествами и недостатками были использованы в подготовке сценария телепередач “Assalom, O‘zbekiston”, “Oydin hayot-live”, а также ток-шоу “Xulosa o‘zingizdan” телерадиоканала “O‘zbekiston” DM (справка №02-16-1584 телерадиоканала Узбекистана от 25 октября 2023

года). В результате содержания передач обогатились новой научно-практической информацией и послужили дальнейшему повышению научно-образовательного уровня.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём составляет 131 страницы.

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

I bo'lim (I часть; part I)

1. Egamberdiyeva K. Imagery and interpretation in the stories of Zulfiya Qurolboy's qizi Asian Journal of Multidimensional Research ISSN: 2278-4853 Vol. 11, Issue 10, October 2022 SJIF 2022 = 8.179 1-5 pages
2. Egamberdiyeva K. “Ayol obrazining badiiy talqini” // “Til va adabiyot ta’limi” O‘zbekiston Respublikasi Xalq ta’limi vazirligining ilmiy-metodik jurnali. – Toshkent, 2022. – №6. – B.44-49. (10.00.00, №9)
3. Egamberdiyeva K. “Zulfiya Qurolboy qizi asarlarida o‘zbek ayoli ruhiyati tasviri” // O‘zbekistonda xorijiy tillar ilmiy-metodik elektron jurnali. – Toshkent, 2022. 5(46) – B. 161-173. (10.00.00, №17)
4. Egamberdiyeva K. “Hozirgi o‘zbek hikoyalarida tasvir va talqin (Zulfiya Qurolboy qizi asarlar misolida) // Namangan davlat universiteti ilmiy axborotnomasi. – Namangan, 2022. – №2. – B. 276-280. (10.00.00, №26)
5. Egamberdiyeva K. “Zulfiya Qurolboy qizining “Tafakkur” hikoyasida tasvir va talqin” // Jizzax davlat universiteti ilmiy axboroti. – Jizzax, 2022. – (maxsus son). – B. 141-146. (10.00.00, №29)
6. Egamberdiyeva K. “Zulfiya Qurolboy qizi hikoyalarida badiiy talqin (Adiba hikoyalarida ota va bola munosabatlarinig badiiy talqini)” // Namangan davlat universiteti ilmiy axborotnomasi. – Namangan, 2022. – №11. – B. 258-262. (10.00.00, №26)
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8. Egamberdiyeva K. “Zulfiya Qurolboy qizi asarlarida jahon adabiyotiga xos jihatlarning namoyon bo‘lishi” // Guliston davlat universiteti ilmiy axboroti. – Guliston, 2022. – №1. – B.68-73 (10.00.00, 2021-yil 30-apreldagi 296/5-sonli qarori)
9. Egamberdiyeva K.. “Zulfiya Qurolboy qizi asarlarida milliy o‘ziga xoslik va umuminsoniy qadriyatlar ifodasi” // “Filologiya ta’limi masalalari: Muammo va uning innovatsion yechimlari“. Xalqaro ilmiy anjuman. – Toshkent, 2022. – B. 141-146.
10. Egamberdiyeva K. “Bugungi o‘zbek hikoyalarining yetakchi belgilari” // “Ta’limda filologiyani rivojlantirishning global masalalari“. Xalqaro ilmiy anjuman. – Toshkent, 2022. – B. 231-236.

II bo'lim (II part; II chast)

11. Egamberdiyeva K. “Ayol qalbi haqida haqiqat” // O‘zbek filologiyasining dolzarb muammolari, Respublika yosh tilshunoslari va adabiyotshunoslarining ilmiy-nazariy anjumani materiallari. – Toshkent, 2013. – B. 107-109.

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13. Egamberdiyeva K. “Zulfiya Qurolboy qizi nasrida realizm tamoyillari” / Academic Research in Educational Sciences ARES elektron jurnali. – Toshkent, 2021. – №9. – B. 776-780.

14. Egamberdiyeva K. “Zulfiya Qurolboy qizi hikoyalarida inson ruhiyati tasviri” // “Til va adabiyot: ilmiy va amaliy izlanishlar yo‘lidagi ilk odimlar” Respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2022. – B. 132-137.

15. Egamberdiyeva K. Zamonaviy o‘zbek adabiyotshunosligining dolrazb masalalari // “O‘zbek hikoyachiligidagi yetakchi tamoyillar” Respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2022. – B. 220-227.

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