

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT
O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI DSc.03/30.12.2019.FIL.19.01 RAQAMLI
ILMIY KENGASH ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

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

ALIQULOVA DILDORA BAKIR QIZI

**“O‘TKAN KUNLAR”, “TAMILLA” VA “QAMAR” ROMANLARIDA
MAISHIY MUAMMOLARNING BADIY-PSIXOLOGIK TALQINI**

**10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va
tarjimashunoslik**

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

Toshkent – 2024

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

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

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

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Toshkent – 2024

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B.2023.4.PhD/Fil4120 raqam bilan ro‘yxatga olingan.

Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o‘zbek, ingliz, rus (rezyume)) Ilmiy kengashning veb-sahifasida (www.tsuull.uz) va “ZiyoNet” Axborot ta’lim portalida (www.ziynet.uz) joylashtirilgan.

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Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/30.12.2019.Fil.19.01 raqamli Ilmiy kengash asosidagi bir martalik ilmiy kengashning 2024-yil “___” _____ soat ___ dagi majlisida bo‘lib o‘tadi. (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44 (www.tsuull.uz); e-mail: monitoring@navoiy-uni.uz.)

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

Dissertatsiya avtoreferati 2024-yil “___” _____ kuni tarqatildi.
(2024-yil “___” _____ dagi ___ raqamli reestr bayonnomasi).

N.Z.Normurodova

Ilmiy darajalar beruvchi ilmiy kengash asosidagi bir martalik ilmiy kengash raisi, filol.f.d., professor

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyoti taraqqiyotining so‘nggi yuz yillik tarixi shuni ko‘rsatmoqdaki, antroposentrik yondashuvlarning ustivorlashuvi keskin ravishda adabiy yo‘nalish va metodlarning rang-baranglashuviga olib keldi. Xususan, XX asrga kelib, insonning mohiyatini o‘rganish chuqurlashdi, hayotning mazmuni haqidagi xulosalar an’anaviy qoliplarga, an’anaviy tasavvurlarga sig‘may qoldi. Natijada uning murakkab ruhiyatiga mos ravishda badiiy tafakkurning ifoda usullari ham murakkablashdi. Tom ma‘nodagi haqiqiy adabiyot endi bevosita o‘quvchilar talabi bilan emas, balki yangi davrning tafakkur talablaridan kelib chiqib, insonni tahlil qilishga kirishdi.

Dunyo globallashib borgan sari milliy adabiy jarayonlar o‘rtasida vujudga kela boshlagan o‘zaro ta’sir va ijodiy ilhomlanish ko‘rinishlari yagona adabiy makon shakllanayotganidan darak berdi. Dastlab Fransiya san’ati va adabiyotida yuzaga kelgan modernizm, syurrealizm, postmodernizm, ekzistensializm, absurdizm, ong oqimi kabi inson botinini tahlil qiluvchi ko‘plab yangi adabiy oqimlar asta-sekin butun Yevropa mamlakatlari bo‘ylab tarqalib ketdi.

O‘zbek adabiyotida ham bu adabiy jarayonning uchqunlari rivojlana boshladi. O‘tgan asrning oxirlaridan boshlab milliy adabiyotimizda “maishiy muammolar”ni tadqiq va tahlil qilgan badiiy asarlar salohiyati bir muncha oshdi. Bu asarlar (jumladan, Abdulla Qodiriy, Xurshid Do‘stmuhammad, Tog‘ay Murod, Ulug‘bek Hamdam, Zulfiya Qurolboy qizi singari adiblar asarlari)da inson faktorini o‘ziga xos olam sifatida o‘rganish va inson xarakteridagi qarama-qarshiliklarni tasvirlashda noan’anaviy usullar (G‘arbona moderncha tasvirlash)ni ko‘rishimiz mumkin. Bu borada adiblarimizga F.Dyushen, E.Zolya, A.Kamyu, S.Bekket, J.Sand singari jahon adabiyoti tafakkuri rivojiga ulkan hissa qo‘shgan daho yozuvchilar ijodi va badiiy salmog‘i jihatdan buyuk asarlarining ta’siri bo‘lganini rad etish nojoizdir. Shu jihatdan, o‘zbek adabiyotining boshqa mamlakatlar adabiyoti bilan ijodiy aloqalarini, ta’sir doiralari o‘rganish, tadqiq qilish muhim ahamiyat kasb etadi. Zero, “...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 haqimiz yo‘q”¹. Bugungi adabiy jarayonda bo‘y ko‘rsatayotgan, tub burilish qilayotgan turli tamoyillar, adabiy oqim va ta’limotlarning o‘zaro ta’sir masalalarini jiddiy tadqiq qilish vazifasini qiyosiy adabiyotshunosligimiz oldiga qo‘ymoqda. Mana shu jihat tadqiqotimizning dolzarbligi va ayni kunda adabiyotshunosligimizdagi zaruratini oshiradi.

O‘zbekiston Respublikasi Prezidentining 2022-yil 28-fevraldagi PF-60-son “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi Farmoni, 2017-yil 24-maydagi PQ-2995-son “Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 13-sentabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish,

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

kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida"gi Qarori, O'zbekiston Respublikasi Prezidentining 2017-yil 3-avgustdagi O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzasi, 2020-yil 20-mayda Toshkent shahridagi Adiblar xiyoboniga tashrifi chog'ida adabiyotning ta'sir kuchini oshirish bo'yicha topshiriqlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Dissertatsiya tadqiqoti O'zbekiston Respublikasi fan va texnologiyalari rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

Mavzuning o'rganilganlik darajasi. Adabiyotshunoslikda badiiy psixologizm va psixologik tahlil muammosi I.V.Straxov, S.G.Bocharov, A.N.Iezuitov, L.Y.Ginzburg, V.V. Kompaneys, M.B.Xrapchenko, A.B.Esin, M.M.Baxtin, R.Uellek, O.Uorren, P.Rikyor, R.Brat, V.V.Vinogradov, L.Kolobayeva, V.M.Jirmunskiy, A.Zis, D.Zatonskiy, D.Lukich, A.V.Kovalev kabi amerika va rus olimlari tomonidan atroflicha o'rganilgan². Badiiy asarda psixologizm muammosi bo'yicha o'zbek adabiyotshunosligida ham muayyan tajribalar to'plangan, nazariy tadqiqotlar amalga oshirilgan. XX asr so'nggi choragi va undan keyingi davrda yaratilgan o'nlab romanlar ilmiy-adabiy jamoatchilikda katta qiziqish uyg'otib, bahs va munozaralarga sabab bo'lgan. Bu haqda I.Sultonov, M.Qo'shjonov, O.Sharafiddinov, S.Mirvaliyev, U.Normatov, H.Umurov, I.Mirzayev, B.Nazarov, N.Karimov, B.Sarimsoqov, A.Rasulov, Y.Solijonov, H.Boltaboyev, D.To'rayev, S.Meliyev, D.Quronov, Z.Pardayeva, U.Jo'raqulov, A.Xolmurodov, I.Yoqubov, T.Jo'rayev, Sh.Doniyorova, R.To'laboyeva, Sh.Botirova kabi adabiyotshunoslarning salmoqli tadqiqotlari mavjud³. Ammo o'zbek adabiyotshunosligida A.Qodiriy va F.Dyushen romanlarida

² Страхов И.В. Психологический анализ в литературном творчестве: пособ. для студ. / В 5 ч. / – Саратов: Изд. Саратовского университета, 1973. – Ч. 1. – С. 14; Бочаров С.Г. Л.Н.Толстой и новое понимание человека // Литература и новый человек. – М.: 1963. – С. 17; Иезуитов А.Н. Проблемы психологизма в эстетике /литературе // Проблемы психологизма в советской литературе. – Л.: 1970. – С. 18; Гинзбург Л.Я. О психологической прозе. – Л.: 1971. – С. 300; Компанец В.В. Художественный психологизм в советской литературе. (1920-е годы) – Л.: Наука, 1980. – С. 47; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Наука, 1970. – С. 266; Есин А.Б. Психологизм русской классической литературы. – М.: 1988; Бахтин М.М. Проблемы поэтики Достоевского. – М.: Наука, 1979. – С. 85; Бахтин М.М. Проблемы поэтики Достоевского. – М.: Наука, 1973. – С. 207; Бахтин М.М. Эстетика словесного творчества. – М.: Наука, 1979. – С. 422; Р.Уэллек и О.Уоррен. – М.: Прогресс, 1978. – С. 95-107; Рикёр П. Герменевтика. Этика. Политика: Московские лекции и интервью. – М.: 1995. – С. 78-196; Барт Р. Введение в структурный анализ повествовательных текстов// Зарубежная эстетика и теория литературы XIX–XX вв.: Трактаты. Статьи Эссе. – М.: 1987. – С. 407; Виноградов В.В. Поэтика русской литературы. – М.: Наука, 1976. – С. 484; Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977. – С. 404; Лукич Д. Теория романа. – Варшава, 1963, – С. 229; Ковалев А.Г. Психология литературного творчества. – Л.: ЛГУ, 1960. – С. 214.

³Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986. – 408 б.; Қўшжонов М. Ўзбек романчилигининг ривожланиш босқичлари ва жанр хусусиятлари // Адабий турлар ва жанрлар. Уч жилдлик. Биринчи жилд. – Тошкент: Фан, 1991. – Б. 299-382; Шарафиддинов О. Ҳаёт билан ҳамнафас. – Тошкент: Ёш гвардия, 1983; Мирвалиев С. Ўзбек романи. – Тошкент: Фан, 1969; Норматов У. Насримиз тамойиллари. – Тошкент: Адабиёт ва санъат/, 1978; Ўша муаллиф. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Мирзаев И. Абдулла Қодирийнинг ижодий эволюцияси. – Тошкент: Фан, 1977; Мирзаев И. Ўзбек адабиётида жанрлар типологияси ва

maishiy muammolarning badiiy psixologik talqini masalasi monografik aspektda maxsus o'rganilmagan.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy ishlari rejalari bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq "Jahon va o'zbek adabiyotini qiyosiy-tipologik o'rganishning umumnazariy muammolari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Abdulla Qodiriyning "O'tkan kunlar", Ferdinand Dyushenning "Tamilla", "Qamar" romanlarida maishiy muammolarning badiiy-psixologik talqinini amalga oshirish, shuningdek, bu romanlar o'rtasidagi umumiylik va individuallik jihatlarini qiyosiy-tipologik aspektda ochib berishdan iborat.

Tadqiqotning vazifalari:

romanchilik tarixida maishiy mavzular va badiiy psixologizmni adabiy-nazariy va komparativistik muammo sifatida o'rganish hamda maishiy muammolarni poetik aks ettirishda badiiy psixologizmning o'rni va ahamiyatini belgilash;

A.Qodiriy va F.Dyushen romanlari kompozitsiyasida badiiy psixologizm qirralarini ochib berish hamda "O'tkan kunlar", "Tamilla" va "Qamar" romanlari syujetida psixologik tasvir tipologiyasini aniqlash;

maishiy romanlarda obrazlar tizimi, A.Qodiriy va F.Dyushen romanlaridagi obrazlar tasvirida psixologik tasvir yetakchi ekanligini ilmiy asoslash;

"O'tkan kunlar", "Tamilla", "Qamar" romanlarida maishiy, ijtimoiy va qahramon ichki konfliktini psixologik tasvirlashda muallif munosabati xususida nazariy xulosalar chiqarish.

Tadqiqot obyekti sifatida F.Dyushenning "Tamilla", "Qamar" va A.Qodiriyning "O'tkan kunlar" romanlari tanlangan.

Tadqiqot predmetini jahon adabiyoti (xususan, F.Dyushen ijodi) va o'zbek nasri (A.Qodiriy asarlari)da maishiy muammolarning badiiy-psixologik talqini masalasi tashkil etgan.

Tadqiqotning usullari. Mazkur tadqiqotda qiyosiy-tipologik, qiyosiy-tarixiy, struktur-tahlil, biografik usullardan foydalanilgan.

услуги́й ранг-баранглиги. – Тошкент: Фан, 1983; Умуров Х. Бадий психологизм ва ҳозирги ўзбек романчилиги. – Тошкент: Фан, 1983. – 148 б.; Ўша муаллиф. Бадий ижод асослари. – Тошкент: Ўзбекистон 2001; Назаров Б. Бу сеҳрли дунё. – Тошкент: Адабиёт ва санъат, 1980; Каримов Н. Ойбек. – Тошкент: Ёш гвардия, 1985; Саримсоқов Б. Бадийлик асослари ва мезонлари. – Тошкент, 2004; Расулов А. Бадийлик – безавол янгилик. – Тошкент: Шарқ. 2007; Солижонов Й. Нутқ ва услуб. – Тошкент: Чўлпон, 2002; Болтабоев Х. Наср ва услуб. – Тошкент: Фан, 1992; Тўраев Д. Ҳозирги ўзбек романларида бадий тафаккур ва маҳорат муаммоси (60-80-йиллар). Филол. фан. док. дисс. ...автореф. – Тошкент, 1994; Мелиев С. Шеърлий матнининг поэтик хусусиятлари. Филол. фан. номз. дисс. ...автореф. – Тошкент, 2001; Куронов Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004; Пардаева З. Ҳозирги ўзбек романларининг тараққиёт тамойиллари. Филол. фан. док. дисс. ...автореф. – Тошкент, 2003; Жўрақулов У. Худудсиз жилва. – Тошкент: Фан, 2006; Жўрақулов У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Тошкент: "Ғулом Ғулом нашриёти" НМИУ, 2015; Тўраев Д. Давр ва ижод масъулияти. – Тошкент: Янги аср авлоди, 2004; Ёқубов И. Мустақиллик даври романлари поэтикаси. Филол. фан. док. дисс. ...автореф. – Тошкент, ЎзГА ва ФИ, 2018; Жўраев Т. Онг оқими ва тасвирийлик. – Тошкент: Фан, 1994; Дониёрова Ш. Истиқлол даври ўзбек романларида миллий руҳ ва қаҳрамон муаммоси. Филол. фан. док. дисс. ...автореф. – Тошкент, 2012; Ботирова Ш. Ҳозирги ўзбек романларида бадий психологизм (Улуғбек Ҳамдамнинг "Мувоzanат", "Исён ва итоат", "Сабо ва Самандар" романлари мисолида). Филол. фан. б. фалс. док. (PhD) дисс... автореф. – Қарши, 2019; Тўлабоева Р. Худойберди Тўхтабоев романларида бадий психологизм. Филол. фан. б. фалс. док. (PhD) дисс... автореф. – Тошкент, 2019.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

romanchilik tarixida maishiy mavzularning aks etish genezisi, xalq ijodiyotiga mansub janrlarda, dostonlarda kelishi ochib berilgan va ayni muammoni poetik aks ettirish vositasi sifatida badiiy psixologizmning ahamiyati, uning adabiy-nazariy va komparativistik muammo ekanligi aniqlangan;

A.Qodiriy va F.Dyushen romanlari kompozitsiyasida badiiy psixologizm qirralari aniqlanib, “O‘tkan kunlar”, “Tamilla” va “Qamar” romanlari syujetida psixologik tasvirning umumiylik va individuallik kabi tipologik xususiyatlari asoslangan;

maishiy romanlardagi obrazlar tizimi, A.Qodiriy va F.Dyushen romanlaridagi asosiy oshiq-ma’shuq, ag‘yor singari obrazlar tasvirida psixologik tasvir yetakchi ekanligi ilmiy dalillangan;

“O‘tkan kunlar”, “Tamilla”, “Qamar” romanlaridagi maishiy, ijtimoiy va qahramon ichki konfliktini psixologik tasvirlashda an’anaviylik va originallik, muallif munosabatidagi xolislik mezonini asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

qiyosiy-tipologik metod mohiyatini yoritish, nazariy umumlashmalar chiqarish; jahon va o‘zbek adabiyotshunosligi materiallarini qiyoslash asosida yoritib berishning qiyosiy adabiyotshunoslik, jahon adabiyoti, adabiy aloqalar, adabiy ta’sir muammolariga doir monografik tadqiqotlar tayyorlash, o‘quv, metodik qo‘llanmalar ishlab chiqishdagi ilmiy ahamiyati dalillangan;

dissertatsiyaning nazariy bazasini shakllantirish maqsadida qiyosiy-tipologik metodga doir jahon va o‘zbek adabiyotshunosligida mavjud materiallar ilmiy tasnif asosida ishlab chiqilgan, shu asosda A.Qodiriy va F.Dyushen ijodining adabiyotshunoslikda o‘rganilishi masalalari ilmiy asosda yoritilgan;

Har ikki roman kompozitsiyasi, syujet mushtarakligi nuqtayi nazaridan qiyosiy tahlil etilib, nazariy umumlashma va xulosalar chiqarilgan.

Tadqiqot natijalarining ishonchliligi tadqiqot ishida qo‘llanilgan yondashuv usullari va nazariy ma’lumotlarni berishda aniq ilmiy manbalarga tayanilganligi, tadqiqotning mavjud adabiyotshunoslik nazariyalariga mosligi, tahlilga tortilgan materiallarning ilmiy metodlar vositasida asoslanganligi va ishonchliligi, nazariy fikr va xulosalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani, adabiyotshunoslikning ilmiy konsepsiyalari asosida o‘rganilgani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati tahlil tamoyillari, o‘rganilgan materiallarning ilmiy tasnifi asosida tadqiq etilishi, bu asosda ilgari surilgan ilmiy-nazariy xulosalar o‘zining zamonaviyligi, dolzarbligi, yangilangan roman janri hamda roman kompozitsiyasi, syujeti, obrazlar tizimi badiiy vaqt va epik tasvir mutanosibligiga doir ilmiy natijalar adabiy jarayonda yozuvchi ijod laboratoriyasini boyitishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati qiyosiy adabiyotshunoslik, adabiy ta’sir, adabiy aloqalar, tarjimachilik va jahon adabiyoti, roman janri, badiiy obraz poetikasi, kompozitsion shakllar, badiiy syujet, uslub, badiiy nutq muammolariga doir monografik tadqiqotlar yaratishda, qiyosiy tipologiya muammolarini atroflicha tushunish va tushuntirishga qo‘l kelishi, oliy o‘quv yurtlari filologiya fakultetlari uchun

darslik, o'quv hamda uslubiy qo'llanmalar ishlab chiqishga xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. “O'tkan kunlar”, “Tamilla” va “Qamar” romanlarida maishiy muammolarning badiiy-psixologik talqini bo'yicha olingan natijalar asosida:

yozuvchi Abdulla Qodiriyning “O'tkan kunlar” romani kompozitsiyasida badiiy psixologizm, shuningdek, asarda milliy-madaniy, ma'naviy-axloqiy unsurlarni aks ettirishda muallif mahorati va badiiy-estetik individuallik xususiyatlari tadqiqi munosabatlariga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2017-2020-yillarda amalga oshirilgan OT-F1-030 raqamli “O'zbek adabiyoti tarixi” ko'p jildlik monografiyani (7 jild) chop etish” mavzusidagi fundamental loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 25-iyun 04/1-1665-son ma'lumotnomasi). Natijada loyihaning ilmiy-nazariy konsepsiyasi yangi fikr-mulohazalar bilan boyishiga erishilgan;

romanda kompozitsiya va syujet originalligi, ijodda adabiy ta'sir va uslubiy o'ziga xoslik masalalari, badiiy tasvirda milliy-madaniy unsurlardan foydalanish ko'lami va adib nasri poetikasiga xos boshqa qirralar o'ziga xoslik masalalarining tadqiqi haqidagi qimmatli ilmiy ma'lumotlardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarga mo'ljallangan F3-201912258-raqamli “O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 12-iyun 04/1-1472-son ma'lumotnomasi). Natijada loyihaning ilmiy-nazariy konsepsiyasi yangi fikr-mulohazalar bilan boyishiga erishilgan.

“O'tkan kunlar”, “Tamilla” va “Qamar” romanlarida maishiy muammolarning badiiy-psixologik talqiniga doir o'zbek va fransuz badiiy asarlari asosida tahlil qilingan materiallarning nazariy va amaliy xulosalardan O'zbekiston Milliy teleradiokompaniyasidagi “O'zbekiston teleradiokanali”ning “Bedorlik” nomli dasturini tayyorlashda foydalanilgan (“O'zbekiston” teleradiokanali 2024-yil 15-apreldagi 04-36-496-sonli ma'lumotnomasi). Natijada teledastur uchun tayyorlangan materiallarning mazmuni nazariy ma'lumotlar bilan boyitilgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 5 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarda muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha jami 14 ta ilmiy ish chop etilgan, shulardan, O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, jumladan, 2 tasi xalqaro hamda 5 tasi respublika jurnallarida nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan. Dissertatsiyaning umumiy hajmi 135 betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning kirish qismida mavzuning dolzarbligi va zarurati yoritilgan, muammoning o'rganilganlik darajasi, maqsadi hamda vazifalari, obyekti, predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishiga mosligi ko'rsatilgan, tadqiqot usullari, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati asoslangan, tadqiqot natijalarini amaliyotga joriy qilish va dissertatsiya tuzilishi bo'yicha ma'lumotlar bayon etilgan.

Dissertatsiyaning birinchi bobi "**Romanchilik tarixida maishiy mavzu va badiiy psixologizm masalasi**" deb nomlanib, 1.1 §da "*Maishiy muammolar talqini va badiiy talqin tipologiyasi*" degan muammo qo'yilgan.

Jahon romannavisligi tarixida romanning o'nlab tiplari uchraydi. Tarixiy roman, psixologik roman, falsafiy roman, roman-epopeya, muhabbat romani, ma'rifiy roman, ijtimoiy roman, biografik roman, parodiyaviy roman, satirik roman, neomifologik, falsafiy-erotik, tarixiy-filologik, subyektiv-mifologik, "ruhiy utopiya", naql-romanlar shu jumladandir. Maishiy roman mazkur roman tiplari ichida eng qadimiylaridan bo'lib hisoblanadi. Rus nazariyotchi olimi Mixail Mixaylovich Baxtin o'zining "Romanda zamon va xronotop shakllari" deb nomlangan tadqiqotida maishiy roman ushbu janrning eng qadimgi tiplaridan biri ekanini alohida ta'kidlaydi⁴.

Maishiy romanlarning nasr tarixidagi eng qadimiy roman tipi ekani, tabiiy. Ijtimoiy tarix va adabiyot tarixiga oid asarlarda insoniyat ilk bor maishiy muhitda shakllangani to'g'risida so'z yuritiladi. Bundan kelib chiqadiki, odamzotning birinchi badiiy obyekti ham, muammolarga to'la ijtimoiy hayot ham, to'zonli, tashvishli tabiat hodisalari ham bo'lmagan. U dastlab oilasi, maishiy hayoti haqida mushohada qilgan. Bundan esa boshqa kattaroq muammolar talqiniga tomon o'sib borgan. Bu jarayon ko'proq grek antik romani va uning tarixiy ta'siri jarayonlarida yorqinroq kuzatiladi. Ma'lumki, milodning I-III asrlariga oid beshta romanning to'liq matnlari bizgacha yetib kelgan. Ular o'z davrida ham, keyingi davrlarda ham o'ta mashhurlik kasb etgan. Bular Xaritonning "Xarey va Kalliroy", Ksenofont Efeskiyning "Antin va Gabrokom haqida qissa", Axill Tatiyning "Levkippa va Klitofont", Longning "Dafnis va Xloya", Geliodorning "Efiopika" romanlari bo'lib hisoblanadi⁵.

Demak, romanchilik tarixida maishiy romanning ilk shakli to'g'risida quyidagilarni aytish mumkin: 1. Maishiy romanlarning badiiy adabiyotga kirib kelishi va poetik talqin etilishi qadim grek madaniy muhitida aynan roman janri ko'rinishida sodir bo'lgan. 2. Ularda insoniyat maishiy turmushiga oid sevgi-muhabbat, bu yo'ldagi quvonch, iztirob, yo'qotish va topishuvlar, alaloqibat qator iztirobli voqealardan keyingi visol va turmush qurish haqidagi syujet yetakchilik qilgan. 3. Asarda novdadek pokiza va bokira qizni sevib qolgan navqiron oshiq yigit, shunga munosib qiz, ularning sevgisiga qarama-qarshi pozitsiyada turuvchi ag'yor (raqib) obrazlari asosiy obrazlar tizimini tashkil etgan. 4. An'anaviy grek romanlarida bu voqealar ko'proq formal

⁴ Бахтин М. Романда зamon ва хронотоп шакллари. Рус тилидан У.Жўракулов таржимаси. – Тошкент: Akademnashr, 2015. – Б. 76.

⁵ Қаранг: Бахтин М. Романда зamon ва хронотоп шакллари. – Тошкент: Akademnashr, 2015; Полякова С. Об античном романе /<http://izbakurnog.historic.ru/books/item/f00/s00/z0000010/st000.shtml>

mohiyat kasb etgan, syujet va obrazlar an'anaviy badiiy sxema doirasidan chiqmagan bo'lsa-da, Axill Tatiy kabi yozuvchilar asarlarida bu an'ana o'sha qadimgi davrlardayoq yangilangan. 5. Maishiy mavzudagi romanlarning yangilanishi badiiy obrazlarning an'anaviy grek romani qahramonlaridan xarakter xususiyatiga ko'ra farqlanishi, ruhiy-psixologik holatlari, psixologik portretlari, jest, poza va mimikalarining badiiy tasvirlanishi, ayni paytda ularning ichki holatlarini badiiy-psixologik tasvirlashga urinilganligi bilan boshqa romanlardan ajralib turgan. 6. Shuning bilan birgalikda, ilk grek adabiyotiga mansub sevgi-muhabbat, oila qurish mavzusidagi maishiy-muhabbat romanlari Yevropa romanchiligining keyingi taraqqiy etgan davrlarida ham o'z ta'sir kuchini yo'qotmagan. Qadimgi grek romanining bu qadar ulkan ta'sir ko'lamiga egaligi shunda ham ko'rinadiki, bunday ta'sirdan zamonaviy Sharq nasriga mansub arab, turk, eron va o'zbek romanchiligi ham bebahra qolmagan. Shuningdek, dissertatsiyamiz obyekti bo'lgan "O'tkan kunlar", "Tamilla" va "Qamar" romanlari ham ayni ta'sir doirasidan tashqarida emas.

Longning mashhurdan mashhur "Dafnis va Xloya" romani ham maishiy romanlar sirasiga kiradi. Ushbu qayd etilgan romanda ham oshiq va ma'shuq o'rtasidagi sevgi voqealari qalamga olingan. Ammo Dafnis va Xloya sevgisi ham M.Baxtin aytganidek, ma'budlarning xohishi bilan joriy bo'ladi. Ularning birini echki boquvchi, boshqasini qo'y boquvchi cho'ponlar "tasodifan" topib olib, boqishib, tarbiyalashadi. Demak, uning o'z-o'zidan epos syujetlari bilan geneologik munosabatga egaligi ma'lum bo'ladi. Umuman, epos va ertaklardan boshlanib, roman janriga transformatsiya bo'lgan bu voqea maishiy va muhabbat romanlariga xos quyidagi jihatlarni ta'kidlash, epik talqin etishga xizmat qilgan deyish mumkin: a) roman qahramonining g'ayrioddiy tug'ilishi; b) ularning tasodifan topib olinishi voqearining roman syujetida tasodif liniyasining boshlanishiga xizmat qilishi; c) oshiq va ma'shuqning boshqa oddiy bolalardan ajralib turishi; d) biomorfik obyektlar vositasida ularga nisbatan ilohiy homiylikka urg'u berilishi; e) har ikkala qahramonning nasab jihatidan ulug'vorligini ular tashlab ketilganlarida yonlarida qoldirilgan narsa-buyumlar (kiyim-kechak, mato parchasi, medalion, uzuk, kamar, bilaguzuk, tumor va h.k.) vositasida ta'kidlash va ular ulg'aygandan keyin oliy nasab egasi ekanini isbot qilishi; f) qahramonlarning asli shahar ahliga mansub bo'lishlaridan qat'iy nazar tabiat qo'ynida ulg'ayishi, shu muhitni sevib qolishi, shahar muhitidan ko'ra maishiy-ekzotik muhitni ustun qo'yishlari. Ko'rinadiki, sanalgan xususiyatlarning barchasi roman voqeligidagi ikki jihatni ta'kidlashga xizmat qilmoqda. Bularning birinchisi oshiq va ma'shuq o'rtasida muhabbatning joriy bo'lish jarayoni – uchrashuv, ayriliq, visol va baxtli turmush qurish liniyasi; ikkinchisi tabiat qo'ynidagi erkin, pokiza va ekzotik turmush tarzining ulg'lanishi.

Yevropa romanchiligi tarixiga xos M.Baxtin, S.Polyakova, I.Tronskiy, R.Nazirovlar diqqat qaratgan xususiyat, holat va jarayonlar o'zbek romani tarixi uchun ham begona emas. Agarda bizlar o'zbek romanining kelib chiqishi va tarixini birgina Yevropa romanchiligi tarixi va an'analari bilan cheklab qo'ysak to'g'ri bo'lmaydi, albatta. To'liq ma'noda roman janri talablariga javob beradigan, hattoki turkiy xalqlar adabiyoti tarixida birinchi roman bo'lib tanilgan Abdulla Qodiriyning "O'tkan kunlar" asarigacha ham o'zbek badiiy nasri juda uzoq va mashaqqatli yo'lni bosib o'tdi. A.Qodiriygacha maydonga kelgan epos, ertak, xalq qissalari, yozma klassik

dostonlarni sezgir kuzatadigan bo‘lsak, ular bilan “O‘tkan kunlar” romani o‘rtasida mushtarak jihatlar borligi aniq bilinadi. Professor Umarali Normatovning yozishicha: “O‘zbek adabiyoti ming yillar davomida, asosan, Sharq xalqlari adabiyoti, madaniyati an‘analari doirasida rivojlandi. XIX asr adog‘i, XX asr boshlarida u yangi bir ma‘naviy olamga, Yevropa adabiyoti tajribalariga yuz o‘gira boshladi”⁶. Olimning ushbu fikrlari bizning yuqoridagi kuzatuvlarimiz asosida kelgan xulosamiz tasdig‘idir. Yevropa romani tarixiga oid yuqoridagi tadqiqiy fikrlarimiz faqat F.Dyushen ijodiy maktablari va uning “Tamilla”, “Qamar” romanlarigagina taalluqli emas. Abdulla Qodiriyning “O‘tkan kunlar” romani ham Yevropa an‘analaridan F.Dyushen romanlariga nisbatan qaraganimizda kam ulush olmagan. Filologiya fanlari doktori Uzoq Jo‘raqulov o‘zining “O‘tkan kunlar”ga oid tadqiqotida Qodiriyning qaysi milliy va xorij romani an‘analariga ergashganini alohida ta‘kidlaydi⁷. B.Karimovning yozishicha: “Iste‘dodli adib o‘zbek, rus va jahon adabiyotidan, xalq og‘zaki ijodi va xalqning jonli tilidan bahramand bo‘ldi. Bunga shubha yo‘q. Fikrimcha, ushbu bahramandlik ildizining bir qirrasini “Boburnoma”ga borib taqaladi. Shuning uchun “Boburnoma” bilan “O‘tkan kunlar” orasidagi poetik bog‘lamni o‘zaro taqqoslashga zarurat seziladi”⁸.

Demak, jahon va o‘zbek nasrining shakllanishini maishiy mavzudan, maishiy mavzu rivojini esa xalq ijodiyoti, klassik nasr va jahon prozasi an‘analaridan ayro tasavvur etish mumkin emas. Shunga ko‘ra, dissertatsiyamizning keyingi qismlarida A.Qodiriy va F.Dyushen romanlarida jahon va milliy romanchilik an‘analaridan tashqari romanchilikkacha mavjud nasriy bayon, tasvir, til va uslub tajribalariga suyanilgan, muhabbat va maishiy mavzuning psixologik tasvirida bularning barchasi muhim badiiy asos vazifasini bajargan.

1.2 § *“Badiiy-psixologizm maishiy muammolarni badiiy aks ettirish vositasi sifatida”* sarlavhalangan. Unda A.Qodiriy va F.Dyushen romanlari maishiy psixologiya nuqtayi nazaridan ilmiy tahlil qilingan.

Badiiy-psixologik tasvir roman janrining asosiy talqin prinsipi bo‘lib hisoblanadi. Asosan, tirik va harakatdagi inson turmushi, hayoti bilan ish olib boradigan roman badiiy-psixologik tasvir, qahramonlar xarakteri va portretining ruhiy-psixologik tasvirisiz hech narsaga erisha olmasligi aniq. O‘tgan faslda ko‘rib o‘tdikki, roman janrining o‘ta ibtidoiy, ilk qadimiy tiplaridayoq mualliflar psixologik tasvir zaruratini his etganlar, anglab yetganlar. Ularni favqulodda vaziyatlar, hayotning, turmushning murakkab urinishlari, turli maishiy, ijtimoiy muammolari ichida tasvir etishda psixologik tasvirdan unumli va sezgir kuzatuvlari negizida foydalanganlar. Ruhiy-psixologik tasvir faqat qahramon, personajlar xarakterini ochish uchungina emas, balki voqeliklar, holatlar, vaziyatlar, ijtimoiy munosabatlar, oila munosabatlariga xos chigalliklarni yetarlicha, o‘quvchi tushunadigan darajada ta‘rif, talqin berish imkonini beradi. Adabiyot nazariyasiga doir barcha tadqiqotlarda epik janrlar to‘g‘risida fikr yuritilganda birinchi navbatda badiiy-psixologik tasvir, talqin prinsiplariga urg‘u beriladi⁹. Chunki roman janri, haqiqatdan ham, markaziga insonni qo‘yib tasvirlaydi. Inson psixologiyasini turli vaziyatlarda, badiiyatning turli

⁶ Normatov U. Qodiriy mўъjizasi. – Toshkent: Ўзбекистон, 2010. – Б. 192.

⁷ Жўрақулов У. Қодирий ва роман тафаккури. – Toshkent: Nurafshon business, 2020. – Б. 10-11.

⁸ Карим Б. Абдулла Қодирий феномени. – Toshkent: Info Kapital Group, 2019. – Б. 200.

⁹ Султон Иззат. Адабиёт назарияси. – Toshkent: Ўқитувчи, 1980. – Б. 243-244.

rakurslarida ochib beradi. Buning uchun yozuvchi tarixiy yoki o‘zi mansub zamonani keng epik qamrovda idroklay olishi, badiiy talqin etishi lozim. Xuddi shunday keng qamrovdagi jamiyat, insonlar o‘rtasidagi munosabatlar, ularning tashqi muhit bilan bog‘liq tomonlari, ichki holatlari, botiniy quvonch, qayg‘u, iztiroblari psixologik tahlil yo‘li bilan ochiladi, albatta.

Demak, psixologik tasvir, badiiy psixologizm masalasi adabiyot taraqqiy etgani, jamiyat va odamlarning xarakteri murakkablashgani sari rivojlanib, chuqurlashib boradi. O‘zbek adabiyoti epik asarlari tadriji misolida kuzatadigan bo‘lsak, masalan, xalq eposi “Go‘ro‘g‘lining tug‘ilishi”, “Alpomish” dostonlaridayoq psixologik tasvirning muayyan shakllariga duch kelamiz. Xalq dostonlaridagi ushbu holatlarning hammasi oila muhiti va undagi muammolar bilan chambarchas bog‘lanib ketgan. Bu esa maishiy muammolar (masalan, oila qurish, quda bo‘lish, oilaviy totuvlik, tug‘ilgan xonadonni himoya qilish kabi) o‘sha paytda, xalq baxshilari tomonidan kuylangan bo‘lishligiga qaramasdan, psixologik tasvirlardan xoli bo‘lmaganligini ko‘rsatadi. O‘zbek mumtoz dostonlarining jahon adabiyoti durdonalari ichida o‘ziga xos o‘rni, ahamiyati, tahlil va tasvir prinsiplari mavjud. Bunday prinsiplardan biri ideal obraz yaratish tamoyili bo‘lsa, ikkinchisi ideal obrazga zid salbiy obrazlarni ijobiy obrazlarga kontrastlash orqali psixologik tasvirni yuzaga keltirishdir. Bu jihat Yusuf Xos Hojibning “Qutadg‘u bilig” dostonidayoq boshlangan. Asardagi Kuntug‘di, Oyto‘ldi, O‘gdulmish, O‘zg‘urmish obrazlari ularning jamiyatdagi salbiy va neytral shaxslar, dunyoqarash va e‘tiqodlar bilan kontrastli munosabatlari shundan dalolat beradi¹⁰. Bu jihat Qutbning “Xusrav va Shirin”, Durbekning “Yusuf va Zulayho” dostonlarida ham aniq ko‘rinadi¹¹. Bu holatni biz Durbekning “Yusuf va Zulayho” dostonida ham sezgir kuzatishimiz, tahlil, talqin qilishimiz mumkin. Abulqosim Firdavsiyning “Shohnoma” asaridan davom etib kelayotgan bu badiiy syujet, albatta, o‘zining jozibadorligi, ichki iztiroblar, psixologik kontrastlarni ifoda etishi bilan ko‘plab shoirlarni maftun etgan¹². Ko‘rinib turibdiki, dastlabki mumtoz dostonlarimizdan boshlab qahramon psixologik holatini so‘zda ifodalashning turli-tuman usullari mavjud bo‘lgan. Bunday holat, vaziyatlarni ifodalovchi epizodlar biz tadqiq etishni ko‘zda tutayotgan “O‘tkan kunlar”, “Tamilla”, “Qamar” romanlariga ham birdek xosdir. Alisher Navoiyning “Farhod va Shirin” dostonida esa Makkora kampir Farhodning oldiga borganida o‘zini o‘ta bechorahol, halol, taqvodor, birovlardan yordamini ayamaydigan mehribon qilib ko‘rsatadi. Shu tarzda Farhodning ishonchi va hurmatini qozonadi. Sodda Farhod ham uning bunday mohirona so‘zlariga, shubhasiz, ishonadi. Oqibatda, Shirinning zahar ichib o‘lgani haqida yig‘lab aytgan so‘zlari Farhodni muvozanatdan chiqaradi. Iztirob va azob ichida o‘lim topishiga olib keladi. Shu joyda qayd etib ketish ehtiyoji borki, “O‘tkan kunlar”dagi Jannat, “Tamilla”dagi Matsiyon obrazlari ko‘p jihatdan shu Zoli makkora obraziga xarakter nuqtayi nazaridan mos keladi. Ayniqsa, A.Qodiriyning Jannat obrazining Kumush va Otabek ayrolig‘ini yuzaga chiqarish uchun Homid tomonidan maslahat majlisiga chaqirilishi, Zoli makkoraga o‘xshab pul bilan yollanishi, uning Kumush bilan uchrashgandagi makkorona o‘zini tutishi, Kumush

¹⁰ Юсуф Хос Ҳожиб. Қутадғу билиг. – Тошкент: Янги аср авлоди, 2020.

¹¹ Маллаев Н. Ўзбек адабиёти тарихи. Энг қадимги даврдан 17-асргача. Қайта тайёрланган нашри. – Тошкент: Kafolat print company, 2021. – Б. 178.

¹² Шу манба. – Б. 210.

“taloq xati”ni o‘qib hushidan ketganida yuzidagi ajinlarini tirishtirib tirjayishi Farhod va makkora uchrashuviga psixologik tasviri nuqtayi nazaridan juda o‘xshab ketadi¹³.

Ko‘rinadiki, maishiy va muhabbat mavzulariga xos janr xususiyatlari romanning ilk davrlarida markaziy syujet ko‘lamini egallaganidek, keyingi davr romantik, realistik, naturalistik roman tiplarida ham birdek davom etgan. A.Qodiriy va F.Dyushen asarlari esa mana shu o‘rganilgan, ilmiy tasnif etilgan roman tarixining uzviy davomi bo‘lib hisoblanadi.

Tadqiqotimizning ikkinchi bobi **“Tarixiy-maishiy roman kompozitsiyasi va syujetida badiiy psixologizmning namoyon bo‘lishi”** deb nomlanadi. 2.1 §da *“A.Qodiriy va F.Dyushen romanlari kompozitsiyasida badiiy psixologizm”* masalasi o‘rganilgan. Darhaqiqat, kompozitsiya badiiy asarning yozilishi, tarkibiy qismlarining shakllantirilishi, o‘qilishi, tushunilishi, badiiy qabul qilinishini ta‘min etuvchi badiiy qurilma bo‘lib hisoblanadi. Badiiy asar kompozitsiyasi uning qanday asar ekanligini ham belgilaydi, albatta. Kompozitsion jihati to‘g‘ri shakllanmagan holatda asardan ko‘zda tutilgan eng yuksak g‘oya ham yo‘qqa chiqishi mumkin. Aristotel kompozitsion butunlik xususida shunday fikrni olg‘a suradi: “Butun – bu, ibtidosi, o‘rtasi, va intihosi bo‘lgan bir narsadir”¹⁴. Faylasufning fikriga ko‘ra, jamlik, uyushqoqlik, butunlik qancha bekamiko‘st, mustahkam, mahkam bo‘lsa, badiiy asarning immanentligi, emotsionalligi, ontologik xususiyatlari, poetikasi risoladagidek bo‘ladi. Demak, badiiy asar kompozitsiyasini 1) asar g‘oyaviy-estetik ta‘sirini ta‘minlash vositasi; 2) mazmun va shakl, asar qismlari o‘rtasidagi mutanosiblikni tashkil etuvchi kuch; 3) muallifning tasvir etilayotgan voqelikka munosabatini belgilovchi kategoriya; 4) yozuvchi yoki muayyan badiiy asarga tegishli bayon usulining o‘ziga xosligi tarzida jamlab tushunishimiz mumkin.

Kompozitsiyaning bu tarzdagi ta‘rif-u tavsiflari, ushbu nazariy tushunchaga oid izlanish va xulosalar ko‘p, xilma-xil va turli-tuman. Qolaversa, bu keltirilgan fikr, xulosalarning aksariyati kompozitsiyaning an‘anaviy shakllariga tegishliligi, A.Qodiriy va F.Dyushen asarlari tabiatiga to‘liq muvofiq kelishi bilan biz uchun muhim bo‘lib hisoblanadi. Bosh qahramon psixologiyasidagi dinamika, og‘ish, tanazzul, iztirob va quvonchli holatlar yozuvchi nuqtayi nazari asosida asar mazmunini shakllantirilib, kengaytirilib, mukammallashtirilib borar ekan, asardagi boshqa personajlarning unga ta‘siri bo‘lgani holda, ayni vaqtda undan ta‘sirlanishi, natijada, o‘z fikr-qarashlari, faoliyatini yangilash, o‘zgartirishiga olib keladi. Masalan, “O‘tkan kunlar” romanida Otabek usta Alim hikoyasidan ta‘sirlanganidek, unga ham o‘z ta‘sirini o‘tkazadi. Mardligi, millat va oila haqidagi qarashlari alaloqibat usta Alim bilan yaqin do‘st bo‘lib qolishlariga, hatto rus chorizmiga qarshi kurashda birga shahid bo‘lishlarigacha olib keladi. Bir so‘z bilan aytganda ularni oila qurishdek bir muhim maishiy muammo birlashtiradi. Bu birlashuvning natijasi esa mustahkam do‘stlik va maslakdoshlik bilan oxiriga yetadi.

A.Qodiriy o‘zbek va Sharq xalqlari ma‘naviy mulki bo‘lgan nasr an‘analarini davom ettirgan. Bu an‘anaga oid doston, ertak, qissa, masnaviychilik an‘analariga ergashgan. Qolaversa, roman mavzusining yaqin tarixdagi maishiy muammolar, ko‘p

¹³ Алишер Навоий. Хамса. Фарход ва Ширин. МАТ. Саккизинчи том. – Тошкент: Фан, 1991. – Б. 397.

¹⁴Аристотель. Поэтика. – Тошкент: Фафур Фулом, 1980. – Б. 19.

xotinlilik, kundashlik, ayriliq, oilaviy mojarolar, fitna va boshqa muammolarga bag'ishlanganligi, A.Qodiriy asarining birinchi o'zbek romani ekanligi, uning xalqqa yaqin va tushunarli bo'lishini ta'minlashdek ijodiy niyati "O'tkan kunlar" qurilishining birmuncha an'anaviy bo'lishiga olib kelgan. Eslatib, urg'ulab o'tish lozimki, "O'tkan kunlar" F.Dyushen romanlariga o'xshab faqat tor maishiy muammolarni yoritishga qaratilmagan. Bunda yozuvchining maqsadi, niyati oilaviy mojarolar fonida XX asr o'zbek millati hayotida ro'y berayotgan ijtimoiy, siyosiy, ruhiy-ma'naviy, maishiy-psixologik fojialarni yoritish edi. Ammo asarda ijtimoiy tasvir qatlami bilan maishiy hayot tasviri qatlami nisbati shu darajada mo'tadil tutilgani sabab ularni bir-biridan ajratib bo'lmaydi. Chunki romandagi maishiy muammolar katta ijtimoiy muammolar bilan, ijtimoiy muammolar esa chuqur maishiy muammolar bilan sintezlashib, qo'shib, qorishib ketadi. Bu jihatlar A.Qodiriy va F.Dyushen romanlari kompozitsiyasining qiyosiy tadqiqidayoq yaqqol ko'rinadi. Shulardan kelib chiqqan holda, ushbu faslning davomida A.Qodiriy va F.Dyushen romanlari kompozitsiyasi va ularga xos psixologik tasvir masalalarini muqoyasaviy tadqiq etishga harakat qilamiz.

Badiiy nutqning hikoya qilish, tavsif, dialog singari yetakchi shakllari har uchala romanda ham atroflicha istifoda etilgan. Bunda hikoyalash muallif konsepsiyasi, nuqtayi nazari, nutqiy individualligini namoyon etib keladi. Ta'rif-tavsif qahramon, personaj, syujet hamda asar voqeligini tashkil etuvchi epizodlar tizmasini xarakterlashga xizmat qiladi. Dialoglar esa romanlardagi personajlar tizimining izchil tarzidagi poetik harakatini ta'minlaydi. Biz tadqiq etayotgan romanlarda, asosan, an'anaviy romanchilikka xos badiiy nutq shakllari istifoda etilgani bois bu o'rinda favqulodda yangi nutq shakllarini uchratish qiyin. Ammo klassik romanlarga xos nutqiy jarayonlarning tizimli namoyishi yaqqol kuzatiladi. "Qamar" romanida muallifning o'zi hikoyalovchi va tavsiflovchi rolini aniq bajaradi. Faqat dialogik muloqotlardagina bu rolni nisbiy tarzda qahramonga yuklaydi. Romanning ilk jumlasini ham "Tamilla" va "O'tkan kunlar" romanlaridan farqli ravishda dialogik nutq shakli bilan boshlanadi. F.Dyushenning "Qamar" romani "*Oyi, oyi, mehmon keldi, mehmon!*" tarzida dialogik usulda boshlanishida F.Dyushen ijodiga xos, poetik talqin va uslub individualligi ko'zga tashlanadi. Yozuvchi voqea, qahramonlar, asar g'oyasi bilan tanishtirmasdan o'z asarini to'g'ridan-to'g'ri dialogdan boshlaydi. Dialog bo'lganda ham hayajonli, quvonchli, ko'tarinki pafosdagi dialog bilan boshlaydi. Asar bosh qahramoni Qamar tilidan aytilgan bu so'zlarning zamirida komizm bilan sentimentallik uyg'unlashib ketgani aniq bilinadi. Har uchala romanda asosiy roviy vazifasini muallifning o'zi bajaradi. Ayniqsa, "O'tkan kunlar" va "Tamilla" romanlarida bu qoida qat'iy tarzda amal qiladi. Rivoya subyektini sifatida har bir voqea, kichik epizod, obraz tasviri, xarakter tasviri muallif nutqi orqali bayon etiladi. Psixologik tasvirning muallif tomonidan amalga oshirilishi natijasida chetdan turib tasvirlangan qahramon portreti, xakteri yoki asardagi zamon va makon aniqlik va izchillik kasb etadi. Epik qamrov muallif subyektini orqali o'zining obyektiv talqinini namoyon etadi. "Tamilla" va "Qamar" romanlarining "O'tkan kunlar" romanidan kompozitsiya, mazmun, badiiy g'oya tomonlama keskin farqlanadigan bir jihati borki, buni qayd etmasdan turib A.Qodiriy va F.Dyushen asarlari qiyosiy tahlilini to'laqonli amalga oshirish mumkin emas. Bu farq birinchidan, A.Qodiriy romanida milliy dard, ijtimoiy muammolar bilan oilaviy, maishiy muammolar uyg'un aks ettirilgan bo'lsa, F.Dyushen romanlari,

asosan, maishiy muammolarning sentimental-psixologik talqin etilishida ko‘rinadi. Ikkinchidan, A.Qodiriy romani bir millat tarixi va buguni haqidagi shu millat vakili bo‘lgan, shu millat uchun iztirob chekkan bir muallif qalamiga mansub. F.Dyushen romanlari esa begona bir millat haqida xorij kishisi, qolaversa, mustamlakachi bir millat yozuvchisining nuqtayi nazarini ifodalaydi.

Ikkinchi bobning 2.2 §da “O‘tkan kunlar”, “Tamilla” va “Qamar” romanlari syujetida psixologik tasvir tipologiyasi” deb nomlangan. O‘rganilayotgan romanlar syujetining o‘ziga xosligi, ularning bir tomondan an’anaviy jahon romani bilan bog‘liqligi, shuningdek, muayyan novatorlik xususiyatlari haqida fikr yuritilgan. Romanlar syujeti tahlili asosida badiiy-psixologik tasvirga oid ilmiy talqinlar ilgari surilgan. Badiiy asar syujeti biz oldingi faslda ba’zi jihatlari haqida to‘xtalgan kompozitsiyaning uzviy va ajralmas qismidir. Roman kompozitsiyasining o‘zagi bo‘lgan syujet kompozitsiyasi haqida so‘z yuritishdan maqsad tadqiq etilayotgan romanlar syujet strukturasi va unda psixologik tasvirning ahamiyatini ilmiy asoslab berishdan iborat.

Tadqiq etilayotgan “O‘tkan kunlar”, “Tamilla”, “Qamar” romanlari syujetini quyidagi jihatlarga ko‘ra tahlil etish maqsadga muvofiq deb o‘ylaymiz:

a) qahramonlarning tashqi harakatlariga va ichki ruhiy holatiga ko‘ra; b) bayon davomida syujet voqealarini xronikali yoki konsentrik shaklda makon va zamon tizimida uyushtirish usuliga ko‘ra; c) syujetning ekspozitsiya, tugun, voqealar rivoji, kulminatsiya, yechim tarzidagi ichki tarkiblanishiga ko‘ra; d) asar konfliktining ichki va tashqi shakllariga ko‘ra.

Syujet psixologiyasining yuzaga kelishi qahramonlarning ichki va tashqi xatti-harakatlarida yaqqolroq ko‘rinadi, albatta. Asardagi markaziy yoki bosh qahramon tarzida ataladigan obraz harakati bu yerda asosiy uyushtiruvchi, jamlovchi komponent vazifasini bajarib keladi. Shu nuqtayi nazardan qaralganda, “O‘tkan kunlar” romanidagi Otabek, “Tamilla” romanidagi Tamilla obrazlari syujetning asosiy harakat markazi bo‘lib hisoblanadi.

“O‘tkan kunlar” romani Otabekning harakati bilan boshlanib, uning harakati bilan yakunlanadi. Uning Marg‘ilon karvonsaroyiga kelib tushishi bilan boshlangan roman syujeti Toshkentni tark etib ketishi bilan tugaydi. Shu o‘rtada yuz beradigan barcha katta-kichik voqealar, boshqa qahramonlarning xatti-harakatlari Otabekning harakatlari bilan uzviy ravishda bog‘lanib ketadi. Muayyan voqealarda Otabekning o‘zi bevosita ishtirok etmasligi ham mumkin, ammo u ishtirok etmagan voqea ham qaysidir jihatdan uning faoliyatiga bog‘lanadi. “Tamilla” romanida ham xuddi shu holatni kuzatish mumkin. Asar qahramoni Tamilla oilasi va jamiyat aqidalariga tutqun, erksiz, otasi tomonidan mol kabi sotilgan bir qiz bo‘lishiga qaramasdan, romanda bironta voqea yoki qahramon faoliyati yo‘qki, u bilan bog‘lanmagan bo‘lsin. Romandagi bunday voqealar zanjiri Tamillaning o‘limi bilan nihoyalanaadi. Ayni paytda bu o‘lim romanning umumiy matniga ham yakun yasaydi.

Asar markazidagi obrazlar orasida ag‘yor maqomida turadigan Homid xatti-harakati bilan boshlangan voqeaning bir uchi Hasanali orqali Toshkent va undagi siyosiy voqealarga olib kelsa, ikkinchi uchi bizni Xudoyorxon saroyiga olib boradi. Shu zanjir orqali o‘quvchi Xudoyorxon saroyi, ichki muhiti, undagi mansab pillapoyalari, mansabdorlar, eng muhimi, Qo‘qon xoni Xudoyorxon va mashhur tarixiy

shaxslardan biri Musulmonqul siymosi, ularning tabiatlari, saroyda Otabeklar tushgan dramatik vaziyatlar bilan tanishadi. Kuzatishimizcha, bu zanjir toki Otabek bilan Qutidor o'limdan qutulib, Otabek Kumushning visoliga yetgunicha davom etadi va roman syujetida muhim o'rin tutadi. Bunda o'quvchi faqatgina personajlar xatti-harakati bilan emas, yozuvchining maishiy, milliy, ijtimoiy, madaniy g'oyalari bilan ham bosqichma-bosqich tanisha boradi.

“Tamilla” va “Qamar” romanlarida ham voqealar xuddi shu tarzda qahramonlarning tashqi va ichki harakatlariga ko'ra uyushtirilgan. Birinchi bobda biz to'xtalib o'tgan qadim Grek romanlari, turkiy xalq folklori va mumtoz adabiyoti syujet an'analari ma'lum ma'noda saqlanib qolgani A.Qodiriy va F.Dyushen romanlari syujetining o'xshashligini ta'minlagan birinchi omil bo'lsa, ikkinchi omil asarlarning bosh mavzusi maishiy, ishqiy mavzu ekanligidir, deb o'ylaymiz. Biz xuddi “O'tkan kunlar”dagi Homid obrazi xatti-harakati bilan bog'liq zanjirli syujet o'zgarishlarini “Tamilla” asarida Matsiyon, “Qamar asarida “Muhammad” obrazi misolida yaqqol kuzatishimiz mumkin.

“Qamar” romanidagi fojiali syujetning boshida Qamarning ko'z ochib ko'rgan turmush o'rtog'i Muhammadning eskicha urf-odatlariga mukkasidan ketganligi sabab bo'ladi. Asli oilasida yevropacha tarbiya ko'rgan Qamar turmushga chiqqanidan keyin arablarning an'anaviy urf-odatlariga asta-sekin ko'nikib ketishi aniq edi. Ammo yosh va Tamilladan ancha farq qiladigan erkin fikrli qizga eri Muhammadning nikohning birinchi kechasidanoq qo'pol muomala qilishi, chimildiqqa kirish oldidagi kelinning gapirmasligi to'g'risidagi arzimagan taomilni buzgani sabab hatto tarsaki tortib yuborishi uning qalbini jarohatlaydi. Ammo Qamar yengiltak, mulohazasiz qiz emas edi. Ota-ona obro'si, mahalliy rusumlarning qat'iyligi, uni buzish mumkin emasligiga aqli yetib turadi. Ammo eri Muhammadning doimiy behuda rashki uni asta-sekin muvozanatdan chiqaradi. Muhammadning behuda rashki tufayli ko'plab nomuvofiq fikrga kelgan Qamar taqdiri shu darajada o'zgarib ketadiki, bunday holat Jazoir arablari muhiti uchun ham, Qamar kelin bo'lib tushgan, oldinroq unib-o'sgan oilasi uchun ham favqulodda, kutilmagan holat edi. Qamarning bunday ichki dinamik xatti-harakati uning keskin qarorlar chiqarishiga olib keladi. Oqibatda o'z eriga xiyonat qilib, g'ayridin, ya'ni fransuz bo'lgan Jonga ko'ngil beradi. Bu ishi oshkor bo'lib eri Muhammad tomonidan pichoqlanadi. Oqibat ish sudgacha borib yetadi. Bu sud ishida arab muhitining ta'siri kuchli ekanligi sabab, Qamar tomon yutqizadi. Shu tarzda romandagi boshqa obrazlar hayotida ham harakat shiddati kuchayadi. Bir xatti-harakat keyingi maishiy va ijtimoiy harakatlarning kelib chiqishiga olib keladi.

Dissertatsiyamizda tadqiq etilayotgan har uchala romanda vaqt jihatidan parallel yuz beradigan syujet tarmoqlari faol uchraydi. Hayotning o'zi ham xuddi shunday parallel vaqtda kechadigan voqea va hodisa holatlardan iborat. “Tamilla” va “Qamar” romanida ham syujet parallellizmining o'nlab shakllarini uchratishimiz mumkin. Birgina Qamar va Jon o'rtasidagi arab urf-odatlari, shariatga teskari muhabbat mojarosi voqeasini badiiy uzviylikda kuzatganimizda ham uning qanchalik keng qamrov hosil etganini ko'ramiz.

Demakki, romandagi parallel syujetlar garchand hayotiy situatsiyalar asosiga qurilgan bo'lsa-da, aynan hayotdagingining o'zidek bo'la olmaydi. Qamrov tomonlama o'ta tor bo'lgani kabi, uning barcha tarmoq va tarmoqchalari bir voqea yoki qahramon

atrofiga uyushadi. Mana shunday parallel syujet tarmoqlarining mahorat bilan uyushtirilishi, voqealarning personajlar xatti-harakatiga mos aniq bir g'oya, badiiy pafos uyg'unligida tasvirlanishi roman voqeligining badiiy haqiqatga mosligini ta'minlaydi.

Dissertatsiyaning so'nggi bobi **“Tarixiy-maishiy romanlarda obrazlar tizimi”** deb nomlanadi. 3.1 §da *“A.Qodiriy va F.Dyushen romanlaridagi asosiy obrazlar tasvirida badiiy psixologizm”* masalasini o'rganishga qaratilgan.

Roman janri personajlar tizimining murakkabligiga ko'ra boshqa janrlardan ajralib turadi. Agarki hikoya janri obrazlari bir kichik voqea va uning ro'y berish qamroviga ko'ra bir tizimli hamda kam sanoqli personajlarni o'z ichiga olsa, qissa janridagi barcha personajlar bosh qahramon atrofida tizimlashadi. Ya'niki, hikoya qahramonlari kichik voqea birligiga tobe bo'lib hisoblansalar, qissa qahramonlari yozuvchi ilgari surayotgan markaziy g'oya (konsepsiya) va bosh qahramon xatti-harakatlari doirasida uyushadi. Romanda esa har ikkala janr obrazlar tizimini ham uchratish mumkin. Roman syujeti voqelik qamrovini o'zida jamlash e'tiboridan o'nlab hikoyalar va hikoya obrazlarini o'zaro uyg'unlashtirishi mumkin. Professor G'.Murodov A.Qodiriy o'zbek tarixiy romanchiligining asoschisi deya ta'kidlar ekan, *“O'tkan kunlar”* mazmun ko'lami hamda voqelikning badiiy-tarixiy talqin etilishi, obrazlar tizimini shakllantirilishida jahon romani tajribalari qo'l kelganiga urg'u beradi: *“V.Skott romani tajriba va an'analari XX asr so'z san'ati, jumladan, Markaziy Osiyo tarixiy romanchilik tajribasida ham davom etdi. Abdulla Qodiriy, Sadridin Ayniy, Cho'lpon, Oybek epik ijodida bunday adabiy-badiiy vorisiylikni ko'rishimiz mumkin”*¹⁵. Filologiya fanlari doktori, professor U.Jo'raqulov esa o'z tadqiqotlarida *“O'tkan kunlar”* romani tarixiyli, ularda tarixning yaqin o'tmishdagi voqealari badiiy aks ettirilgani bilan romandagi obrazlar tizimi tamomila boshqa genezisga borib taqalishini urg'ulaydi. Romandagi barcha obrazlar tizimini yagona bir tizim sifatida tadqiq etadi. Xususan, roman xronotopi, syujeti, kompozitsiyasi, tili va uslubi masalalari atroflicha tahlil etilgan. Ammo olimning qayd etishiga qaraganda, roman janridagi o'zgarmas badiiy komponentlar, asosan, ikkita, bularning biri syujet, ikkinchisi esa obrazlar tizimi bo'lib, ular o'ta qadimiy ildizlarga egadir¹⁶. Olim *“O'tkan kunlar”* romanidagi obrazlarni quyidagi tarzda tizimlashtiradi: a) oshiq (Otabek) obrazi; b) ma'shuqa (Kumush) obrazi; c) raqib (Homid) obrazi; d) universal (Yusufbek hoji, Qovoq devona) obrazlar; e) ota-ona (Yusufbek hoji, O'zbek oyim, Mirzakarim qutidor, Oftob oyim) obrazlari; f) do'st (usta Alim) obrazi; y) xizmatkor (Haysanali, To'ybeka, Oybadoq) obrazi; g) kundosh (Zaynab) obrazi. Tasnifdagi obrazlarning asosiy qismi mana shu tip roman obrazlariga mansubiylik kasb etadi. Masalan, romandagi oshiq (Otabek), ma'shuqa (Kumush), raqib (Homid) obrazlari; ota-ona (Yusufbek hoji, O'zbek oyim, Mirzakarim qutidor, Oftob oyim), xizmatkor, kundosh (Zaynab) obrazi muhabbat yoki ishqiy-maishiy roman obraziga mansubligi jihatidan qadimgi grek romanlari *“Dafnis va Xloya”*, *“Levkippa va Klitofont”*, *“Oltin eshak”* asarlari obrazlar tizimiga juda yaqin. Professor Bahodir Karimov Yusufbek hoji obrazini *“hojilik sifati”* bilan yuksakka ko'tarilgan obraz, Otabekni ma'shuqa sehriga

¹⁵ Муроодов Ф. Тарихий роман: генезиси, кейинги тараққиёти. – Тошкент: Фан, 2005. – Б. 12.

¹⁶ Қаранг: Жўрақулов У. Қодирий ва роман тафаккури. – Тошкент: Nurafshon business, 2020. – Б. 71.

oshufta oshiq, Kumush obrazini ko‘zlari jon olguvchi klassik ma’shuqa obrazi, Xudoyorxonni esa murakkab davrda taxtga kelgan hukmdor obrazi sifatida talqin qiladi¹⁷.

F.Dyushen romanlaridagi obrazlar tizimi ham umumiy jihatdan qaralganda, A.Qodiriy obrazlar tizimi bilan qator mushtarakliklarga ega. F.Dyushen bir tomondan qadim grek romanlaridagi obrazlarni tizimlash an’anasiga rioya qilsa, boshqa tomondan yevropalik yozuvchi bo‘lganiga qaramasdan, u ham Sharq xalq romanik dostonlari, ertaklari, she’riy qissalari, mumtoz yozma dostonlari tizimini mustahkam o‘zlashtirgan, ijodiga tatbiq etgani aniq seziladi. Zotan, F.Dyushengacha ham fransuz romanchiligi o‘zining xos uslubi, kompozitsion tizimi, obrazlari, mavzular ko‘lami bilan jahon adabiyoti sahnasida eng yuqori o‘rinni egallagan edi. Yevropadagi yangi romanlar, ungacha bo‘lgan G‘arb Renessans romanchiligi, ritsar roman an’analari juda yaxshi bilgan, ularni o‘qib o‘zlashtirgan F.Dyushen shu an’analardan ta’sirlanmasligi mumkin emas edi, albatta. Bu xarakterdagi adabiy ta’sir F.Dyushenning boshqa tip romanlarida yaqqol seziladi. Ayni paytda F.Dyushendan keyingi davrda yozilgan romanlar ham fransuz romani qanchalar nazokat va shiddat bilan rivojlanib, o‘sib borganligini ko‘rsatadi. Yana shuni alohida ta’kidlashimiz maqsadga muvofiqki, F.Dyushen o‘z romanlarida voqelikni badiiy talqinlash, obrazlar tabiatini belgilash, badiiy xarakter va portret barpo etishda G‘arb va Sharq nasrchiligi an’analari jamlagani, poetik sintezlagani aniq bilinadi. “Tamilla” va “Qamar” romanlari obrazlar tizimida ham oshiq, ma’shuq, ag‘yor obrazlar tizimi yetakchilik qilgani kuzatiladi. Xuddi A.Qodiriy romanidagidek bu romanlardagi boshqa obrazlar shu uch obraz atrofiga kelib birlashadi. Ya’ni ularning har biri alohida obrazlar tizimini tashkil etib, bu uchlik ichida ro‘y beradigan syujet voqeligi, psixologik tasvir asosida yuzaga kelgan ichki kurashlarni tashkil etadi. Agarki biz Tamilla va Qamar obrazlarini asardagi Kumush obraziga, Oqili va Muhammad obrazlarini Otabek obraziga, Mina va Frans obrazlarini Zaynab obraziga tipologik solishtirsak, bu fikrning to‘g‘riligiga to‘la amin bo‘lamiz.

Lekin shuni qayd etish joizki, Qamar ham Tamilla va Kumush kabi hayoti baxtsizlik bilan yakun topgan, fojiaiy obrazdir. Chunki Qamarni ham shunday nomunosib o‘limga olib kelgan sabablar muhabbatsiz turmush, nomuvofiq maishiy muhit, aqidaparast, antigumanistik jamiyat bo‘lib hisoblanadi. Bunday maishiy muammoga duchor bo‘lgan har bir ayol zoti, albatta, bu fojiadan o‘z irodasi, kuchi bilan chiqib keta olmaydi. Jamiyat, ota-ona, sevgan yor, tuzum va qonun tomonidan qo‘llab-quvvatlanmagan ayol albatta Qamar va Tamillalar fojiasiga uchraydi. Shuning uchun ham Tamilla va Qamar fojiasini faqat maishiy muammo emas, ijtimoiy muammo deyishimiz, insoniy jamiyatni jar yoqasiga olib borishi mumkin bo‘lgan fojia sifatida tushunishimiz darkor.

Uchinchi bobning 3.2 §da “*Romanlarda maishiy, ijtimoiy va qahramon ichki konfliktining psixologik tasviri*” muammosiga bag‘ishlangan. Roman janrida obrazlar xarakterining shakllanishi, rivoji, syujetning keskin, qiziqarli bo‘lishi va muhim badiiy qiymat kasb etishi uchun quvvat yadrosi vazifasini bajaradigan komponent konfliktidir. Odatda psixologik tasvir ham ko‘pincha ichki va tashqi konflikt doirasida chuqurroq,

¹⁷ Каримов Б. Абдулла Қодирий феномени. – Тошкент.: Инфо капитал, 2020. – Б. 106-137.

ko‘lamdorrog tarzda namoyon bo‘ladi. Shuning bilan birgalikda, romanning qaysi tipga mansublanishiga qarab undagi konflikt xarakteri ham belgilanadi. Masalan, realistik romanlarda konflikt real ijtimoiy kuchlar yoki real shaxslar o‘rtasida, falsafiy romanlarda dunyoqarashlar, falsafalar o‘rtasida, psixologik romanlarda psixologik holat, vaziyat yoki botiniy psixologik qutblar o‘rtasida, ma‘rifiy romanlarda ma‘rifat va jaholat kuchlari o‘rtasida sodir bo‘ladi va h.k.

Dissertatsiyamiz obyekti bo‘lgan maishiy va qisman ijtimoiy tipdagi romanlarda esa konfliktning bir yo‘la uchta tipi ko‘zga tashlanadi. Bunday romanlarda birlamchi va eng yetakchi konflikt shakli sifatida maishiy konfliktni olish maqsadga muvofiq. Ota-ona va farzand, qaynona va kelin, kelin va kuyov qarindoshlari, kuyov va kelin qarindoshlari, kundoshlar, hatto kelin va kuyov o‘rtasida ro‘y beradigan konfliktlar maishiy romanlarda to‘ydan keyingi turmush tasvirida faol uchraydi. Bu tip romanlarda oshiq, ma‘shuq, ag‘yor uchligi ikki yosh to‘yiga qadar bir raqib obrazini, to‘ydan keyin esa boshqa raqibni maydonga chiqaradi.

Badiiy asar kontekstiga ko‘ra A.Qodiriyning “O‘tkan kunlar” romani zamon tasviri bilan boshlanib, tasvir obyektivi shundan keyingina makon tasvirini aks ettirishga o‘tadi. F.Dyushenning “Tamilla” romanida esa dastlab makon tasvirlanadi, voqealar kechadigan joy manzarasi nisbatan to‘liqroq chiziladi. Shundan keyingina asar voqealari ro‘y berayotgan vaqt haqida tasavvur paydo bo‘ladi. Har ikkala romandagi makon va zamon tasvirida maishiy, ijtimoiy va shaxs bilan bog‘liq unsurlar o‘zaro qorishib ketgan. Mana shu qorishqlik asarlarning keyingi voqealari rivojida maydonga keladigan konflikt turlari hamda psixologik tasvirga asos bo‘lib xizmat qilgan. “Qamar” romani dialog bilan boshlanganiga qaramasdan, undagi dastlabki urg‘u makon tasviriga berilgan. Dialogning boshida Qamarning xonadoniga fransuz oqsuyagi Braun xonimning kelishi xabari beriladi, ya‘ni dastlab darak gap keladi. Demak, kimningdir qayergadir kelishi haqidagi xabarning o‘zidanoq badiiy makonning mavhum tasviri anglashiladi.

A.Qodiriy va F.Dyushen romanlarini umumiy kuzatishdan ma‘lum bo‘lyaptiki, birinchi muallif asarni boshlashda zamon tasviriga, ikkinchi muallif esa joy makon tasviriga asosiy urg‘uni bergan. Buning natijasida asar voqealari kechadigan yetakchi syujet komponentini go‘yoki oldindan belgilab, ko‘rsatib qo‘ygan. Natijada A.Qodiriy romani tarixiy, ijtimoiy, maishiy mavzularni jamlagan, milliy tarixga doir muammolar aks etgan keng planli asarga aylangan bo‘lsa, F.Dyushen romanlari, asosan, kundalik yumushlar aks ettirilgan maishiy asarga aylangan. Bundan kelib chiqadiki, asosan, maishiy muammolar talqin etilishi ko‘zda tutiladigan romanlarda voqealar makon tasviri bilan, tarixiy, ijtimoiy, milliy mavzular talqin etilishi mo‘ljallangan romanlarda esa zamon tasviri bilan boshlanar ekan. Haqiqatdan, M.Baxtin ham ta‘kidlaganidek, oila, kundalik maishat, bir inson yoki oila maishiy turmushi tasvirlanadigan epik asarlarda zamon u qadar faol bo‘lmasligi mumkin, chunki bunday asarlarda asosiy jamlash vazifasini makon, manzil, joy bajaradi. Aksincha, o‘tkir milliy, ijtimoiy muammolar tasvirlangan asarlarda esa voqealar shiddati va to‘g‘ri chiziqli harakatini rivojlantirish vazifasi zamonga yuklanadi¹⁸. Konfliktlar va ularning psixologik tasviri ham xuddi shunga qarab xarakterlanadi.

¹⁸ Қаранг: Бахтин М. Романда замон ва хронотоп шакллари. – Т., 2015.

“Qamar” romanidagi shaxs va shaxs o‘rtasidagi konfliktning psixologik tasviriga Muhammad va Jon o‘rtasidagi konfliktni keltirib o‘tish mumkin. Chunki bu yerda qahramonlarning ikkalasi ham sun‘iy niqob ostidagina o‘zaro muloqot munosabat hosil etadi. Muhammadning Qamarga bo‘lgan zulmi va behuda rashklarining barchasi ostida Jondan qilayotgan rashki turadi. U hech bir sababsiz o‘z jufti haloli Qamarni g‘ayridin - fransuz Jondan rashk qilar ekan, bu behuda rashk kundan-kun kuchayib, rivojlanib boradi. Dastlab maishiy doirada boshlangan bu rashk sekin-asta ikki shaxs o‘rtasidagi raqobatga, bundan o‘tib ijtimoiy darajaga ko‘tariladi.

Xuddi shu holatni bir muncha boshqacharoq tarzda “Tamilla” romanida ham kuzatishimiz mumkin. Qizig‘i shundaki, F.Dyushen arab urf-odatlarini yaxshi biladi. Shundan kelib chiqib, nisbatan zamonaviyroq qahramon Qamar markazida turgan romanida uning onasi Zardudaning eri Bakir bilan ikkinchi xotinni olish masalasida sudlashish epizodini keltiradi.

A.Qodiriyning “O‘tkan kunlar” romanida esa faqat ijtimoiy-siyosiy, milliy konsepsiyalarning mustahkamligi, hayotiy haqiqatga tayanishi nuqtai nazaridagina emas, hatto sof maishiy muammolarning psixologik talqinida ham F.Dyushendan ko‘ra anchayin ustun ekanligini ko‘rsatgan. Ayol psixologiyasini ularga xos ikki lager – kundosh-kundosh, ayol-ayol o‘rtasidagi maishiy muammolarga doir jiddiy konfliktlar asosida yoritib berishga erishgan. Bunda har bir qahramonning yoshi, mavqe, o‘zaro konfliktlarning murakkablik darajasiga ko‘ra tasvirlashga e‘tibor bergan. Natijada “O‘tkan kunlar” romanidagi konfliktning badiiy-psixologik ko‘lami kengayib, qahramonlar xarakterining atroflicha ochilishiga olib kelgan.

XULOSA

1. Maishiy roman nasr tarixidagi eng qadimiy roman tipi. Demak, odamzotning birinchi badiiy obyekt ham ulkan, muammolarga to‘la ijtimoiy hayot ham, to‘zonli, tashvishli tabiat hodisalari ham bo‘lmagan. U dastlab oilasi, maishiy hayoti haqida mushohada qilgan. Bundan esa boshqa kattaroq muammolar talqiniga tomon o‘sib borgan. Bu jarayon ko‘proq grek antik romani va uning tarixiy ta’siri jarayonlarida yorqinroq kuzatiladi. Ilk grek adabiyotiga mansub sevgi-muhabbat, oila qurish mavzusidagi maishiy-muhabbat romanlari Yevropa romanchiligining keyingi taraqqiy etgan davrlarida ham o‘z ta’sir kuchini yo‘qotmagan. Qadim grek romanining bu qadar ulkan ta’sir ko‘lamiga egaligi shunda ham ko‘rinadiki, bunday ta’sirdan zamonaviy Sharq nasriga mansub arab, turk, eron va o‘zbek romanchiligi ham bebahra qolmagan.

2. Maishiy mavzudagi roman epos syujetlari bilan geneologik munosabatga ega. Umuman, epos va ertaklardan boshlanib, roman janriga transformatsiya bo‘lgan bu voqea maishiy va muhabbat romanlariga xos quyidagi jihatlarni ta’kidlash, epik talqin etishga xizmat qilgan deyish mumkin: a) roman qahramonining g‘ayrioddiy tug‘ilishi; b) ularning topib olinish voqeasi roman syujetida tasodif liniyasining boshlanishiga xizmat qilishi; v) oshiq va ma’shuqning oddiy bolalardan ajralib turishi; g) biomorfik obyektlar vositasida ularga nisbatan ilohiy homiylikka urg‘u berilishi; d) har ikkala qahramonning nasab jihatidan ulug‘vorligini ular tashlab ketilganlarida yonlarida qoldirilgan narsa-buyumlar (kiyim-kechak, mato parchasi, medalion, uzuk,

kamar, bilaguzuk, tumor va h.k.) vositasida ta'kidlash va ular ulg'aygandan keyin oliy nasab egasi ekanini isbot qilishi; e) qahramonlarning asli shahar ahliga mansub bo'lishlaridan qat'iy nazar tabiat qo'ynida ulg'ayishi, shu muhitni sevib qolishi, shahar muhitidan ko'ra maishiy-ekzotik muhitni ustun qo'yishlari.

3. Epik asarlar qaysi bir mavzuda yozilgan bo'lmasin, ikki muhim xususiyatdan xoli bo'la olmaydi. Bu xususiyatlarning biri muhabbat syujet liniyasi bo'lsa, ikkinchisi shahar va qishloq muqoyasasi bo'lib hisoblanadi. Qolaversa, bu va shunga o'xshash badiiy xususiyatlar yozuvchi tomonidan aniq ravishda badiiy-psixologik tasvirlar vositasida ochib beriladi. Bular epik asarlarga xos maishiy muammolar sirasiga kiradi. Abdulla Qodiriy va F.Dyushen romanlarida esa oshiq-ma'shuq o'rtasidagi muhabbat, ayriliq, visol mojarolari asosiy o'rinni egallaydi. Bu mojarolar ko'pincha shahar va provinsiya singari badiiy makonlar doirasida ularning ziddiyatli tasviri ko'rinishida namoyon bo'ladi. Bir so'z bilan aytganda, qadim romanlarga xos xususiyatlarni o'zida aks ettiradi.

4. Jahon romanchiligi takomili muayyan tartib asosida, tadrijiy usulda shakllanib, rivojlanib borgan. Dastlab mif va folklor elementlari bilan to'lib toshgan roman asta-sekinlik bilan maishiy romanlar, muhabbat romanlari, satirik-komik romanlar tarzida murakkablashgan. Bora-bora roman individual ijod namunasiga aylanib, sof avtorlik ijodi namunasi bo'lib qolgan. Ayni paytda roman tor ma'noda individuallashtirilgan nuqtalarida ham o'zining qadim namunalariga xos mavzu va mundarijani saqlab kelgan. Bu jihat, ayniqsa, ishqiy romanlari va maishiy romanlarda yaqqolroq ko'rinadi. Abdulla Qodiriyning "O'tkan kunlar" romani ham Yevropa an'alaridan F.Dyushen romanlariga nisbatan qaraganimizda kam ulush olmagan. Ammo har bir xalq adabiyotining o'ziga xosligi undagi milliy an'alar, lokal shakllanish jarayonlari bilan o'ziga xoslik kasb etganidek, "O'tkan kunlar"ning turkiy millat nasri, she'riyati an'analari asosiy zamin bo'lib xizmat qildi. Jahon va o'zbek nasrining shakllanishini maishiy mavzudan, maishiy mavzu rivojini esa xalq ijodiyoti, klassik nasr va jahon prozasi an'alaridan ayro tasavvur etish mumkin emas.

5. Ruhiy-psixologik tasvir faqat qahramon, personajlar xarakterini ochish uchungina emas, balki voqeliklar, holatlar, vaziyatlar, ijtimoiy munosabatlar, oila munosabatlariga xos chigalliklarga atroflicha, o'quvchi tushunadigan darajada ta'rif, talqin berish imkonini beradi. Inson fenomenini turli rakurslardan kuzatish, uni maishiy turmush intrigalari fonida tasvirlashda muhim badiiy vazifa bajaradi. Turmushning maishiy muammolari esa o'z hayotimizda kuzatishimiz mumkin bo'lganidek, turli fitnalari, kelishmovchiliklar, quvonchlar, tashvishlar, yig'i va iztirob, qayg'ularsiz bo'lishi mumkin emas.

6. Bosh qahramon psixologiyasidagi dinamika, og'ish, tanazzul, iztirob va quvonchli holatlar yozuvchi nuqtai nazari asosida asar mazmunini shakllantirib, kengaytirib, mukammallashtirib borar ekan, asardagi boshqa personajlarning unga ta'siri bo'lgani holda, ayni vaqtda undan ta'sirlanishi, natijada o'z fikr-qarashlari, faoliyatini yangilash, o'zgartirishiga olib keladi. Biz tadqiq etgan romanlar XX asar boshlarida yozilgan. Shu bois ularda jahon epik tasvir an'alarining barchasi ham to'la namoyon bo'lmagan. Hatto millati fransuz, yashash joyi Jazoir bo'lgan F.Dyushen ham Yevropadagi yangi epik nasr an'alaridan ko'ra, nisbatan sodda, maishiy-realistik tasvir yo'lini ma'qul ko'rgan. A.Qodiriy esa o'zbek va Sharq xalqlari

nasr an'alarini davom ettirgan. Bu an'anaga oid doston, ertak, qissa, masnaviychilik an'alariga ergashgan.

7. Badiiy nutqning hikoyalash, tavsif, dialog singari yetakchi shakllari har uchala romanda ham atroflicha istifoda etilgan. Bunda hikoyalash muallif konsepsiyasi, nuqtai nazari, nutqiy individualligini namoyon etib keladi. Ta'rif-tavsif qahramon, personaj, syujet hamda asar voqeligini tashkil etuvchi epizodlar tizmasini xarakterlashga xizmat qiladi. Dialoglar esa romanlardagi personajlar tizimining izchil tarzidagi poetik harakatini ta'minlaydi. "Qamar" romanida muallifning o'zi hikoyalovchi va tavsiflovchi rolini aniq bajaradi. Faqat dialogik muloqotlardagina bu rol ni nisbiy tarzda qahramonga beradi. Romanning ilk jumlasini ham "Tamilla" va "O'tkan kunlar" romanlaridan farqli ravishda dialogik nutq shakli bilan boshlanadi. Har uchala romanda asosiy roviy vazifasini, muallifning o'zi bajaradi.

8. "Tamilla" va "Qamar" romanlarining "O'tkan kunlar" romanidan kompozitsiya, mazmun, badiiy g'oya tomonlari keskin farqlanadigan bir jihati bor. Bu farq birinchidan, A.Qodiriy romanida milliy dard, ijtimoiy muammolar bilan oilaviy, maishiy muammolar uyg'un aks ettirilgan bo'lsa, F.Dyushen romanlari, asosan, maishiy muammolarning sentimental-psixologik talqin etilishida ko'rinadi. Ikkinchidan, A.Qodiriy romani bir millat tarixi va buguni haqidagi shu millat vakili bo'lgan, shu millat uchun iztirob chekkan muallif qalamiga mansub. F.Dyushen romanlari esa begona millat haqida xorij kishisi, qolaversa, mustamlakachi bir millat yozuvchisining nuqtai nazarini ifodalaydi. Badiiy syujet, obraz, qahramon, personaj tushunchalari bilan uzviy bog'liq. Syujetlilik epik turning qoni va joni hisoblanadi. Chunki syujet badiiy asar uchun hayotiy materiallarni uyushtirib beradi. Muallif badiiy niyatiga ko'ra hayot voqeligidan asar muallifi miyasida "konspektlashtirib" olgan voqealarni aniq bir tartibga keltiradi. O'quvchi uchun qulay holda yetkazib beradi. Syujet psixologiyasining yuzaga kelishi qahramonlarning ichki va tashqi xatti-harakatlarida yaqqolroq ko'rinadi. Asardagi markaziy yoki bosh qahramon tarzida ataladigan obraz harakati bu yerda asosiy uyushtiruvchi, jamlovchi komponent vazifasini bajarib keladi.

9. "O'tkan kunlar" romanidagi Otabek, "Tamilla" romanidagi Tamilla obrazlari syujetning asosiy harakat markazi bo'lib hisoblanadi. "O'tkan kunlar"ning "Tamilla" va "Qamar" romanlaridan katta farqi shundaki, uning bosh qahramoni Otabek ulkan va milliy ahamiyatga ega qahramonlar bilan bog'liq syujetlarning harakati uchun vosita bo'ladi. Romanlarda voqealar xuddi shu tarzda qahramonlarning tashqi va ichki harakatlariga ko'ra uyushtirilgan. "O'tkan kunlar" romanida syujetning ikki shaklidan unumli foydalanilgani aniq seziladi. Birinchidan, A.Qodiriy o'zbekning "Tohir va Zuhro", "Farhodu Shirin", "Bahrom go'r", "Ibrohim Adham" singari xalq kitoblarini o'qishga o'rgangan o'quvchiga qulay va tushunarli yetkazish uchun xalq kitoblari, folklor asarlari, klassik dostonchilik an'alariga o'xshatib xronikali syujetdan, shuningdek, parallel (konsentriklashtirilgan) shaklidan foydalanilgan. Mana shunday parallel syujet tarmoqlarining mahorat bilan uyushtirilishi, voqealarning personajlar xatti-harakatiga mos aniq bir g'oya, badiiy pafos uyg'unligida tasvirlanishi roman voqeligining badiiy haqiqatga mosligini ta'minlaydi.

10. "O'tkan kunlar" romani obrazlari birinchidan, mukammal ishlanganligidan, ikkinchidan, o'zaro ichki poetik silsilaviylikni hosil etishda aniq

tizimga asoslanishi, uchinchidan, bu obrazlarning har bittasi chuqur psixologik talqin etilib, maishiy oila hamda muhabbat g'oyaviy konsepsiyalari asosida badiiy tasvirlanganligi jihatidan o'ziga xoslik kasb etadi. F.Dyushen romanlaridagi obrazlar tizimi ham umumiy jihatdan qaralganda, A.Qodiriy obrazlar tizimi bilan qator mushtarakliklarga ega. XX asrning 30-yillarida faol ijod pallasiga kirgan, qolaversa, Jazoirda uzoq vaqt yashagan F.Dyushenning kuzatishlari, real arab hayoti, real odamlar asosida shakllantirilgan roman obrazlari boshqa fransuz tarixchi va adiblari fikrlaridan ko'ra ortiqroq qimmat kasb etadi.

11. O'tkan kunlar" romanida maishiy konfliktning eng yuksak cho'qqisi Zaynab va Kumush munosabatlarida aks etadi. Ayni paytda roman faqat ijtimoiy-siyosiy, milliy konsepsiyalarining mustahkamligi, hayotiy haqiqatga tayanishi nuqtai nazaridagina emas, hatto sof maishiy muammolarning psixologik talqinida ham F.Dyushendan ko'ra anchayin ustun ekanligini ko'rsatgan. Ayol psixologiyasini ularga xos ikki juftlik – kundosh-kundosh, ayol-ayol o'rtasidagi maishiy muammolarga doir jiddiy konfliktlar asosida yoritib berishga erishgan.

**ONE-TIME SCIENTIFIC COUNCIL UNDER SCIENTIFIC COUNCIL
AWARDING SCIENTIFIC DEGREES DSc.03/30.12.2019.Fil.19.01 AT
TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND
LITERATURE NAMED AFTER ALISHER NAVOI**

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

ALIQULOVA DILDORA BAKIR QIZI

**ARTISTIC AND PSYCHOLOGICAL INTERPRETATION OF EVERYDAY
PROBLEMS IN THE NOVELS “BYGONE DAYS”, “TAMILLA” AND
“KAMAR”**

10.00.06 – Comparative Linguistics, Translation, and Literary Studies

**DISSERTATION ABSTRACT
of the Doctor of Philosophy (PhD) on Philological Sciences**

Tashkent – 2024

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The doctoral dissertation may be taken from the Information Resource Center of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (registered under No. 291). Address: 100070, Tashkent, Yakkasaroy district, Yusuf Xos Khojib street, 103. Tel.: (99871) 281–42–44; fax: (99871) 281–42–44, (www.tsuull.uz); e-mail: monitoring@navoiy-uni.uz.)

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

The topicality and relevance of the research. The historical trajectory of global literary development over the past century underscores that the dominance of anthropocentric approaches has catalyzed a significant diversification in literary trends and methodologies. By the 20th century, the exploration of human essence had intensified, revealing that conventional frameworks and ideologies were inadequate for interpreting the complexities of existence. Consequently, literary expressions evolved to reflect these intricate psychological landscapes, aligning more closely with the cognitive demands of the era rather than the conventional expectations of readers. The globalization of the world further facilitated the convergence of national literary movements, heralding the emergence of a unified literary domain.

New literary movements that probe the inner workings of the human psyche — such as modernism, surrealism, postmodernism, existentialism, absurdism, and stream of consciousness — originated in French art and literature and gradually permeated European literary culture. This literary transformation also began to influence Uzbek literature. Since the late 20th century, there has been a notable increase in artistic works within our national literature that delve into and analyze quotidian human issues. These works, including those by Abdullah Kadiri, Khurshid Dostmuhammad, Togay Murad, Ulugbek Hamdam, and Zulfiya Kuroloy kizi, explore the human condition and its inherent contradictions, often employing traditional Western narrative techniques.

In this context, our writers have drawn inspiration from the creative and intellectual legacies of prominent global literary figures such as F. Duchene, E. Zola, A. Camus, S. Beckett, and J. Sand. This underscores the importance of studying the creative intersections and spheres of influence between Uzbek literature and the literary traditions of other nations. After all, “...attention to literature and art, culture is, first of all, attention to our people, attention to our future, as our great poet Cholpon said, we must not forget that, if literature and culture live, the nation lives.”¹⁹ Comparative literary studies must therefore rigorously examine the interactions between diverse literary principles, trends, and doctrines that are reshaping the contemporary literary landscape. This approach not only highlights the relevance of our research but also emphasizes the critical necessity of advancing literary scholarship in this domain.

The dissertation research aligns with the strategic initiatives outlined in several key policy documents of the Republic of Uzbekistan. These include Presidential Decree PF-60, dated February 28, 2022, "On the Development Strategy of New Uzbekistan for 2022-2026," and Presidential Decree PF-4947, dated February 7, 2017, "On the Strategy of Actions for Further Development of the Republic of Uzbekistan", the Presidential Decree PQ-2995 dated May 24, 2017 “On measures to further

¹⁹ Мирзиёев Ш. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустақкам пойдеворидир // Халқ сўзи. – Тошкент, 2017 йил 4 август.

improvement the system of preservation, research and promotion of ancient written sources”, the Presidential Decree PQ-3271 dated September 13, 2017 “On the program of comprehensive measures to develop the system of publishing and distribution of book products, popularizing book reading and enhancing reading culture”. Furthermore, the research considers the directives set forth by the President of the Republic of Uzbekistan during his speech at the meeting with representatives of the creative intellectuals visiting the Alley of Writers in Tashkent on May 20, 2020. These legal and regulatory documents provide a framework for the research, guiding its focus on enhancing the influence of literature and aligning it with national cultural and intellectual development objectives.

Compliance of the research to the priority directions of development of science and technologies in the republic. The dissertation research was carried out in accordance with the priority direction of the development of science and technology in the Republic of Uzbekistan: 1. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and a democratic state.”

Degree of study of the topic. The problem of artistic psychology and psychological analysis in literary studies has been extensively examined by scholars such as I.V. Strakhov, S.G. Bocharov, A.N. Iezuitov, L.Y. Ginzburg, V.V. Kompanets, M.B. Khrapchenko, A.B. Esin, M.M. Bakhtin, R. Wellek, O. Warren, P. Ricoeur, R. Brat, V. V. Vinogradov, L. Kolobaeva, V. M. Zhirmunsky, A. Zis, D. Zatonky, and A.V. Kovalev, among others²⁰. These contributions, from both American and Russian researchers, have laid a substantial foundation in understanding the intricate relationship between psychological analysis and literary studies.

In the context of Uzbek literary studies, certain empirical and theoretical research efforts have been directed toward exploring the psychologism in artistic works. The latter part of the 20th century and beyond saw the emergence of numerous novels that captivated the scientific and literary communities, prompting intense debate and discourse. Scholars such as I. Sultanov, M. Koshjanov, O. Sharafiddinov, S. Mirvaliyev, U. Normatov, H. Umurov, I. Mirzayev, B. Nazarov, N. Karimov, B. Sarimsakov, A. Rasulov, Y. Solizhonov, H. Boltaboyev, D. Torayev, S. Meliyev, D. Kuronov, Z. Pardayeva, U. Dzhorakulov, A. Kholmurodov, I. Yaqubov, T. Dzhorayev,

²⁰ Страхов И.В. Психологический анализ в литературном творчестве: пособ. для студ. /В 5 ч./ – Саратов: Изд. Саратовского университета, 1973. – Ч. 1. – С. 14; Бочаров С.Г. Л.Н.Толстой и новое понимание человека // Литература и новый человек. – М.: 1963. – С. 17; Иезуитов А.Н. Проблемы психологизма в эстетике /литературе // Проблемы психологизма в советской литературе. – Л.: 1970. – С. 18; Гинзбург Л.Я. О психологической прозе. – Л.: 1971. – С. 300; Компанец В.В. Художественный психологизм в советской литературе. (1920-е годы) – Л.: Наука, 1980. – С. 47; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Наука, 1970. – С. 266; Есин А.Б. Психологизм русской классической литературы. – М.: 1988; Бахтин М.М. Проблемы поэтики Достоевского. – М.: Наука, 1979. – С. 85; Бахтин М.М. Проблемы поэтики Достоевского. – М.: Наука, 1973. – С. 207; Бахтин М.М. Эстетика словесного творчества. – М.: Наука, 1979. – С. 422; Р.Уэллек и О.Уоррен. – М.: Прогресс, 1978. – С. 95-107; Рикёр П. Герменевтика. Этика. Политика: Московские лекции и интервью. – М.: 1995. – С. 78-196; Барт Р. Введение в структурный анализ повествовательных текстов// Зарубежная эстетика и теория литературы XIX–XX вв.: Трактаты. Статьи Эссе. – М.: 1987. – С. 407; Виноградов В.В. Поэтика русской литературы. – М.: Наука, 1976. – С. 484; Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977. – С. 404; Лукич Д. Теория романа. – Варшава, 1963, – С. 229; Ковалев А.Г. Психология литературного творчества. – Л.: ЛГУ, 1960. – С. 214.

Sh. Doniyorova, R. Tolabayeva, and Sh. Botirova have made noteworthy contributions to the field²¹.

Despite these advancements, a comprehensive monographic study focusing on the artistic psychological interpretation of domestic issues in the novels of A. Kadiri and F. Duchene remains unexplored within Uzbek literary studies. This gap highlights the need for further scholarly inquiry to deepen the understanding of how psychological elements are woven into the fabric of these literary works.

The connection between the dissertation research and the research plans of the higher educational institution where the dissertation was completed. The dissertation research was carried out within the framework of the research plan of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi “General theoretical problems of comparative-typological study of world and Uzbek literature”

The aim of the research. The study focuses on the artistic and psychological interpretation of domestic issues in Abdulla Kadiri's “Bygone Days” and Ferdinand Duchene's “Tamilla” and “Kamar”. The research aims to analyze the interaction between these novels, examining the commonalities and individualities in a comparative framework. This investigation involves both empirical analysis and theoretical reasoning to elucidate the underlying psychological and artistic dynamics within these literary works.

Research tasks:

— to study domestic themes and artistic psychology as a literary-theoretical and comparative problem in the history of novel writing and to determine the role and significance of artistic psychology in the poetic reflection of domestic issues;

— to reveal the aspects of artistic psychology in the composition of the novels of A. Qadiri and F. Duchene and to identify the typology of psychological imagery within the plots of “Bygone Days”, “Tamilla”, and “Kamar”;

— to analyze the system of images in domestic novels, providing a scientific justification of the psychological image leading in the image of characters in the novels of A. Qadiri and F. Duchene;

— to make theoretical conclusions regarding the author's attitude in the psychological portrayal of domestic, social, and inner conflict of the protagonist in “Bygone Days”, “Tamilla”, and “Kamar”;

The object of the research is the novels “Tamilla” and “Kamar” by Ferdinand Duchene, along with “Bygone Days” by Abdulla Kadiri. Additionally, other relevant sources from both world and Uzbek literature have been also referred to.

²¹ Султон И. Адабиёт назарияси. – Тошкент: «Ўқитувчи», 1986. – 408 б.; Қўшжонов М. Ўзбек романчилигининг ривожланиш босқичлари ва жанр хусусиятлари // Адабий турлар ва жанрлар. Уч жилдик. Биринчи жилд. – Тошкент: «Фан», 1991. – Б. 299-382; Шарафиддинов О. Ҳаёт билан ҳамнафас. – Тошкент: «Ёш гвардия», 1983; Мирвалиев С. Ўзбек романи. – Тошкент: «Фан», 1969; Норматов У. Насримиз тамойиллари. – Тошкент: «Адабиёт ва санъат», 1978; Ўша муаллиф. Умидбахш тамойиллар. – Тошкент: «Маънавият», 2000; Мирзаев И. Абдулла Қодирийнинг ижодий эволюцияси. – Тошкент: «Фан», 1977; Мирзаев И. Ўзбек адабиётида жанрлар типологияси ва услубий ранг-баранглиги. – Тошкент: «Фан», 1983; Умуров Х. Бадий психологизм ва ҳозирги ўзбек романчилиги. – Тошкент: “Фан”, 1983. – 148 б.; Ўша муаллиф. Бадий ижод асослари. – Тошкент: «Ўзбекистон» 2001; Назаров Б. Бу сеҳрли дунё. – Тошкент: «Адабиёт ва санъат», 1980; Каримов Н. Ойбек. – Тошкент: «Ёш гвардия», 1985; Саримсоқов Б. Бадийлик асослари ва мезонлари. – Тошкент, 2004; Расулов А. Бадийлик – безавол янгилик. – Тошкент: «Шарқ».

The subject of this research focuses on the scientific investigation of the artistic and psychological interpretation of everyday problems within world literature, particularly in the works of Ferdinand Duchene, and Uzbek prose, specifically in the works of Abdulla Kadiri.

Research methods. The study employs comparative-typological, comparative-historical, structural-analytical, and biographical methods.

The scientific novelty of the research is as follows:

— the genesis of the reflection of everyday themes in the history of novel writing, its appearance in folk art genres and epics is revealed, and the importance of artistic psychology as a means of poetic reflection of the same problem, its literary-theoretical and comparative problem is determined;

—the aspects of artistic psychologism in the narrative compositions of A. Kadiri's and F. Duchene's novels from a comparative perspective are identified and the typological features of psychological imagery in the plots of "Bygone Days", "Tamilla", and "Kamar" are analyzed and established;

— it has been scientifically proven the system of images in everyday novels, the psychological image is the leader in the depiction of characters such as the main lover in the novels of A. Kadiri and F. Duchene;

— the research provides a theoretical basis for understanding the criteria of traditionality, originality, and the impartiality of the author's attitude in the psychological portrayal of domestic, social, and internal conflicts faced by the protagonists in "Bygone Days", "Tamilla", and "Kamar".

Practical results of the research are as follows:

—the study elucidates the nature of the comparative-typological method and advances theoretical generalizations based on this approach;

—it has been scientifically established that comparing materials from world and Uzbek literary studies is essential for developing monographic studies on comparative literature, world literature, literary relations, literary influence, and for creating educational and methodological manuals;

—to form the theoretical foundation of the dissertation, the research has systematically developed existing materials on the comparative-typological method within world and Uzbek literary studies. This provided a scientific basis for analyzing the works of A. Kadiri and F. Duchene within literary studies;

—the research conducted a comparative analysis of the novels "Bygone Days" and "Tamilla" in terms of compositional and plot similarities, leading to significant theoretical generalizations and conclusions.

Reliability of the research results is ensured by the rigorous application of appropriate methodological approaches and the use of specific scientific sources for providing theoretical information. The compatibility of the research findings with existing literary theories, the reliability and validity of materials analyzed using scientific methods, the practical implementation of theoretical ideas and conclusions, and the confirmation of results by authorized organizations all contribute to the credibility of the study. The research is firmly grounded in the scientific concepts of literary studies.

Scientific and practical significance of the research results are as follows:

The scientific significance of the research lies in its modern, relevant analysis and scientific classification of studied materials, as well as the scientific-theoretical conclusions derived from this analysis. These findings enrich the understanding of the novel genre, including aspects such as composition, plot, imagery, artistic time, and the proportionality of epic representation, thereby enhancing the creative laboratory of writers within the literary process.

The practical significance of the research results is evident in their contribution to the creation of monographic studies on comparative literature, literary influence, literary relations, translation studies, world literature, the novel genre, poetics of artistic imagery, compositional forms, artistic plot, style, and artistic discourse. These results also support the development of textbooks, educational materials, and methodological manuals for philological faculties in higher educational institutions, particularly in the comprehensive understanding and explanation of comparative typology.

Implementation of research results.

The research findings on the artistic and psychological interpretation of everyday problems in the novels “Bygone Days”, “Tamilla”, and “Kamar” have been effectively applied in several academic and practical contexts:

The scientific conclusions regarding the interplay between artistic psychology and narrative composition in Abdulla Kadiri's “Bygone Days”, along with an analysis of the author's skill in reflecting national-cultural and spiritual-ethical elements, were integrated into the fundamental project "Printing a Multi-Volume Monograph (7 volumes) on the History of Uzbek Literature," No. OT-F1-030. This project was carried out from 2017 to 2020 at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi. As documented in Reference No. 04/1-1472 dated June 12, 2024, from the Tashkent State University of Uzbek Language and Literature, these contributions enriched the project's scientific-theoretical framework with new insights.

The valuable information regarding the originality of composition and plot in the novel, issues of literary influence and stylistic uniqueness in creative work, the extent of using national-cultural elements in artistic depiction, and other aspects characteristic of the poetics of the author's prose was utilized in executing the tasks planned for 2021 as part of the practical project titled "Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform for Uzbek Literature" (Project No. F3-201912258) at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, which is scheduled for 2021-2023. As a result, the scientific-theoretical concept of the project was enriched with new ideas and considerations.

In the field of comparative literary studies, the comparative analysis of a particular writer's work within the context of national and international literary traditions holds significant scientific and theoretical importance. Through such comparisons, the writer's creative individuality and their contribution and place in the development of national and world literature and artistic thought are determined. The study and comprehensive scientific assessment of these issues meet an objective need in modern literary studies. At a time when the scope of cultural and literary relations between countries around the world is expanding, the study of the creative connections and spheres of influence between Uzbek literature and the literature of other nations

has gained importance. The theoretical and practical conclusions derived from the analysis of literary works have been utilized in the program "Bedorlik" of "Uzbekistan" TV and Radio Channel of the National Television and Radio Company of Uzbekistan (Reference No. 04-36-496 dated April 15, 2024, from "Uzbekistan" TV and Radio Channel). As a result, the content of the materials prepared for the television program has been enriched with theoretical information.

Approbation of research results. The results of the research have been presented and discussed at five international and two national scientific-practical conferences.

Publication of research results. A total of 14 scientific works have been published on the topic of this dissertation. Of these, seven articles were published in scientific journals recommended by the High Attestation Commission of the Republic of Uzbekistan for publishing key scientific results, including two international and five national journals.

Structure and scope of the dissertation. The dissertation is structured into an introduction, three chapters, a conclusion, and a list of references, the total volume of the work is 135 pages.

MAIN CONTENT OF THE DISSERTATION

The introductory part of the dissertation addresses the relevance and necessity of the chosen topic. It describes the extent to which the issue has been studied, outlines the research objectives and tasks, and characterizes the object and subject of the study. Additionally, the section highlights how the research aligns with the priority areas for the development of science and technology in the country, explains the research methods employed, and details the scientific novelty and practical results of the work. Furthermore, it establishes the scientific and practical significance of the obtained results and provides information on the implementation of research findings in practice and the structure of the dissertation.

The first chapter of the dissertation, entitled **“The issue of everyday problems and artistic psychologism in the history of novel writing”** consists of two paragraphs. The first paragraph presents the problem of *Interpretation of Everyday Problems and the Typology of Artistic Interpretation*.

In the history of world novel writing, dozens of novel types are encountered. These include the historical novel, psychological novel, philosophical novel, epic novel, romance novel, educational novel, social novel, biographical novel, parody novel, satirical novel, neo-mythological novel, philosophical-erotic novel, historical-philological novel, subjective-mythological novel, “spiritual utopia,” and narrative novels. Among these, the household novel is considered one of the oldest types. The Russian theoretical scholar Mikhail Mikhailovich Bakhtin, in his study titled “Forms of Time and Chronotope in the Novel,” emphasizes that the household novel is one of the oldest types within this genre²².

²² Бахтин М. Романда замон ва хронотоп шакллари. Рус тилидан У.Жўракулов таржимаси. – Тошкент: Akademnashr, 2015. – Б. 76.

It is natural that household novels are regarded as the most ancient type in the history of prose. Works related to social history and literary history often discuss how humanity initially developed within a domestic environment. This suggests that the first artistic object for humankind was not social life filled with problems or turbulent natural phenomena, but rather the family and domestic life. From this foundation, humanity gradually progressed toward the interpretation of more significant issues. This process is most vividly observed in the development and historical influence of the Greek antique novel. It is known that the complete texts of five novels from the 1st -3rd centuries A.D. have survived to the present day. These novels were very popular both in their own time and in later periods. They include Chariton's "Chaereas and Callirhoe," "Xenophon of Ephesus", "An Ephesian Tale," Achilles Tatius' "Leucippe and Clitophon," Longus' "Daphnis and Chloe," and Heliodorus' "Aethiopica."²³

Thus, regarding the earliest forms of the household novel in the history of novel writing, the following points can be made: 1. The integration of household themes into literary art and their poetic interpretation first occurred within the cultural milieu of ancient Greece, specifically in the form of the novel genre. 2. In these works, the plot predominantly centered around human domestic life, focusing on themes such as love, joy, suffering, loss, reunion, and ultimately, marriage following a series of tumultuous events. 3. The primary character system in these novels typically consisted of a young man in love with a pure and innocent girl, a corresponding female character, and an antagonist (rival) who stood in opposition to their love. 4. While the events in traditional Greek novels were often more formal in nature, adhering to conventional literary schemas in terms of plot and character portrayal, writers like Achilles Tatius had already begun renewing these traditions even in those ancient times. 5. The renewal of household-themed novels is characterized by a divergence from the heroes of traditional Greek novel's, particularly in the depiction of characters' psychological states, psychological portraits, gestures, postures, and facial expressions. These novels are distinct for their efforts to portray the characters' inner states through artistic and psychological means. 6. Furthermore, household-love novels of the ancient Greek literary tradition, which focused on themes of love and marriage, continued to exert a significant influence during later periods of European novelistic development. The enduring impact of the ancient Greek novel is evident in that its influence extended even to modern Eastern prose, including Arabic, Turkish, Persian, and Uzbek novel writing. The novels that form the object of our dissertation, "Bygone Days", "Tamilla," and "Kamar," are also not outside this sphere of influence.

Longus' renowned novel "Daphnis and Chloe" also belongs to the genre of household novels. This novel similarly depicts the love story between the lovers. However, as noted by M. Bakhtin, the love between Daphnis and Chloe is influenced by divine will. The two are "accidentally" found and raised by shepherds—one tending goats and the other tending sheep. Thus, it becomes evident that the novel bears genealogical connections with epic storylines. Generally, this transition from epic and fairy tales to the novel genre highlights the following characteristics, which contribute

²³ Қаранг: Бахтин М. Романда замон ва хронотоп шакллари. – Тошкент: Akademnashr, 2015; Полякова С. Об античном романе /<http://izbakurnog.historic.ru/books/item/f00/s00/z0000010/st000.shtml>

to the epic interpretation of household and love novels: a) the extraordinary birth of the novel's protagonists; b) the plot device of their accidental discovery, which initiates a line of chance events within the narrative; c) the distinctiveness of the lovers compared to other ordinary children; d) the emphasis on divine protection through biomorphic objects; e) the characters' noble lineage, underscored by items left behind when they were abandoned (such as clothing, fabric scraps, medallions, rings, belts, bracelets, and amulets), which later proves their noble heritage; f) despite their noble origins, the protagonists grow up in and develop a preference for the natural, simple, and exotic environment over the urban setting.

It is evident that all these characteristics serve to emphasize two aspects of the novel's reality. The first aspect is the process of love between the lovers—meeting, separation, reunion, and ultimately, a happy marriage. The second aspect is the glorification of a free, pure, and exotic lifestyle in nature.

The characteristics, conditions, and processes highlighted by M. Bakhtin, S. Polyakova, I. Tronsky, and R. Nazirov in the history of European novel writing are also relevant to the history of Uzbek novels. It would be incorrect to limit the origins and history of Uzbek novels solely to European literary history and traditions. Indeed, before Abdulla Kadiri's "Bygone Days," which is recognized as the first novel in the literary history of Turkic people and fully meets the requirements of the novel genre, Uzbek literary prose had traversed a long and arduous path. A close examination of the epic, fairy tales, folk legends, and classical written epics that preceded A. Kadiri reveals a strong connection between these forms and the novel "Bygone Days." According to Professor Umarali Normatov, "Uzbek literature developed over thousands of years within the literary and cultural traditions of Eastern people. By the end of the 19th century and the early 20th century, it began to turn towards a new spiritual world, embracing the experiences of European literature."²⁴ This view supports our observations and conclusions above. The aforementioned research perspectives on the history of the European novel are not only pertinent to F. Duchene's creative school and his novels "Tamilla" and "Kamar." Abdulla Kadiri's "Bygone Days" also draws from European traditions, showing significant influence. Doctor of Philology Uzoq Jorakulov emphasizes in his study of "Bygone Days" the national and foreign literary traditions that Kadiri followed²⁵. As noted by B. Karimov, "The talented writer drew from Uzbek, Russian, and world literature, as well as from folk oral tradition and the live language of the people. There is no doubt about this. In my view, one aspect of this influence traces back to 'Baburnama.' Therefore, it is necessary to compare the poetic connections between 'Baburnama' and 'Bygone Days.'²⁶

Thus, the formation of world and Uzbek prose cannot be conceived apart from the domestic theme, and the development of the domestic theme is intrinsically linked to folk creativity, classical prose, and global prose traditions. Consequently, in the subsequent sections of this dissertation, it will be demonstrated that both A. Kadiri's and F. Duchene's novels rely on existing prose narrative, description, language, and stylistic experiences, in addition to global and national novelistic traditions. The

²⁴ Normatov U. Қодирий мўъжизаси. – Тошкент: ЎЗБЕКИСТОН, 2010. – Б. 192.

²⁵ Жўракулов У. Қодирий ва роман тафаккури. – Тошкент: Nurafshon business, 2020. – Б. 10-11.

²⁶ Карим Б. Абдулла Қодирий феномени. – Тошкент: INFO CAPITAL GROUP, 2019. – Б. 200.

psychological depiction of love and domestic themes in these works serves as a crucial artistic foundation.

Second paragraph, entitled “*Artistic-psychological realism as a means of artistic interpretation of domestic issues,*” provides a scientific analysis of A. Kadiri's and F. Duchene’s novels from the perspective of domestic psychology.

Artistic-psychological depiction is considered a fundamental principle of the novel genre. Specifically, novels that focus on the life and activities of living, dynamic human beings are unable to achieve their goals without the inclusion of psychological depiction, character development, and psychological portrayal of their characters. As discussed in the previous chapter, even in the most primitive and ancient forms of the novel genre, authors recognized and understood the necessity of psychological depiction. They effectively utilized psychological descriptions based on keen and sensitive observations of extraordinary situations, complex life experiences, and various domestic and social issues. Psychological depiction is not only used to reveal the characters’ traits but also to provide a comprehensive and understandable description and interpretation of realities, situations, conditions, social relationships, and family dynamics. In literary theory, discussions on epic genres primarily emphasize artistic-psychological depiction and interpretation principles²⁷. This is because the novel genre fundamentally focuses on portraying human beings, exploring their psychology through various situations and perspectives. Writers must be capable of understanding and interpreting historical or contemporary contexts within a broad epic scope. Similarly, social dynamics, human relationships, external environment connections, internal states, and psychological experiences such as joy, sorrow, and distress are explored through psychological analysis.

Thus, psychological depiction and the issue of artistic psychology evolve and deepen as literature advances and as society and human character become more complex. In the context of Uzbek epic literature, we observe the presence of certain forms of psychological depiction as early as in the folk epics "Gorogly" and "Alpomish." These elements in folk epics are closely connected with family environments and related issues. This indicates that, despite these issues being sung by folk bards at that time, they were not devoid of psychological depictions. Uzbek classical epics hold a unique place among the masterpieces of world literature, with distinct principles of analysis and description. One such principle is the creation of idealized characters, while another involves contrasting negative characters with positive ones to produce psychological depiction. This approach was initiated in Yusuf Khos Hojib’s epic “Kutadgu Bilig.” The characters Kuntugdi, Oytoidi, Ogdulmish, and Ozgurmesh in this work are contrasted with negative and neutral individuals in their society, beliefs, and worldviews²⁸. This principle is also evident in the epics “Khusraw and Shirin” by Qutb and “Yusuf and Zulaykho” by Durbek²⁹. This phenomenon can be perceptively observed, analyzed, and interpreted in Durbek's “Yusuf and Zulaykho.” This artistic motif, continued from Abulqasem Ferdowsi's “Shahnameh,” captivates

²⁷ Султон Иззат. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1980. – Б. 243-244.

²⁸ Юсуф хос Ҳожиб. Қутадғу билиг. – Тошкент: Янги аср авлоди, 2020.

²⁹ Маллаев Н. Ўзбек адабиёти тарихи. Энг қадимги даврдан 17-асргача. Қайта тайёрланган нашри. – Тошкент: Kafolat print company, 2021. – Б. 178.

many poets with its allure, inner torment, and expression of psychological contrasts³⁰. It is apparent that from the earliest classical epics, various methods have existed for expressing the psychological state of characters. Similar episodes describing such states and situations are also characteristic of the novels “Bygone Days,” “Tamilla,” and “Kamar,” which we aim to study. In Alisher Navoi's epic “Farhod and Shirin,” the character Insidious Old Woman presents herself as extremely helpless, pious, and compassionate to gain Farhod's trust and respect. Farhod, in turn, believes her skilful words without doubt. Consequently, her sorrowful claims about Shirin's death lead Farhod to lose his composure and results in his demise. It is worth noting that the character of Jannat in “Bygone Days” and Matsiyon in “Tamilla” share significant similarities with the character of the deceitful Makkora. Specifically, A. Kadiri's depiction of Jannat, including the way she is called to a council by Homid, her deceptive behavior with money, and her manipulative actions during her meeting with Kumush, parallels the psychological portrayal of the encounter between Farhod and the deceitful character³¹.

It is evident that the genre characteristics specific to domestic and romantic themes, which initially dominated the central narrative scope of early novels, have similarly persisted in subsequent periods within Romantic, Realistic, and Naturalistic novel types. The works of A. Kadiri and F. Duchene represent an integral continuation of the studied and scientifically classified history of the novel.

The second chapter of our research is entitled “**The manifestation of artistic psychologism in the composition and plot of domestic novels.**” This chapter is divided into two paragraphs. The first paragraph examines “*Artistic Psychologism in the Composition of A. Kadiri and F. Duchene's Novels.*” Indeed, composition is a crucial artistic tool that facilitates the writing, structuring, reading, understanding, and aesthetic reception of a literary work. The composition of a literary work also determines its overall nature. If the compositional aspects are not properly organized, even the highest ideas intended by the work may be lost. Aristotle posits regarding compositional integrity: “A whole is that which has a beginning, middle, and end.”³² According to the philosopher, the degree of completeness, coherence, and integrity impacts the immanence, emotionality, ontological characteristics, and poetics of the literary work. Therefore, the composition of a literary work can be understood as: 1) a means of ensuring the ideological-aesthetic impact of the work; 2) a force that establishes the harmony between content and form, and among various parts of the work; 3) a category defining the author's attitude toward the depicted reality; 4) a distinctive feature of the narrative method employed by the writer or specific to a literary work.

Descriptions and definitions of composition in this manner, along with theoretical insights and conclusions, are numerous, diverse, and varied. Furthermore, the majority of these perspectives and conclusions pertain to traditional forms of composition, which are highly relevant to the nature of A. Kadiri and F. Duchene's works. The dynamics of the protagonist's psychology—including deviations, decline,

³⁰ Source. – Б. 210.

³¹ Навоий А. МАТ. Саккизинчи том. Хамса. Фарход ва Ширин. – Тошкент: Фан, 1991. – Б. 397.

³² Аристотель. Поэтика. – Тошкент: Гафур Ғулом, 1980. – Б. 19.

distress, and moments of joy—shape, expand, and perfect the content of the work based on the author's perspective. The influence of other characters on the protagonist, as well as the protagonist's impact on them, often leads to the renewal and transformation of their views and actions. For instance, in "Bygone Days," the influence of the master craftsman Alim affects Otabek, leading to a mutual influence between them. Their shared values and views on the nation and family result in a close friendship, culminating in their joint struggle against Russian colonialism. Ultimately, a significant domestic issue, such as marriage, unites them, leading to a strong bond of friendship and camaraderie.

A. Kadiri continued the narrative traditions of Uzbek and Eastern peoples, adhering to the traditions of epic poetry, fairy tales, stories, and spirituality. The novel's focus on contemporary domestic issues, such as polygamy, enmity, separation, family conflicts, and other problems, reflects its aim to be relatable and understandable to the people, thereby making "Bygone Days," somewhat traditional in its construction. It is important to note that "Bygone Days," unlike F. Duchene's novels, does not solely address narrow domestic issues. The writer's goal was to highlight social, political, spiritual, and domestic-psychological tragedies occurring in early 20th-century Uzbek life against the backdrop of family conflicts. However, the balance between social and domestic life depictions in the novel is such that they are inseparable. Domestic problems in the novel blend with broader social issues, and vice versa, creating a synthesis that integrates and intertwines these aspects. These characteristics are clearly visible in the comparative analysis of the compositions of A. Kadiri and F. Duchene's novels. Based on this, the subsequent section of this chapter will attempt to comparatively analyze the compositions of A. Kadiri and F. Duchene's novels, focusing on the issues of composition and psychological depiction specific to their works.

The major forms of artistic speech, such as narration, description, and dialogue, are extensively utilized in all three novels. In this context, narration reflects the author's conception, perspective, and narrative individuality. Description serves to characterize the protagonist, characters, plot, and the series of episodes constituting the reality of the work. Dialogues, on the other hand, ensure the consistent poetic movement of the character system within the novels. Since the novels we are examining predominantly employ traditional narrative forms, it is challenging to find entirely new narrative forms in this context. However, a systematic representation of narrative processes characteristic of classical novels is clearly observed. In "Qamar," the author distinctly performs the role of narrator and describer. Only in dialogue sequences does this role shift relatively to the protagonist. Unlike "Tamilla" and "Bygone Days," the first sentence of "Kamar" begins with a dialogic form. The dialogic opening, "Oyi, oyi, mehmon keldi, mehmon!" (Mummy, mummy, the guest has arrived, the guest!) in F. Duchene's "Kamar" reflects the poetic interpretation and stylistic individuality characteristic of Duchene's work. The author starts the narrative directly with dialogue, without introducing the events, characters, or the concept of the work. Furthermore, the dialogue is initiated with a thrilling, joyful, and elevated tone. The words spoken by the main character Kamar reveal a blend of comedy and sentimentality. In all three novels, the author assumes the role of the primary narrator. This rule is strictly adhered

to in “Bygone Days” and “Tamilla.” Each event, minor episode, character depiction, and characterization is narrated through the author's voice. The psychological portrayal conducted by the author ensures clarity and consistency in the depiction of the protagonist's portrait and character, as well as in the temporal and spatial aspects of the work. The epic scope reveals its objective interpretation through the author's perspective. There is a significant distinction between the composition, content, and artistic concept of “Tamilla” and “Kamar” compared to “Bygone Days,” which must be noted to conduct a thorough comparative analysis of A. Kadiri and F. Duchene’s works. Firstly, while A. Kadiri’s novel reflects a harmonious integration of national grief and social issues with family and domestic problems, F. Duchene’s novels primarily focus on the sentimental-psychological interpretation of domestic issues. Secondly, A. Kadiri’s novel belongs to an author who represents and suffers for his own nation’s history and present, whereas F. Duchene’s novels express the perspective of an outsider or a colonial writer regarding a foreign nation.

The second paragraph of the dissertation, entitled *Typology of Psychological Portrayal in the Plots of the Novels “Bygone Days,” “Tamilla,” and “Kamar,”* examines the unique characteristics of the plots of these novels, their connection to traditional world novels, and their specific innovative features. The analysis of the novels' plots provides a basis for scientific interpretations related to artistic-psychological depiction. The plot of an artistic work, as discussed in the previous chapter, is an integral and inseparable part of the composition. The aim of discussing the plot composition, which is central to the novel's structure, is to scientifically substantiate the importance of psychological portrayal within the plot structure of the examined novels.

It is deemed appropriate to analyze the plots of the novels “Bygone Days,” “Tamilla,” and “Kamar” according to the following aspects: a) based on the external and internal actions of the characters; b) based on the method of organizing plot events within the spatial and temporal systems, whether in a chronological or concentric form; c) according to the internal composition of the plot, including exposition, complication, development of events, climax, and resolution; d) according to the internal and external forms of conflict in the work.

The emergence of plot psychology is more distinctly visible in the internal and external actions of the characters. The central or main character, as depicted in the work, serves as the primary organizing and integrative component of the plot. From this perspective, the characters of Otabek in “Bygone Days” and Tamilla in “Tamilla” are considered the central motion points of their respective plots.

The novel “Bygone Days” begins and ends with the Otabek’s actions. The narrative, which starts with his arrival at the Margilan caravanserai, concludes with his departure from Tashkent. All major and minor events, as well as the actions of other characters, are intricately linked to Otabek's actions. Even in cases where Otabek is not directly involved in an event, that event is connected to his actions in some way. A similar situation can be observed in the novel “Tamilla.” Despite Tamilla being a girl subjugated by family and social norms, and sold by her father, neither event nor character activity in the novel is related to her. This chain of events in the novel culminates with Tamilla’s death, which also brings closure to the overall narrative.

Among the central characters, Homid's actions initiate a chain of events that connect through Hasanali to Tashkent and its political events, while the other end of this chain leads to the court of Khudayar Khan. Through this chain, the reader becomes acquainted with Khudayar Khan's court, its internal structure, the hierarchy of officials, and, importantly, the figure of Khudayar Khan himself and the prominent historical figure Musulmonqul, including their natures and the dramatic situations involving Otabek at the court. This chain continues until Otabek and Qutidor escape death and Otabek reunites with Kumush, playing a significant role in the novel's plot. In this way, the reader progressively engages not only with the actions of the characters but also with the writer's domestic, national, social, and cultural ideas.

In the novels "Tamilla" and "Kamar," the events are similarly structured based on the characters' external and internal actions. The first factor contributing to the similarity in plot between the novels of A. Kadiriy and F. Duchene, as we discussed in the first chapter, is the preservation of certain narrative traditions from ancient Greek novels, Turkic folklore, and classical literature. The second factor is the central theme of domestic and romantic issues in the works. In "Tamilla," we can observe the chain of plot changes related to the character Matsiyon, and in "Kamar," the character Muhammad, in a manner akin to the chain of events linked to the character Homid in "Bygone Days."

At the beginning of the tragic plot in "Kamar," the protagonist Kamar's husband, Muhammad, is depicted as being obsessed with outdated customs. Although Kamar, who had received a European education in her family, gradually adapted to the traditional Arab customs after marriage, Muhammad's harsh treatment on their wedding night and his insistence on outdated customs, such as the bride's silence before entering the nuptial bed, deeply wounds her. However, Kamar is not a frivolous or thoughtless girl. She understands the importance of family honor and the rigidity of local customs. Nevertheless, Muhammad's unfounded jealousy gradually disrupts her balance. As a result of Muhammad's jealousy, Kamar's fate changes drastically, creating an extraordinary and unexpected situation not only for the Arab environment in Algeria but also for Kamar's own family, from which she came. This internal dynamic prompts Kamar to make drastic decisions, ultimately leading her to betray her husband and fall in love with a non-Arab, a Frenchman named John. Her actions are eventually exposed, leading to her being stabbed by Muhammad. This case escalates to a court trial, where the influence of the Arab environment ensures Kamar's defeat. Thus, the intensity of actions in the lives of other characters in the novel also increases, with one action leading to subsequent domestic and social movements.

In the dissertations we examine, all three novels display prominently the phenomenon of parallel plotlines occurring simultaneously in terms of time. Life itself consists of such parallel events and situations. In both "Tamilla" and "Kamar," we encounter numerous forms of plot parallelism. For instance, the artistic integration of the love conflict between Kamar and John, which opposes Arab customs and Sharia, illustrates the extensive network of parallel plotlines present in these works.

Thus, while the parallel plots in the novels are based on real-life situations, they cannot precisely replicate the complexities of real life. Although the scope of these plots is relatively narrow, with all the branches and sub-branches organizing around a

single event or character, the skillful arrangement of these parallel plotlines ensures that the events are depicted with a coherent idea and artistic pathos. This alignment with a clear thematic concept maintains the artistic authenticity of the novel's reality.

The final chapter of the dissertation is entitled **“Character psychology in domestic novels.”** The first paragraph focuses on the study of *Artistic Psychology in the Depiction of Main Characters in the Novels of A. Kadiri and F. Duchene.*

The novel genre is distinguished from other genres by the complexity of its character system. While the characters in short stories are often part of a small, cohesive narrative with limited characters, and those in novellas revolve around a central protagonist, novels can feature both systems. The novel's plot can encompass numerous interconnected stories and characters. According to Doctor of Philology and Professor G. Murodov, A. Kadiri is noted as the founder of Uzbek historical fiction, with “Bygone Days” demonstrating how global novelistic traditions influenced the shaping of its thematic content and character system: “The narrative practices and traditions of W. Scott's novels continued into 20th-century literature, including Central Asian historical fiction. We can see such literary heritage in the epic works of Abdulla Kadiri, Sadridin Ayni, Cho‘lpon, and Oybek.³³”

Doctor of Philology and Professor U. Jo‘raqulov emphasizes that the historical nature of “Bygone Days” and the artistic reflection of recent historical events give the novel's character system a distinct genesis. All character systems in the novel were studied as a unified entity, with thorough analysis given to the novel's chronotope, plot, composition, language, and style. However, the scholar notes that the unchanging artistic components of the novel genre are essentially two: the plot and the character system, both of which have ancient roots³⁴. The scholar categorizes the characters in “Bygone Days” as follows: a) the lover (Otabek); b) the beloved (Kumush); c) the rival (Homid); d) universal figures (Yusufbek Hoji, Qovoq Devona); e) parental figures (Yusufbek Hoji, O‘zbek Oyi, Mirzakarim Qutidor, Oftob Oyi); f) friends (Usta Alim) or servants (Haysanali, To‘ybeka, Oybadog); g) the rival (Zaynab). Most characters fall into these types. For instance, the lover (Otabek), the beloved (Kumush), and the rival (Homid), as well as the parental figures (Yusufbek Hoji, O‘zbek Oyi, Mirzakarim Qutidor, Oftob Oyi), servants, and the rival (Zaynab) are closely related to the character systems found in ancient Greek novels such as “Daphnis and Chloe,” “Leucippe and Clitophon,” and “The Golden Ass.” Professor Bahodir Karimov interprets the character Yusufbek Hoji as an elevated figure with “the quality of a hodja,” Otabek as a lover captivated by the beloved's charm, Kumush as a classic beloved with enchanting eyes, and Khudayarkhan as a ruler who ascended to the throne during a complex era³⁵.

The character systems in F. Duchene's novels also exhibit significant similarities to those in A. Kadiri's works. While F. Duchene adheres to the tradition of organizing characters from ancient Greek novels, he also demonstrates a profound assimilation of the narrative systems from Eastern folk epics, fairy tales, poetic stories, and classical written epics, despite being a European writer. Although French novelistic traditions, with their distinctive style, compositional systems, characters, and thematic scope, had

³³ Муроодов Ф. Тарихий роман: генезиси, кейинги тараққиёти. – Тошкент: Фан, 2005. – Б. 12.

³⁴ See: Жўрақулов У. Қодирий ва роман тафаккури. – Тошкент: Nurafshon business, 2020. – Б. 71.

³⁵ Каримов Б. Абдулла Қодирий феномени. – Т.: Инфо капитал, 2020. – Б. 106-137.

already established a prominent place in world literature before F. Duchene, he could not remain unaffected by these traditions. The influence of such literary traditions is distinctly evident in F. Duchene's other types of novels.

Moreover, novels written after F. Duchene continue to illustrate the refinement and intensity of French novels, showing their ongoing evolution and development. It is particularly noteworthy that F. Duchene's novels amalgamate Western and Eastern narrative traditions in the artistic interpretation of reality, character development, and the creation of artistic character and portraiture, achieving a poetic synthesis. In "Tamilla" and "Kamar," the leading character systems are the lover, the beloved, and the rival. Similar to A. Kadiri's novels, other characters in these works also converge around these three central figures. Each character system is organized around these three archetypes, and the narrative events and psychological portrayals within this triad generate internal conflicts. A typological comparison of the characters from "Tamilla" and "Kamar" with Kumush, Otabek, and Zaynab from A. Kadiri's novels confirms the accuracy of this observation.

It is important to note that, like Tamilla and Kumush, Kamar is also a tragic figure whose life ends in misfortune. The reasons leading to Kamar's similarly tragic death are a loveless marriage, an unsuitable domestic environment, and a dogmatic, anti-humanistic society. Any woman faced with such domestic issues would inevitably find it impossible to overcome the tragedy through her own will and strength alone. A woman unsupported by society, parents, a beloved, or the political system and laws is likely to encounter a tragedy akin to that of Kamar and Tamilla. Therefore, the tragedy of Tamilla and Kamar should not be viewed merely as a domestic issue but rather as a societal problem, representing a form of tragedy that could potentially lead human society to the edge of the abyss.

The second paragraph of the third chapter, entitled *Psychological Depiction of Domestic, Social, and Internal Conflicts in Novels*, is dedicated to exploring this issue. In the novel genre, conflict serves as the core component that shapes the development and characterization of figures, makes the plot engaging and dynamic, and imparts significant artistic value. Psychological portrayal often emerges more profoundly and extensively within the framework of internal and external conflicts. Additionally, the nature of conflict in a novel is determined by the type of novel it belongs to. For example, in realistic novels, conflict occurs between real social forces or individuals; in philosophical novels, it occurs between worldviews or philosophies; in psychological novels, it takes place between psychological states, situations, or inner psychological polarities; and in educational novels, it occurs between the forces of enlightenment and ignorance, among others.

In the domestic and partially social types of novels that are the focus of this dissertation, conflict is prominently represented in three forms. In such novels, domestic conflict is the primary and most dominant type. Conflicts between parents and children, mother-in-law and daughter-in-law, daughter-in-law and son-in-law relatives, husband and wife relatives, rivals, and even between the bride and groom, are actively depicted in the post-wedding domestic life in domestic novels. In these types of novels, the triad of lover, beloved, and rival initially presents one antagonist figure before the wedding and another after it.

According to the context of the literary work, A. Kadiri's novel "Bygone Days" begins with a depiction of time and then transitions to a depiction of space. In contrast, F. Duchene's "Tamilla" initially focuses on the depiction of space, providing a relatively complete portrayal of the setting where the events take place. Only after this does the novel provide an understanding of the time in which the events occur. In both novels, the depiction of space and time intertwines domestic, social, and personal elements. This amalgamation serves as the basis for the types of conflicts and psychological depictions that emerge in the subsequent development of the plots. Although the novel "Kamar" begins with dialogue, the initial emphasis is placed on the depiction of space. The arrival of the French noblewoman Madame Braun to the Kamar household is announced at the beginning of the dialogue, indicating an initial focus on narrative space. Thus, the very mention of someone's arrival implies an abstract depiction of the artistic space.

A comparative analysis of the novels by A. Kadiri and F. Duchene reveals that the former emphasizes the depiction of time when starting a novel, while the latter prioritizes the depiction of space. Consequently, the leading plot component of the work is effectively predetermined and demonstrated. As a result, A. Kadiri's novel becomes a broad-scale work encompassing historical, social, and domestic themes with reflections on national history, while F. Duchene's novels primarily reflect domestic issues. Thus, in novels focused on everyday problems, events are introduced with a depiction of space, whereas in novels addressing historical, social, and national themes, the depiction of time takes precedence. Indeed, as M. Bakhtin noted, in epic works that depict family life, daily routine, or the domestic life of an individual or family, time may not be as active, as space plays the central role. Conversely, in works addressing sharp national and social issues, the task of developing the intensity and linear progression of events is assigned to time³⁶. Conflicts and their psychological depiction are characterized accordingly.

In the novel "Kamar," the psychological depiction of the conflict between individuals can be exemplified by the conflict between Muhammad and Jon. Here, both characters establish a communicative relationship only under a false pretense. Muhammad's cruelty towards Kamar and his futile jealousy are driven by his jealousy of Jon. Despite having no justification, Muhammad irrationally envies John, a Frenchman, and this unwarranted jealousy intensifies and develops over time. What begins as a domestic issue gradually evolves into a competition between the two individuals and eventually ascends to a social level.

A somewhat different but similar situation can be observed in F. Duchene's "Tamilla." Interestingly, F. Duchene's understanding of Arab customs is evident. Reflecting this knowledge, the novel includes an episode where the more modern character of the story, Kamar, faces a legal dispute involving his mother Zarduda's husband, Bakir, regarding the matter of taking a second wife.

In A. Kadiri's "Bygone Days," the novel demonstrates its superiority over F. Duchene's work not only in terms of its robust social, political, and national concepts and its adherence to life's realities but also in its psychological interpretation of purely

³⁶ Бахтин М. Романда замон ва хронотоп шакллари. – Т., 2015.

domestic issues. The depiction of female psychology is achieved through a detailed portrayal of two camps within female conflicts—rivalries between women and serious domestic disputes. The focus is on each character’s age, status, and the complexity of their conflicts. Consequently, the artistic and psychological scope of the conflicts in “Bygone Days” is broadened, leading to a more comprehensive development of the characters”.

CONCLUSIONS

1. The domestic novel is the most ancient type of prose in literary history. Thus, humanity's earliest artistic object was neither grand, socially complex issues nor tumultuous, distressing natural phenomena. Initially, it focused on family and domestic life, evolving towards the exploration of larger problems. This progression is particularly evident in the context of Greek antique novels and their historical influence. Even in the advanced stages of European novelistic development, the influence of early Greek literature, particularly in themes of love, marriage, and domestic life, remained significant. The extensive influence of ancient Greek novels is evident in modern Eastern prose, as Arabic, Turkish, Persian, and Uzbek novelistic traditions have also been impacted by this heritage.

2. Domestic-themed novels have a genealogical relationship with epic narratives. Generally, the transformation from epic and fairy tales to the novel genre highlights the following characteristics inherent to domestic and romantic novels: a) the extraordinary birth of the novel's protagonist; b) the event of their accidental discovery serves as the starting point of the plot's line of chance; c) the distinction of the lover and beloved from other ordinary children; d) the emphasis on divine patronage through biomorphic objects; e) the prominence of both protagonists' noble heritage through items left behind when they were abandoned (clothing, fabric scraps, medallions, rings, belts, bracelets, talismans, etc.), which proves their high ancestry as they mature; f) the protagonists, regardless of their original urban status, grow up in nature, develop a preference for this environment, and favor the domestic-exotic setting over the urban milieu.

3. Epic works, regardless of the theme, invariably exhibit two essential characteristics. One of these characteristics is the love plot line, while the other is the comparison between urban and rural settings. Furthermore, such artistic features are explicitly articulated by the author through artistic and psychological depictions. These elements are integral to the domestic issues depicted in epic literature. In the novels of Abdullah Kadiri and F. Duchene, the themes of love, separation, and reunion between lovers hold central importance. These conflicts are often manifested within the artistic representation of contrasting settings, such as city versus province. In essence, they reflect characteristics inherent to ancient novels.

4. The evolution of world novelistic literature has followed a systematic and gradual development. Initially enriched with mythological and folkloric elements, the novel gradually evolved into more complex forms, including domestic novels, romantic novels, and satirical-comic novels. Over time, the novel became a form of individual creative expression, embodying pure authorial craftsmanship. Despite this,

the novel has retained themes and content characteristic of its ancient prototypes at its most individualized points. This is particularly evident in romantic and domestic novels. Abdullah Kadiri's "Bygone Days" is not lacking in its influence from European traditions compared to F. Duchene's novels. However, just as every national literature is distinguished by its unique national traditions and local developmental processes, "Bygone Days" is grounded in Turkic literary, poetic, and narrative traditions. The formation of world and Uzbek prose cannot be separated from the domestic themes, and the development of domestic themes is inseparable from the folk creativity, classical prose, and world prose traditions.

5. Psychological depiction serves not only to reveal the character of the protagonist and other characters but also to provide a comprehensive, comprehensible description and interpretation of events, situations, social relationships, and family dynamics. It plays a crucial artistic role in observing the human phenomenon from various perspectives and depicting it against the backdrop of domestic life intrigues. Domestic issues, as observed in our lives, are inevitably accompanied by various conflicts, disagreements, joys, anxieties, weeping, suffering, and sorrows.

6. The dynamics of the main character's psychology—such as deviations, decline, distress, and moments of joy—shape, expand, and refine the content of the work based on the author's perspective. Simultaneously, the influence of other characters on the protagonist, and vice versa, results in changes and updates in their opinions and activities. The novels we have studied were written in the early 20th century. As a result, not all of the global epic narrative traditions are fully represented in them. Even F. Duchene, who was French by nationality and lived in Algeria, preferred a relatively simple, domestic-realistic depiction over the new epic prose traditions in Europe. Abdullah Kadiri, on the other hand, continued the narrative traditions of Uzbek and Eastern literatures, adhering to the traditions of epic poetry, fairy tales, narratives, and spiritual poetry.

7. The main forms of artistic discourse—narration, description, and dialogue—are extensively utilized in all three novels. In this context, narration reveals the author's concept, perspective, and narrative individuality. Description serves to characterize the protagonist, characters, plot, and episodes that make up the reality of the work. Dialogues ensure the consistent poetic movement of the character system in the novels. In "Kamar," the author explicitly fulfills the role of narrator and describer, only assigning this role to the protagonist in a relative manner during dialogues. Unlike "Tamilla" and "Bygone Days," the first sentence of the novel "Kamar" begins with a dialogical form. In all three novels, the main narrative role is primarily performed by the author himself.

8. The novels "Tamilla" and "Kamar" exhibit a significant divergence from "Bygone Days" in terms of composition, content, and artistic concept. Firstly, in Abdullah Kadiri's novel, the fusion of national grief and social issues with family and domestic problems is reflected, while F. Duchene's novels predominantly present a sentimental-psychological interpretation of domestic issues. Secondly, Kadiri's novel is the work of an author who, as a representative of his own nation and one who has suffered for it, addresses the history and present of his people. In contrast, F. Duchene's novels express the perspective of a foreigner, specifically a colonial writer, about an

alien nation. Artistic elements such as plot, character, and narrative are intricately connected. Plot is considered the essence and soul of the epic genre, as it organizes the life material into a coherent structure. The author arranges the events in a specific order within the author's mind based on artistic intentions, presenting them in a manner accessible to readers. The psychology of the plot becomes apparent through the characters' internal and external actions. The central or main character in the work functions as a key organizing and integrating component.

9. In "Bygone Days," the character Otabek and the character Tamilla in "Tamilla" are the main focal points of the plot. A significant difference between "Bygone Days" and "Tamilla" and "Kamar" is that Otabek, as the central figure, serves as a conduit for the movement of plots involving grand and nationally significant characters. The events in these novels are organized according to the characters' external and internal actions. In "Bygone Days," there is a noticeable effective use of two forms of plot. Firstly, Kadiri utilizes a chronicle-like plot and a parallel (concentric) form, akin to the traditional Uzbek folk literature and epic storytelling, to make the narrative accessible and understandable for readers familiar with folk literature and classical epics. The skillful organization of such parallel plot threads and the alignment of events with the characters' actions and the overarching artistic idea ensure the artistic authenticity of the novel's reality.

10. The characters in "Bygone Days" are distinctive for three main reasons: firstly, their detailed and comprehensive development; secondly, the establishment of an internal poetic continuity based on a clear system; and thirdly, the deep psychological interpretation of each character, portrayed within the conceptual frameworks of domestic life and love. The character system in F. Duchene's novels, while having notable similarities to Kadiri's system, also reflects unique aspects. Duchene's characters, shaped by observations of real Arab life and people during his long stay in Algeria in the 1930s, hold a certain value that distinguishes them from the perspectives of other French historians and writers.

11. In "Bygone Days," the highest peak of domestic conflict is reflected in the relationships between Zaynab and Kumush. At the same time, the novel demonstrates a superiority over F. Duchene's works not only in terms of the strength of its social-political and national concepts but also in its psychological interpretation of pure domestic issues. It succeeds in illuminating female psychology through serious conflicts between rivals and among women, based on the everyday problems characteristic of the period.

**РАЗОВЫЙ НАУЧНЫЙ СОВЕТ ПРИ НАУЧНОМ СОВЕТЕ
DSc.03/30.12.2019.FIL.19.01 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ
ТАШКЕНТСКОГО ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ
ИМЕНИ АЛИШЕРА НАВОИ**

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

АЛИКУЛОВА ДИЛДОРА БАКИР КИЗИ

**ХУДОЖЕСТВЕННО-ПСИХОЛОГИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ
БЫТОВЫХ ПРОБЛЕМ В РОМАНАХ “МИНУВШИЕ ДНИ”, “ТАМИЛЛА”
И “КАМАР”**

**10.00.06 – Сравнительное литературоведение, сопоставительное
языкознание и переводоведение**

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

Ташкент – 2024

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована за номером В.2023.4.PhD/Fil4120 в Высшей аттестационной комиссии Республики Узбекистан при Министерстве высшего образования, науки и инноваций.

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

Автореферат диссертации на трех (узбекском, английском, русском (резюме)) языках размещен на веб-странице Научного совета (www.tsuull.uz) и информационно-образовательном портале «ZiyoNet» (www.ziynet.uz).

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Защита диссертации состоится «___» _____ 2024 года в ___ часов на заседании Разового научного совета при Научном совете DSc.03/30.12.2019.Fil.19.01 по присуждению ученых степеней Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (Адрес: 100100, Ташкент, Яккасарайский район, улица Юсуфа Хос Хожиба, 103. Тел.: (99871) 281-42-44; faks: (99871) 281-42-44 (www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz.)

С диссертацией можно ознакомиться в информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована за №___). (Адрес: 100100, Ташкент, Яккасарайский район, улица Юсуфа Хос Хожиба, 103. Тел.: (99871) 281-42-44; faks: (99871) 281-42-44, (www.tsuull.uz).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Актуальность и востребованность темы диссертации. История развития мировой литературы последнего столетия показывает, что приоритет антропоцентрических подходов резко привел к разнообразию литературных направлений и методов. В частности, к XX веку исследование сущности человека продвинулось, выводы о смысле жизни перестали укладываться в традиционные закономерности и традиционные представления. В результате усугубились и способы выражения художественного мышления в соответствии с его сложной психикой. В буквальном смысле настоящая литература предназначалась уже не прямому требованию читателей, а требованию мышления новой эпохи, приступив за анализ человека.

Проявления взаимодействия и творческого вдохновения, которые стали возникать между национальными литературными процессами по мере глобализации мира, свидетельствовали о формировании единого литературного пространства. Многие новые литературные течения, анализирующие человеческую сущность, такие как модернизм, сюрреализм, постмодернизм, экзистенциализм, абсурдизм, поток сознания, которые первоначально возникли во французском искусстве и литературе, постепенно распространяясь по странам Европы.

Искры этого литературного процесса стали развиваться и в узбекской литературе. С конца прошлого века в нашей национальной литературе значительно возрос потенциал художественных произведений, исследующих и анализирующих «бытовые проблемы». В этих произведениях (в том числе работы таких писателей, как Абдулла Кодири, Хуршид Дустмухаммад, Тогай Мурод, Улугбек Хамдам, Зулфия Куролбой кизи) можно увидеть нетрадиционные методы исследования человеческого фактора как особого мира и описания противоречий человеческого характера (западное модернистское описание). В связи с этим нельзя отрицать, что на наших творцов оказали влияние как по творчеству, так и по художественному весу гениальные произведения таких великих писателей, как Ф.Дюшен, Э.Золя, А.Камю, С.Беккет и Дж.Санд, внесших огромный вклад в развитие мирового литературного мировоззрения. В связи с этим, важное значение приобретает изучение, исследование творческих связей и сфер воздействия узбекской литературы с литературой других стран. Наше сравнительное литературоведение ставит перед собой задачу серьёзного исследования вопросов взаимодействия различных принципов, литературных течений и концепций, которые в современном литературном процессе приобретают все больший размах. Именно этот аспект повышает актуальность и востребованность наших исследований в отечественном литературоведении.

Данное диссертационное исследование в определенной мере служит для реализации задач, намеченных в Указах Президента Республики Узбекистан №УП-60 от 28 февраля 2022 года “О стратегии развития нового Узбекистана на 2022-2026 годы”, №УП-4947 от 7 февраля 2017 года “О стратегии действий по дальнейшему развитию Республики Узбекистан”, Постановлениях №ПП-2995 от

24 мая 2017 года ”О мерах по дальнейшему совершенствованию системы хранения, исследования и пропаганды древних письменных источников“, №ПП-3271 от 13 сентября 2017 года “О программе комплексных мер по развитию системы издания и распространения книжной продукции, повышению культуры чтения”, в докладе Президента Республики Узбекистан на встрече с представителями творческой интеллигенции Узбекистана 3 августа 2017 года, поручения по повышению влияния литературы, Президента Республики Узбекистан во время его визита 20 мая 2020 года, на Аллею литераторов в Ташкенте, а также в ряде других нормативно-правовых актах, относящихся к данной сфере деятельности.

Объектом исследования являются романы “Тамилла”, “Камар” Дюшена, “Минувшие дни” А.Кодири. В некоторых местах воспользованы образцы мировой и узбекской литературы и других источников.

Научная новизна исследования заключается в следующем:

- выявлен генезис отражения бытовых тем в истории романистики, их проявление в жанрах, эпосах, относящихся к народному творчеству, выявлено значение художественного психологизма как средства поэтического отражения той же проблемы, что и литературно-теоретическая и компаративистская проблема;

- определены грани художественного психологизма и исследованы в сравнительном плане композиции романов А.Кодири и Ф.Дюшенаб, обоснованы типологические особенности психологического образа в основе сюжета романов ”Минувшие дни“, ”Тамилла“ и ”Камар“;

- научно доказано, что психологический образ, система образов в бытовых романах, являются ведущими в изображении главных героев в романах А.Кодири и Ф.Дюшена;

- обосновано, что в психологическом изображении бытового, социального и внутреннего конфликта героя в романах ”Минувшие дни“, ”Тамилла“ и ”Камар“ заложен критерий традиционности, оригинальности, а также и беспристрастности авторского отношения.

Внедрение результатов исследования. На основе научных результатов, полученных на базе исследования особенностей художественно-психологической интерпретации бытовых проблем в романах ”Минувшие дни“, ”Тамилла“ и ”Камар“:

научные выводы относительно взаимосвязи художественного психологизма в композиции романа писателя Абдуллы Кодири “Минувшие дни”, а также авторского мастерства в отражении национально-культурных, духовно-нравственных элементов в произведении и особенностей художественно-эстетической индивидуальности, были использованы в фундаментальном проекте ОТ-Ф1-030 “Издание многотомной (7 тт.) монографии “История узбекской литературы”, реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2017-2020 годах (справка №04/1-1472 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 12 июня

2024 года). В результате было достигнуто обогащение новыми идеями научно-теоретической концепции проекта.

ценные сведения об исследовании вопросов своеобразности, оригинальности композиции и сюжета в романе, вопросах литературного влияния и стилистической специфики в творчестве, масштабах использования национально-культурных элементов в художественном изображении и других аспектах, присущих поэтике прозы творца, были использованы в практическом проекте F3-201912258 “Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы” Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои, реализованного в 2021-2023 годах. В результате было достигнуто обогащение новыми идеями научно-теоретической концепции проекта.

В сравнительном литературоведении важное научно-теоретическое значение имеет сравнительное изучение творчества конкретного писателя в рамках национальной и международной литературной традиции. Именно на основе этого сравнения, определяется творческая индивидуальность писателя, его вклад и место в развитии национальной, мировой литературы и художественной мысли. Исследование этих вопросов и их всесторонняя научная оценка порождают объективную востребованность современного литературоведения. В период прогрессирования масштабов культурных и литературных связей между странами мира, теоретические и практические выводы, сделанные на основе изучения творческих связей узбекской литературы с литературой других стран и сфер влияния произведений искусства, были использованы в программе “Bedorlik” Национальной телерадиокомпании Узбекистана “O‘zbekiston teleradiokanali” (справка №04-36-496 телерадиоканала “O‘zbekiston” от 15 апреля 2024 года). В результате содержание материалов, подготовленных для телепрограммы, было обогащено теоретической информацией.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, вывода и списка использованной литературы. Общий объем диссертации составляет 135 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
LIST OF PUBLISHED WORKS
I bo'lim (I part; I част)

1. Aliqulova D. B. Artistic Portrait of Image of Women in the Novel “Bygone Days”. Procedia of Philosophical and Pedagogical Sciences. Vol. 2. (2023). – B. 245-248.
2. Aliqulova D. B. Qadiri's translation skills. International bulletin of applied science and technology. ISSN: 2750-3402 Ibast. Vol. 3. (2023). – B. 299-301.
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