

**NAMANGAN DAVLAT UNIVERSITETI  
HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
PhD.03/04.06.2020.Fil.76.04 RAQAMLI ILMIY KENGASH**

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**NAMANGAN DAVLAT UNIVERSITETI**

**ASHUROV BEKZOD SHAVKATJON O‘G‘LI**

**ZAMONAVIY O‘ZBEK NASRIDA IT OBRAZI POETIKASI  
(Said Ahmad, Nurali Qobul va Normurod Norqobilov asarlari misolida)**

**10.00.02 – O‘zbek adabiyoti**

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

**Namangan – 2024**

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

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.3.PhD/Fil2430 raqami bilan ro'yxatdan o'tgan.

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filologiya fanlari nomzodi, dotsent

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Dissertatsiya bilan Namangan davlat universiteti Axborot-resurs markazida tanishish mumkin (1660-raqami bilan ro'yxatga olingan). (Manzil: 160119, Namangan shahri, Boburshoh ko'chasi, 161-uy. Tel.: (99869) 227-29-81).

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

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyoti vakillari – ijodkorlar tomonidan qadim zamonlardan beri jonzotlar olamiga katta qiziqish bilan qarab kelinmoqda. Ko‘p asrlik inson ijtimoiy taraqqiyoti davrining bugungi kunigacha g‘oz, o‘rdak, xumo, semurg‘, laylak kabi qushlar ot, it, bo‘ri, yo‘lbars, ilon, baliq, qo‘y, sigir, fil kabi hayvonlar obrazining ifodasi shoir va yozuvchilar anglab yetgan badiiy tafakkur darajasini anglatib kelmoqda. Bu esa mazkur jonivorlar obrazlarini har bir davr nuqtayi nazaridan baholanib tadqiq etishni taqazo etmoqda. Ayniqsa, it obrazining badiiy asarlardagi o‘ziga xos adabiy-estetik qarashlar asosida turli davr va ruhiyat muammolarini aks ettirishi, ijodiy individuallik, milliy va umuminsoniy qadriyatlarni namoyon etuvchi vosita ekanligi ilmiy-amaliy ahamiyatga ega bo‘lib, mavzuning o‘rganish salmog‘i ortib bormoqda.

Dunyo adabiyotshunosligida badiiy obraz va obrazlilik muammosi antik davrdan jiddiy tadqiq etib kelinmoqda. Ammo XIX asr oxiri va XX asr boshlaridan buyon it obraziga yangicha nuqtai nazar bilan qarash an‘anaga aylangan va bugungi kunda ham hayvon obrazini badiiy aks ettirish an‘anasining keng tarqalish sabablari mifik davr, ayniqsa, totemizm bilan bog‘liq ekanligi o‘z isbotini topmoqda. Ammo zamonaviy adabiyotshunoslikda hayvon obrazi yaratilishi omillari, badiiy-estetik asoslari, har bir hayvonning badiiy obraz sifatidagi xususiyatlari, poetikasi, hayvonlarni aks ettirgan har bir ijodkorning individual mahoratini ko‘rsatib berishga zarurat sezilmoqda. Turli hayvonlarning badiiy obrazi va ular zimmasiga yuklangan vazifalar kishilar dunyoqarashini, hayvonot va inson munosabatidagi ijobiy xislatlarni kuchaytirishga xizmat qilishi, voqelikni hayvon obrazi yordamida badiiy talqin etish, estetik ideal, yozuvchining mahorati kabi poetik masalalarni ham qamrab olishi jahon adabiyotida hayvonlarni badiiy aks ettirilish an‘anasining o‘ziga xos taraqqiyoti mavjudligini ko‘rsatmoqda.

O‘zbek adabiyotidagi badiiy obraz, xususan, hayvonlar obrazini teran va har tomonlama tadqiq etish orqali zamonaviy voqelikni badiiy aks ettirishni baholash hamda kishilar dunyoqarashidagi evrilishlarni anglash vazifasiga bir qadar yechim topish imkonini beradi. “...Boy tarixiy, ilmiy, ma‘naviy-intellektual merosimizni saqlash, ilmiy tahlil qilish, uning mazmun-mohiyati va ahamiyati haqida soha mutaxassislariga, tegishli ta‘lim yo‘nalishlarida tahsil olayotgan o‘quvchi va talabalarga batafsil ma‘lumot berib borish, buyuk alloma va mutafakkirlarimiz asarlarini dunyo hamjamiyati o‘rtasida keng targ‘ib etish, zamonaviy ilm-fan, ma‘naviyat va amaliyot rivojida undan samarali foydalanish va kelgusi avlodlarga yetkazish”<sup>1</sup> adabiyotshunoslik oldiga yangi vazifalar qo‘yadi. Zero, jamiyat hayotida yuz berayotgan voqea-hodisalar ijodkor ruhiyatida in‘ikoslanib, tafakkurida qayta ishlanib, badiiy asar sifatida voqelanadi. Aynan shu xususiyatlar mavzuning dolzarbligini izohlaydi.

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<sup>1</sup> Ўзбекистон Республикаси Президентининг 2017 йил 24 майдаги “Қадимий ёзма манбаларни сақлаш, тадқиқ ва тарғиб қилиш тизимини янада такомиллаштириш чора-тадбирлари тўғрисида”ги ПҚ-2995-сонли Қарори. // «Халқ сўзи» газетаси. 2017 йил 25 майдаги 103 (6797)-сон.

O‘zbekiston Respublikasi Prezidentining 2017-yil 16-fevraldagi PF-495-son “Oliy o‘quv yurtidan keyingi ta’limni yanada takomillashtirish to‘g‘risidagi, 2020-yil 29-oktabrdagi PF-6097-son “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi farmonlari, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi Qarori hamda O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzuidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi Farmoyishi, shuningdek, mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo‘nalishlariga bog‘liqligi.** Tadqiqot Respublika 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.

**Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari bilan bog‘liqligi.** Dissertatsiya Namangan davlat universiteti ilmiy-tadqiqot ishlari rejasining “O‘zbek adabiyotshunosligining muhim masalalari” mavzu yo‘nalishi doirasida amalga oshirilgan.

**Muammoning o‘rganilganlik darajasi.** Badiiy obraz va obrazlilik, obrazning tabiati, badiiy-estetik funksiyasi, syujet va kompozitsiya bilan munosabati kabi masalalar qadimdan tadqiq etib kelinadi. Xususan, Platon, Aristotel, Abu Rayhon Beruniy, Abu Ali ibn Sino, Abu Nasr Forobiy, Kvint Goratsiy Flakk, Yuliy Sezar Skaliger, Fillip Sidni, Georg Gegel, V.G.Belinskiy, A.Potebnya, V.Jirmunskiy, B.Shklovskiy, A.Sa’diy, A.Fitrat, Rena Uellek, Ostin Uorren, Izzat Sulton, G.Pospelov, O.Sharafiddinov, B.Sarimsoqov, U.To‘ychiyev, I.G‘afurov, H.Umurov, D.Quronov, Y.Solijonov, V.Y.Xalizev, N.D.Tamarchenko, Terry Iglton<sup>2</sup> kabi olimlar izlanishlarida masala turlicha ifoda etilgan.

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<sup>2</sup> Афлотун. Давлат: насрий дoston. Тарж. Урфон Отажон. – Тошкент: Янги аср авлоди, 2015. – 464 б.; Арасту. Поэтика. Ахлокий кабир. Риторика. – Тошкент: Янги аср авлоди, 2012. – 352 б.; Аристотель. Метафизика. Перевод с греческого П. Д. Первова и В. В. Розанова. – Москва: Институт философии, теологии и истории св. Фомы, 2006; Абу Райхон Беруний. Танланган асарлар. Ҳиндистон. Ж.П. А.Аҳмедов ва б. барж. – Тошкент: “O‘zbekiston” NMIY 2022. – 624 б.; Абу Али ибн Сино. Шеър санъати <http://www.e-adabiyot.uz.adabiyotshunoslik>. Квинт Гораций Флакк. Пизонларга бағишлов / Қуронов Д., Раҳмонов Б. Ғарб адабий-танқидий тарихи очерклари. – Тошкент: Фан, 2007. – Б. 127-133; Юлий Цезарь Скалигер. Поэтика. Қуронов Д., Раҳмонов Б. Ғарб адабий-танқидий тарихи очерклари. – Тошкент: Фан, 2007. – Б. 137-146; Филипп Сидни. Поэзия химоясига. Қуронов Д., Раҳмонов Б. Ғарб адабий-танқидий тарихи очерклари. – Тошкент: Фан, 2007. – Б. 176-182; Гегель. Эстетика. Биринчи жилд. Рус тилидан Маҳмуд Абдуллаев таржимаси. – Тошкент: Ўзбекистон файласуфлар жамияти, 2011; Белинский В.Г. Танланган асарлар. – Тошкент: *Уздав.нашр*, 1955. – 511 б.; Саъдий, Абдурахмон. “Амалий ҳам назарий адабиёт дарелари”дан / Мумтоз шарқ поэтикаси манбалари Ҳ.Болтабоев талқинларида. 1 китоб. – Тошкент: O‘zbekiston milliy ensiklopediyasi, 2008. – 426 б.; Фитрат. Адабиёт коидалари. Токент, 1995. – 112 б.; Шкловский В. Избранные работы в 3-х томах. – Москва: Художественная литература, 1986. – 396 с.; Жирмунский В. Теория литературы. Поэтика. Стилистика. – Ленинград: Наука, 1977. – С. 400.; Тимофеев Л.И. Проблемы теории литературы. – Москва: Учпедгиздат, 1955. – 302 с. Рене Уэллек, Остин Уоррен. Теория литературы. – Москва: Прогресс, 1978. – 328 с.; Бахтин М.М. Вопросы литературы и эстетики. М.: Художественная

Zamonaviy adabiyotshunoslikda tabiat va odam, inson va hayvon munosabatlari, shu jumladan, it obrazi va uning konkret asardagi badiiy-estetik funksiyasi bilan bog‘liq muammolar tahliliga bag‘ishlangan ayrim tadqiqotlar amalga oshirilgan. Ularda yaratilgan it obrazida ijodkorning ilmiy-nazariy konsepsiyasiga bog‘lab ayrim fikr-mulohazalar aytib o‘tilgan. Xususan, Iogan Gerder, Gennadiy Snasareyov, Abil Bisinbayev, Abdug‘afur Rasulov, Sayfiddin Rafidinov, Tozagul Matyaqubova, Usmon Qosimov, Qahhorjon Yo‘lchiyev, Umida Rasulova, Sobirjon Bozorov, Abdunabi To‘ychiyev kabi adabiyotshunoslar ishlarini ko‘rsatib o‘tish mumkin<sup>3</sup>. Lekin mazkur ishlarda it obrazi turlicha tadqiq etilgan: 1) Gerder, Snasareyov ishlarida mifik tafakkur va xalq turmush tarzining bir qismi sifatida; 2) S.Rafiddinov, T.Matyoqubova, L.Hasanova ishlarida esa tasavvufiy talqin etiladi; 3) qolgan olimlar ishlarida esa it obrazi asosiy personajning ruhiyat olamini turli darajada yorituvchi ikkinchi darajali obraz sifatida tilga olingan.

Manbalardan ma‘lum bo‘ladiki, o‘zbek adabiyotshunosligida it obrazi va uning zamonaviy nasrdagi badiiy-estetik ahamiyati yetarli darajada tadqiq etilmagan.

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литература, 1975. – 504 с.; Фафуров И. Ям-яшил дарахт. Адабий танқидий мақолалар. – Т.: Адабиёт ва санъат нашриёти. 1976.; Пospelов Г.Н. Теория литературы. – Москва: Высшая школа, 1978. – 351 с.; Потeбня А.А. Слово и миф. – Москва: Правда, 1989. – С.17-200. <http://philologos.narod.ru/potebnja/>; Шарафиддинов О. Иждодни англаш бахти. – Т.: “Шарк” НМАК. 2004.; Саримсоков Б.И. Бадийлик асослари ва мезонлари. Тошкент, 2004. – 128 б.; Хализев Е.В. Теория литературы. – Москва: Высшая школа, 2013. – 412. [www.gumer.ru/books/xalizev/](http://www.gumer.ru/books/xalizev/); Теория литературы. В двух томах. Том 1. Тамарченко Н.Д., Тюпа В.И., Бройтман С.Н. Теория художественного дискурса. Теоретическая поэтика. – Москва: Академия, 2004. – 252 с.; Terry Eanleton. Literary theory: an introduction. - 2nd ed. The University of Minnesota Press. <http://www.upress.umn.edu>. Fourth printing, 2003. – 245 p; Умуров Х. Адабиёт назарияси. – Тошкент: Шарк, 2002. – 256 б.; Фалсафа. Комусий луғат. – Тошкент: Ўзбекистон миллий файласуфлар жамияти, Шарк, 2004. – 496 б.; Эстетика: Словарь / Под общ.ред. А.А.Беляева и др. – Москва: Политиздат, 1989, – 448 с.Шарафуддинова М.О. Особенности повествовательной структуры узбекского романа XX века в контексте мировой литературы. Автореф. дисс... док.фил.наук. – Ташкент, 2010. – 50 с.; Тўйчиёв У. Ўзбек адабиётида бадийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – 330 б. Каримов Б. Рухият алифбоси. – Тошкент: Фафур Гулом номидаги нашриёт-матбаа иждодий уйи, 2016. – 364 б.; Жўрақулов У. Назарий поэтика масалалари: муаллиф. жанр, хронотоп. – Тошкент: Фафур Гулом номидаги нашриёт-матбаа иждодий уйи, 2015. – 356 б.; Якубов И.А. Мустақиллик даври ўзбек романи поэтикаси: фил.ф.д.дис.автореф. – Тошкент: 2018. – 72 б. Cuddon, J. A. A dictionary of literary terms and literary theory / – 5th ed. – London: Wiley Blackwell, 2013. – 801 p. [www.atibook.ir](http://www.atibook.ir). Мифы народов мира. Энциклопедия. В двух томах. Том первый (А-К). – Москва: Советская энциклопедия, 1980. – 672 с.; Мифы народов мира. Энциклопедия. В двух томах. Том второй (К-Я). – Москва: Советская энциклопедия, 1982. – 720. Қўшжонов М. Ойбек маҳорати. – Тошкент.: Адабиёт ва санъат, 1965.; Қўчқорова М. Бадий сўз ва рухият манзарлари. – Тошкент: Muharrir, 2011; Ҳамраев К.Ў. Ҳозирги ўзбек ҳикоясида композиция поэтикаси: фил.ф.бўйича фалсафа доктори ... дис.автореф. – Тошкент, 2018. – 51 б.

<sup>3</sup> Гердер Иоганн Готфрид. Идеи к философии истории человечества. – Москва: bdn-steiner.ru 674 с.; Снесарев Г.П.Реликты домусульманских верований и обрядов у узбеков Хорезма. – Москва: Наука, 1969. – С.93 (336) Бисенбаев А.К. Көне түркілердің аңыздары. Қазақша, орысша,ағылшынша. – Алматы: Ан-Арыс, 2008 – 120 б. Rasulov A. Shafolat yog‘dusidan bahramandlik // Sharq yulduzi, 1991, 10-son. – В.189-193; Матяқубова Т.Р. Поэтик идрок ва маҳорат. – Тошкент: Fan va texnologiya, 2011. – 172 б.; Йўлчиёв Қ. Нурали Қобулнинг прозаик маҳорати. – Тошкент: Ma‘rtifat bitiklari, 2021. – 252; Қосимов У. Адабий-эстетик тафаккур тадрижи: анъанавийлик, ворисийлик, ўзига хослик (Абдулла Қодирий, Абдулла Қахҳор ва Тоғай Мурод иждоди мисолида): филол ф.д (DSc) дисс... автореф. – Тошкент, 2020. – 77 б.; Расулова У. XX аср ўзбек кассачилиги (поэтик изланишлар ва тараккиёт тамойиллари). – Тошкент: Qamar media, 2020. – Б.198 (320) Авакова Р.А., Бектемирова С.Б. Отражение образа собаки в тюркских и славянских языках. // Вестник РГГУ. 2009. № 3. – С.41-47. [www://cyberleninka.ru](http://www.cyberleninka.ru). Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – 162 б.; Сувонов З. Тоғай Мурод иждоди поэтикаси: фил.ф.н.дисс.автореферати. Т.:2019.-48 б. Хасанова Л. “Хазойин ул-маоний” куллиётида ит образларининг тасвирланиши тамойиллари. [www.scientificprogress.uz](http://www.scientificprogress.uz)

**Tadqiqotning maqsadi** zamonaviy o‘zbek nasrida, xususan, Said Ahmad, Nurali Qobul, Normurod Norqobilov hikoya va qissalarida it obrazning badiiy-estetik funksiyasi, poetikasini tadqiq etish, obrazning yozuvchi ijodiy niyatiga bog‘liq jihatlarini aniqlash va umumlashtirish hamda adabiy jarayon taraqqiyotida tutgan o‘rniga baho berish orqali it obrazining xarakterli tomonlarini ko‘rsatishdan iborat.

**Tadqiqotning vazifalari:**

o‘zbek nasrida it obrazi va syujet, kompozitsiya, asar tili kabi poetik masalalar bilan aloqasini folklor, mumtoz Sharq adabiyoti namunalari tahlili asosida tizimlashtirish, it obrazining adabiyotga kirib kelishining ijtimoiy asoslari, tarixiy taraqqiyot bosqichlarini ilmiy-nazariy jihatdan asoslash;

Said Ahmadning it obrazini yaratishdan asosiy maqsadi ijtimoiy muammolarni yoritish hamda kishilarning ma‘lum ijtimoiy sharoitda ma‘naviy muvozanatini saqlashda tayanch vazifasini bajarganini “Qoplun”, “Qorako‘z Majnun” hikoyalari tahlili misolida ochib berish;

Hayvonlarga, jumladan, itga uning foydasi tekanda yaxshi munosabatda bo‘lish, keraksiz bo‘lganda esa undan yuz o‘girish kishilik jamiyati uchun halokatli oqibatlariga olib kelishi Nurali Qobulning “Sening bolalik osmoning” nomli qissasidagi Bo‘ynoq, Qoravuz obrazlari orqali ko‘rsatish;

Norqobilovning “Changalzor iti” va “Oqbo‘yin” qissalaridagi it obrazi orqali esa inson va tabiat o‘rtasidagi munosabatlar ifodasida yozuvchi qo‘llagan rivoya tarzi va obrazlarning borliqni anglashdagi spetsifik xususiyatlarini yoritish.

**Tadqiqotning obyekti** sifatida Said Ahmadning “Qoplun”, “Qorako‘z Majnun” hikoyalari, Nurali Qobulning “Sening bolalik osmoning”, Normurod Norqobilovning “Changalzor iti” va “Oqbo‘yin” qissalari olindi. Shuningdek, o‘zbek adabiyotida qo‘yilgan muammoning genezisi, taraqqiyoti va badiiyatini yanada to‘laroq ochish maqsadida o‘rni bilan boshqa asarlarga ham murojaat qilinadi.

**Tadqiqotning predmetini** Said Ahmadning “Qorako‘z Majnun” hikoyasidagi Qorako‘z Majnun, Nurali Qobulning “Sening bolalik osmoning” qissasidagi Bo‘ynoq, Qoravuz, Normurod Norqobilovning “Changalzor iti” va “Oqbo‘yin” qissalaridagi it obrazlari, o‘zbek mumtoz va zamonaviy adabiyotidagi it obrazi va uning yaratilishi bilan bog‘liq an‘analar hamda obraz poetikasini tadqiq qilish tashkil etadi.

**Tadqiqotning usullari.** Tadqiqot mavzusini yoritishda struktural, qiyosiy-tipologik va germevtik tahlil usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

o‘zbek adabiyotida it obrazi va uning tarixiy taraqqiyoti hamda mazkur obrazning har bir davr nuqtayi nazaridan kelib chiqib namoyon etadigan ijtimoiy-siyosiy, milliy-mental, ma‘naviy-axloqiy, badiiy-estetik vazifasi ochib berilgan;

XX asr o‘zbek nasrida Said Ahmad, Nurali Qobul, Normurod Norqobilov asarlaridagi it obrazining tadrijiy takomili aniqlanib, mazkur obrazning yuzaga chiquvchi omillari, shuningdek, an‘naviy, ruhiy-emotsional va hissiy anglash vosita va usuli ekanligi dalillangan;

Said Ahmad asarlaridagi Qorako‘z Majnun, Qoplon laqabli it obrazlari yordamida insonga insonning sadoqatini badiiy yoritilishi orqali XX asr ikkinchi yarmida kishilik jamiyatida global muammoga aylangan inson shaxsning tushunishdagi murakkab mashaqqatlar tahliliy isbotlangan;

Nurali Qobul qissasidagi bola va it o‘rtasidagi o‘zaro ma’naviy bog‘liqlik, Normurod Norqobilov qissalaridagi it obrazlari orqali kishilar turmush tarzining jonvorlar hayotiga o‘xshash holatlari tasviri, har bir personaj va it obrazi orqali jamiyat a‘zolari o‘rtasidagi munosabatlar ifodasi yozuvchilarning individual yondashuvi, mahorati va asarlarning poetik xususiyatlarining kuchaytiruvchi badiiy ifoda jarayonlari uchun vosita ekanligi asoslangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

It obrazi badiiy-estetik voqelik sifatida uzoq tarixiy taraqqiyotni bosib o‘tganligi Sharq yozma yodgorliklari, qadimgi turkiy mif, o‘zbek yozma adabiyoti hamda folklor namunalari tahlilida yaxlit tizimga solindi. Bunda it obrazining odam hayotidagi ijobiy jihatlari, badiiy asardagi turli badiiy ma’nolari, ramziy, majoziy ifodalari solishtirildi.

Dissertatsion tadqiqot davomida kelingan ilmiy-nazariy mulohazalar, ilmiy xulosalar, aniqlangan materiallar o‘zbek nasri muammolari, jumladan, Said Ahmad, Nurali Qobul, Normurod Norqobilov kabi yozuvchilar ijodi bo‘yicha tadqiqot olib borayotgan izlanuvchilar, oliy ta’lim muassasalarining professor-o‘qituvchi va talabalariga yangi ilmiy-amaliy ma’lumotlar berishi, badiiy obraz va uning takomili, it obrazining badiiy-estetik vazifasi umuminsoniy va milliy qadriyatlarni, nasr poetikasini amaliy jihatdan o‘rgatishda muhim manba sifatida xizmat qilishi isbotlangan.

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo‘yilganligi, tadqiqot obyektini va predmetini belgilanganligi, aniq chiqarilgan xulosalarning ilmiy jihatdan asoslanganligi, misollar struktural, qiyosiy va germeneytik tahlil amalga oshirilganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, tahlil jarayonida o‘zbek mumtoz va zamonaviy adabiyoti tabiatidan kelib chiqilganligi, natijalarning vakolatli muassasalar tomonidan tasdiqlanganligi bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqotning ilmiy ahamiyati shundaki, tadqiqot natijalari, ilmiy xulosalari voqelikni badiiy idrok etish, badiiy obraz yaratish asoslari va omillari, o‘zbek badiiy tafakkuri tarixidagi tadrijiy takomili, obraz yaratishda har bir ijodkor yondashgan tamoyil, qo‘llagan usul hamda o‘zbek nasrida it obrazining shakliy-mazmuniy yangilanib borishi haqidagi qarashlar adabiyotshunoslik nazariyasi, adabiy tanqid tarixi, yangi o‘zbek adabiyoti fanlarini nazariy jihatdan takomillashuviga xizmat qiladi.

Said Ahmad, Nurali Qobul, Normurod Norqobilov asarlaridagi obraz, syujet va kompozitsiyalar tizimi, yozuvchilarning har bir obrazga o‘z ijodiy konsepsiyasidan kelib chiqib yondashganligi, bunda yozuvchilar izlanishlari, erishgan yutuqlari haqidagi ilmiy-amaliy fikrlar “O‘zbek adabiyoti tarixi”, “Adabiyotshunoslik nazariyasi”, “Yangi o‘zbek adabiyoti”, “Hozirgi adabiy jarayon” kabi fanlarni o‘qitishda, yozuvchilar ijodi haqida maxsus kurs va seminarlar tashkil etishda, umumiy o‘rta ta’lim maktablari uchun darslik va

qo‘llanmalar yaratishda, badiiy obraz va aniq ijodkor nasri bo‘yicha ilmiy izlanishlarga shakliy-uslubiy manba bo‘lib xizmat qilishi bilan belgilanadi.

**Tadqiqot natijalarining joriy qilinishi.** Zamonaviy o‘zbek nasrida it obrazi poetikasining Said Ahmad, Nurali Qobul va Normurod Norqobilov hikoya va qissalari misolidagi tadqiqot natijasida olingan ilmiy natijalar asosida:

o‘zbek adabiyotida it obrazi va uning tarixiy taraqqiyoti hamda mazkur obrazning har bir davr nuqtayi nazaridan kelib chiqib namoyon etadigan ijtimoiy-siyosiy, milliy-mental, ma‘naviy-axloqiy, badiiy-estetik vazifasi ochib berilgan fikr va xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining PF-201912258 raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz, tillarida) elektron platformasini yaratish” mavzusidagi loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 11-iyuldagi № 04/1-1815-sonli ma‘lumotnomasi). Natijada loyihada o‘zbek nasridagi obraz va obrazlilik an‘analari haqidagi ma‘lumotlar yangi ilmiy-ma‘lumotlar bilan boyitilgan;

XX asr o‘zbek nasrida Said Ahmad, Nurali Qobul, Normurod Norqobilov asarlaridagi it obrazining tadrijiy takomili aniqlanib, mazkur obrazning yuzaga chiquvchi etalon, an‘anaviy, ruhiy-emotsional va hissiy anglash vosita va usuli ekanligi dalillangan natijalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining IL-402104474 raqamli “bolalaradabiyoti.uz” elektron platforma va uning mobil ilovasini yaratish” mavzusidagi loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 11-iyuldagi № 04/1-1814-sonli ma‘lumotnomasi). Natijada Said Ahmadning it obrazini yaratish mahoratiga oid qarashlar yozuvchi ijodiga oid yangicha manba bo‘lib xizmat qilgan;

Said Ahmad asarlaridagi Qorako‘z Majnun, Qoplon laqabli it obrazlari yordamida insonga insonning sadoqatini badiiy yoritilishi orqali XX asr ikkinchi yarmida kishilik jamiyatida global muammoga aylangan inson shaxsning tushunishdagi murakkab mashaqqatlar tahliliy isbotlangan fikr-mulohazalardan O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali” DMning “Bedorlik”, “Ijod zavqi”, “Ta‘lim va taraqqiyot”, “Millat va ma‘naviyat” eshittirishlarining ssenariylarini tayyorlashda foydalanilgan (O‘ZMTRKning 2024-yil 8-avgustdagi 04-36-922-son ma‘lumotnomasi). Natijada ko‘rsatuvlari mazmuni boyishi, badiiy obrazning estetik, ma‘naviy-ma‘rifiy hamda tarbiyaviy-axloqiy xususiyatlari orqali kishilarni emotsional-estetik his-tuyg‘ularni uyg‘otish, kitobxonlik madaniyatini shakllantirish ishlarining saviyasi oshishiga erishilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 4 ta ilmiy-amaliy anjumanda, jumladan, 2 ta respublika 2 ta xalqaro konferensiyalarida ma‘ruza ko‘rinishida bayon etilgan va aprobatsiyadan o‘tkazilgan.

**Tadqiqot natijalarining e‘lon qilinishi.** Dissertatsiya mavzusi bo‘yicha 11 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy ta‘lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda

5 ta ilmiy maqola, jumladan, 3 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiya tuzilishi va hajmi.** Dissertatsiya kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, ishning umumiy hajmi 145 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **“Kirish”** qismida mavzuning dolzarbligi va zarurati, muammoning o'rganilganlik darajasi, tadqiqotning maqsad va vazifalari, obyekt va predmeti tavsiflangan, usullari aniqlangan. Respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga hamda tadqiqot mavzusi dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari bilan bog'liqligi ko'rsatilgan. Ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilinganligi aprotatsiyasi, tadqiqot natijalarining e'lon qilinishi, dissertatsiya tuzilishi va hajmi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning **“Badiiy obraz asoslari va taraqqiyoti”** deb nomlangan birinchi bobi ikki faslni o'z ichiga oladi. Bobning birinchi fasli **“Badiiy obraz genezisi va takomili”** tadqiqiga bag'ishlanadi.

Badiiylik san'atning barcha turida (rassomchilik, kino, arxitektura, teatr, raqs va h.) ijodkorning borliqni badiiy idrok etishi orqali yangicha olam yaratishini nazarda tutadi. Bunda ijodkor real voqelikni aynan aks ettirmaydi, balki uni o'z tasavvurida, o'zining ijodiy konsepsiyasi asosida jiddiy qayta ishlaydi. Natijada real borliq tashqi olamga o'xshaydi, ammo aynan takrori emas. Bu badiiylikning, badiiy obraz yaratishning umumiy va eng birinchi xususiyatlaridan sanaladi.

Mazkur faslda Arastu, Aflotun, Yuliy Sezar Skaliger, Abu Nasr Forobiy, Abu Rayhon Beruniy, Gegel, Jan-Batist Dyubo, G.E.Lessing, A.A.Potebnya, Yan Parandovskiy, M.Baxtin, G.N.Pospelov, V.Y.Xalizev, M. Epshteyn kabi jahon olimlari, Izzat Sulton, A.Alimuhammedov, B.Sarimsoqov, T.Rasulov, N.Xatamov, I.Haqqul, H.Umurov kabi o'zbek olimlarining ilmiy-nazariy qarashlari metodologik asos sifatida keltirilgan. Ular badiiy tafakkur real borliqni qayta yaratish jarayonida ijodkor ongida yuz beradigan jarayon: dispozitsiyani kompozitsiyaga, fabulani syujetga aylantirish, qisqasi hayotiy materialdan badiiy obraz yaratish bosqichidan o'tishini ta'kidlab o'tganlar. Natijada badiiy obrazning qator xususiyatlari namoyon bo'ladi.

Har bir badiiy asarda obraz va uning namyon bo'lishi ijodkorning borliqni badiiy idrok etishi sifatida qabul qilinadi. Xususan, Arastu **“Poetika”**da borliqni badiiy idrok etish, obrazli ifoda, aks ettirish haqida quyidagilarni yozgan: **“Bu sohada asarlar yana aks ettirishning usullari jihatidan ham bir-biridan farqlanadi. ... Nima bilan, nimani va qanday aks ettirish usulidagi uch tavofut ana shulardan iborat”**<sup>4</sup>. Mazkur fikrda olim adabiy tur va janrlar predmeti haqida fikr yuritib, predmet real borliq ekanligini aniq, ammo ularning aks ettirish usullarida farq

<sup>4</sup> Аристотель. Поэтика (Поэзия санъати ҳақида). – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1980. – 10.

bo'lishini nazarda tutadi. Masalan, qaysi voqea (nimani), haqiqatdan u nasr yoki lirik asar uchun asos bo'la olishi, agar hikoyabop, yoki lirikaga xos, yoki dramaga mosligini bo'lsa shu uchtadan biriga jalb qilish mumkinligi, lekin ana shu voqelikni ham qay tarzda nima yordamida obrazga aylantirish zaruratini ham ta'kidlaydi. Bu juda aniq va muhim tamoyil sanaladi.

Badiiy obraz takomili yo'lida nemis olimi Gegelning salmoqli fikrlari bor. Xususan, murafakkur obraz turi, belgi va ramzlar haqida bahsga kirishayotib ramz obraz sifatida bir nechta ma'noga ega bo'lishi va bu asar mazmunida qo'shimcha mazmun yaratishini ta'kidlab, quyidagi muammoni qo'yadi: "Ramz deganda ko'z oldimizga allaqanday mavjud narsa haqida tushuncha beruvchi aniq shakl, qiyofa, obraz keladi. Masalan, sher, burgut, ma'lum rangi o'zlarini namoyon qiladi va shu bilan ularning ifodasi uchun anglatgan ma'nosi yetarlidir. Shuning uchun savol tug'iladi: oldimizda turgan sher obrazi faqat o'zinigina ifodalaydimi yoki anglatadimi, yoki u boshqa allaqanday mavhum mazmunni ham, masalan, qahramon, yil fasli, dehqonchilik kabilarni ham anglatadimi; shunda ikkilanish paydo bo'ladi, biz bir vaqtning o'zida obrazning o'z ma'nosini yoki ko'chma ma'nosini qay tarzda anglashimiz kerak?"<sup>5</sup> Olim ana shu muammoni qo'yadida asarni tushunish, badiiy-estetik talqin haqidagi fikrlarini aytib quyidagi aniq yechimni ko'rsatadi: "Bunday ikki ma'nolilik ikki tomon ham kerakli nomni olgach tugaydi, ya'ni qaysinisi ma'ni, qaysini obraz ekanligi aniq ko'rsatilishi kerak"<sup>6</sup>. Demak, obraz badiiy kontekstda qayta yaratilar ekan, uning zimmasidagi ma'no va vazifa aniq bo'lishi kerak, degan xulosaga kelamiz.

Ijodkor badiiy obraz orqali tafakkur qiladi, borliqni idrok etadi. Badiiy obraz ijodkorning borliqqa, mavjudlikka munosabati sifatida bir nechta qirralarga ega bo'ladi. Birinchidan, bunday munosabat real borliqqa ijodkorning estetik bahosi ekanligini manbalarda qayd etilgan, ikkinchidan, bunday munosabat ijodkorning borliqni anglashi, tushunishi, borliq haqida fikr yuritgani mahsuli sanaladi. Uchinchidan, obraz orqali munosabat bildirish yaratuvchanlik, ijodkorlik xususiyatiga ham ega bo'ladi. Natijada har bir obraz o'ziga xoslik, betakrorlik kasb etadi. Yuqoridagi har uchala xususiyat yaxlit tizimlilik hosil qilib, ijodkorning badiiy-ijodiy niyati, idealini ham belgilaydi. Demak, badiiy obraz real borliqdagi biror narsa, voqea, shaxs, joyning shunchki qayta yaratilgan shakli emas, balki ijodkorning ruhiy-intellektual va ijodiy faoliyati mahsuli deyish maqsadga muvofiq bo'ladi. Bu esa o'z navbatida badiiy obrazning nazariy asoslarini boyitadi va obrazning turli tur va shakllarini ham diqqat bilan tadqiq qilishni taqazo etadi.

Izzat Sulton shakl va mazmun birligi hamda uning asosini tashkil etuvchi komponentlar – badiiy g'oya, ideal, mavzu, muammo, syujet, kompozitsiya, obraz, til kabilarning yaxlit tizimga kirishishini ta'kidlar ekan, ularning har biri badiiy obrazga aloqadorligini qayta va qayta ta'kidlaydi. Xususan, badiiy g'oyaga ta'rif berayotganda "badiiy g'oya obrazli fikrdir. U faqat obyektiv tasvir etilgan hayot manzarasi, kishilar taqdiri, voqealar mantiqi va mohiyatidan o'z-o'zidan kelib

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<sup>5</sup> Георг Вильгельм Фридрих фон Гегель. Эстетика. В 4-х томах. Том второй. – Москва: Искусство, 1969. – С.16.

<sup>6</sup> Yuroqidagi manba. – С.17

chiqadi”<sup>7</sup>. Mazkur o‘rinda olim obraz tushunchasining keng ma‘nodagi tasviri haqida fikr yuritar ekan, uning tagzamidagi badiiy g‘oya bo‘lishini ta’kidlaydi. Chunki badiiy tafakkur ijtimoiy ong shakli sifatida ma‘lum badiiy g‘oyani ilgari surishi tabiiy sanaladi.

Faslida voqelikni badiiy idrok etish va uning ifodalash, obraz yaratish asoslari haqida qadimdan mavjud bo‘lgan va turli xalqlar adabiyotshunosligida qat’iy tamoyil sifatida qabul qilingan fikr va mulohazalar tizimlashtirildi, yetuk olimlarning obraz xususiyatlari haqidagi qarashlari umumlashtirildi. Bunda muhim jihatda badiiy obraz har bir davrda o‘zining u yoki bu jihatini namoyon etib, takomillashib borgan. Natijada badiiy obraz doimiy o‘sib, o‘zgarib boradigan umumiy jarayon ekanligi yaqqol namoyon bo‘ldi. Shuningdek, har qanday badiiy asarning qadriyat sifatida baholanishidagi muhim jihat bu uning badiiyligi, obraz va obrazlilik masalalasiga qanchalik mos kelishi bilan o‘lchanadi. Mazkur o‘rinda badiiylilik, obraz yoki obrazlilikning murakkab mutanosibli, muallifning tajribasi, ijod jarayoni, badiiy nutqdan foydalanish mahorati kabi qator masalalar ham muhim ahamiyatga ega.

Bobning ikkinchi faslida **“O‘zbek adabiyotida it obrazining ijtimoiy-falsafiy va badiiy-estetik asoslari”** masalalari yoritilgan.

Badiiy obraz o‘zining tabiati, xarakteri va xususiyatlariga ko‘ra, murakkab, serqirra hamda turli shaklda namoyon bo‘ladi. U aynan qaysi shakl, qay ko‘rinishda, kimning yoki nimaning obrazini (masalan, daraxt, olma, tog‘, gul, miltiq, ot, it, odamni) aks ettirishidan qat’i nazar unda muallifning tashqi borliqqa bo‘lgan ruhiy-intellektual, hissiy-falsafiy va aqliy munosabati yuzaga chiqadi. Shu ma‘noda biz tahlil qiladigan va tadqiqot obyekti sifatida olgan asarlarda it obrazi orqali ham insonshunoslikka oid muammolar badiiy tahlil qilinadi.

Badiiy adabiyotda hayvonot va inson obrazlarining yaqin munosabati qachon yaratila boshlangani hali aniq emas. Ammo polyak olimi Yan Parandovskiy badiiy so‘z tarixini qadim odamlarning tabiat bilan uyg‘un yashagan davri, hali inson o‘zini umumiy hayvonotdan ayro qo‘ymagan paytlaridan izlaydi. “Inson nutqining sarchashmalari haqida bizga hech narsa ma‘lum emas; affekt (qattiq hayajon, jazava) holatidagi nido, xitoblardan, hayvonlar va qushlarning ovozlari taqliddan, borliqning qandaydir bir bo‘lagini izohlaydigan bo‘g‘inlardan til yuzaga kelgan”<sup>8</sup>. Mazkur o‘rinda inson hali nutqi shakllanmagan paytlarda hayvonot bilan baqamti yashgani va ularga taqlid qilganini to‘g‘ri ta’kidlaydi. Lekin keyingi ijtimoiy taraqqiyot hayvonot va inson o‘rtasidagi farqlarning keskinlashuviga olib keldi. Ijtimoiy taraqqiyotning ma‘lum vaqtida odamzot hayvonlarni, jumladan, itning ham kishilik jamiyatiga ta’sirini e’tirof etgan, uni muqaddaslashtirgan.

Aslida it, ot, qo‘y, bug‘u, tuya kabi hayvonlarni kuzatib, ularning ijobiy jihatlarini o‘zlashtirish an’anasi qadimdan mavjud. Masalan, “Qutadg‘u bilig” asarida beklar ziyrak bo‘lishi kerakligini targ‘ib qilib, odamni bug‘uga o‘xshatilgan o‘rin bor<sup>9</sup>. Erkak tuyaga o‘xshab, kuchli va irodali bo‘lsin deya bolaga

<sup>7</sup> Sul-ton, Izzat. Adabiyot nazariyasi. – Toshkent: O‘qituvchi, 2005. – B.98.

<sup>8</sup> Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б.198.

<sup>9</sup> Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халқ фольклори. – Тошкент: Баёз, 2013. – Б.73.

Bug‘raxon deb ism ham qo‘yilgan. Shu ma’noda it va uning sadoqatli, qanoatli, ziyrak, jasurlik kabi xislatlariga qadimda e’tibor qaratilgan. Bu turkiy xalqlarning turmush tarzi, olamni anglashi va tushunishi bilan bog‘liq hodisa hisoblanadi.

Markaziy Osiyo xalqlarining islomga qadar bo‘lgan urf-odatlarini, dunyoqarashlarini puxta tadqiq etgan rus olimi G.P.Snesarev oilada farzand turmasa yoki ketma-ket vafot etsa, yangi chaqaloq tug‘ilganda quyidagi odat amalga oshirilganini yozadi: “Bola tug‘ilgach uni itning oldiga qo‘yishgan (bolani “itdek ko‘paysin” degan niyatda)”<sup>10</sup>. Ko‘rinadiki, it shu o‘rinda har qanday muhitda ham yashovchan ekanligi, chidamliligidan kelib chiqib, insonlar o‘z maqsadlariga yetishda itga inonch bildirishgan. Aniqrog‘i, bu itga kult sifatida yondashilgan davrdan yetib kelgan unsur deymiz. Shunday bo‘lsa-da, avlod qoldirish, farzandlik bo‘lish insonning muhim tabiiy funksiyasi sifatida odamlarni turli narsalarni yaratishga undagan.

Markaziy Osiyo xalqlarining mushtarak yozma madaniy yodgorligi bo‘lgan “Avesto” (ba’zi manbalarda “Abista”)da sigir, qo‘y, it, teva (tuya, nor), xo‘roz, ot haqida ham qimmatli ma’lumotlar keltirilgan. Xususan, “Avesto”ning uchinchi daftari, “Vandidod” nomli qismida bevosita ba’zi itlar va ularning inson turmush tarziga bog‘liq jihatlari, itni ulug‘lash odatlari haqida talaygina o‘gitlar keltirilgan<sup>11</sup>. “Avesto”da it kishilar hayotidagi ahamiyatiga ko‘ra ham ajratilgan: 1) Ahriman yaratgan dev, ins-jins kabi yovuz kuchlar, turli bosqindan himoya qiluvchi itlar; 2) cho‘ponlarga yordam beruvchi itlar.

Ko‘rinadiki, ularni insonning yordamchilari sifatida ulug‘lashgan. Bu, avvalo, o‘sha davrdagi kishilar tushunchasi, chorva, dehqonchilik bilan bog‘liq turmush tarzidan kelib chiqqan.

Qozoq olimi A.K.Bisenbayev qadimgi turk miflari haqidagi kitobida islomgacha bo‘lgan davrda turkiylarning odamni yaratilishi haqidagi mifi keltirilgan. Unda Tangri odamni tuproq (balchiq) va toshda yaratgani, u mangu hayot kechirishi, ruhi yo‘qligi, go‘yoki qo‘g‘irchiqdek ekanligi haqida bayon qilinadi. So‘ngra odamga ruh berish jarayoni va uning itga bog‘liqligi haqidagi voqeani keltiradi<sup>12</sup>.

“O‘zbek xalq maqollari” to‘plamida bevosita it obrazi bilan bog‘liq yuzdan ortiq maqollar borligi aniqlandi<sup>13</sup>. Ularda it so‘zi, shuningdek, “tozi”, “boytevat”, “kuchuk” so‘zlari qo‘llangan bo‘lib, mavzu jihatdan turli mavzularda qo‘llanilgan. Masalan, vatanparvarlik, yurtga fidoiylik, birlik, do‘stlik, jamoyaviylik, imkonsizlik, shaxs erki, mehnatsevarlik va dangasalik, intilish, harakat qilish, olg‘a yurish, ruhan tushmaslik, mehirsizlik, yuzsizlik, do‘stlik, hamkorlik kabilar shular jumlasidandir.

<sup>10</sup> Снесарев Г.П. Реликты домусульманских верований и обрядов у узбеков Хорезма. – Москва: Наука, 1969. – С.93.

<sup>11</sup> Авесто. Тарихий-адабий ёдгорлик. Масъул муҳаррир ва нашрга тайёрловчи Нарзулла Жўраев. Тарж. Асқар Маҳкам. – Тошкент: Фафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015. – Б.213-322.

<sup>12</sup> Бисенбаев А.К. Көне түркілердің аңыздары. Қазақша, орысша,ағылшынша. – Алматы: Ан-Арыс, 2008 – 120 б.

<sup>13</sup> O‘zbek xalq maqollari. Tuzuvchilar: Mirzayev T., Musoqulov A., Sarimsoqov B.; Mas’ul muharrir: Turdimov Sh. – Toshkent: Sharq, 2005. – B. 512.

Yuqorida biz it obrazi bilan bog‘liq tushunchalarning mavzusiga ko‘ra tasnifini keltirdik, xolos. Shu yerning o‘zida ham it obrazining ijobiy va salbiy ifodasini, ba’zi o‘rinlarda majoziy ma’nodan inson xarakterini aks ettirganini kuzatish mumkin. “Boynikini boytevat qizg‘anar”<sup>14</sup>.

Aslida mif, maqol, rivoyatlar ham kishilik jamiyatining muhim jihatini, jumladan, odam va tabiat, odam va hayvonot o‘rtasidagi qadimdan qolgan munosabatlarni ifodalaydi. Zero, “Hayvonlarni kult darajasida tasvirlash – inson ijodiyotining qadimgi ko‘rinishi. Hayvonlar kulti qadim odam o‘zi va tabiat o‘rtasida o‘tkazgan birinchi chegara hisoblanadi. Bunda u tabiat qudratini tan oladi, ammo o‘zini undan butunlay ajratmaydi. Shu tariqa ma’naviy hayotda hayvonlarning o‘rni qisman kamaygan. Ammo animalizm til va madaniy stereotiplar, badiiy obrazlarda ma’no hosil qiluvchi sifatida qolaverdi”<sup>15</sup>. Shu ma’nodan it obrazi ham dastlab qadimgi odamning totemistik tafakkuri mahsuli sifatida xalq og‘zaki ijodining qator janrlari tarkibida faol qo‘llangan bo‘lsa, keyinchalik, ijtimoiy taraqqiyotning turli bosqichlarida vazifasi o‘zgara bordi. Xususan, o‘zbek mumtoz lirikasida u tasavvufona mohiyat kasb eta boshladi. Bu haqda bir qancha olimlarning, xususan, S.Rafiddinov<sup>16</sup>, T.Matyoqubova<sup>17</sup>lar ishlarida qimmatli fikrlar borligi aniqlandi.

XX asrda tabiat tasviri, hayvonot olami va inson munosabatlarini realistik asosda yaratilish kuchaydi. Xususan, ishda Abdulla Qodiriy “It urishdirish ishlari” nomli kichik epik asari<sup>18</sup>, Said Ahmadning “Qoplon” nomli hikoyasi<sup>19</sup> atroflicha tahlilga tortilgan. Umuman olganda, XX asr o‘zbek nasrida it obrazi va uning kishiga sodiqligi, sadoqati, vafodorligi haqidagi asarlar mavjud bo‘lib, bu qadim an’analarning yangicha talqini sifatida baholanishi mumkin.

Xullas, o‘zbek adabiyotida it obrazining tadrijiy takomili bir tekisda, doimiy ijobiy bo‘lavermagan. Xususan, islom dini kirib kelguncha bo‘lgan davrda it obrazi ijobiy va salbiy ma’nolarda nisbatan faolroq bo‘lgan. Ammo islom dini kirib kelgach, it obrazi tasavvuf adabiyotida ramziy ma’nolar bilan qo‘llandi. Uning asl mohiyati deyarli aks ettirilmadi. Lekin XX asr boshlaridan boshlab, it obrazini realistik asosda tasvirlash kuchaydi. Bu esa yozuvchilarga mazkur obrazni turli qusrlardan badiiy tasvirlash imkonini berdi.

Dissertatsiyaning “**Obrazning obyektiv va subyektiv tasviri**” nomli ikkinchi bobida yozuvchi Said Ahmadning “Qorako‘z Majnun” hikoyasi hamda Nurali Qobulning “Sening bolalik osmoning” qissasidagi obrazlarni yoritishga qaratilgan.

Bobning “**Qorako‘z Majnun**” hikoyasidagi it obrazining badiiy-estetik vazifasi” nomli birinchi faslida badiiy obraz ifodasida yozuvchi tutadigan yo‘llar,

<sup>14</sup> O‘zbek xalq maqollari. Tuzuvchilar: Mirzayev T., Musoqulov A., Sarimsoqov B.; Mas’ul muharrir: Turdimov Sh. – Toshkent: Sharq, 2005. – B. 290.

<sup>15</sup> Авакова Р.А., Бектемирова С.Б. Отражение образа собаки в тюркских и славянских языках. // Вестник РГГУ. 2009. №3. – С.41-47. [www://cyberleninka.ru](http://www.cyberleninka.ru).

<sup>16</sup> Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – Б.60.

<sup>17</sup> Матякубова Т.Р. Поэтик идрок ва маҳорат. – Тошкент: Fan va texnologiya, 2011. – Б.41.

<sup>18</sup> Қодирий, Абдулла. Танланган асарлар. – Тошкент: Sharq, 2014. – Б.605.

<sup>19</sup> Said Ahmad. Qoplon (hajviy) hikoya. <https://n.ziyouz.com/portal-haqida/xarita/uzbek-nasri/said-ahmad-1920-2007/said-ahmad-qoplon-hajviya>.

masalan, it obrazini bir yozuvchi obyektiv tasvirlasa, boshqasi esa subyektiv tarzda aks ettirishi haqida fikr yuritiladi. Bu, avvalo, yozuvchilarning badiiy niyati va o'ziga xos uslubini ko'rsatadi. Masalan, O'zbekiston xalq yozuvchisi Said Ahmad "Qorako'z Majnun" hikoyasida Qorako'zni obyektiv ravishda tasvirlaydi. Shuningdek, uning asardagi vazifasi, kompozitsiyadagi o'rni ham ajralib turadi. Nurali Qobulning "Sening bolalik osmoning" nomli qissasida esa Bo'ynoq obrazi epik qahramon nuqtayi nazari bilan, ya'ni subyektiv tarzda aks ettiriladi. Natijada birinchi galda it bilan bog'liq jarayon, syujetdagi ifodalar roviyning subyektiv tushunchasi, dunyoqarashi bilan bog'liqlik kasb etadi.

Said Ahmadning "Qorako'z Majnun" nomli hikoyasida musulmon ayolining odatiy turmush tarzi obraz sifatida berilgan. Tor ma'noda konkret shaxs, Saodat ayaning obrazi yaratilgan. Keng ma'noda esa bir ayolning obrazi orqali bugungi davrdagi shaxs va jamiyat obrazi yaratilgan. Hikoya ikkita epigraf bilan boshlangan. Birinchi epigraf Qur'oni karimdan olingan. Ikkinchi epigraf aynan it obraziga taalluqli bo'lib, asar mazmuniga to'la muvofiq keladi: "Jannatga kiradigan o'n nafar hayvondan biri bu "As'hobi Kahf"ning itidir". (Al-jome' al-Kabir). Demak, it g'or ahlidan bo'lib, u jannati ekanligi e'tirof etilishi asarda ilgari surilgan badiiy-estetik konsepsiyaga mos keladi.

Yaqin o'tmishimizda avj olgan xudosizlik, egasizlik (umumiylik), shaxs sifatida odamni tan olmaslik kabi jihatlar, o'tgan XX asrning yetmishinchi-to'qsoninchi yillarida kuchaygan ma'naviy qashshoqlik Saodat aya oilasini ham chetlab o'tmagan edi. Yozuvchi ana shu hayotiy xulosalarni badiiy umumlashma sifatida hikoyaning struktural-semantik arsenaliga aylantirdi. Saodat aya tilida esa muallif o'zining pozitsiyasini badiiy ifodalaydi. Odam va tabiat, shaxs va jamiyat munosabatlarining ilohiy rishtalarini teran anglagan ayol uchun farzandlarining oqibatsizligidan jabr ko'rishda bosh aybdor o'zi ekanligini ich-ichidan sezib turishini ham anglatadi. Hikoyada epik qahramonning o'ziga xosligi tush vositasida ifodalangan. Bu yerda Saodat aya ruhining bezovtalanishi, onaning farzandini jamiyatda o'z o'rnini topishiga bo'lgan ilinji, o'g'lini so'nggi bor ko'rib qolish istagi Bo'rixon haqida o'ylashga majbur qilgani ta'kidlangan. Shu yerda epik subyektning botiniy olamidagi cheksizlikning bir qismi, behalovat epik kechinma bilan bog'liq qismi hikoyadagi voqealar tizimiga jalb etilgan. Ungacha ijodkor it, hovli, Qumri va Saodat ayaning bir kunlik turmushi va uzoq yillik tashvishi haqida badiiy informatsiya beradi. Endi "Ijodkor ongida asarning voqealar tizimi (syujeti), ularning muayyan tartibda bog'lanishi (kompozitsiyasi), voqealar tizimini harakatga keltiruvchi va dinamikasini ta'minlovchi personajlar, ularning faoliyati uchun zarur bo'lgan makon va zamon kabi badiiy ijod uchun zaruriy shartlar bajarilgach, uning qiyin va og'ir bosqich – ijodkor ongini, qalbini chulg'ab olgan g'oyani ifodalovchi barcha narsalarni so'zda tasvirlab yoki ifodalab berish jarayoni boshlanadi"<sup>20</sup>. Bu muhim jarayon bo'lib, voqealar syujetiga kirib kelgan o'g'li – Bo'rixonning o'ris yurtida qolib ketishi haqidagi muhim xabarni keltiradi.

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<sup>20</sup> Саримсоков Б. Бадийлик асослари ва мезонлар. – Тошкент: Bookmany print, 2022. – Б.119.

Avvalo, aytish kerakki, rivoyada itning ta'rifidan keyin Bo'rixon haqida ma'lumot berilishi va bunda yozuvchi rivoyaviy bayon usulidan foydalangani hamda it va odam ismining itsimonlarga yaqin bo'lgan bo'ri bilan atalishida ham yaqinlik kuzatiladi. Bunda it ham daydib ketishi mumkin, it ham kerak bo'lsa, o'z oilasini tan olmasligi mumkinligi daydi o'g'ilga qiyoslangan. Shu ma'noda it obrazi predmetlilik darajasiga moddiylik kasb etib, aniq maqsadni anglatuvchi hamda boshqa obrazlar bilan yaxlit tizim hosil qiluvchi belgi vazifasini ham o'taydi. Chunki badiiy obraz va obrazlilik tushunchasi o'rniga ko'pincha "badiiy belgi" atamasi ham qo'llaniladi. Zero, "Belgi – moddiy predmet bo'lib, vakil yoki boshqalarning o'rnini bosuvchi, predmetni (yoki o'ziga xos xususiyat va munosabatni) oldindan anglatadi. Belgilar tizim tashkil etib, ma'lumot olish, saqlash va boyitishga, ya'ni birinchi galda anglash ahamiyati uchun xizmat qiladi"<sup>21</sup>. Shu ma'noda it bu yerda obrazdan ko'ra ko'proq belgi sifatida kelgan hamda Saodat aya va unga bog'liq bo'lgan boshqa obrazlar o'rtasidagi munosabatning ahamiyatini kuchaytirishga, ularning oldindan amalga oshiradigan harakatlarini ham belgilashga, ko'rsatishga yordam beradi. Natijada syujetning shu yerida it tasviri, uning xursandchilikdan ovoz chiqarib, turli qiliqlar qilishi tasvirga rang-baranglik baxsh etgan, Saodat ayaning qalbidagi ko'tarinkilikni ifodalagan. Lekin Saodat aya obraz sifatida yoshiga munosib harakat qiladi, itga qarama-qarshi ravishda bosiqlik bilan, sekinroq harakat qiladi, erinmasdan bir bo'yradek joyga ekilgan o'smaning sersuv, bo'liq barglarining tagidan kertib uzadi, rayhonning gul otmagan shoxlaridan sindirib oladi, so'ngra o'smaga qo'shib, dastro'molga o'raydi. Bu harakatlarni u shoshmasdan bajaradi. It esa tezkor, u shoshadi. Xususan, qizining uyiga yaqinlashgach it kampirdan ancha ilgari ketadi va Saodat ayaning nabiralari Qorako'zni tanib buvim kelyapti, deya itga peshvoz chiqishadi. Voqeaning shu yerida itning personajlarga oldindan xabar beruvchi ekanligi ko'rinadi.

Rivoya markaziga itning chiqarilishi mazkur obrazning faoliyati kengayib, asar syujeti, obrazlar kompozitsiyasidagi vazifalari teranlashib borganligini anglatadi. Xususan, Saodat ayaning mehmonga borishida Qorako'z Majnunning yo'l boshlovchi va erka farzanddek aks etishi tasvirda itning obraz sifatida umumlashma obraz ekanligini ko'rish mumkin. Bitta it bir safargi sayohatda shuncha qiliqlarni qilishi uchun Qorako'z o'ta quvnoq, o'yinqaroq it, shuningdek, kampirni tushunuvchi hamroh sifatida berilgan. Boshqa tomondan esa u kampirning gapiga kiryapti, Saodat ayaga maslahat solyapti, qay tomonga borishni so'ramoqchidek yo'lda to'xtayapti. Uning harakatlarini to'g'ri anglagan aya qizirikiga yo'lni buradi. Shu yerda roviy obrazni assotsiativ tarzda Saodat kampirning o'g'li Bo'rixon bilan qiyoslashga undaydi. It obraz sifatida kampirga shu qadar yaqinligini va uning umumlashma harakatlarini asoslash asnosida beixtiyor kampirning qalbidagi armoni, boshqa dinga o'tib, xristian qiziga uylanib, onasini, uyini unutgan, dinidan voz kechgan bevafo o'g'li bilan solishtirish imkoni yuzaga keladi. Chunki, birinchidan, obrazlar o'zaro solishtirilganda zimmalaridagi badiiy-estetik vazifa ochiladi. Ikkinchidan esa, itning tasviriga bu qadar katta

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<sup>21</sup> Хализев В.Е. Теория литературы. – Москва: Высшая школа, 2004. – С.102.

e'tibor berilishi va kampir uni o'z farzandidek ko'rishi zamirida o'g'il va it obrazlarini solishtirish ehtiyoji tug'iladi. Shu yerda it obrazining kampir ruhiyatini ochishdan tashqari, hikoya kompozitsiyasidagi syujet rivojini ta'minlashdek vazifasi borligi ko'rinadi.

Inson sifatida Saodat aya axloqiy ideali yuksak, ma'naviy olamida hayvon (jamodot)ni ham tiriklikning bir bo'lagi, Yaratganning yaratig'i sifatida qadrlaydi. Chunki Yaratganga mehr qo'ygan, qalbida imoni bor odam Alloh yaratgan barcha maxluqotni sevishi, ularga mehr ko'rsatishi shart bo'ladi. Zero, "Estetik ideal – ijodkor butunligi, estetik ideal – ijodkor ma'naviy-ruhiy, amaliy-estetik hayotining badiiy ifodasi" hisoblanadi"<sup>22</sup>. Shu ma'noda it ham yozuvchi idealining timsoliga ishora sifatida syujet kompozitsiyada sekin-astalik bilan yetuk obrazga, undan esa badiiy kodga aylana boradi.

Saodat aya ham alohida subyekt sifatida ichki olamida ichki ziddiyat, kolliziya borligi uning qayerga yurishi haqida itga savol berishi, qizirikida ham uzoq o'tirolmaganida ko'rinadi. Saodat aya ham Qorako'z uzoqdan imoratlar qorasi ko'ringanda, yoki kampir tugunini olib ko'chaga chiqqandagi kabi tinchini yo'qotgan edi. It va uning yo'l-yo'lakay turli qiliqlari tasvirida Saodat aya ruhiyatidagi o'zgarishlarning tadrijiy ifodasi berilgandi. Xususan, u yo'lga chiqishdan aniq maqsadi yo'qligi, o'g'linikiga yoki qizirikaga borishni yo'lda it bilan maslahat qilgani va qizirikida ham uzoq turolmasligi zamirida aslida itga mehribonlikdan ko'ra, qalbini, ruhini kemirayotgan tashvish, ichki kurash borligini ko'rsatadi. Bu hatto tasvirga ko'chgan. Syujet kompozitsiyasi, epik kechinmalar ifodasi personaj va it obrazining bir qaraganda o'xshashlik, yaqinlikka qurilgani, ammo mohiyatan har biri ichki ziddiyatga egaligi ham ko'zga tashlanadi.

Hatto o'limidan oldin, Bo'rixonni kuzatgani chiqmaydi-da, bolaligida Bo'rixon kiygan kiyimlarni olib chiqib yoqib yuboradi. Bu so'nggi ilinjning uzilganini bildiradi. Endi yashashdan maqsad, hayotda ma'ni qolmagandek tuyuladi. Lekin shu kuni mutavalli Saodat aya "haji badal" qilgani haqidagi xabarni olib keladi. Aynan ana shu xushxabar uning umriga ozgina bo'lsa-da umr qo'shadi. Ammo Saodat ayaning umri tugaganiga ishorani ham bildiradi. So'ngra vasiyat qiladi. Endi u nisbatan dadilroqdek tuyuladi. O'limidan keyin ham chiroyli ko'rinishi uchun sochini tarab, qoshiga o'sma qo'yishlarini tayinlaydi. Bu, bir tomondan, uning ori, g'ururi yetukligiga ishora hisoblanadi. Ikkinchidan, xarakteridagi qat'iyatni ko'rsatadi.

Umuman olganda, hikoya kompozitsiyasida yozuvchi it obrazi orqali XX asr ikkinchi yarmida o'zbek oilalarida keng tarqalgan muammo: oqibatsizlik, oila qadriyatining yemirilishi muammolarini badiiy aks ettirgan. Bunda portret, dialog, ichki monolog, rivoya usullaridan samarali foydalanadi. Natijada hikoyaning shakl va mazmun birligi badiiy puxta, pishiq va originallik kasb etgan.

Ikkinchi bobning **“Sening bolalik osmoning” qissasida Norbo'ta va Bo'ynoq obrazi**” deb nomlangan ikkinchi faslida Nurali Qobulning “Sening bolalik osmoning” nomli qissasi asosida inson va it obrazining o'zaro bir-birini

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<sup>22</sup> Карим, Баходир. Рухият алифбоси. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2016. – Б.118.

to'ldirib kelishi masalasi ko'tariladi. Qissada Norbo'ta ismli olti-yetti yoshli bola va uning sevimli iti – Bo'ynoq bilan bog'liq voqealar tasviri yetakchilik qiladi. Qissada Qoravuz laqabli it ham ko'p o'rinlarda keladi. Ammo bosh qahramonga yaqini Bo'ynoq obrazi sanaladi.

Qissada muhim jihat voqeani roviy-qahramon gapirib berishi va uning itga bog'liq qimmatli ma'lumotlarni aytishi hisoblanadi. Avvalgi faslda Said Ahmadning hikoyasi voqeani roviy-muallif bayon qilgan edi va u hikoya janrida edi. Bu yerda esa asar janri qissa va uni roviy-personaj bayon qilmoqda. Lekin har ikkalasida ham it obrazi va uning asar kompozitsiyasidagi o'rnida o'zaro yaqinlik mavjud. Birinchidan, har ikki asarda ham it batafsil tasvirlangan, ikkinchidan esa, it bosh qahramonga chambarchas bog'langan bo'ladi. Uchinchidan, it obrazi orqali mualliflar jamiyatda muhim ma'naviy muammolarni yoritgan. Demak, yozuvchilar it obrazini shunchaki tasvirlamaydi. Ular zimmasiga bosh qahramon ruhiyatini ochish, jamiyatdagi qator ijtimoiy muammolarni yoritish vazifasini qo'yadiki, bu zamonaviy o'zbek qissalarida it obrazini badiiy tahlil etish muammosini kun tartibiga olib chiqadi. Aslida Bo'ynoq ham tirik maxluqot sifatida o'ziga xos tushunchaga, turmush tarziga ega.

Yozuvchi yaratayotgan asar mazmuni, birinchi galda xarakter orqali singdiriladi. To'g'ri, bu yerda badiiy so'z, tipik sharoit tasviri, asar kompozitsiyasi, syujet kabilar ham muhim ahamiyat kasb etadi. Ammo Norbo'ta xakteri, uning Bo'ynoqqa, Bo'ynoqning unga bo'lgan munosabati, itning xuddi aqlli, madaniyatli ona kabi o'z farzandlarini doimo nazorat qilib turishi haqida mulohazalar ham roviy-personaj tilidan ta'kidlanadi. Demak, bu yerda ham bola xakteri yuzaga chiqmoqda. Ammo vosita it obrazi sanaladi. Aynan tasviri va itning boshqalarga munosabati roviy nutqining asosiy mavzusi bo'lmoqda. Rovi-personaj o'z xakteri orqali it haqida badiiy informatsiyani ham yetkazmoqda.

Bundan tashqari, qissada yozuvchining itlarga bergan laqabi ham alohida ahamiyatga ega bo'lib, Said Ahmad hikoyasida it "Qorako'z Majnun" deb nomlaydi. U jigardek yaqin kishi, degan ma'noda ishlatiladi va u itning xakteriga juda mos tushgan. Xuddi shunday narsani biz Nurali Qobulning ushbu qissasida ham uchratdik. Chunki "Badiiy asarda shunday nuqtalar bo'ladi, shu nuqtalarga diqqat bilan e'tibor qilinsa, unda boshqa yashirin ma'no yoki ma'nolarning ham borligi sezilib qoladi"<sup>23</sup>. Yozuvchi itning bo'yni oq bo'lgani uchun unga Bo'ynoq ("Bo'yni oq" so'z birikmasining qisqartirilgan shakli Bo'ynoq bo'ladi) deb laqab qo'yilganini izohlab o'tadi.

Yozuvchi it obrazini asarga olib kirar ekan, unga qo'shimcha badiiy-estetik vazifalar ham yuklaydi. Aynan, Bo'ynoq obrazi jamiyatdagi ijtimoiy illatlar – tekinxo'rlik, dangasalik, manfaatparastlik, poraxo'rlik, xizmat vazifasini suiste'mol qilish kabilarga qarshi kurashda bolaning himoyachisi, sherigi vazifasini ham bajaradi. Bu birinchi galda itning qadimdan insonni jismonan himoya qilganligi haqidagi vazifaning evolyutsion o'zgarishi mahsuli o'laroq, inson axloqi bilan bog'liq illatlarga qarshi kurashuvchi ekanligini ko'rsatadi. Ikkinchi tomondan esa it obrazi tasviri yordamida yozuvchi inson tabiiy

<sup>23</sup> Каримов Н. Уч буюк сиймо. – Тошкент: Mumtoz so'z, 2019. – Б.290.

fazilatlardan uzoqlashib borayotganini ham namoyon etadi va buning oqibati fojea bilan tugashiga ishora qiladi.

Xullas, Nurali Qobulning ushbu qissasida Norbo‘ta va Bo‘ynoq obrazlari insoniyatning jonzotlar bilan birligi haqidagi qadim an‘anaviy tushunchasi zavol topayotganini yana bir bor isbotlashga xizmat qiladi. Yozuvchi bu ikki obraz orqali asl mehr tiriklikning asosi ekanini ham ta‘kidlaydi.

Dissertatsiyaning uchinchi bobida **“Obraz talqini va kompozitsiya masalasi”** yoritilgan. Bobning birinchi faslida **“Normurod Norqobilovning “Changalzor iti” qissasida Qoravoy obrazining dinamik talqini”** berilgan.

Yozuvchi bosh qahramon Qoravoy obrazining dunyoga kelishi va olamni anglashi bilan bog‘liq voqeani bayon qiladi. Tavsifiy-rivoya usulidagi bayonda roviy-muallif har qanday obrazning tug‘ilishi bilan bog‘liq oddiylikdan murakkablikka yo‘nalgan dialektik fikrlash tarzini tanlagan. Bunda Qoravoy tug‘ilgan makon va uning badiiy tasviri beriladi. E‘tibor qilinsa, ilk ko‘rgani qalin novdali butalar Qoravoyni tashqi olamdan asrovchi vosita sifatida ham olinishi mumkin. Buta tasviridan keyin sekin-astalik bilan uning ostidagi xas-xashak tasviri berilishi bilan aniq vaqtga ham ishora qilinadi: *“Butalar tagidan o‘tgan yilgi xas-xashaklar mo‘ralab turar”*. Yozuvchi badiiy makon tasvirini berib, keyin aniq maqsadni tavsiflaydi. Lekin bu vaqt qish oxiri, bahor kelish arafasi ekanligini taxmin qilamiz. Chunki o‘tgan yilgi o‘tlar jonlantirilib, Qoravoyga qarab mo‘ralagandek berilishi ortidan obrazning rivoya markaziga chiqishi ham seziladi. Qoravoy tug‘ilgan joy changalzor o‘rtasidagi sayhonlik ekanligi esa bu joyni tabiiy qo‘rg‘onligini bildiradi. Changalzorning kengligi va yovvoyi tabiat ekanligi esa itning ham shu tabiat bilan uyg‘unligini anglatadi.

Asarda Olaparning zimmasidagi yetakchi vazifalardan biri, avvalo, itning shaxs sifatida voqelikni anglashi, idrok etishi, ikkinchidan esa Qoravoyning onasi sifatida o‘z kuchugiga nimalarni meros qoldigani, uchinchisi, majoziy ma‘noda, daydi, muqum turmush tarziga ega bo‘lmagan kishi sifatida ham berilganini e‘tirof etish kerak.

Yozuvchi umuminsoniy taraqqiyot natijasida xonakilashgan it va uning Olapar timsoli orqali it obrazining xususiyatlarini ko‘rsatar ekan uzoq asrlik yutuq bir zumda yo‘q bo‘lishini, xususan, Olaparning yovvoyilashishida insonning ham qaysidir ma‘noda o‘rni borligini ta‘kidlaydi. Odam Haydar ko‘sa timsolida yovvoyilikda Olapardan qolishmasligini namoyon etadi.

Qoravoy obrazini tasvirlar ekan, yozuvchi mazkur obraz zimmasidagi badiiy funksiyani yoritishda Olaparning ahamiyatini ham keltiradi. Natijada Olapar, Bo‘ribosar, Haydar ko‘sa, Uzunqul qora, Tolmas, Ola it, Qashqa, Bo‘ynoq, ona mushuk, yumronqoziq kabi obrazlar tizimi asar kompozitsiyadagi yetakchi Qoravoy obrazining mohiyati, shu obraz orqali yozuvchi o‘quvchiga aytmochi bo‘lgan asosiy maqsadi ifodalanadi. Zero, *“Har qanday asarning g‘oyaviy-estetik ta‘siri – undagi shaklning (obraz, syujet, til kabi) mazmun (g‘oya) bilan uyg‘unlashuviga, bu hodisaning betakrorligiga bog‘liqliki, bu vazifani asar kompozitsiyasi voqe qiladi”*<sup>24</sup>.

<sup>24</sup> Умуров Х. Адабиёт назарияси: – Тошкент: Шарк, 2002. – Б.137.

Professor Ibrohim Haqqul badiiy asardagi obraz va uning ifodasiga yondashuvda ehtiyotkorlik lozimligini ta’kidlab, quyidagilarni yozgan: “Badiiy ijodda haqiqat qancha yorqin rang va ohangda tasvirlanib, mohiyat nechog’lik go’zal manzaralarda aks ettirilgan bo’lsa, unga shuncha ehtiyot va mas’uliyat bilan qarash kerak. Aks holda, eng oliy haqiqat yoki favqulodda teran mohiyat ham jo’n va umumiy bir narsaga aylanishi muqarrar”<sup>25</sup>. Mazkur mulohazaga amal qilinsa, tadqiqot obyekti bo’lgan ushbu qissa va undagi Qoravoy obrazi ham katta ishtiyoq, zavq, shavq bilan yozilganini tasvirlar orqali anglaymiz. Asar tahlilida tiriklik mohiyati, mavjudlikning azaliy haqiqati teran aks etganki, bu Qoravoy laqabli it obrazining shunchaki tasviri emas, balki mazkur obraz zamirida, birinchi galda, muallifning borliqni anglashi, badiiy idrok etishida barcha yaratilarning ham tengligini tushunishi yotadi. Bu, avvalo, obrazdagi vatanni anglash, vatan tuyg’usi it yashaydigan makon kengayishi bilan birga kuchayib borishida ko’rinadi. Yozuvchi Qoravoyni dastlab sayhonlik, keyin changalzor vatan ekanligini anglashini berar ekan, vatan tuyg’usi tabiiy ekanligini to’g’ri ko’rsatadi.

Muallif Qoravoyning turli holatini tasvirlashda badiiy mazmunni aniq shaklda aks ettirishga harakat qiladi. Shuning barobarida qissa ruhiyatini ham yangilab boradi. Tasvir mazmunida ko’zga tashlangan epik kechinma Qoravoy obrazining takomillashib borishi asnosida ko’p bosqichli badiiy makon maydonini ham shakllantiradi.

Qissadagi obrazning sarguzashtlarini bayonida yozuvchi syujet jozibadorligini ta’minlashga intiladi. Buni itning turli vaziyat va munosabatlarga solinishida kuzatish mumkin. Xususan, mushukchadan tortib olingan sichqon, buning oqbatida malla ona mushuk yag’riniga zarbaga berishi, sichqon va uning qonida tanasiga “ajib bir titroq” taralganini his etishida ko’rish mumkin.

Xullas, “Changalzor iti” nomli qissa orqali yozuvchi asl tabiat qonuniyatlari asosida yashgan it obraz, baribir erk va ozodlikka tashna, u tabiat qoidalari bo’yicha yashashini badiiy ifodalaydi. Bunday it aslida ko’plab odamlarning orzusi, ammo tutqunlik, erksizlikda yashash va insonga qaram bo’lish Qoravoyga yot narsa ekanligi ta’kidlangan. Majoziy ma’noda esa Qoravoy shaxs erki qanday bo’lishini ham bildiradi.

Bobning ikkinchi faslida **“Oqbo’yin” qissasida Oqbo’yin obrazi va kompozitsiya masalasi**” yoritilgan.

Har qanday badiiy asarda obrazlar kompozitsiyasi, syujet kompozitsiyasi, badiiy nutq kompozitsiyasi aralash, qorishiq holda uchraydi. Chunki kompozitsiyaning barcha turlari yozuvchi nuqtai nazarini ifodalashga xizmat qiladi. Ammo badiiy adabiyotda obrazlarni yaxlit tizimga solmoqchi, bir nechta kompozitsiya shakllarini aniq ijodiy maqsadini birlashtirmoqchi bo’lsa, yozuvchilar turli usul va aspektdan foydalanishadi. Natijada har bir asar, jumladan, “Oqbo’yin” qissasi kompozitsiyasi boshqa asarlarnikidan tubdan farq qiladi. To’g’ri, mazkur qissa it obrazi bosh qahramon ekanligi, itning botiniy olami real asosda tasvirlangani bilan boshqa asarlarga yaqin turadi. Lekin yozuvchilar

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<sup>25</sup> Иброҳим Ҳаққул ҳақиқати: адабий ўйлар, хикматлар, лутфлар / Нашрга тайёрловчи: Зулайхо Раҳмонова. – Тошкент: Trust and support, 2023. – Б.27.

qo‘llagan usul, asar kompozitsiyasida o‘ziga xoslik mavjud. Masalan, ba’zilari itni insonga sadoqat bilan xizmat qilishi, itga bo‘lgan ijobiy munosabati orqali it hamda odam munosabatlarini yoritisa, boshqa ijodkorlar itni nisbatan idealroq, ba’zi odamlarga qaraganda tobelik, tutqunlikka murosasiz qilib, ya’ni ozodlikni sevuvchi, erkka intiluvchi etib tasvirlasa, ba’zi yozuvchilarda esa insonning tubanligini ko‘rsatish uchun ham it obrazidan foydalaniladi. Normurod Norqobilov asarlarida esa “Yozuvchining mahorati, voqea-hodisalar mohiyatini oydinlashtirish jarayonida inson va tabiat munosabatiga, ular o‘rtasidagi parallel tasvirga urg‘u berishida kuzatiladi”<sup>26</sup>. Shu ma’noda uning “Oqbo‘yin” qissasi diqqatga sazovor asar hisoblanadi<sup>27</sup>. Unda Oqbo‘yin laqabli it obrazining kuchukligidan boshlab, odam va hayvonot o‘rtasidagi munosabatning ko‘p ham e’tibor qilinmaydigan, aslida esa muhim bo‘lgan qirralariga diqqat qiladi.

Ekspozitsiyada bosh qahramon – Oqbo‘yining portreti berilgan. Yozuvchi uning hozirgi holatida kuchuk ekanligi, hali oddiy narsalarni ham bilmasligini tovuq pati detali orqali ifodalaydi. Roviyy nutqidagi dastlabki ikki gapda asosiy e’tiborni Oqbo‘yinning tavsifiga bag‘ishlagan bo‘lsa, keyin uning diqqatini bo‘lishga, o‘girilib qarashga uddagan ona it ovozi va insonlar tasvirini beradi. Qizig‘i, ona it va har bir personajning aniq ta’rifi va portreti berilgan. Bu esa roviyy nutqi markaziga albatta hayvonot, aniqrog‘i it va odamlar o‘rtasidagi munosabat chiqishiga ishora qilinadi.

Qissaning tahlil jarayonida shu narsa ko‘zga tashlanadiki, yozuvchi keng va teran mazmunli hayotiy lavhalarni yaratishga intiladi. Bosh obraz yoki uning harakat doirasi, roviya obyektidagi tasvirlarni ham aniq maqsad va badiiy-esetik funktsiya nuqtai nazaridan ifodalaydi. Xususan, personajlarning xarakter qirralariga ba’zi shtrixlarni berarkan, ularning syujet kompozitsiyasidagi o‘rni, vazifasi, Oqbo‘yin obrazining badiiy takomilga ta’sirini ham yodda tutadi. Zero, “adabiyot – so‘z orqali badiiy tasvirlash san’ati ekan, badiiy til, dastavval, obrazlilik xususiyati bilan namoyon bo‘ladi, ya’ni hayotning jonli manzarasini yaratadi va ko‘rsatadi”<sup>28</sup>. Natijada roviyy nutqi orqali qahramonlar olamining badiiy-estetik kuchi yuzaga chiqadi. Bunda yozuvchi voqelik badiiy-estetik baholash iste’dodini namoyon etibgina qolmay, kuzatuvchanligi, teran tafakkuri, obrazlarning psixofiziologik holatini aniq badiiy tasviriy vositalar orqali ta’sirli aks ettiradi.

Yozuvchi aniq makon va vaqt doirasida Oqbo‘yinning o‘sib borishini tasvirlar ekan, it obrazining zimmasidagi badiiy-estetik vazifalar, Oqbo‘yinning boshqa obrazlar bilan munosabatiga oid lavhalarni beradi. Bu esa Oqbo‘yinning boshqalardan bir qadar ustunligini ko‘rsatishga xizmat qiladi. Xususan, bir joyda uning Oqto‘shga nisbatan dadilroq va aqlliroq ekanligi uchun ona it uning tumshug‘ini yalab, ma’naviy jihatdan maqtagan bo‘ladi. Bu esa uning Oqto‘shga qo‘shga nisbatan qo‘pol harakat qilishiga olib keldi. Ana shu makon va vaqt birligida Oqbo‘yindagi kibr ham ko‘rinadi. O‘z navbatida bu kabi maydadek tuyulgan tafsilotlar jam bo‘lib, bosh qahramonning badiiy portretiga eskiz bo‘ladi.

<sup>26</sup> Базаров С.Б. Normurod Norqobilov asarlarining poetikasi: filol fan.b.f.doktori (PhD)... dissertatsiya. – Jizзах. 2021. – Б.60.

<sup>27</sup> Норқобилов Н. Юзма-юз. Қиссалар. – Тошкент: Чўлпон. – Б. 43-102. [www.ziyounet](http://www.ziyounet) kutubxonasi.

<sup>28</sup> Умуров Х. Адабиёт назарияси: – Тошкент: Шарк, 2002. – Б.143.

Normurod Norqobilovning mazkur qissasi tashqi kompozitsiya jihatidan turli hajmdagi o‘n uchta faslga ajratilgan. Fasllar nomlanmagan faqat yulduzchalar bilan ajratilgan, xolos. Ularning har biri ma’lum voqeaning mantiqiy yakuni va nisbiy mustaqil tuzilishga egaligi bilan ajralib turadi.

Xullas, Normurod Norqobilov mazkur qissasida Oqbo‘yinning taqdirini bayon qilar ekan, itning aqlli, jasoratli, ba‘zan shoshqaloq, ba‘zan esa yovqurligiga urg‘u beradi. Lekin ba‘zi jihatlarida antigumanistik jihatlar ham borligini aytish kerak. Ammo inson tabiat munosabatlarida jonzotlarning hid bilish, ko‘rish, sezish, fikrlash kabi asosiy tabiiy fazilatlar orqali insonlar madaniydek tuyulsa-da, hali taraqqiyotdan ancha ortda ekanligini tasvirlaydi.

## XULOSA

1. Adabiyotshunoslikning muhim ilmiy masalalaridan biri bo‘lgan voqelikni badiiy idrok etish va ifodalashning kelib chiqishi kishilik jamiyati taraqqiyotining ilk davrlariga borib taqaladi. Ana shu jarayonda qadimgi ajdodlarimiz badiiy obraz yaratishda real hayotda o‘zlari bilgan hayvonlar va ularning inson hayotidagi ahamiyatidan kelib chiqib it obrazini sinkretik (qorishiq, aralash) maqsadlarda aks ettirishgan. Aynan ana shu jihat zamonaviy o‘zbek nasridagi it obrazining genezisi sifatida e’tirof etilishi lozim.

2. Markaziy Osiyo xalqlarining mushtarak yozma yodgorligi bo‘lgan “Avesto”, qadimgi turkiy miflar va o‘zbek xalq maqolaridagi it obrazining turli maqsad, vazifalar, mavzulardagi ifodasi mazkur obraz taraqqiyotining rang-barang ifodasi borligini ochib beradi. Xususan, totemistik mohiyati, qorovullik, poyloqchilik, qo‘riqlash, ovchilik, sirdoshlilik, sabr-toqat timsoli bo‘la olish kabilar it obrazining yaratilishiga asos bo‘lib xizmat qilgan. Natijada qator asarlarda it obrazi asar syujeti, kompozitsiyasi, asar tili, rivoya tarzi, obrazlar o‘rtasidagi munosabatda yetakchi vazifa bajarganligi ilmiy isbotini topdi.

3. Juda qadim zamonlardan beri ijodkorlar o‘z fikr-mulohazalarini, botiniy olamini, ichki kechinmalarini obraz yordamida ifodalar ekan, bunda boshqa hayvonlar qatorida, it obrazidan ham samarali foydalanishgan. It obrazi xalq maqollari, rivoyatlarida xalqning hayotiy kuzatishlari, tajribalari va to‘plagan bilimlari mahsuli sifatida shakllangan va keyinchalik kishilarning (qadimgi ijodkorning ham) ijodiy niyati, asar mazmuniga yuklangan konkret vazifalarni aks ettirishga xizmat qilgan. Bunda, aksariyat xalqlarda itning kishiga sadoqati e’tirof etilgan. Keyingi o‘rinlarda esa itning xarakteridagi sezgirlik, ziyraklik, sodiqlik, qudratlilik kabi turli odatlar yordamida kishilarni turli balo-qazolardan himoya qiluvchi, qo‘riqlovchi kabi sifatlariga e’tibor qilingan.

4. Tadqiqotimiz obyekti bo‘lgan hikoyalar va qissalardagi it obrazi turli poetik vazifalarni bajargan. Masalan, “Qorako‘z Majnun” hikoyada voqealarni yagona tizimga birlashtirib, bosh qahramon Saodat ayaning orzu-armonlarini ifodalovchi vazifasida keladi. Farzandlari anglamagan insoniylik mohiyatni it anglaydi. Natijada it obrazi hikoyadagi boshqa obrazlarning asl basharasini, fojeali hayotini fosh etadi. Haqiqiy inson bunday yashamasligi kerakligini ko‘rsatadi.

5. Said Ahmad it obrazi orqali ayrim kimsalarning ma'naviy qashshoqligi, manfaatparastligi, xudbinligi kabi illatlarini qoralagan hamda odamlar insonparvar, sadoqatli, mehr-oqibatli, halol, samimiy bo'lishi lozimligini ko'rsatib bergan. Bu XX asr ikkinchi yarmidan jamiyatimizda vujudga kelgan qator ijtimoiy muammolarni yoritishga xizmat qilgan. Yozuvchining "Qoplon" laqabli it obrazi mohiyatan ba'zi kimsalardan samimiyligi, ma'nani butunligi bilan farq qiladi hamda ibrat darajasiga chiqqan.

6. Inson tabiatning tarkibiy qismi sifatida hech qachon o'zini undan ustun qo'ymasligi, ayniqsa, insonlarga sadoqat bilan xizmat qiladigan itlarga ikkiyuzlamalarcha munosabatda bo'lgan katta yoshli kishilar o'z xatti-harakatlari uchun ayovsiz jazolanishi mumkinligi Nurali Qobulning "Sening bolalik osmoning" nomli qissasidagi Jo'ravoy, Norbo'ta va Bo'ynoq, Qoravuz obrazlari o'rtasidagi munosabatlar tasvirida yorqin namoyon bo'lgan. Natijada o'quvchi inson va it o'rtasidagi yaqinlikni anglashi va unga befarq bo'lmasligi ta'kidlangan.

7. Iste'dodli yozuvchi Normurod Norqobilovning "Changalzor iti" nomli qissasida madaniylik va yovvoyilik o'rtasidagi farqlar aslida ba'zi kishilar o'ylaganchalik katta emasligi qishloq odamlarining itga bo'lgan salbiy munosabatida aksini topgan. Xususan, it ham real borliqni sekin-astalik bilan anglashi va u ham dastlab borliqdagi har bir jonzotga iliq munosabatda bo'lganini tasvirlash orqali yozuvchi itlar ham borliqni tushunishda insonga yaqin ekanligini ko'rsata olgan.

8. "Oqbo'yin" qissasida esa Oqbo'yin obrazi tabiiy erki mohiyatini anglagan it sifatida yozuvchi qo'llagan rivoya tarzi va obrazlarning borliqni anglashdagi muhim badiiy g'oya insonparvarlik, shaxs erki, ozodlik kabilarni ta'sirchan ifodalashga xizmat qilgan. Natijada Normurod Norqobilov it obrazi orqali XX asr oxirlarida yashagan kishilar hayoti, turmush tarzi mohiyati nochorligini, bunday yashash insonga xos emasligini obraz tagzamiriga singdira olgan.

9. Said Ahmad Qorako'z Majnun obrazini realistik, Qoplon obrazini esa hajviy uslubda yaratib ifoda usulida ham turfalikni ta'minlagan. Nurali Qobul esa subyektiv asosda, aniqrog'i, Norbo'ta nigohi orqali it obrazini yaratgan. Normurod Norqobilov qissalarida "Changalzor iti" va "Oqbo'yin" tasvirida esa naturalistik unsur realistik tasvir bilan qorishiq holda kelgan. Natijada zamonaviy o'zbek nasrida it badiiy obraz sifatida turlicha aks ettirilishi kuzatilgan.

10. Har uchala yozuvchi ham hikoya va qissa janri doirasida badiiy nutq kompozitsiyasini it obrazlarining vazifasidan kelib chiqib shakllantirgan. Natijada Qoplon, Qorako'z Majnun, Bo'ynoq, Oqbo'yin, changalzordagi it obrazlari turli xarakterda namoyon bo'lgan. Bunda hikoya va qissalarning janriy imkoyatlari, nutqiy asosiga katta e'tibor qaratilgan. Lekin, Normurod Norqobilov asarlarida yetuk obraz bo'lishiga intilmagan o'rinlar ham uchraydi.

11. Zamonaviy o'zbek nasrida it badiiy obraz sifatida ko'plab tadqiqotlarga asos bo'lishi, eng muhimi, inson va tabiat munosabatlarida yetakchilik qilishi, shu yo'l bilan ular yaxlitligini ta'minlanishi haqidagi ilmiy-nazariy qarashlar o'z tadqiqotlarini kutmoqda.

**SCIENTIFIC COUNCIL PhD. 03/04.06.2020.Phil.76.04 AWARDING  
SCIENTIFIC DEGREES AT NAMANGAN STATE UNIVERSITY**

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**NAMANGAN STATE UNIVERSITY**

**ASHUROV BEKZOD SHAVKATJON UGLI**

**POETICS OF DOG IMAGE IN MODERN UZBEK PROSE  
(as examples of the works of Said Ahmad, Nurali Qabul and  
Normurod Norqabilov)**

**10.00.02 – Uzbek literature**

**ABSTRACT  
of dissertation of Doctor of Philosophy (PhD) in PHILOLOGICAL SCIENCES**

**Namangan – 2024**

**The theme of doctoral (PhD) thesis was registered by was registered in the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovations of the Republic of Uzbekistan under the number B2023.3.PhD/Fil2430.**

The doctoral dissertation has been completed at Namangan State University.

The abstract of the dissertation is available in three languages (Uzbek, Russian, English (resume)) on the website of the Academic Council ([www.namdu.uz](http://www.namdu.uz)) and on the Information and Education Portal "Ziyonet" ([www.ziyonet.uz](http://www.ziyonet.uz)).

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The dissertation is available at the Information Resource Center of Namangan State University (registered with the number 1660). (Address: 160119, Namangan city, Baburshah street, 161. Tel.: (99869) 227-29-81).

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## INTRODUCTION (abstract of the doctoral (PhD) dissertation)

**The relevance and demand fo the dissertation topic.** Representatives of world literature – creators – have been looking at the world of animals with great interest since ancient times. The expression of the image of animals such as horses, dogs, wolves, tigers, snakes, fish, sheep, cows, elephants, birds such as geese, ducks, hummingbirds, blackbirds, and stork, representing the level of artistic thinking that poets and writers have realized. This necessitates the study and evaluation of the images of these animals from the perspective of each era. In particular, the fact that the image of the dog reflects the problems of different eras and psychology based on unique literary and aesthetic views in works of art, is a means of expressing creative individuality, national and universal values, has scientific and practical significance, and the weight of the study of the topic is increasing.

In world literary studies, the problem of artistic image and imagery has been seriously studied since ancient times. However, since the end of the 19th and beginning of the 20th centuries, it has become a tradition to look at the image of a dog from a new perspective, and even today, the reasons for the widespread tradition of artistic depiction of the image of an animal are related to the mythical period, especially totemism. However, in modern literary studies, there is a need to show the factors of creating the image of an animal, its artistic and aesthetic foundations, the characteristics of each animal as an artistic image, its poetics, and the individual skills of each creator who reflects animals. The artistic image of various animals and the tasks assigned to them serve to strengthen the worldview of people, the positive qualities in the relationship between animals and humans, the artistic interpretation of reality using the image of an animal, the aesthetic ideal, the writer's skill, and the coverage of poetic issues show that there is a unique development of the tradition of artistic depiction of animals in world literature.

An in-depth and comprehensive study of the artistic image in Uzbek literature, particularly the image of animals, allows for a certain solution to the task of evaluating the artistic reflection of contemporary reality and understanding the changes in people's worldview. "...Preservation, scientific analysis of our rich historical, scientific, spiritual and intellectual heritage, providing detailed information about its content and significance to specialists in the field, students and students studying in relevant educational areas, wide promotion of the works of our great scientists and thinkers among the world community, effective use in the development of modern science, spirituality and practice, and passing it on to future generations"<sup>1</sup> sets new tasks for literary studies. Events occurring in the life of society are reflected in the psyche of the creator, processed in his thinking, and realized as a work of art. It is precisely these features that explain the relevance of the topic.

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<sup>1</sup> Ўзбекистон Республикаси Президентининг 2017 йил 24 майдаги “Қадимий ёзма манбаларни сақлаш, тадқиқ ва тарғиб қилиш тизимини янада такомиллаштириш чора-тадбирлари тўғрисида”ги ПҚ-2995-сонли Қарори. // «Халқ сўзи» газетаси. 2017 йил 25 майдаги 103 (6797)-сон.

This dissertation research, to a certain extent, serves to fulfill the tasks outlined in the Decrees of the President of the Republic of Uzbekistan No. PF-495 dated February 16, 2017 "On further improvement of post-university education", No. PF-6097 dated October 29, 2020 "Science 2030 "On approval of the concept of development until 2017" dated April 20, 2017 Resolution No. PQ-2909 "On measures to further develop the higher education system" and the Cabinet of Ministers of the Republic of Uzbekistan No. 124-F of February 16, 2018 on the holding of an international conference on the topic "Current issues of studying and promoting Uzbek classic and modern literature at the international level".

**The relevance of the research** to the priority areas of development of science and technology in the republic. This research was conducted in accordance with the priority direction of science and technology development of Republic I, "Formation of a system of innovative ideas and ways to implement them in the social, legal, economic, cultural, spiritual and educational development of the information society and democratic state."

**The connection of the dissertation research to the research plans of the higher educational institution where the dissertation was completed.** The dissertation was carried out within the framework of the "Important issues of Uzbek literary studies" theme of the research plan of Namangan State University.

**The extent of the problem's study.** Issues such as the artistic image and imagery, the nature of the image, artistic-aesthetic function, relationship with the plot and composition have been researched since ancient times. In particular, Plato, Aristotle, Abu Rayhan Beruni, Abu Ali ibn Sina, Abu Nasr Farabi, Quintus Horace Flaccus, Julius Caesar Scaliger, Philip Sidney, Georg Hegel, V. G. Belinsky, A. Potebnya, V. Zhirmunsky, B. Shklovsky, A. Sa'diy, A. Fitrat, Rena Wellek, Austin Warren, Izzat Sultan, G. Pospelov, O. Sharafiddinov, B. Sarimsakov, U. Toychiyev, I. Gafurov, H. Umurov, D. Kuronov, Y. Solijonov, V.Y. Khalizev, N.D. Tamarchenko, Terry Eagleton<sup>2</sup>, etc., the issue is expressed in different ways.

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<sup>2</sup> Афлотун. Давлат: насрий дoston. Тарж. Урфон Отажон. – Тошкент: Янги аср авлоди, 2015. – 464 б.; Арасту. Поэтика. Ахлоқий кабир. Риторика. – Тошкент: Янги аср авлоди, 2012. – 352 б.; Аристотель. Метафизика. Перевод с греческого П. Д. Первова и В. В. Розанова. – Москва: Институт философии, теологии и истории св. Фомы, 2006; Абу Райхон Беруний. Танланган асарлар. Ҳиндистон. Ж.П. А.Аҳмедов ва б. барж. – Тошкент: "O'zbekiston" NMIY 2022. – 624 б.; Абу Али ибн Сино. Шеър санъати <http://www.e-adiyot.uz/adiyotshunoslik>. Квинт Гораций Флакк. Пизонларга бағишлов / Курунов Д., Раҳмонов Б. Фарб адабий-танқидий тарихи очерклари. – Тошкент: Фан, 2007. – Б. 127-133; Юлий Цезарь Скалигер. Поэтика. Курунов Д., Раҳмонов Б. Фарб адабий-танқидий тарихи очерклари. – Тошкент: Фан, 2007. – Б. 137-146; Филлип Сидни. Поэзия ҳимоясига. Курунов Д., Раҳмонов Б. Фарб адабий-танқидий тарихи очерклари. – Тошкент: Фан, 2007. – Б. 176-182; Гегель. Эстетика. Биринчи жилд. Рус тилидан Маҳмуд Абдуллаев таржимаси. – Тошкент: Ўзбекистон файласуфлар жамияти, 2011; Белинский В.Г. Танланган асарлар. – Тошкент: *Уздав.нашр*, 1955. – 511 б.; Саъдий, Абдурахмон. "Амалий ҳам назарий адабиёт дарслари"дан / Мумтоз шарқ поэтикаси манбалари Ҳ.Болтабоев талқинларида. 1 китоб. – Тошкент: O'zbekiston milliy ensiklopediyasi, 2008. – 426 б.; Фитрат. Адабиёт қоидалари. Токент, 1995. – 112 б.; Шкловский В. Избранные работы в 3-х томах. – Москва: Художественная литература, 1986. – 396 с.; Жирмунский В. Теория литературы. Поэтика. Стилистика. – Ленинград: Наука, 1977. – С. 400.; Тимофеев Л.И. Проблемы теории литературы. – Москва: Учпедгиздат, 1955. – 302 с. Рене Уэллек, Остин Уоррен. Теория литературы. – Москва: Прогресс, 1978. – 328 с.; Бахтин М.М. Вопросы литературы и эстетики. М.: Художественная литература, 1975. – 504 с.; Гафуров И. Ям-яшил дарахт. Адабий танқидий мақолалар. – Т.: Адабиёт ва санъат нашриёти. 1976.; Пospelov Г.Н. Теория литературы. – Москва: Высшая школа, 1978. – 351 с.; Потebня А.А. Слово и миф. – Москва: Правда, 1989. – С.17-200. <http://philologos.narod.ru/potebnja/>; Шарафиддинов О. Ижодни англаш бахти. – Т.: "Шарқ" НМАК. 2004.; Саримсоқов Б.И. Бадиийлик асослари ва мезонлари.

In modern literary studies, some studies have been carried out on the analysis of problems related to the relationship between nature and man, man and animal, including the image of a dog and its artistic and aesthetic function in a concrete work. Some comments related to the creator's scientific-theoretical concept were mentioned in the image of a dog created in them. In particular, it is possible to refer to the works of such writers as Iogan Herder, Gennady Snesev, Abil Bisinbayev, Abdugafur Rasulov, Sayfidin Rafidinov, Tozagul Matyakubova, Usman Kasimov, Kahhorjon Yolchiyev, Umida Rasulova, Sobirjon Bozorov, Abdunabi Toychiyev<sup>3</sup>. But in these works, the image of a dog is explored in different ways: 1) as a part of mythical thinking and folk lifestyle in the works of Herder and Snesev; 2) In the works of S.Rafidinov, T.Matyokubova, L.Hasanova, there is a mystical interpretation; 3) in the works of other scientists, the image of a dog is mentioned as a secondary image that illuminates the mental world of the main character in different levels.

It is known from the sources that the image of the dog and its artistic and aesthetic significance in modern prose have not been sufficiently studied in Uzbek literary studies.

**The aim of the research** is to study the artistic and aesthetic function and poetics of the dog image in modern Uzbek prose, in particular, in the stories and novels of Said Ahmad, Nurali Kabul, Normurod Norqobilov, to identify and

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Тошкент, 2004. – 128 б.; Хализев Е.В. Теория литературы. – Москва: Высшая школа, 2013. – 412. [www.gumer.ru/books/xalizev/](http://www.gumer.ru/books/xalizev/); Теория литературы. В двух томах. Том 1. Тамарченко Н.Д., Тюпа В.И., Бройтман С.Н. Теория художественного дискурса. Теоретическая поэтика. – Москва: Академия, 2004. – 252 с.; Terry Eanleton. Literary theory: an introduction. - 2nd ed. The University of Minnesota Press. <http://www.upress.umn.edu>. Fourth printing, 2003. – 245 p; Умурув Х. Адабиёт назарияси. – Тошкент: Шарк, 2002. – 256 б.; Фалсафа. Комусий луғат. – Тошкент: Ўзбекистон миллий файласуфлар жамияти, Шарк, 2004. – 496 б.; Эстетика: Словарь / Под общ.ред. А.А.Беляева и др. – Москва: Политиздат, 1989, – 448 с.Шарафуддинова М.О. Особенности повествовательной структуры узбекского романа XX века в контексте мировой литературы. Автореф. дисс... док.фил.наук. – Ташкент, 2010. – 50 с.; Тўйчиёв У. Ўзбек адабиётида бадиийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – 330 б. Каримов Б. Рухият алифбоси. – Тошкент: Фафур Гулом номидаги нашриёт-матбаа ижодий уйи, 2016. – 364 б.; Жўракулов У. Назарий поэтика масалалари: муаллиф. жанр, хронотоп. – Тошкент: Фафур Гулом номидаги нашриёт-матбаа ижодий уйи, 2015. – 356 б.; Якубов И.А. Мустақиллик даври ўзбек романи поэтикаси: фил.ф.д.дис.автореф. – Тошкент: 2018. – 72 б. Cuddon, J. A. A dictionary of literary terms and literary theory / – 5th ed. – London: Wiley Blackwell, 2013. – 801 p. [www.atibook.ir](http://www.atibook.ir). Мифы народов мира. Энциклопедия. В двух томах. Том первый (А-К). – Москва: Советская энциклопедия, 1980. – 672 с.; Мифы народов мира. Энциклопедия. В двух томах. Том второй (К-Я). – Москва: Советская энциклопедия, 1982. – 720. Қўшжонов М. Ойбек маҳорати. – Тошкент: Адабиёт ва санъат, 1965.; Қўчқорова М. Бадиий сўз ва рухият манзарлари. – Тошкент: Muharrir, 2011; Ҳамраев К.Ў. Ҳозирги ўзбек ҳикоясида композиция поэтикаси: фил.ф.бўйича фалсафа доктори ... дис.автореф. – Тошкент, 2018. – 51 б.

<sup>3</sup> Гердер Иоганн Готфрид. Идеи к философии истории человечества. – Москва: bdn-steiner.ru 674 с.; Снесарев Г.П.Реликты домусульманских верований и обрядов у узбеков Хорезма. – Москва: Наука, 1969. – С.93 (336) Бисенбаев А.К. Көне түркілердің аңыздары. Қазақша, орысша,ағылшынша. – Алматы: Ан-Арыс, 2008 – 120 б. Rasulov A. Shafoat yog'dusidan bahramandlik // Sharq yulduzi, 1991, 10-son. – В.189-193; Матякубова Т.Р. Поэтик идрок ва маҳорат. – Тошкент: Fan va texnologiya, 2011. – 172 б.; Йўлчиёв Қ. Нурали Қобулнинг прозаик маҳорати. – Тошкент: Ma'rifat bitiklari, 2021. – 252; Қосимов У. Адабий-эстетик тафаккур тадрижи: анъанавийлик, ворисийлик, ўзига хослик (Абдулла Қодирий, Абдулла Қаххор ва Тоғай Мурод ижоди мисолида): филол. ф.д (DSc) диссер. автореф. – Тошкент, 2020. – 77 б.; Расулова У. XX аср ўзбек кассачилиги (поэтик изланишлар ва тараккиёт тамойиллари). – Тошкент: Qamar media, 2020. – Б.198 (320) Авакова Р.А., Бектемирова С.Б. Отражение образа собаки в тюркских и славянских языках. // Вестник РГГУ. 2009. № 3. – С.41-47. [www://cyberleninka.ru](http://www.cyberleninka.ru). Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – 162 б.; Сувонов З. Тоғай Мурод ижоди поэтикаси: фил.ф.н.дис.автореферати. Т.:2019. – 48 б. Хасанова Л. “Хазойин ул-маоний” куллиётида ит образларининг тасвирланиши тамойиллари. [www.scientificprogress.uz](http://www.scientificprogress.uz)

generalize the aspects of the image related to the writer's creative intention, and to show the characteristic aspects of the dog image by assessing its place in the development of the literary process.

**Research objectives:**

Systematization of the image of a dog in Uzbek prose and its relationship with poetic issues such as plot, composition, language of the work based on the analysis of examples of folklore and classical Eastern literature, social foundations of the introduction of the image of a dog into literature, scientific and theoretical justification of the stages of historical development;

The main goal of Said Ahmed's creation of the image of a dog is to shed light on social problems and to reveal that it served as a support in maintaining the moral balance of people in certain social conditions, using the example of the analysis of the stories "Kaplon", "Karakoz Majnun";

To show through the images of Boynak and Karavuz in Nurali Kabul's story "Your Childhood Sky" that treating animals, including dogs, when they are useful, and turning away from them when they are unnecessary, leads to disastrous consequences for human society;

Through the image of the dog in Norqobilov's short stories "The Dog of the Jungle" and "Oqbuyin," the writer's narrative style and the specific features of the characters in understanding reality are illuminated in the expression of the relationship between man and nature.

**The object of the research** is the stories "Kaplon" and "Karakoz Majnun" by Said Ahmad, "Your Childhood Sky" by Nurali Kabul, "The Dog of the Jungle" and "Oqbuyin" by Normurod Norqobilov. Also, in order to more fully reveal the genesis, development and artistry of the problem posed in Uzbek literature, other works are also referred to in their places.

**The subject of the research** is the images of Karakuz Majnun in the story "Karakuz Majnun" by Said Ahmad, Boynok in the story "Your Childhood Sky" by Nurali Kabul, Karavuz, the images of the dog in the stories "The Dog of the Jungle" and "Oqbuyin" by Normurod Norqobilov, the image of the dog in Uzbek classical and modern literature and the traditions and poetics of the image related to its creation.

**Research methods.** Structural, comparative-typological, and hermeneutic methods of analysis were used to illuminate the research topic.

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

the image of the dog in Uzbek literature and its historical development, as well as the socio-political, national-mental, spiritual-moral, artistic-aesthetic function of this image, manifested from the point of view of each period, are revealed;

The evolutionary development of the image of the dog in the works of Said Ahmad, Nurali Kabul, Normurod Norkobilov in 20th-century Uzbek prose has been determined, and it has been proven that the factors that make up this image, as well as the traditional, psycho-emotional and emotional means and method of understanding, are revealed;

Through the artistic illumination of human loyalty to man using the images of dogs nicknamed Karakoz Majnun and Koplun in Said Ahmad's works, the complex difficulties in understanding the human personality, which became a global problem in human society in the second half of the 20th century, are analytically proven;

The spiritual connection between a child and a dog in the story of Nurali Kobul, the depiction of situations in human life similar to the life of animals through the images of dogs in the stories of Normurod Norqobilov, and the expression of relationships between members of society through the image of each character and the dog are based on the individual approach of writers, their skill, and the poetic characteristics of the works as a means for artistic expression processes that enhance the individuality of the writer.

**The practical results of the research are as follows:**

The fact that the image of the dog as an artistic and aesthetic reality has undergone a long historical development was systematized in the analysis of written monuments of the East, ancient Turkic myths, Uzbek written literature, and folklore. In doing so, the positive aspects of the dog's image in human life, various artistic meanings in the work of art, symbolic and figurative expressions were compared.

The scientific and theoretical considerations, conclusions, and identified materials obtained during the dissertation research are expected to provide new scientific and practical information on issues of Uzbek prose, including the works of writers such as Said Ahmad, Nurali Qobul, and Normurod Norqobilov. This information will serve as an important resource for researchers investigating these authors' works, as well as for professors, instructors, and students in higher education institutions. It has been demonstrated that this resource will be valuable for the practical study of artistic imagery and its development, the artistic and aesthetic function of the image of a dog, universal and national values, and the poetics of prose.

**The reliability of the research results** is explained by the fact that the problem is clearly stated, the object and subject of the research are defined, the conclusions are scientifically based, the examples are structurally, comparatively and hermeneutically analyzed, theoretical ideas and conclusions are implemented in practice, the analysis process is based on the nature of Uzbek classical and modern literature, and the results are confirmed by competent institutions.

**The scientific and practical significance of the research results.** The scientific significance of the research lies in the fact that the research results, scientific conclusions, the foundations and factors of artistic perception of reality, the creation of an artistic image, the gradual improvement in the history of Uzbek artistic thinking, the principle approached by each creator in creating an image, the method used, and the views on the formal and substantive renewal of the dog image in Uzbek prose serve the theoretical improvement of literary theory, the history of literary criticism, and the sciences of new Uzbek literature.

The system of images, plots, and compositions in the works of Said Ahmad, Nurali Kabul, and Normurod Norkobilov, the approach of writers to each image based on their own creative concept, scientific and practical ideas about the research and achievements of writers in teaching such subjects as "History of Uzbek Literature," "Theory of Literary Studies," "New Uzbek Literature," "Modern Literary Process," and it is defined by the fact that it serves as a formal and methodological source for scientific research on the artistic image and specific prose of the writer in the organization of special courses and seminars about the works of writers, in the creation of textbooks and manuals for general secondary schools.

**Implementation of research results.** Based on the scientific results obtained as a result of the study of the poetics of the image of a dog in modern Uzbek prose on the example of the stories and tales of Said Ahmad, Nurali Kobul and Normurod Norqobilov:

the ideas and conclusions that reveal the image of a dog in Uzbek literature and its historical development, as well as the socio-political, national-mental, spiritual-moral, artistic-aesthetic function of this image from the point of view of each period, were used in the project of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi on the topic "Creating a multilingual (in Uzbek, Russian, English) electronic platform of Uzbek literature" No. PF-201912258 (reference book of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi dated July 11, 2024 No. 04/1-1815). As a result, the project enriched information on the image and traditions of imagery in Uzbek prose with new scientific information;

the gradual improvement of the image of a dog in the works of Said Ahmad, Nurali Kobul, and Normurod Norqobilov in 20th-century Uzbek prose was identified, and the results, which proved that this image is an emerging standard, traditional, spiritual-emotional and emotional means and method of perception, were used in the project of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi on the topic of "Creation of the electronic platform "bolalaradabiyoti.uz" and its mobile application" under the number IL-402104474 (reference book of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi dated July 11, 2024 No. 04/1-1814). As a result, views on the skill of creating the image of a dog by Said Ahmad served as a new source of information about the writer's work;

the complex difficulties in understanding the human personality, which became a global problem in human society in the second half of the 20th century, were analytically proven ideas and comments through the artistic illumination of human loyalty to man using the images of the dog nicknamed Qarakoz Majnun and Qoplon in the works of Said Ahmad, which were used in the preparation of scripts for the broadcasts of the National Television and Radio Company of Uzbekistan "Uzbekistan Television and Radio Channel" DM "Bedorlik", "Ijod zavqi", "Ta'lim va taraqqiyot", "Millat va ma'naviyat" (UZMTRK reference number 04-36-922 dated August 8, 2024). As a result, the content of the broadcasts was enriched, the

level of work on awakening emotional and aesthetic feelings in people through the aesthetic, spiritual-enlightening and educational-moral characteristics of the artistic image, and the formation of a reading culture were increased.

**Approval of the research results.** The research findings were presented and tested at 4 scientific and practical conferences, including 2 republican and 2 international conferences.

**Publication of the research results.** Eleven scientific works have been published on the dissertation topic, including 5 scientific articles, of which 3 were published in republican journals and 2 in foreign journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan for the publication of the main results of doctoral dissertations.

**The structure and scope of the dissertation.** The dissertation consists of an introduction, three main chapters, a conclusion and a list of references, the total volume of the work is 145 pages.

## THE MAIN CONTENT OF THE DISSERTATION

In the "**Introduction**" part of the dissertation, the relevance and necessity of the topic, the level of study of the problem, the goals and tasks, the object and subject of the research are described, and the methods are defined. It is shown that the research topic is related to the priority directions of the development of science and technology of the republic and the research work of the higher educational institution where the dissertation was completed. The scientific novelty and practical results are described, the scientific and practical significance of the obtained results is revealed, the approval of the implementation of the research results into practice, the publication of the research results, the structure and size of the dissertation are presented.

The first chapter of the dissertation, titled "**Fundamentals and Development of the Artistic Image**," consists of two sections. The first section of the chapter is dedicated to the study of "**Genesis and Development of the Artistic Image**".

Artisticity in all types of art (art, cinema, architecture, theater, dance, etc.) implies that the creator creates a new world through the artistic perception of existence. In this case, the creator does not accurately reflect real reality, but seriously processes it in his imagination, based on his creative concept. As a result, the real world resembles the external world, but not exactly a repetition. This is one of the common and first features of artistry, the creation of an artistic image.

In this section, the scientific and theoretical views of world scientists such as Aristotle, Plato, Julius Caesar Scaliger, Abu Nasr al-Farabi, Abu Rayhan al-Biruni, Hegel, Jean-Baptiste Dubo, G.E. Lessing, A.A. Potebnya, Jan Parandovsky, M. Bakhtin, G.N. Pospelov, V.Y. Khalizev, M. Epstein, Uzbek scientists such as Izzat Sultan, A. Alimukhamedov, B. Sarimsakov, T.Rasulov, N.Xatamov, I.Haqqul, H.Umurov. They emphasized that artistic thinking is a process that occurs in the creator's mind in the process of recreating real existence: turning the disposition into a composition, the story into a plot, in short, from the material of life to the

stage of creating an artistic image. As a result, a number of features of the artistic image are revealed.

In every work of art, the image and its manifestation are perceived as the creator's artistic perception of existence. In particular, Aristotle wrote in "Poetics" about the artistic perception of existence, figurative expression, and reflection: "Works in this field also differ from each other in terms of methods of reflection. These are the three differences in what, what, and how to reflect"<sup>4</sup> In this opinion, the scholar speaks about the subject of literary types and genres, implying that the subject is a real being, but that there are differences in the methods of their reflection. For example, what event (what), in fact, can be the basis for prose or lyrical work, if it is narrative, or lyrical, or drama, can be attracted to one of these three, but also emphasizes the need to transform this reality into an image with what. This is a very clear and important principle.

The German scholar Hegel has important ideas on the path to perfection of the artistic image. In particular, the thinker, when discussing the type of image, signs, and symbols, emphasizes that the symbol as an image has several meanings and creates additional content in the content of this work, posing the following problem: "When we speak of a symbol, we have a clear form, image, which gives us an understanding of something that exists. For example, a lion, an eagle, a certain color manifest themselves, and the meaning of their expression is sufficient. Therefore, the question arises: does the image of the lion in front of us express or mean only itself, or does it also mean some other abstract meaning, for example, a hero, a season, agriculture, etc.; then there is a doubt, how should we simultaneously understand the meaning of the image itself or the figurative meaning?"<sup>5</sup> When the scientist poses this problem, he shows the following clear solution, expressing his opinion about the understanding of the work, artistic and aesthetic interpretation: "This ambiguity ends when both sides receive the necessary name, that is, it should be clearly shown which is the meaning and which is the image"<sup>6</sup> Therefore, we conclude that as the image is recreated in an artistic context, its meaning and function should be clear.

The creator thinks through an artistic image, perceives existence. The artistic image has several facets as the creator's attitude towards existence. Firstly, it is noted in the sources that such an attitude towards real existence is an aesthetic assessment of the creator, secondly, such an attitude is considered a product of the creator's understanding, understanding of existence, and thinking about existence. Thirdly, expressing an attitude through an image also has the property of creativity and creativity. As a result, each image acquires originality and uniqueness. All three aforementioned characteristics create a holistic system, defining the artist's artistic and creative intention and ideal. Therefore, it would be appropriate to say that the artistic image is not simply a recreated form of something, event, person,

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<sup>4</sup> Аристотель. Поэтика (Поэзия санъати хакида). – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1980. – 10.

<sup>5</sup> Георг Вильгельм Фридрих фон Гегель. Эстетика. В 4-х томах. Том второй. – Москва: Искусство, 1969. – С.16.

<sup>6</sup> Yuroqidagi manba. – С.17

place in real existence, but a product of the creator's spiritual-intellectual and creative activity. This, in turn, enriches the theoretical foundations of the artistic image and requires a careful study of various types and forms of the image.

While Izzat Sultan emphasizes the unity of form and content, as well as the components that form its basis – artistic idea, ideal, theme, problem, plot, composition, image, language, etc., entering into a holistic system, he repeatedly emphasizes that each of them is related to the artistic image. In particular, when defining an artistic idea, "an artistic idea is figurative thought." It arises spontaneously from the objective picture of life, the fate of people, the logic and essence of events"<sup>7</sup>. In this place, the scholar, reflecting on the image concept in a broad sense, emphasizes that it is based on an artistic idea. Because artistic thinking, as a form of public consciousness, naturally promotes a certain artistic idea.

The paragraph systematizes views and reflections on the foundations of artistic perception of reality and its expression, the creation of images, which have existed since ancient times and have been accepted as a strict principle in the literary studies of different peoples, and summarizes the views of mature scholars on the characteristics of images. At the same time, an important aspect is that the artistic image has been perfected in each period, showing one or another aspect. As a result, it became clear that the artistic image is a general process that constantly grows and changes. Also, an important aspect of evaluating any work of art as a value is how it corresponds to the issue of artistry, image and imagery. In this regard, a number of issues such as the complex proportionality of artistry, image or imagery, the author's experience, the creative process, and the skill of using artistic speech are also important.

The second part of the chapter examines the issues of "**Socio-philosophical and artistic-aesthetic foundations of the dog image in Uzbek literature**".

The artistic image, in terms of its nature, character, and characteristics, is complex, multifaceted, and manifests itself in various forms. Regardless of which form, in what form, whose or what image it reflects (for example, a tree, an apple, a mountain, a flower, a gun, a horse, a dog, a person), it reveals the author's spiritual-intellectual, emotional-philosophical, and intellectual attitude towards external existence. In this sense, in the works we analyze and take as the object of research, the problems of humanities are artistically analyzed through the image of the dog.

It is not yet clear when the close relationship between the images of animals and humans began to be created in fiction. But the Polish scientist Jan Parandovsky seeks the history of the artistic word from the time when ancient people lived in harmony with nature, when man did not yet separate himself from the common animal. "We know nothing about the origins of human speech; language arose from cries and exclamations in the state of affect, from imitations of the voices of animals and birds, from syllables that explain some part of

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<sup>7</sup> Sul-ton, Izzat. Adabiyot nazariyasi. – Toshkent: O'qituvchi, 2005. – B.98.

existence"<sup>8</sup>. In this place, he correctly emphasizes that humans lived in close contact with animals and imitated them before their speech was formed. However, further social development led to an intensification of the differences between animals and humans. At a certain stage of social development, humanity recognized and sanctified the influence of animals, including dogs, on human society.

In fact, there is a long tradition of observing animals such as dogs, horses, sheep, deer, camels, and mastering their positive aspects. For example, in the work "Kutadgu Bilig," there is a place where people are likened to deer, promoting the need for beks to be vigilant<sup>9</sup>. In order for the male to be strong and strong-willed, like a camel, the child was also named Bugrakhan. In this sense, in ancient times, attention was paid to the dog and its qualities such as loyalty, patience, intelligence, and courage. This is a phenomenon related to the way of life of the Turkic peoples, their understanding and understanding of the world.

Russian scholar G.P. Snesev, who carefully studied the pre-Islamic customs and worldviews of the peoples of Central Asia, writes that if there were no children in the family or they died in succession, the following custom was carried out when a new baby was born: "After the child was born, they placed it next to the dog (with the intention of "growing the child like a dog")"<sup>10</sup>. It seems that the dog is viable in any environment, and based on its endurance, people trusted it to achieve their goals. More precisely, we call it an element that has come from the period when the dog was treated as a cult. Nevertheless, procreation, procreation, as an important natural function of man, motivated people to create different things.

The "Avesta" (in some sources, the "Abista"), a common written cultural monument of the peoples of Central Asia, contains valuable information about cows, sheep, dogs, camels, roosters, and horses. In particular, the third book of the "Avesta," in the section entitled "Vandidod," contains many instructions about some dogs and their aspects related to human lifestyle, the habits of glorifying dogs<sup>11</sup>. In the "Avesta," dogs are also distinguished by their significance in people's lives: 1) evil forces such as the giant, ins-jins created by Akhriman, dogs that protect against various invasions; 2) dogs that help shepherds.

Apparently, they were glorified as human helpers. This is primarily due to the concept of people of that time, the way of life associated with livestock and agriculture.

Kazakh scholar A.K. Bisenbayev, in his book on ancient Turkic myths, presents the myth of the Turks about the creation of man in the pre-Islamic period. It states that God created man on earth (mud) and stone, that he lives an eternal

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<sup>8</sup> Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б.198.

<sup>9</sup> Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халқ фольклори. – Тошкент: Баёз, 2013. – Б.73.

<sup>10</sup> Снесарев Г.П. Реликты домусульманских верований и обрядов у узбеков Хорезма. – Москва: Наука, 1969. – С.93.

<sup>11</sup> Авесто. Тарихий-адабий ёдгорлик. Масъул муҳаррир ва нашрга тайёрловчи Нарзулла Жўраев. Тарж. Аскар Маҳкам. – Тошкент: Фафур Ғулум номидаги нашриёт-матбаа ижодий уйи, 2015. – Б.213-322.

life, that he has no soul, that he is like a doll. Then he gives an event about the process of giving a person spirit and its dependence on the dog<sup>12</sup>.

It was found that the collection of "Uzbek Folk Proverbs" contains over a hundred proverbs directly related to the image of a dog<sup>13</sup>. In them, the word 'dog', as well as the words 'tozi', 'boytevat', and 'kuchuk', were used in various thematic contexts. For example, patriotism, devotion to the country, unity, friendship, collectivism, impossibility, personal freedom, diligence and laziness, striving, acting, moving forward, not falling in love, love, friendship, cooperation are among them.

Above, we have presented only a classification of concepts related to the image of a dog according to the topic. Here, one can observe both positive and negative expressions of the dog's image, and in some places, figuratively reflecting the human character. "Boyniki boytevat qizg'anan"<sup>14</sup>.

In fact, myths, proverbs, and legends also express an important aspect of human society, including the ancient relationship between man and nature, man and animals. After all, "The depiction of animals at the level of a cult is an ancient form of human creativity." The cult of animals is the first boundary that ancient man crossed between himself and nature. In this case, he recognizes the power of nature, but does not completely separate himself from it. Thus, the role of animals in spiritual life has partially decreased. But animalism remained as a semantic factor in language and cultural stereotypes, artistic images"<sup>15</sup>. In this sense, the image of the dog was initially actively used as a product of ancient man's totemistic thought in a number of genres of oral folk art, but later, at different stages of social development, its function changed. In particular, in Uzbek classical lyrics, it began to acquire a mystical essence. It has been established that there are valuable opinions on this issue in the works of several scholars, particularly S. Rafiddinov<sup>16</sup>, and T. Matyakubova<sup>17</sup>.

In the 20th century, the creation of images of nature, animal world, and human relations on a realistic basis intensified. In particular, the work comprehensively analyzes Abdulla Kadiri's short epic work "The Case of Dog Strikes,"<sup>18</sup>, Said Ahmad's short story "The Leopard."<sup>19</sup> Overall, in 20th-century Uzbek prose, there are works about the image of a dog and its loyalty, devotion, and devotion to man, which can be assessed as a new interpretation of ancient traditions.

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<sup>12</sup> Бисенбаев А.К. Көне түркілердің аңыздары. Қазақша, орысша, ағылшынша. – Алматы: Ан-Арыс, 2008. – 120 б.

<sup>13</sup> O'zbek xalq maqollari. Tuzuvchilar: Mirzayev T., Musoqulov A., Sarimsoqov B.; Mas'ul muharrir: Turdimov Sh. – Toshkent: Sharq, 2005. – B. 512.

<sup>14</sup> O'zbek xalq maqollari. Tuzuvchilar: Mirzayev T., Musoqulov A., Sarimsoqov B.; Mas'ul muharrir: Turdimov Sh. – Toshkent: Sharq, 2005. – B. 290.

<sup>15</sup> Авакова Р.А., Бектемирова С.Б. Отражение образа собаки в тюркских и славянских языках. // Вестник РГГУ. 2009. №3. – С.41-47. [www://cyberleninka.ru](http://cyberleninka.ru).

<sup>16</sup> Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – Б.60.

<sup>17</sup> Матякубова Т.Р. Поэтик идрок ва маҳорат. – Тошкент: Fan va texnologiya, 2011. – Б.41.

<sup>18</sup> Қодирӣ, Абдулла. Танланган асарлар. – Тошкент: Sharq, 2014. – Б.605.

<sup>19</sup> Said Ahmad. Qoplon (hajviy) hikoya. <https://n.ziyouz.com/portal-haqida/xarita/uzbek-nasri/said-ahmad-1920-2007/said-ahmad-qoplon-hajviya>.

Thus, in Uzbek literature, the gradual development of the image of the dog was not always positive. In particular, in the period before the arrival of Islam, the image of the dog was more active in both positive and negative meanings. However, after the arrival of Islam, the image of the dog was used with symbolic meanings in Sufi literature. Its true essence was almost not reflected. However, since the beginning of the 20th century, the depiction of the image of a dog on a realistic basis has intensified. This allowed writers to artistically depict this image from various points of view.

The second chapter of the dissertation, titled "**Objective and Subjective Representation of the Image**," is dedicated to illuminating the images of the writer Said Ahmad's short story "Karakuz Majnun" and Nurali Kabul's short story "Your Childhood Sky."

In the first part of the chapter entitled "The artistic and aesthetic function of the image of the dog in the story "Karaköz Majnun," the ways in which the writer expresses the artistic image are discussed, for example, if one writer objectively describes the image of the dog, the other reflects it subjectively. This, first and foremost, demonstrates the artistic intent and unique style of the writers. For example, the People's Writer of Uzbekistan Said Ahmad objectively describes Karakuz in his story "Karakuz Majnun." It also stands out for its role in the work and its place in the composition. In Nurali Kabul's short story "Your Childhood Sky," the image of Boinak is depicted from the perspective of the epic hero, that is, subjectively. As a result, the process related to the dog, the expressions in the plot, are connected to the narrator's subjective concept and worldview.

In Said Ahmad's short story "Karakuz Majnun," the typical lifestyle of a Muslim woman is given as an image. In a narrow sense, the image of a concrete person, Saodat aya, is created. In a broad sense, the image of the individual and society of today is created through the image of a woman. The story begins with two epigraphs. The first epigraph is taken from the Holy Quran. The second epigraph refers specifically to the image of the dog and fully corresponds to the content of the work: "One of the ten animals entering paradise is the dog of "As'hobi Kahf." (Al-Jame' al-Kabir). Therefore, the fact that the dog is from the cave people and is recognized as a paradise corresponds to the artistic and aesthetic concept put forward in the work.

In the recent past, aspects such as atheism, non-ownership (common), disregard for humanity as a person, and spiritual poverty, which intensified in the 1970s and 1990s, did not bypass Saodat aya's family. The writer transformed these life conclusions into the structural-semantic arsenal of the story as an artistic generalization. In the language of Saodat aya, the author artistically expresses his position. For a woman who deeply understands the divine ties between man and nature, the individual and society, it also means that she feels that she is the main culprit in suffering from the consequences of her children. In the story, the uniqueness of the epic hero is expressed through a dream. It is noted here that Saodat aya's spirit was disturbed, the mother's hope that her son would find his place in society, and the desire to see his son for the last time made him think

about Burihan. Here, a part of the infinity in the inner world of the epic subject, the part related to the turbulent epic experience, is involved in the system of events in the story. Before that, the creator will give artistic information about the dog, the yard, Kumri and Saodat aya's one-day life and long-term care. Now, "when the necessary conditions for artistic creation such as the system of events (plot) of the work, their connection (composition) in a certain order, the characters who drive and provide the dynamics of the system of events, the space and time necessary for their activities are met, its difficult and difficult stage - the process of describing or expressing in words everything that expresses the idea that surrounds the mind and heart of the creator begins"<sup>20</sup>. This is an important process and brings an important message about Burikhan's son, who entered the plot of events and remained in the Russian land.

First of all, it should be said that after the description of the dog in the legend, information is given about Burihan, and there is also a similarity in the fact that the writer used the method of storytelling, and the names of the dog and the person are named with the wolf, which is close to the dogs. Here, the dog can also wander, and if necessary, the dog can not recognize his family, which is compared to the prodigal son. In this sense, the image of the dog acquires materiality to the level of objectivity, expressing a specific goal, and is integral with other images. Because instead of the concept of artistic image and imagery, the term "artistic sign" is often used. After all, "A sign is a material object that represents an object (or a specific feature and attitude) that replaces a representative or others." Symbols, forming a system, serve to obtain, store, and enrich information, that is, the importance of understanding first and foremost."<sup>21</sup>. In this sense, the dog comes here more as a sign than an image, and it helps to strengthen the importance of the relationship between Saodat aya and other images related to her, to determine and show their actions in advance. As a result, in this part of the plot, the image of a dog, his joyful voice, and various actions brought color to the image, expressing the excitement in Saodat aya's heart. But as an image, Saodat-aya acts in accordance with her age, contrary to the dog, she moves calmly and slowly, tirelessly tears at the bottom of the watery, full leaves of the tumor planted on the size of a hedge, breaks off the flowering branches of basil, then joins it to the tumor and wraps it in a handkerchief. He does these movements without hurrying. The dog is quick, he is in a hurry. In particular, when the dog approaches the daughter's house, it goes far ahead of the old woman, and Saodat's grandchildren recognize Karakuz and go to meet the dog, saying that grandmother is coming. In this part of the story, it is seen that the dog is a precursor to the characters.

The introduction of a dog into the center of the narrative means that the activity of this character has expanded, and its functions in the plot of the work and the composition of the characters have deepened. In particular, it can be seen that the image of Karakuz Majnun as a guide and caring child in Saodat aya's visit is a generalized image of the dog. For one dog to do so many tricks on one trip, Black

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<sup>20</sup> Саримсоқов Б. Бадийлик асослари ва мезонлар. – Тошкент: Bookmanу print, 2022. – Б.119.

<sup>21</sup> Хализев В.Е. Теория литературы. – Москва: Высшая школа, 2004. – С.102.

Eye is given as a super-cheerful, playful dog, as well as a companion who understands the old woman. On the other hand, he is listening to the old woman, asking her advice, stopping on the way to ask where to go. The mother, who correctly understood his actions, turned the way to her daughter's. Here, the narrator encourages the associative comparison of the image with Saodat's son, Burihan. Based on the fact that the dog is so close to the old woman as an image and her generalizing actions, it is possible to compare the dream in the old woman's heart with an unfaithful son who converted to another religion, married a Christian girl, forgot his mother, home, and renounced his religion. Because, firstly, when images are compared, their artistic and aesthetic task is revealed. Secondly, there is a need to compare the images of the son and the dog due to the fact that the image of the dog is given so much attention and the old woman sees him as her own child. Here it is seen that the image of the dog, in addition to revealing the old woman's psyche, has the task of ensuring the development of the plot in the composition of the story.

As a person, Saodat aya has a high moral ideal, and in her spiritual world, she values the animal (jamodot) as a part of life, a creation of the Creator. Because a person who loves the Creator and has faith in his heart must love and love all the creatures created by God. After all, "The aesthetic ideal is the integrity of the creator, the aesthetic ideal is the artistic expression of the creator's spiritual, practical, and aesthetic life"<sup>22</sup>. In this sense, the dog, as a reference to the symbol of the writer's ideal, gradually transforms into a mature image in the plot composition, and from it into an artistic code.

Saodat aya, as a separate subject, asserts that there is an internal conflict and conflict in her inner world, asking the dog where she is going, and not being able to sit in her daughter's room for long. Saodat-aya also lost her peace when Karakuz saw a shadow of buildings in the distance or when the old woman took her knot and went out into the street. The description of the dog and his various actions on the way was a gradual expression of the changes in the psyche of Saodat aya. In particular, he shows that he has no clear purpose in leaving, that he has consulted the dog on the way to his son or daughter's house, and that he cannot stay at his daughter's house for long, that there is an inner struggle that eats his heart and soul, rather than being kind to the dog. It even moved to the image. It is noticeable that the plot composition, the expression of epic experiences, the image of the character and the dog, at first glance, are built on similarity and closeness, but in essence each of them has an internal contradiction.

Even before his death, he did not go to see Burihan and took out the clothes that Burihan wore as a child and burned them. This means that the last hope has been broken. Now it seems that there is no purpose in life. But on that day, the governess brings the news that Saodat-aya has made a "haji badal." It was this good news that would add a little life to his life. But it also means that Saodat's life is over. Then he makes a will. Now he seems more confident. After her death, she

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<sup>22</sup> Карим, Баходир. Рухият алифбоси. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2016. – Б.118.

ordered her hair to be combed and a tumor placed on her eyebrows to make her look beautiful. On the one hand, this is a sign of his pride and maturity. Secondly, it shows the determination of his character.

Overall, in the composition of the story, the writer, through the image of a dog, artistically reflects the problems common in Uzbek families in the second half of the 20th century: failure, and the destruction of family values. In doing so, he effectively uses the methods of portraiture, dialogue, internal monologue, and narration. As a result, the unity of form and content of the story has acquired artistic soundness, maturity and originality.

The second part of the second chapter, titled "The Image of Norbuta and Boynak in the Short Story 'Your Childhood Sky'," raises the issue of the mutual complementarity of the images of man and dog based on Nurali Kabul's short story "Your Childhood Sky". The story is dominated by the depiction of events related to a six-seven-year-old boy named Norbuta and his favorite dog – Boynoq. The dog Karavuz is also mentioned in many places in the story. But the main character is closest to the image of Boynak.

An important aspect of the story is that the narrator-hero tells the story and tells valuable information about the dog. In the previous section, the story of Said Ahmad was narrated by the narrator-author, and it was in the genre of the story. Here, the genre of the work is the story and it is narrated by the narrator-character. However, in both of them, there is a close relationship between the image of the dog and its place in the composition of the work. Firstly, the dog is described in detail in both works, and secondly, the dog is closely connected to the main character. Thirdly, through the image of a dog, the authors illuminated important spiritual problems in society. Therefore, writers do not simply depict the image of a dog. He puts on them the task of revealing the psyche of the main character, illuminating a number of social problems in society, which brings to the forefront the problem of artistic analysis of the image of the dog in modern Uzbek novels. In fact, Boynak, as a living creature, has a unique concept and way of life.

The content of the work created by the writer is primarily conveyed through character. It is true that the artistic word, the depiction of typical conditions, the composition of the work, the plot, etc. are also important here. However, Norbuta's character, his attitude towards Boynak, Boynak's attitude towards him, and the dog's constant control of his children, like a smart, cultured mother, are also emphasized from the narrator-character's language. Therefore, the child's character is also manifested here. But the medium is the image of a dog. It is precisely the image and the dog's attitude towards others that become the main theme of the narrator's speech. The narrator-character also conveys artistic information about the dog through his character.

In addition, the writer's nickname given to dogs in the story is also of particular importance, and in the story of Said Ahmad, the dog is called "Black-eyed Majnun." It is used in the sense of a close person like a liver, and it is very suitable for the character of the dog. We found the same thing in this story by Nurali Kabul. Because "There are points in a work of art that if you pay attention to these points, it becomes clear that there are other hidden meanings or meanings

in it"<sup>23</sup>. The writer explains that because the dog's neck was white, it was nicknamed Bo'ynoq (the abbreviated form of the phrase "Bo'yni oq" is Bo'ynoq).

By introducing the image of the dog into the work, the writer also assigns additional artistic and aesthetic tasks to it. It is precisely the image of Boynak that serves as a protector and partner of the child in the fight against social vices in society - parasitism, laziness, self-interest, bribery, abuse of office, etc. This primarily indicates that the dog is a fighter against vices related to human morality, as a product of the evolutionary transformation of the task of protecting humans physically since ancient times. On the other hand, with the help of the image of a dog, the writer also shows that man is moving away from natural qualities and points to the tragic ending of this.

Thus, in this story by Nurali Kabul, the images of Norbuta and Boinak once again serve to prove that the ancient traditional concept of humanity's unity with creatures is being destroyed. Through these two images, the writer also emphasizes that true love is the foundation of existence.

The third chapter of the dissertation is titled **"The Problem of Image Interpretation and Composition."** The first part of the chapter presents **"Dynamic interpretation of the image of Karavoy in Normurod Norqobilov's story "The Dog of the Jungle".**

The writer describes the events related to the birth of the protagonist Karavoy and his understanding of the world. In descriptive-narrative narration, the narrator-author chose a dialectical way of thinking, moving from simplicity to complexity, related to the birth of any image. This gives the place where Karavoy was born and its artistic image. If you pay attention, the first bushes with thick branches can be taken as a means of protecting Karavoi from the outside world. After the image of the bush, the image of the hay under it is gradually given, indicating the exact time: "Past-year hay is peeping out from under the bushes." The writer gives an image of the artistic space and then describes the specific goal. However, we assume that this time is the end of winter and the beginning of spring. Because after the grass of the previous year is revived and given as if looking at Karavoy, it is also felt that the image comes to the center of the narrative. The fact that the place where Santa Claus was born is a glade in the middle of the jungle means that this place is a natural fortress. The breadth of the jungle and the fact that it is a wild nature mean that the dog is in harmony with this nature.

It should be acknowledged that one of the leading tasks of Olapar in the play is, firstly, that the dog, as a person, understands and perceives reality, secondly, what he inherited from his dog as Karavoi's mother, and thirdly, figuratively, he is given as a stranger, a person who does not have a definite lifestyle.

The writer shows the characteristics of the dog's image through the image of the dog domesticated as a result of universal human development and his Olapar, emphasizing that the long-standing achievement disappears in an instant, in particular, in the savagery of the Olapar, man also plays a role in some sense. Adam Haydar, in the image of a tree, shows that he is not inferior to Olapara in the wild.

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<sup>23</sup> Каримов Н. Уч буюк сиймо. – Тошкент: Mumtoz so'z, 2019. – Б.290.

Describing the image of Karavoy, the writer also mentions the importance of Olapar in illuminating the artistic function of this image. As a result, the system of images such as Olapar, Boribasara, Haydar Kosa, Uzunqul qora, Tolmas, Ola it, Kashqa, Bo'ynoq, ona mushuk, yumronqoziq expresses the essence of the leading image of Karavoy in the composition of the work, and through this image, the main goal of the writer is to tell the reader. After all, "The ideological and aesthetic effect of any work depends on the harmony of its form (such as image, plot, language) with its content (idea), the uniqueness of this phenomenon, and this task is fulfilled by the composition of the work"<sup>24</sup>.

Professor Ibrahim Hakkul emphasized the need for caution in his approach to the image and its expression in a work of art and wrote the following: "The brighter colors and tones in which truth is depicted in artistic creation, the more beautiful the scenery, the more carefully and responsibly it should be treated. Otherwise, even the highest truth or the most profound essence will inevitably become something simple and universal"<sup>25</sup>. If we follow this reasoning, we will understand through the images that this story, which is the object of research, and the image of Karavoy in it are also written with great enthusiasm, pleasure, and enthusiasm. The analysis of the work deeply reflects the essence of life, the eternal truth of existence, which is not just an image of the dog named Karavoy, but at the heart of this image lies, first of all, the author's understanding of existence, the understanding of the equality of all creatures in their artistic perception. This is primarily manifested in the fact that the sense of homeland in the image intensifies with the expansion of the dog's habitat. The writer correctly shows that the feeling of homeland is natural, giving Karavoi the understanding that first the plain, then the jungle is his homeland.

The author tries to reflect the artistic content in a clear form when describing various situations of Karavoi. At the same time, the story also renews the spirit. The epic experience, evident in the content of the image, shapes the space of a multi-level artistic space as the image of Karavoy improves.

In describing the adventures of the character in the story, the writer strives to ensure the attractiveness of the plot. This can be observed in the behavior of the dog in various situations and relationships. In particular, it can be seen in the mouse that was taken from the kitten, and as a result of this, the red mother hits the back of the cat, and the mouse and its blood feel a "strange tremor" in its body.

Thus, through the story "The Dog of the Jungle," the writer portrays a dog who lives according to the laws of nature, but still thirsts for freedom and freedom, he artistically expresses his life according to the rules of nature. Such a dog is actually a dream of many people, but it is noted that captivity, living in freedom, and dependence on humans are foreign to Karabai. Metaphorically, Karavoy also means what personal freedom should be.

The second part of the chapter illuminates the image and compositional problem of "**Oqboyin**" in the story "**Oqboyin**".

In any work of art, the composition of images, the composition of the plot, the composition of artistic speech are found in a mixed, mixed form. Because all types

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<sup>24</sup> Умутов Х. Адабиёт назарияси: – Тошкент: Шарк, 2002. – Б.137.

<sup>25</sup> Иброхим Ҳаққул ҳақиқати: адабий ўйлар, хикматлар, лутфлар / Нашрга тайёрловчи: Зулайхо Раҳмонова. – Тошкент: Trust and support, 2023. – Б.27.

of composition serve to express the writer's point of view. However, if writers want to systematize images in fiction, combine several compositional forms with a specific creative goal, they use different methods and aspects. As a result, the composition of each work, including the story "Oqboyin," fundamentally differs from that of other works. It is true that this story is close to other works in that the image of the dog is the main character and the inner world of the dog is depicted on a real basis. However, the method used by the writers, the composition of the work, has its own peculiarity. For example, some characterize the relationship between a dog and a person through loyalty to humans, a positive attitude towards dogs, while other writers portray dogs as relatively ideal, uncompromising to dependence, captivity, that is, a lover of freedom, a striver for freedom, and some writers also use the image of a dog to show the inferiority of a person. In Normurod Norqobilov's works, "the writer's skill is observed in emphasizing the relationship between man and nature, the parallel image between them, in the process of clarifying the essence of events"<sup>26</sup>. In this sense, his story "Oqboyin" is a noteworthy work<sup>27</sup>. In it, starting from the puppy image of the dog nicknamed White Neck, he focuses on the aspects of the relationship between man and animal that are not paid much attention to, but are actually important.

The exhibition features a portrait of the main character – Oqboyin. Through the detail of a chicken feather, the writer expresses that he is a puppy in his present state and does not know even the simple things. In the first two sentences of his speech, the narrator focuses on describing Oqboyin, then he gives the voice of a mother dog and the image of people who managed to distract his attention and turn around. Interestingly, a clear description and portrait of the mother dog and each character are given. This refers to the fact that the center of the narrator's speech is necessarily the relationship between animals, more precisely dogs and people.

In the process of analyzing the story, it becomes clear that the writer strives to create life scenes with broad and deep content. The main character or the scope of his actions, the images in the object of the narration, are also expressed from the point of view of a specific goal and artistic and aesthetic function. In particular, while giving some strokes to the character traits of the characters, he also remembers their place in the plot composition, their function, and the influence of the image of Okboyin on artistic perfection. After all, "literature is the art of artistic description through words, and artistic language is primarily characterized by imagery, that is, it creates and shows a lively picture of life."<sup>28</sup> As a result, the artistic and aesthetic power of the heroes' world is revealed through the narrator's speech. In doing so, the writer not only demonstrates the talent for artistic and aesthetic evaluation of reality, but also effectively reflects his observation, deep thinking, and the psychophysiological state of the images through clear artistic imagery.

The writer, describing the growth of the dog in a specific space and time, presents scenes related to the artistic and aesthetic tasks of the dog's image, the relationship of the dog with other characters. This serves to show that Okbo'yin is somewhat superior to others. In particular, in one place, the dog licked his nose

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<sup>26</sup> Базаров С.Б. Нормурод Норқобилов асарларининг поэтикаси: филол фан.б.ф.доктори (PhD)... диссертацияси. – Жиззах. 2021. – Б.60.

<sup>27</sup> Норқобилов Н. Юзма-юз. Қиссалар. – Тошкент: Чўлпон. – Б. 43-102. [www.ziyonet.kutubxonasi](http://www.ziyonet.kutubxonasi).

<sup>28</sup> Умурув Х. Адабиёт назарияси: – Тошкент: Шарқ, 2002. – Б.143.

and praised him morally because he was more confident and intelligent than Aktoush. This led him to behave roughly towards Aktoush. This unity of space and time also shows the arrogance of Oqboyin. In turn, such seemingly minor details are summed up and become a sketch of the artistic portrait of the main character.

This story by Normurod Norqobilov is divided into thirteen chapters of different volumes in terms of external composition. Seasons are only marked with stars that are not named. Each of them is characterized by a logical outcome of a specific event and a relatively independent structure.

Thus, Normurod Norkobilov, describing the fate of Okboyin in this story, emphasizes that the dog is intelligent, courageous, sometimes hasty, and sometimes fierce. However, it should be noted that there are also anti-humanistic aspects in some aspects. But through the basic natural qualities of living beings, such as smell, sight, feeling, and thinking in the relationship between nature, man describes that although people appear to be cultured, they are still far behind in development.

## CONCLUSION

1. The origin of the artistic perception and expression of reality, which is one of the important scientific issues of literary studies, goes back to the early stages of the development of human society. In this process, our ancient ancestors reflected the image of the dog for syncretic (mixed, mixed) purposes, based on the animals they knew in real life and their significance in human life. It is precisely this aspect that should be recognized as the genesis of the image of the dog in modern Uzbek prose.

2. The expression of the image of the dog in the "Avesta," which is a common written monument of the peoples of Central Asia, ancient Turkic myths and Uzbek folk proverbs in different goals, tasks, and themes reveals the existence of a colorful expression of the development of this image. In particular, the totemistic essence, guarding, guarding, hunting, secrecy, and the ability to be a symbol of patience served as the basis for the creation of the image of the dog. As a result, it was scientifically proven that the image of the dog in a number of works played a leading role in the relationship between the plot, composition, language of the work, narrative style, and characters.

3. Since ancient times, artists have effectively used the image of a dog, along with other animals, when expressing their thoughts, inner world, and inner experiences through images. The image of the dog was formed in folk proverbs and legends as a product of the people's life observations, experiences and accumulated knowledge, and later served to reflect the creative intention of people (including the ancient creator), specific tasks assigned to the content of the work. At the same time, in most peoples, the loyalty of the dog to man is recognized. In the next places, attention was paid to the qualities of the dog, such as protection and protection of people from various calamities, through various habits, such as sensitivity, intelligence, loyalty, and power.

4. The image of the dog in the stories and novels, which are the object of our research, performed various poetic tasks. For example, in the story "Karakuz Majnun," the events are combined into a single system and serve as an expression of the main character's dreams and aspirations. The dog understands the essence of

humanity, which his children do not understand. As a result, the image of the dog reveals the real person, the tragic life of the other characters in the story. A real person shows that he shouldn't live like that.

5. Through the image of a dog, Said Ahmad condemned the spiritual poverty, selfishness, and selfishness of some people, and showed that people should be humane, loyal, kind, honest, and sincere. This served to illuminate a number of social problems that have arisen in our society since the second half of the 20th century. The writer's image of a dog nicknamed "Qoplon" differs from some people in its sincerity, spiritual integrity, and has become an example.

6. The fact that man, as an integral part of nature, never sets himself above it, especially the fact that adults who are hypocritically treated by dogs who faithfully serve people, can be severely punished for their actions, is vividly manifested in the depiction of the relationship between the characters of Zhuravoy, Norbuta and Boynoq, Karakuz in Nurali Kabul's story "Your Childhood Sky". As a result, it is emphasized that the student understands the closeness between a person and a dog and is not indifferent to it.

7. In the story "The Dog of the Jungle" by the talented writer Normurod Norqobilov, the differences between culture and wildness are not as great as some people think, which is reflected in the negative attitude of the villagers towards the dog. In particular, the writer was able to show that dogs are close to humans in understanding reality by describing that the dog also gradually understands real existence and that he initially was warm to each creature in existence.

8. In the story "Oqboyin," the storytelling style and the important artistic idea of the characters used by the writer as a dog who understood the essence of the natural will of the image of White Neck served to effectively express humanity, personal freedom, and freedom. As a result, Normurod Norkobilov, through the image of a dog, was able to instill in the image the poverty of the life of people who lived at the end of the 20th century, the essence of their way of life, that such a life is not characteristic of a person.

9. Said Ahmad Karakuz created the image of Majnun in a realistic style, and the image of the Qoplon in a comic style, which ensured diversity in the style of expression. Nurali Kabul created the image of a dog on a subjective basis, more precisely, through the eyes of Norbuta. In Normurod Norkobilov's short stories, the depiction of "The Dog of the Jungle" and "Oqboyin" blends a naturalistic element with a realistic image. As a result, it was observed that the dog is reflected differently as an artistic image in modern Uzbek prose.

10. All three writers formed a composition of artistic speech within the genre of stories and short stories based on the function of dog characters. As a result, the images of the Qoplon, the Karakuz Majnun, the Boynak, the Okboyin, and the dog in the jungle appeared in different characters. In doing so, great attention is paid to the genre possibilities and the speech basis of stories and short stories. However, there are places in Normurod Norkobilov's works where he does not strive to be a mature character.

11. In modern Uzbek prose, scientific and theoretical views on the fact that the dog as an artistic image is the basis for many studies, and most importantly, it is the leader in the relationship between man and nature, thereby ensuring their integrity, await their research.

**НАУЧНЫЙ СОВЕТ PhD.03/04.06.2020.Fil.76.04 ПО ПРИСУЖДЕНИЮ  
УЧЕНЫХ СТЕПЕНЕЙ ПРИ  
НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТЕ**  

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**НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**АШУРОВ БЕКЗОД ШАВКАТЖОН УГЛИ**

**ПОЭТИКА ОБРАЗА СОБАКИ В СОВРЕМЕННОЙ УЗБЕКСКОЙ  
ПРОЗЕ (НА ПРИМЕРЕ ПРОИЗВЕДЕНИЙ САИДА АХМАДА, НУРАЛИ  
КАБУЛА, НОРМУРОДА НОРКАБИЛОВА)**

**10.00.02 – Узбекская литература**

**АВТОРЕФЕРАТ**  
диссертации на соискании учёной степени доктора философии (PhD) по  
**ФИЛОЛОГИЧЕСКИМ НАУКАМ**

**Наманган – 2024**

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в ВАК при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2023.3.PhD/Fil2430

Диссертация выполнена в Наманганский государственный университете  
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Андижанский государственный университет

Защита диссертации состоится «25» «XII» 2024 года в 9<sup>00</sup> часов на заседании Научного совета PhD.03/04.06.2020.Fil.76.04 Наманганский государственный университете (адрес: 160119, город Наманган, улица Бабуршаха, дом № 161. Тел.: (+99869) 227-06-12; Тел.: (998-69) 228-85-01, факс: 228-85-02. Web-sayt: [www.namdu.uz](http://www.namdu.uz), e-mail: [info@namdu.uz](mailto:info@namdu.uz) faks: (+99869) 227-07-61; e-mail: [info@namdu.uz](mailto:info@namdu.uz) )

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

**Целью исследования** является выявление и обобщение аспектов образа собаки через исследование художественно-эстетической функции и поэтики образа собаки в современной узбекской прозе, в частности, в рассказах и повестях Саида Ахмеда, Нурали Кабула и Нормурода Норкобилова, а так же представление характерных сторон образа собаки и оценки её роли в развитии литературного процесса.

**Объектом исследования** являются рассказы «Коплон», «Каракоз Меджнун» Саида Ахмеда, «Небо твоего детства» Нурали Кабула, «Чангалзор ити» («Собака колючих зарослей») и «Акбоин» Нормурода Норкобилова. Также для полного раскрытия генезиса, развития и художественности поставленной проблемы, были взяты во внимание и другие произведения узбекской литературы.

**Научная новизна исследования** заключается в следующем:

раскрывается образ собаки в узбекской литературе и его историческое развитие, а также общественно-политическая, национально-ментальная, духовно-этическая, художественно-эстетическая функции этого образа с точки зрения каждой эпохи;

определено постепенное совершенствование образа собаки в узбекской прозе XX века в произведениях Саида Ахмада, Нурали Кабула, Нормурода Норкобилова и доказаны, факторы, которые повлияли на появление этого образа, а также доказано то, что он является средством и методом традиционного, духовно-эмоционального и чувственного понимания;

с помощью образов собаки по кличке Каракоз Меджнун и Коплон в произведениях Саида Ахмеда через художественное освещение верности человека человеку аналитически доказываются сложные трудности понимания человеческой личности, ставшие глобальной проблемой в человеческом обществе во второй половине XX века;

обосновано, что через взаимную духовную связь мальчика и собаки в рассказе Нурали Кабула, образа собаки в рассказах Нормурода Норкобилова, через описание ситуаций быта людей, сходных с жизнью животных, через изображение каждого персонажа и образа собаки выражены взаимоотношения между членами общества, что является инструментом для процессов художественного выражения, усиливающего индивидуальный подход писателей, мастерство и поэтические особенности произведений.

**Внедрение результатов исследований.** На основе научных результатов, полученных в результате исследования поэтики образа собаки в современной узбекской прозе на примере рассказов и повестей Саида Ахмада, Нурали Кабула и Нормурода Норкобилова:

выводы и заключения об образе собаки в узбекской литературе и его исторического развития, а также выводы об общественно-политической, национально-ментальной, духовно-этической, художественно-эстетической функциях этого образа с точки зрения каждой эпохи были использованы в реализации фундаментального проекта № ПФ-201912258 по теме «Создание

многоязычной электронной платформы узбекской литературы (на узбекском, русском, английском языках)» (Справка № 04/1-1815 от 11 июля 2024 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате проект обогатился новыми научными данными о традициях изображения образа и образности в узбекской прозе;

результаты доказательств постепенного совершенствования образа собаки в произведениях Саида Ахмада, Нурали Кабула, Нормуроода Норкобилова в узбекской прозе XX века, доказательств, что выраженный образ является эталоном, традиционным, духовно-эмоциональным и чувственным инструментом и методом, были использованы в проекте по теме «Создание электронной платформы «bolalaradabiyoti.uz» и ее мобильного устройства» (Справка № 04/1-1814 от 11 июля 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате представления о способностях Саида Ахмада создавать образ собаки послужили новым источником для изучения творчества писателя;

идеями, обоснованными анализом сложностей понимания человеческой личности, ставшей глобальной проблемой в человеческом обществе второй половины XX века, через художественное освещение верности человека человеку с помощью образов собаки по кличке Каракоз Меджнун и Коплон в произведениях Саида Ахмада, были использованы при составлении сценариев передач «Бедорлик», «Ижод Завки», «Образование и развитие», «Нация и Духовность» Национальной телерадиокомпании Узбекистана «Ўзбекистон телерадиоканали» (Справка № 04-36-922 от 8 августа 2024 года). В результате обогатилось содержание передач, были достигнуты цели по пробуждению эмоционально-эстетических чувств людей и формированию культуры чтения книг через эстетические, духовно-воспитательные особенности художественного образа.

**Апробация результатов исследования.** Результаты исследования были представлены в виде докладов и получили одобрение на 4 научно-практических конференциях, в том числе 2 республиканских и 2 международных конференциях.

**Публикация результатов исследования.** По теме диссертации опубликовано 11 научных работ, в том числе 5 научных статей в научных изданиях, рекомендованных к публикации ВАК при Министерстве высшего образования, науки и инноваций Республики Узбекистан, в том числе 3 республиканских и 2 в зарубежных журналах.

**Структура и объем диссертации.** Диссертация состоит из введения, трех основных глав, заключения и списка использованной литературы, общий объем работы составляет 145 страниц.

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

**I bo'lim (часть I; part I)**

1. Ashurov B.Sh. “Qorako‘z Majnun” hikoyasi kompozitsiyasida it obrazining o‘rni. Namangan davlat universiteti ilmiy axborotnomasi. 2023, 10-son. – B. 291-297. [10.00.02. № 26]

2. Ashurov B.Sh. Jahon va o‘zbek nasrida jonivorlar obrazining tasvirlanishi (it obrazi). Namangan davlat universiteti ilmiy axborotnomasi. 2023, 11-son. – B. 341-347. [10.00.02. № 26]

3. Ashurov B.Sh. Normurod Norqobilovning “Changalzor iti” qissadidagi Qoravoy obrazi orqali inson ruhiyatining tasvirlanishi. Xorijiy lingvistika va lingvodidaktika – Зарубежная лингвистика и лингводидактика – Foreign Linguistics and Linguodidactics Issue – 2 № 4 (2024) / ISSN 2181-3701. 15 July 2024. – B. 218-223. [10.00.02. № 10]

4. Ashurov B.Sh. Description of The Human Soul Through The Character of The Dog in The Novel Koraquyun. Journal of Advanced Zoology ISSN: 0253-7214 Volume 44 Issue S-6 Year 2023 Page 1566:1570 Received: 06 June 2023. (Scopus) Revised: 05 Sept 2023 Accepted: 06 Dec 2023 CC License CC-BY-NC-SA 4.0.

5. Ashurov B.Sh. The interpretation and composition of the images in Normurod Norqobilov's the story “the dog of the jungle”. The Multidisciplinary Journal Of Science And Technology. ISSN: 2582-4686 SJIF 2021-3.261, SJIF 2022-2.889, 2024-6.875 (ResearchBib IF: 8.848 / 2024). Volume-4, Issue-3. – B. 444-449.

6. Ashurov B.Sh. Said Ahmadning “Qorako‘z Majnun” hikoyasida badiiy belgining poetik funksiyasi. “Илм-фан, таълим ва санъат интеграцияси: истиқболли режалар” халқаро илмий-назарий конференция материаллари. ШЫМКЕНТ, 2023. – B. 426-430.

7. Ashurov B.Sh. Nurali Qobulning “Sening bolalik osmoning” qissasida Norbo‘ta va Bo‘ynoq obrazi. Axsikent xalqaro ilmiy tadqiqot jamoat birlashmasi “Bobur va Axsikent” mavzuida respublika olimlari ishtirokidagi IV respublika ilmiy-amaliy anjumani materiallari. – Namangan, 2024. – B. 49-57.

**II bo'lim (часть II; part II)**

8. Ashurov B.Sh. Normurod Norqobilovning “Oqbo‘yin” qissasida oqbo‘yin obrazi va kompozitsiya masalasi. “Ilm-fan muammolari tadqiqotchilar talqinida” mavzusidagi xalqaro ilmiy konferensiya materiallari to‘plami. – Xo‘jand-Farg‘ona, 2024. – B. 52-62.

9. Ashurov B.Sh. O‘zbek adabiyotida it obrazining ijtimoiy-falsafiy va badiiy-estetik asoslari. “Nazariy va amaliy fanlardagi ustuvor islohotlar va zamonaviy ta’limning innovatsion yo‘nalishlari” nomli Respublika ilmiy-amaliy, masofaviy konferensiyaning 5-soni. Vol.1 № 5 (2024). May. – B. 744-753.

10. Ashurov B.Sh. Normurod Norqobilovning “Changalzor iti” qissasidagi qoravoy obrazining dinamik talqini. *Oriental Renaissance: Innovative, educational, natural and social sciences (E)* ISSN: 2181-1784 4(02), Feb., 2024 SJIF 2024 = 7.404 / ASI Factor = 1.7 [www.oriens.uz](http://www.oriens.uz). – B. 540-551.

11. Ashurov B.Sh. Said Ahmadning “Qorako‘z Majnun” hikoyasida vafodor it timsoli. *Namangan davlat pedagogika instituti “Ta’lim va taraqqiyot”*. 2024, 4-son. – B.195-200.



Avtoreferatning o‘zbek, rus va ingliz tillaridagi nusxalari  
Namangan davlat universitetining “Ilmiy xabarnoma” jurnali  
tahririyatida tahrirdan o‘tkazildi.  
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“Yashin sanoat” bosmaxonasida chop etildi.



