

**FARG‘ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc 03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH**

FARG‘ONA DAVLAT UNIVERSITETI

MAMUROVA MUSHTARI MAXAMMADJANOVNA

**MAQSUD QORIYEV ROMANLARIDA USLUB VA XARAKTER
MUAMMOSI**

10.00.02 – O‘zbek adabiyoti

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

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati
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**Contents of dissertation abstract of the Doctor of Philosophy (PhD) on
Philological sciences**

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филологическим наукам**

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida tarixiy romanlarda davr va qahramonlar tasvirida haqqoniylik, badiiy to‘qima, tarixiylik, zamonaviylik masalalarini yoritish, shu orqali uslub hamda xarakter talqinidagi ijodkor mahorati, qiyofasini o‘rganish muhim hisoblanadi. Turli davrga mansub xalq qahramonlari, ulug‘ allomalar hayoti, faoliyati xolis va haqqoniy yoritilgan tarixiy asarlar esa muayyan davrning ijtimoiy manzarasini yorqin aks ettirishda, shuningdek, tarixiy siymolar haqida asl haqiqatni oydinlashtirishda amaliy ahamiyat kasb etadi.

Dunyo adabiyotshunosligida romanchilikda uslubiy o‘ziga xoslik, an’ana, tarixiy voqelik, tarixiy qahramon, xarakterlar tasviri, badiiyat, syujet, kompozitsiya masalalarini ilmiy-nazariy jihatdan o‘rganish, ijodiy ta’sir hamda individuallik tadqiqiga bo‘lgan e’tibor, ayniqsa, kuchaymoqda. Tarixiy qahramon, alloma qiyofasining turli ijodkorlar tomonidan yaratilishidagi mushtarak va farqli jihatlarni qiyoslash esa nafaqat muayyan tarixiy shaxs hamda davr haqida xolis xulosa chiqarish, balki turli ijodkorlar uslubi va mahoratidagi turfalikni nazariy jihatdan yoritish zaruratini yuzaga keltiradi. O‘zbek romanchiligida ijodiy ta’sir, uslubiy o‘ziga xoslik, xarakter, badiiy mahorat, janr takomili, ijodiy tajriba adabiyotshunoslikning o‘rganilishi zarur bo‘lgan ilmiy-nazariy masalalari hisoblanadi.

Zamonaviy o‘zbek adabiyotshunosligida XX asrning ikkinchi yarmi – XXI asr boshlari o‘zbek romannavislari ijodini yangicha yondashuvlar asosida o‘rganish borasida qator ishlar amalga oshirilmoqda. Bu, o‘z navbatida, ijodkor dunyoqarashi, ijodiy laboratoriyasi, asarlarining ta’sir manbalari, individual uslubi, xarakter yaratish mahoratiga xos muhim xususiyatlarni chuqur o‘rganish zaruratini yuzaga keltiradi. Zero, “Adabiyot xalqning yuragi, ma’naviyati ko‘zguasi. Bugungi murakkab zamonda odamlar qalbiga yo‘l topish, ularni ezgu maqsadlarga ilhomlantirishda adabiyotning ta’sirchan kuchidan foydalanish kerak”¹. Qator tarixiy romanlari bilan o‘zbek adabiyotida o‘ziga xos o‘rin tutgan Maqsud Qoriyevning betakror uslubi, xarakterlar talqinidagi badiiy mahorati sirlarini tadqiq etish dolzarb, o‘rganilishi zarur bo‘lgan masalalardan hisoblanadi. U o‘z asarlarida o‘zbek xalq og‘zaki ijodi, sharq mumtoz adabiyoti hamda jahon romanchiligining yetuk an’analarini sintezlashtirdi hamda janr imkoniyatlaridan samarali foydalandi. Ana shu jihat Maqsud Qoriyev romanlarida uslub va xarakter masalasini o‘rganish, tarixiy haqiqat va badiiy haqiqat muammolariga oydinlik kiritishni taqozo etib, tadqiqot mavzusining dolzarbligi va zaruratini belgilaydi.

Mazkur dissertatsiya O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-sonli “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2019-yil 8-oktabrdagi PF-5847-sonli “O‘zbekiston Respublikasi Oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-sonli “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi farmonlari, 2018-yil 5-iyundagi

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Алишер Навоий номидаги Ўзбекистон Миллий боғида барпо этилган Адиблар хиббонининг очилишида сўзлаган нутқи // Халқ сўзи. – 2020 йил 21 май. – № 106 (7608).

PQ-3775-sonli “Oliy ta’lim muassasalarida ta’lim sifatini oshirish va ularni mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta’minlash bo’yicha qo’shimcha chora-tadbirlar to’g’risida”gi Qaror, 2019-yil 20-oktabrdagi O’RQ-576-sonli “Ilm-fan va ilmiy faoliyat to’g’risida”gi Qonun hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo’nalishlarga mosligi. Mazkur tadqiqot respublika fan va texnologiyalar rivojlanishining 1.“Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlanishda innovatsion g’oyalar tizimini shakllantirish va ularni amalga oshirish yo’llari” ustuvor yo’nalishiga muvofiq ravishda bajarilgan.

Muammoning o’rganilganlik darajasi. O’zbek romanining janr xususiyatlari, taraqqiyot bosqichlari, ularda individual uslub masalalari I.Sulton, M.Qo’shjonov, O.Sharafiddinov, S.Mamajonov, N.Karimov, U.Normatov, S.Mirvaliyev, A.Rasulov, H.Boltaboyev, A.Rahimov, D.To’rayev, H.Umurov, D.Quronov, Y.Solijonov, A.Sabirdinov, Z.Pardayeva, Sh.Doniyarova, Sh.To’ychiyeva, Z.Rahimov² kabi adabiyotshunoslar tomonidan o’rganilgan. Shuningdek, romanchilikda tarixiylik, badiiyat, til masalalari F.G.Gegel, X.Ortega-i-Gasset, R.Yakobson, Y.N.Tinyanov, B.A.Eyxenbaum, M.M.Baxtin, M.B.Xrapchenko, D.Zatonskiy, Y.M.Melitenskiy, V.V.Kojinov, V.V.Vinogradov, A.N.Veselovskiy, Y.Borev singari olimlar³ tomonidan jahon adabiyotshunosligida keng yoritilgan.

² Иззат Султон. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986; Қўшжонов М. Ўзбек романчилигининг ривожланиш босқичлари ва жанр хусусиятлари // Адабий турлар ва жанрлар. Уч жилдлик. Биринчи жилд. – Тошкент: Фан, 1991. – Б.299-382; Қўшжонов М. Ойбек маҳорати. – Тошкент: Бадий адабиёт, 1965; Қўшжонов М. Моҳият ва бадийат. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1977; Шарафиддинов О. Биринчи мўъжиза. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979; Шарафиддинов О. Оламнинг қалби. – Тошкент: Маънавият, 2014; Шарафиддинов О. Танланган асарлар. – Тошкент: “Sharq” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2019; Мамажонов С. Услугу жилolari. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1972; Каримов Н. Ойбек. – Тошкент: Ёш гвардия, 1985; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: Ўзбекистон, 2008; Каримов Н. Уч буюк сиймо: Абдулла Қодирий. Чўлпон. Ойбек. – Тошкент: Mumtoz so’z, 2019; Норматов У. Ижодкорнинг дахлсиз дунёси. – Тошкент: Mumtoz so’z, 2008; Норматов У. Қодирий мўъжизаси. – Тошкент: Ўзбекистон, 2010; Норматов У. Танланган асарлар. – Тошкент: “Sharq” нашриёт-матбаа акциядорлик компанияси ва таҳририяти, 2021; Мирвалиев С. Ўзбек романи. – Тошкент: Фан, 1969; Мирвалиев С. Роман ва замон. – Тошкент: Фан, 1983; Мирвалиев С. Абдулла Қодирий. – Тошкент: Фан, 2004; Расулов А. Янги замон – янги қахрамон. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1978; Расулов А. Бадийлик – безавол янгилик. – Тошкент: “Sharq” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2007; Болтабоев Ҳ. Наср ва услуб. – Тошкент: Фан, 1992; Раҳимов А. Ўзбек романи поэтикаси (сюжет ва конфликт): Филол.фан.док. ...дисс.автореф. – Тошкент, 1993; Тўраев Д. Давр ва ижод масъулияти. – Тошкент: Янги аср авлоди, 2004; Умuroв Ҳ. Адабиёт назарияси. – Тошкент: Шарк, 2002; Солижонов Й. Ҳақиқатнинг синчков кўзлари. – Тошкент: Ўзбекистон Миллий кутубхонаси нашриёти, 2009; Солижонов Й. Кўзгудаги ҳаёт. – Тошкент: Ўзбекистон Миллий кутубхонаси нашриёти, 2013; Солижонов Й. Мўъжизалар сеҳри. – Тошкент: Adib, 2013; Сабирдинов А. Маънавият ва маърифат чашмалари. – Тошкент: Akademnashr, 2016; Пардаева З. Ҳозирги ўзбек романчилигининг тараққиёт тамойиллари: Филол.фан.док. ...дисс.автореф. – Тошкент, 2003; Дониёрова Ш. Истиқлол даври ўзбек романларида миллий руҳ ва қахрамон муаммоси: Филол.фан.док. ...дисс.автореф. – Тошкент, 2012; Тўйчиева Ш. Чўлпоннинг “Кеча ва кундуз” романида ижодкор дунёкараши ва бадий услуб муаммолари: Филол.фан.номз. ...дисс. – Тошкент, 2006; Rahimov Z. Odil Yoqubov tarixiy romanlari poetikasi: Filol.fan.d-ri(DSc) ...diss.avtoref. – Farg’ona, 2023.

³ Гегель Ф.Г. Эстетика. Биринчи жилд. Рус тилидан М.Абдуллаев таржимаси. – Фарғона, 2011; Хосе Ортега-и-Гассет. Мысли о романе // В ин: Эстетика. Философия культуры. – М.: Искусство, 1991; Яковсон Р. Работы по поэтике. – М.: Прогресс, 1987; Эйхенбаум Б.А., Тынянов Ю.Н. Русская проза. – Л.: Академия, 1926; Эйхенбаум Б.А. О прозе. О поэзии. – М.: Худ. литер., 1986; Бахтин М.М. Эпос и роман //

O‘zbek tarixiy romanlarida xarakter va qahramon, ruhiyat va badiiyat masalalari A.Rahimov, H.Karimov, G.Imomova, Sh.Isayeva, A.Nosirov, G‘.Murodov, U.Jo‘raqulov, A.Alimbekov, I.Yoqubov, Q.Yo‘lchiyev, U.Rasulova, M.Qo‘chqorova, O.Akbarov kabi olimlar⁴ ishlarida tadqiq etilgan.

O‘zbek adabiyotshunosligida Maqsud Qoriyev romanlari F.Xajiyeva, A.Allambergenovlarning ilmiy tadqiqotlarida talqin etilgan. Adabiyotshunos F.Xajiyevaning dissertatsiyasida biografik roman janri xususiyatlari amerikalik adib Irving Stouning “Iztiroblar va quvonchlar”, “Hayot ishtiyoqi” asarlari, o‘zbek yozuvchilari Maqsud Qoriyevning “Ibn Sino” va Nodir Normatovning “Ro‘zi Chorining so‘nggi vasiyati” romanlari bilan qiyosan yoritilgan bo‘lsa, A.Allambergenov tadqiqotida Maqsud Qoriyevning “Ibn Sino”, “G‘aznaviylar” romanlaridagi Beruniy obrazi talqini yoritib berilgan⁵.

Yuqoridagilardan ko‘rinadiki, o‘zbek adabiyotshunosligida Maqsud Qoriyev romanlarida uslub va xarakter, qahramon va ruhiyat, syujet va kompozitsion xususiyatlar, tarixiy haqiqat va badiiy to‘qima masalalari monografik yo‘sinda keng va atroflicha o‘rganilmagan.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta‘lim muassasining ilmiy tadqiqot ishlari bilan bog‘liqligi. Dissertatsiya Farg‘ona davlat universiteti ilmiy-tadqiqot ishlari rejasining “Poetika muammolari” yo‘nalishi doirasida bajarilgan.

Tadqiqotning maqsadi XX asrning ikkinchi yarmi – XXI asr boshlari o‘zbek adabiyotida Maqsud Qoriyev tarixiy romanlari ahamiyatini tahlil etish orqali qahramon va xarakter yaratishdagi yozuvchi uslubi, badiiy mahoratiga xos jihatlarni yoritish hamda bu davr romanchiligi taraqqiyot tendensiyalarini belgilashdan iborat.

Tadqiqotning vazifalari:

Вопросы литературы. – 1970. – №1. – С.95-122; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Сов. писатель, 1975; Затонский Д. Искусство романа и XX век. – М.: Худ. литер., 1973; Мелетинский Е.М. Введение в историческую поэтику эпоса и романа. – М.: Наука, 1986; Кожин В.В. Происхождение романа. – М.: Сов.писатель, 1963; Виноградов В.В. О языке художественной прозы. – М.: Наука, 1980; Веселовский А.Н. Историческая поэтика. – М.: Высшая школа, 1989; Теория литературы (Литературный процесс) Под ред. Ю.Борева. – Т. IV. – М.: ИМЛИ РАН, 2001.

⁴ Рахимов А. Роман санъати. – Фарғона: Фарғона, 2015; Каримов Ҳ. Кечаги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси (70-80-йиллар). – Тошкент: Yangi nashr, 2018; Каримов Ҳ. Пиримқул Қодиров ижодий олами. – Тошкент: Tafakkur, 2020; Имомова Г. Типик миллий характерлар яратишда бадий нутқнинг роли: Филол.фан.номз. ...дисс. – Тошкент, 1993; Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари: Филол.фан.номз. ...дисс. – Тошкент, 2001; Носиров А. О. Ёқубов романлари поэтикаси. – Тошкент: Фан, 2012; Мurodov Ф. Тарихий романинг муштараклик ва ўзига хосликлар уйғунлиги муаммолари: Филол.фан.д-ри(DSc) ...дисс. – Тошкент, 2018; Мurodov Ф., Темирова Д. Тарихий романда сюжет муаммоси. – Тошкент: Фан, 2008; Жўрақулов У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 2015; Алимбеков А. Юлдузнинг беш қирраси. – Тошкент: O‘qituvchi, 2020; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. Монография. – Тошкент: Nurafshon business, 2021; Йўлчиев Қ. Нурали Қобилнинг прозаик маҳорати. Монография. – Тошкент: Marifat bitiklari, 2021; Rasulova U. Hozirgi adabiy jarayon. Darslik. – Toshkent: Akademnashr, 2023; Қўчқорова М. Ҳозирги ўзбек насрида бадий шартлилик. – Тошкент: Фан, 2020; Акбаров О. Комил Икромов ижодида тарихийлик ва замонавийлик: Филол.фан.номз. ...дисс. – Тошкент, 1997.

⁵ Хажиева Ф. Биографик роман жанри хусусиятлари. (И.Стоун, М.Қориев ва Н.Норматов асарлари кийсида): Филол.фан.б.фалс.док.(PhD) ...дисс. – Тошкент, 2018; Алламбергенов А. Ўзбек адабиётида Абу Райхон Беруний образи талқинларининг кийсий таҳлили: Филол.фан.б.фалс.док.(PhD) ...дисс.автореф. – Тошкент, 2022.

Maqsud Qoriyev romanlari ta'sir manbalarini o'rganish orqali davr va xarakterlar talqinidagi o'zbek xalq og'zaki ijodi, sharq mumtoz adabiyoti hamda jahon adabiyotining o'rni va ahamiyatini ochib berish;

Maqsud Qoriyevning tarixiy haqiqat va badiiy to'qima, turli tasviriy vosita va ifodalardan foydalanib betakror xarakterlar yaratishdagi uslubiga xos jihatlarni yoritish;

o'zbek tarixiy roman janri rivojida Maqsud Qoriyev asarlarining ahamiyatini yozuvchi estetik niyati, dunyoqarashi, yaratgan qahramonlari talqini bilan mushtarak jihatlari asosida aniqlash;

Maqsud Qoriyev ijodiga xos hayotiy mantiq, tarixiy haqiqat, davrning keng manzarasini yarata bilish, badiiy detal, portret va peyzajdan foydalanib syujet izchilligi va kompozitsion yaxlitlikni ta'minlash mahoratini asoslash.

Tadqiqotning obyekti sifatida Maqsud Qoriyevning "Spitamen", "Ibn Sino", "G'aznaviylar" romanlari tanlangan. Ba'zi o'rinlarda qiyoslash maqsadida Vasiliy Yanning "Qo'rg'on uzra gulxanlar", Yavdat Ilyasovning "Sug'diyona" romanlariga ham murojaat qilingan.

Tadqiqotning predmetini Maqsud Qoriyevning tarixiy romanlarida uslub va xarakter, tarixiy voqelik, tarixiy qahramon va personajlar talqini, syujet va kompozitsiya, roman janriga xos badiiyat masalasini yoritish orqali XX–XXI asr o'zbek romanchiligidagi o'rnini ko'rsatib berish tashkil etadi.

Tadqiqotning usullari. Tadqiqot jarayonida qiyosiy-tarixiy, biografik, psixologik tahlil usullari qo'llanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

XX–XXI asrlar o'zbek romanchiligi taraqqiyotida Maqsud Qoriyev ijodining muhim o'rni o'zbek xalq og'zaki ijodidagi maqol, ertak, afsona, rivoyatlardan, sharq mumtoz adabiyotidagi Qur'on oyatlari, hadislar, hikmatlardan, jahon romanchiligiga xos tarixiy shaxs va qahramon, tarixiy davr hamda manzaralar yaratishdagi realistik uslub bilan bog'liq an'analardan ta'sirlanib, ularni ijodiy davom ettirganligida ekani aniqlangan;

yozuvchining mahorati buyuk alloma va sarkardalar faoliyatini tarixiy faktlar asosida xolis, haqqoniy aks ettirishida, qahramon va personajlar nutqi hamda kechinmalari tasvirlarida badiiy to'qimadan, davr kartinasi, turli qiyofa va xarakterlar talqinida tarixiy manbalardan, asar hayotiyliigi va ta'sirchanligida o'xshatish, taqqos, qiyos kabi badiiy vositalardan samarali foydalanishida ko'rinishi isbotlangan;

Spitamen, Iskandar (Aleksandr Makedonskiy), Mahmud G'aznaviy, Ibn Sino, Abu Rayhon Beruniy kabi tarixiy shaxslar faoliyati, qiyofa va xakteri tasviridagi yangicha yondashuv hamda xolis tasvirlar, personajlar talqinidagi tarixiy haqiqat va badiiy to'qima Maqsud Qoriyev romanlarida ijodiy niyat va g'oya, falsafiy fikr va adabiy-estetik qarashlar ifodasida o'ziga xos vosita ekanligi asoslangan;

Maqsud Qoriyev tarixiy romanlaridagi uslubiy o'ziga xoslik syujetning xronikali va retrospektiv turlariga murojaat qilib, voqelikning shiddatli rivoji yuzaga chiqarilishida, davrning keng kartinasi, qahramonlar ichki dunyosi tasvirining chuqur yoritilishida, badiiy portret, peyzaj va detallar nafaqat personajlar ichki dunyosi, kechinmalari, balki muallif niyatini ifodalashga ham xizmat qilganligida, dialogik va monologik nutqlarda maqol hamda matallardan

samarali foydalanib, asarning tarbiyaviy-axloqiy, badiiy-estetik qimmatini, hayotiyliigi va ta'sirchanligini oshirishga erishganligida ekanligi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

ijodiy ta'sir manbalari: o'zbek xalq og'zaki ijodi, sharq mumtoz adabiyoti va jahon romanchiligining Maqsud Qoriyev asarlari yaratilishidagi muhim o'rni, yozuvchi dunyoqarashi, izlanishlar ko'lamining kengligi haqida tasavvur berishi asoslangan;

Maqsud Qoriyevning romanchilikdagi individual uslubi va xarakterlar yaratishdagi o'ziga xosligi tarixiy haqiqatni xolis yoritish, badiiy to'qimada hayotiylikka, mantiqqa tayanish ekanligi orqali aniqlangan;

yozuvchi tarixiy romanlari biografik ("Ibn Sino", "G'aznaviylar"), qahramonlik ("Spitamen") romanlari janr xususiyatlari takomiliga, taraqqiyotiga hissa bo'lib qo'shilganligi badiiy mahorat qirralarini yoritish orqali dalillangan;

buyuk sarkarda va allomalar hayoti, faoliyati bilan bog'liq tarixiy voqealar, davr manzaralari tasvirida portret, peyzaj, badiiy tasvir vositalarining o'rni va ahamiyati turli ijodkorlar asarlari hamda tarixiy manbalar bilan qiyosan tahlil etish orqali o'rganish zarurligi ko'rsatib berilgan.

Tadqiqot natijalarining ishonchliligi obyektga yondashuv va qo'llanilgan usullarning tadqiqot maqsadiga muvofiqligi, ilmiy muammoning o'rganilish chegaralarining aniq belgilanganligi, nazariy ma'lumotlarning ilmiy manbalarga asoslanganligi, tanlangan badiiy manbalarning tadqiqot predmetiga mosligi, chiqarilgan xulosalarning qiyosiy-tarixiy, biografik, psixologik tasniflash, tavsiflash vositasida olib borilganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, tahlil jarayonida o'zbek mumtoz adabiyoti hamda yangi o'zbek adabiyoti fanlari tabiatidan kelib chiqilganligi, natijalarning vakolatli muassasalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati.

Tadqiqot natijalarining ilmiy ahamiyati shundaki, chiqarilgan xulosalardan zamonaviy o'zbek nasri taraqqiyot bosqichlari va tamoyillarini aniqlashda, badiiy ijodda uslub va xarakter munosabatlarini o'rganishda, XX–XXI asr adabiyoti badiiy-estetik ta'sir manbalari hamda badiiyat, tarixiy qahramon va voqelik, syujet va kompozitsion yaxlitlik masalalarini yoritishda foydalanish mumkin.

Tadqiqot natijalarining amaliy ahamiyati o'zbek romanchiligi nazariy asoslarini yaratishga xizmat qilishida ko'rinadi. Shuningdek, dissertatsiya natijalari "XX asr o'zbek adabiyoti", "Adabiyotshunoslik nazariyasi", "Hozirgi adabiy jarayon", "O'zbek adabiy tanqidi", "Badiiy tahlil asoslari" fanlaridan darslik va o'quv qo'llanmalar, o'zbek nasriga oid maxsus kurs, seminar tashkil qilishda, oliy ta'lim muassasalari, o'rta maxsus va umumta'lim maktablari uchun o'quv adabiyotlari tayyorlashda manba bo'lib xizmat qilish bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Maqsud Qoriyev romanlarida uslub va xarakter muammosi tadqiqi bo'yicha olingan ilmiy natijalar asosida:

XX–XXI asrlar o'zbek romanchiligi taraqqiyotida Maqsud Qoriyev ijodining muhim o'rni o'zbek xalq og'zaki ijodidagi maqol, ertak, afsona, rivoyatlardan, sharq mumtoz adabiyotidagi Qur'on oyatlari, hadislar, hikmatlardan, jahon romanchiligiga xos tarixiy shaxs va qahramon, tarixiy davr hamda manzaralar yaratishdagi realistlik uslub bilan bog'liq an'analardan ta'sirlanib, ularni ijodiy davom ettirganligida ekani aniqlangan xulosalardan O'zbekiston Respublikasi

Fanlar akademiyasi Qoraqalpog‘iston bo‘limi Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutida FA-F1-G003-raqamli “Hozirgi qoraqalpoq tilida funksional so‘z yasalishi” mavzusidagi fundamental loyihada foydalanilgan (O‘zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog‘iston bo‘limi Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutining 2024-yil 28-yanvardagi 166/1-son ma‘lumotnomasi). Natijada Maqsud Qoriyev romanlari tili, asarlarida o‘rinli foydalanilgan so‘z va iboralarning ahamiyatini o‘rganish jarayonida ularga davr va xarakterlar talqinidagi o‘zbek xalq og‘zaki ijodi, sharq mumtoz adabiyoti hamda jahon adabiyoti na‘munalarining ta‘siri borligidan, yozuvchining tarixiy haqiqat va badiiy to‘qimadan, turli tasviriy vosita va ifodalardan foydalanib betakror xarakterlar yaratishdagi o‘ziga xos jihatlaridan foydalanilgan;

Spitamen, Iskandar (Aleksandr Makedonskiy), Mahmud G‘aznaviy, Ibn Sino, Abu Rayhon Beruniy kabi tarixiy shaxslar faoliyati, qiyofa va xarakteri tasviridagi yangicha yondashuv hamda xolis tasvirlar, personajlar talqinidagi tarixiy haqiqat va badiiy to‘qima Maqsud Qoriyev romanlarida ijodiy niyat va g‘oya, falsafiy fikr va adabiy-estetik qarashlar ifodasida o‘ziga xos vosita ekanligi asoslangan tadqiqot natijalaridan O‘zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog‘iston bo‘limi Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutida FA-A1-G007-raqamli “Qoraqalpoq naql va maqollari lingvistik tadqiqot obyekti sifatida” mavzusidagi fundamental loyihada foydalanilgan (O‘zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog‘iston bo‘limi Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutining 2024-yil 28-maydag 167/1-son ma‘lumotnomasi). Natijada loyihada tahlilga tortilgan naqlar va maqollarning mazmuni Maqsud Qoriyev romanlari misolida tahlil etilgan;

Maqsud Qoriyev tarixiy romanlaridagi uslubiy o‘ziga xoslik syujetning xronikali va retrospektiv turlariga murojaat qilib, voqelikning shiddatli rivoji yuzaga chiqarilishida, davrning keng kartinasi, qahramonlar ichki dunyosi tasvirining chuqur yoritilishida, badiiy portret, peyzaj va detallar nafaqat personajlar ichki dunyosi, kechinmalari, balki muallif niyatini ifodalashga ham xizmat qilganligida, dialogik va monologik nutqlarda maqol hamda matallardan samarali foydalanib, asarning tarbiyaviy-axloqiy, badiiy-estetik qimmatini, hayotiyliigi va ta‘sirchanligini oshirishga erishganligida ekanligi dalillangan materiallardan O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanali DM tarkibidagi “Foreign languages” telekanalining “Good morning, Uzbekistan!”, “English club” ko‘rsatuvlari ssenariysini tayyorlashda foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanali Davlat muassasasining 2024-yil 4-noyabrdagi 02-25-1162-son ma‘lumotnomasi). Natijada “Spitamen”, “Ibn Sino” va “Gaznaviylar” romanlariga doir ilmiy-amaliy va qiyosiy tahlillar, fikr mulohazalar, jumladan, tadqiqot ishidagi ilmiy xulosalar, mavzu tahliliga oid taklif va tavsiyalardan ko‘rsatuvning adabiyotga doir qismida keng foydalanilgan, ssenariylar ma‘lum darajada ilmiy leksika bilan boyigan;

yo‘zuvchining mahorati buyuk alloma va sarkardalar faoliyatini tarixiy faktlar asosida xolis, haqqoniy aks ettirishida, qahramon va personajlar nutqi hamda kechinmalari tasvirlarida badiiy to‘qimadan, davr kartinasi, turli qiyofa va xarakterlar talqinida tarixiy manbalardan, asar hayotiyliigi va ta‘sirchanligida o‘xshatish, taqqos, qiyos kabi badiiy vositalardan samarali foydalanishida

ko‘rinishi isbotlangan ilmiy natija va xulosalardan O‘zbekiston Milliy teleradiokompaniyasi “Mahalla” teleradiokanalining 2024-yilda efirga uzatilgan “Bir asar tarixi” eshittirishi ssenariysini tayyorlashda foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi “Mahalla” teleradiokanali Davlat muassasasining 2024-yil 11-dekabrda 20-son ma’lumotnomasi). Natijada Maqsud Qoriyev qalamiga mansub “Ibn Sino” romanining yaratilish tarixi, Ibn Sino shaxsi, adibning ushbu asarida ifodalangan tarixiy va to‘qima obrazlarga xos xususiyatlar to‘g‘risida berilgan nazariy xulosalar eshittirish mazmunini boyitishga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 12 ta ilmiy-amaliy anjumanda, shu jumladan, 7 ta xalqaro va 5 ta respublika anjumanlarida aprobatsiyadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 22 ta ilmiy ish nashr etilgan bo‘lib, shundan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy natijalarini chop etish uchun tavsiya etilgan ilmiy nashrlarda 10 ta maqola, shulardan 4 tasi respublika va 6 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat. Tadqiqotning hajmi 144 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari bayon etilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, natijalarning amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning “**Maqsud Qoriyev tarixiy romanlari manbalari, uslubi va badiiyati**” deb nomlangan birinchi bobi uch faslni o‘z ichiga oladi. Bobda tarixiy roman janriga xos jihatlar P.Qodirov⁶, Y.Parandovskiy⁷, A.Rasulov⁸, A.Makarenko⁹ fikrlariga tayangan holda yoritilgan. Bobning “*Ta’sir manbalari*” nomli birinchi faslida Maqsud Qoriyevning “Spitamen” romanida aks etgan tarixiy voqelik, ta’sir manbalari, ijodiy ta’sir va badiiy mahorat masalalari tahlil etiladi.

Maqsud Qoriyevning “Spitamen” romanida miloddan avvalgi 329-327-yillarda grek-makedon istilochilariga qarshi O‘rta Osiyoning sug‘d, massaget, dax, skif, sak kabi o‘nlab qabila hamda xalqlari birlashib, jasur yo‘lboshchi Spitamen – Spanta (Sheppe-Temen) boshchiligida olib borgan qahramonona kurashlari, jasur sarkardaning xiyonat tufayli yakun topgan alamli taqdiri badiiy tasvir etilgan.

Maqsud Qoriyev romandagi Spitamen obrazini yaratishda V.Yanning “Qo‘rg‘on uzra gulxanlar”, Y.Ilyosovning “So‘g‘diyona” romanlari, M.Alining

⁶ Кодиров П. Мукамаллик – мутлоқ ҳақиқат // Умид Али. Кўнгилга сайр (адабий ижод мавзусидаги суҳбатлар). – Тошкент: Янги аср авлоди, 2009. – Б.128.

⁷ Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б.330.

⁸ Расулов У. Бадийлик – безавол янгилик. – Тошкент: “Шарқ” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2007. – Б.65.

⁹ Макаренко А.С. Школа жизни, труда, воспитания. – Н.Новгород: НГПУ им. К.Минина, 2014. – С.133.

“Spitamen” turkum she’rlari, Isfandiyorning “Qasam” povesti, M.Osimning “Spitamen va Aleksandr” tarixiy hikoyasi bilan tanishgan. Shuningdek, sharq mumtoz adabiyotidagi Aleksandr Makedonskiyning ideallashgan obrazi aks etgan xamsanavislar, Kvant Kursiy Ruf, Plutarx, Aristotel, Kallisfen, Arrian, Ptolemey, Strabon, Diodor kabi yunon olimlari asarlaridan ta’sirlangan.

Roman voqealari So‘g‘diyona poytaxti Maroqand shahri tasviri bilan boshlanadi. Yozuvchi asarga turli tabaqadagi odamlarni jamlagan, turfa kasb va qiyofadagi kishilarni uyg‘unlashtirgan bozor tasvirini olib kiradi. Shu bozor yonida o‘z hikoyalari, qiziq rivoyatlari bilan mashhur bo‘lgan, ba’zilar “Dariyod devona”, ba’zilar esa “Dariyod donishmand” deb ataguvchi “oppoq soqolli, sochlari bo‘yniga qadar tushgan bir basavlad mo‘ysafid” barchani o‘z og‘ziga qaratgan”¹⁰. Dariyodning “Avesto”dan aytgan hikoyalari xalqni yurt ozodligi uchun kurashga otlantiradi. Dariyod – xalq dahosi abadiyligini o‘zida jamlagan obraz. Asarda Dariyod bilan Iskandar o‘rtasidagi suhbat dunyoning o‘tkinchiligi, inson o‘z taqdirini oldindan bila olmasligi to‘g‘risida boradi. Ushbu tasvir Alisher Navoiyning “Farhod va Shirin” dostonidagi Farhod va Xusrav dialogini ham bir qadar yodga soladi.

Iskandarning tanqidga nisbatan tajovuzkorligi, tanqidni qabul qilolmaydigan shaxs bo‘lgani Vasiliy Yanning “Qo‘rg‘on uzra gulxanlar”¹¹ romanidagi Iskandarning Kallisfen bilan bo‘lib o‘tgan mojarosi orqali tahlil etilgan. Mard va jasur Kallisfen haqgo‘yligi uchun Iskandar buyrug‘i bilan qafasdagi sher oldiga tashlanadi.

Yozuvchi ijodining yuksalishida, badiiy takomilga erishuvda mavzuga oid, davr va qahramon tasviri hamda talqiniga xos manbalar bilan tanishish darajasi, ulardan samarali foydalana bilish mahorati muhim o‘rin tutadi. Dissertatsiyada U.To‘ychiyev¹²ning tarixiy asarda tarixiylik mezonlari, Q.Yo‘lchiyev¹³ning ijodkorning tarixiy faktlarga munosabati haqidagi fikrlari berilgan.

M.Qoriyev “G‘aznaviyalar” romanidagi Sabuqtegin bobo “Qur’oni Karim”ning “Qasas” surasidagi Fir’avn va Qorunning ayanchli halokati sababi haqidagi nabiralarga o‘giti, ayniqsa, ibratli ekanligi ishda keltirilgan¹⁴. Darhaqiqat, “Qur’oni karim” matnida yigirma sakkizinchi tartibda kelgan bu sura Makka suralaridan bo‘lib, sakson sakkiz oyatni tashkil etadi¹⁵. Mahmud Koshg‘ariyning “Devonu lug‘atit-turk”¹⁶ asaridagi Alp Erto‘nga (Afrosiyob) haqidagi qo‘shiqlarning Sabuqtegin bobo tomonidan berilishi ham yozuvchi ta’sirlanishining mahsuli ekanligi tadqiqotda misol asosida ko‘rsatilgan¹⁷.

¹⁰ Қориев М. Спитамен. Тарихий роман. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1985. – Б.7.

¹¹ Ян В. Қўрғон узра гулханлар. Роман. – Тошкент: Ўзбекистон, 2011.

¹² Туйчиев У. Ўзбек адабиётида бадийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – Б.430.

¹³ Йўлчиев Қ. Нурани Қобилнинг прозаик маҳорати. – Тошкент: Ма’рифат битиклари, 2021. – Б.206.

¹⁴ Қориев М. Танланган асарлар. III жилд. Ғазнавийлар. Тарихий роман. – Тошкент: “Шарқ” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2006. – Б.22.

¹⁵ Қуръони Карим. Ўзбекча изоҳли таржима. Таржима ва изоҳлар муаллифи Алоуддин Мансур. – Тошкент: Чўлпон, 1992. – Б.277-284.

¹⁶ Маҳмуд Кошғарий. Девону луғати-т-турк. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа уйи, 2017. – Б.31.

¹⁷ Қориев М. Танланган асарлар. III жилд. Ғазнавийлар.Тарихий роман. – Тошкент: “Шарқ” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2006. – Б.75.

Yozuvchi “Ibn Sino”, “G‘aznaviylar” tarixiy romanlarini yaratishda tojik yozuvchisi Sotim Ulug‘zodaning “Firdavsiy”¹⁸ romani bilan tanish bo‘lganligi, undan ta’sirlangan holda ulardagi ba’zi lavhalarini yaratganligi yoritilgan. Fasl so‘ngida Maqsud Qoriyevning ta’sir manbalaridan foydalanish mahoratiga xos to‘rt jihat ko‘rsatib beriladi.

Bobning “*Uslubiy o‘ziga xoslik*” deb nomlangan ikkinchi fasli tarixiy asarda yozuvchi uslubi, uning tarixiy fakt va materiallardan foydalanish mahorati hamda ularga qanday yondashishiga bog‘liqligi yoritilgan. Dissertatsiyada A.Fitrat¹⁹, U.To‘ychiyev²⁰, D.Quronov, Z.Mamajonov, M.Sheraliyeva²¹ning uslubning yozuvchi ijodidagi o‘rni haqidagi fikrlari keltirilgan.

Maqsud Qoriyevning o‘ziga xos uslubi uning tarixiy mavzular talqinida qahramon va personajlarning o‘z davri farzandi sifatida aks ettirishida, davr voqeligini tarixiy haqiqatga uyg‘un tasvirlashida, badiiy detallarning o‘rinli qo‘llanishiga alohida e’tibor berishida ko‘rinadi. Shuningdek, shahar arxitekturasi, bozor kartinalarini tasvirlash orqali davrning yaxlit manzarasini o‘quvchi ko‘z oldiga keltirish yozuvchi uslubining yana bir jihati bo‘lib, qahramonlar va personajlarning ichki hamda tashqi portretlarini ba’zan batafsil, ba’zan bir chizgi bilan gavdalantirish orqali uning xarakteriga xos jihatlarni ko‘rsatib beradi. Peyzaj tasvirlari ma’lum ma’noda davrning maishiy holati, urug‘ va qabilalarning, xalqlarning yashash tarzini ham aks ettirishga xizmat qiladi.

Yozuvchining “Ibn Sino” (1995) romani voqealari kitobxonni buyuk alloma yashagan melodiy 980 – 1037-yillarga olib kiradi. Uning nafaqat tabobatdan, balki astronomiya, geometriya, kimyo kabi fanlardan ham yaxshigina xabardorligi, yuksak saviyada she’rlar ijod etganligi keng tasvirlanadi.

Romanning dastlabki satrlari jome’ masjidida ro‘parasidagi kitob rastasi tasviri bilan boshlanadi²². Yozuvchi uslubiga xos jihat tasvirni batafsil, keng ko‘lamda, izchil olib borish orqali haqqoniy davr manzarasini yaratishi, voqealar zanjirini personajlar tasviri orqali bog‘lashida namoyon bo‘ladi. Abdusamat kitobfurush va uning kitob rastasi orqali ilm gullab-yashnagan qadimgi Buxoro tasvirlansa, Ma’sud Buxoriyning qandolatpazlik rastasi tasviri orqali to‘kinlik barq urgan davr kartinasi yaratiladi. Maqsud Qoriyev uslubi uchun xos jihat – tasvir obyektining bor tafsiloti bilan izchil, batafsil tasvirlash vositasida mukammal manzarani yaratish, kitobxonni tasvirlanayotgan voqelikka olib kirish, ta’sirchan ifoda, hayotiy va izchil talqinning yuzaga kelishiga xizmat qildirishdir.

Yozuvchi uslubi uchun yana bir jihat voqealarni bir-biriga zanjir kabi bog‘lay olishidir. Kitob detali Ibn Sino va Sanam o‘rtasidagi muhabbatni yuzaga keltiruvchi vosita – zanjir halqasi vazifasini o‘taydi. Asarda Dovud obrazi orqali garchand umrini behuda sovurib bo‘lsa-da, o‘z ahdidan qaytmaydigan fidoyi ajdodlar siymosini, shuningdek, birdan boyib ketishni “xom xayol” qilgan shaxs fojiasini yaratishga erishadi.

¹⁸ Сотим Улуғзода. Фирдавсий. Роман. – Тошкент: Ўқитувчи, 1994. – Б.173.

¹⁹ Абдурауф Фитрат. Танланган асарлар. V жилдлик. IV жилд. – Тошкент: Маънавият, 2006. – Б.17.

²⁰ Туйчиев У. Ўзбек адабиётида бадийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – Б.370.

²¹ Куронов Д., Мамажонова З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б.339.

²² Қориев М. Ибн Сино.Тарихий роман. – Тошкент: “Шарк” нашриёт-матбаа концернининг бош тахририяти, 1995. – Б.5.

Romanda Qora Turk obrazi bor murakkabligi bilan tasvirlanadi. Retrospeksiya vositasida uning o'tmishi hikoya qilib beriladi. Asarda Qora Turk to'g'rilik, halollik, sadoqatni ulug'lovchi shaxs sifatida ko'zga tashlanadi. Ammo romanda Oysha taqdiri qanday kechgani, hayoti qanday yakunlanganligi tasvirlanmay, tugallanmay qolgan. Bu asar kamchiligidir.

Maqsud Qoriyev romanlarida uslubiy o'ziga xosliklar tarixiy asardagi qahramon va personajlar nutqining eskirgan hamda tarixiy so'zlardan xoli, ommabop bo'lishiga ahamiyat berishda; qahramonlar ichki dunyosini portret va peyzaj tasvirlari vositasida uyg'un yoritishga erishishda; maishiy turar-joy va shahar kartinalari tasviridagi mayda tafsilot va izchillikka e'tibor bergan holda davrning yaxlit manzarasini yaratishda; qahramon va personajlar dunyoqarashi va xarakteriga xos jihatlarni nutqning dialog, monolog, o'z-o'ziga so'zlash kabi turlaridan samarali foydalanib yoritishda ko'rinadi.

“*Badiiyat masalalari*” deb nomlangan uchinchi faslda asar badiiyatining yuksaklik darajasi yozuvchi iste'dodi bilan bog'liqligi Maqsud Qoriyevning “G'aznaviyalar” romani tahlili misolida yoritib berilgan. Muallif Mahmud G'aznaviydek tarixiy shaxsni bor murakkabligi bilan xolis, haqqoniy tasvirlashni maqsad qilib qo'yadi. Romanda “Qur'oni Karim”dan olingan oyatdagi “Barcha mavjudot bir-biri bilan uzviy bog'liqdir. Qilinadigan yaxshi-yomon amallar ham aniq qonun-qoida asosida o'z mukofoti va jazosini olgusidir”²³ degan so'zlarning isboti asarda tasvirlangan qahramon va personajlar taqdirida yuz ko'rsatgani yoritilgan.

Yozuvchi romanni Xurosonning poytaxtiga aylangan G'azna shahri chekkasidagi karvonsaroy tasviri bilan boshlab, kitobxonni shu orqali X–XI asrlar voqeligiga olib kiradi.

Maqsud Qoriyev Mahmud G'aznaviy bilan bog'liq o'zbek xalq og'zaki ijodidagi hikoyatlardan ham asar syujetida foydalangani holda tasvir hayotiyligini ta'minlaydi. U asarda, bir tomondan, g'oyat qattiqqo'llik bilan saltanatni boshqargan hukmdor, ikkinchi tomondan esa kambag'allarga rahm-shafqatli, adolatsizliklarga muhosasiz shaxs sifatida aksini topgan. Yozuvchi “vulgar sotsiologizmi” hukmdor sho'ro davri qarashlaridan farqli ravishda Mahmud G'aznaviyga xos kambag'alparvar, adolatparvar, ilm-fanni qadrlovchi shaxs sifatidagi fazilatlarini ham xolis baholashni maqsad qiladi.

Yozuvchi asarning o'qimishli, ta'sirchan bo'lishini ta'minlash uchun Nosiruddavla Amir Sabuqtegin nutqida turkiy xalqlarning mashhur qahramoni Afrosiyob nomi bilan atalgan Erto'nga to'g'risidagi “Mug'lar giryasi” qo'shig'ini asar kompozitsiyasiga singdirib yuborishi asar ta'sirchanligini oshirgan.

Maqsud Qoriyev qahramon va personajlar nutqidagi biror fikrni asoslash, dalillash uchun xalq maqollaridan ham unumli foydalanadi. Dissertatsiyada o'zbek xalq maqollari, hikmatli so'zlari va hadislarning qahramon hamda personajlar fikrlari aniq ifodasiga xizmat qilishi keng tahlil etilgan.

Akademik N.Karimov to'g'ri ta'kidlaganidek, “Shubhasiz, yozuvchi... Mahmud G'aznaviyning tadbirkor podshoh va ma'rifatparvar inson sifatidagi siymosini gavdalanitirish, shuningdek, u haqdagi turli mish-mishlarning soxta

²³ Қориёв М. Танланган асарлар. III жилд. Ғазнавийлар.Тарихий роман. – Тошкент: “Шарқ” нашриёт-матбаа акциядорлик компанияси бош тахририяти, 2006. – Б.5.

ekanligini badiiy asoslashni o‘z oldiga vazifa qilib qo‘ygan”²⁴. Tadqiqotda yozuvchining epistolyar janr imkoniyatlaridan foydalanish mahorati Beruniy bilan Ibn Sino o‘rtasidagi xat almashinuvida ikki buyuk allomaning do‘stona munosabatlari, ilmiy munozaralari, bilim darajalarining tengsizligi tasvirlarida ekani tahlil etilgan.

Asarda tush motividan ham o‘rinli foydalanilgan. Birinchi tush Nosiruddin Sabuqteginning qullikka tushib qolgach ro‘y bersa, ikkinchisi Mahmud G‘aznaviyning Hindistonga yurishi paytida ro‘y bergani tadqiqotda yoritilgan.

“G‘aznaviylar” romanida yozuvchi portret tasvirlarida batafsillikdan ko‘ra qisqalik va lo‘ndalikni afzal biladi.

Maqsud Qoriyevning asar badiiy mukammalligini ta‘minlashdagi o‘ziga xosligi quyidagilarda ko‘zga tashlanadi: xalq maqollari, hikmatli so‘z va iboralardan qahramon va personajlar nutqida foydalanish orqali fikr ta‘sirchanligiga erishadi; shartlilik tamoyilidan foydalangani holda, bir qarashda, ishonarsiz tuyulgan holatlar tasvirida badiiy haqiqat yaratadi; kiyim-bosh va odatlar bilan bog‘liq detal va tafsilotlardan foydalanib, tarixiy sharoit hamda qahramon tasviridagi ta‘sirchanlik, jonlilikni yuzaga chiqaradi.

Mazkur faslda tarixiy roman janri, unda tarixiy va badiiy to‘qima obrazlarning yaratilishi haqida U.To‘ychiyev²⁵, M.Ali²⁶ fikrlari o‘rin olgan.

Ikkinchi bob **“Maqsud Qoriyev romanlarida tarixiy voqelik, qahramon va xarakter”** deb nomlanib, unda salkam bir asrlik tarixga ega o‘zbek tarixiy romaniga xos jihatlar, ularda tarixiy voqelik, qahramon va xarakter talqinidagi o‘ziga xosliklar Oybek²⁷, H.Karimov²⁸, M.Qo‘shjonov²⁹, J.Golsuarsi³⁰, N.Xotamov, B.Sarimsoqov³¹ fikrlariga tayanilgan holda yoritilgan. Bobning *“Tarixiy voqelik talqini”* deb nomlangan birinchi faslida yozuvchining mahorati badiiy asarda tasvirlanayotgan tarixiy jarayondan o‘quvchini ishontiradigan yuzlab to‘qima voqeliklar, obraz va personajlar, tafsil va tafsilotlar yaratib, kitobxon qalbiga ta‘sir ko‘rsata olishida ko‘rinadi. Yan Parandovskiy ta‘kidlaganidek, *“Adabiyot o‘z materialini hodisalar, taassurotlar, fantaziyalar, tushunchalar, his-tuyg‘ulardan izlab topadi, uni falsafadan, ilm-fandan va hatto, kerak bo‘lsa, o‘z-o‘zidan ham topa oladi”*³². Shu bois tarixiy asarga baho berishda yuqoridagi jihatni e‘tiborga olish zarurligi yoritilgan.

²⁴ Каримов Н. “Газнавийлар” романи ва унинг муаллифи ҳақида // Қориев М. Танланган асарлар. III жилд. Газнавийлар.Тарихий роман. – Тошкент: “Шарк” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2006. – Б.247.

²⁵ Туйчиев У. Ўзбек адабиётида бадийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – Б.185.

²⁶ Муҳаммад Али. Улуғ салтанат ёзишда изланишларим // Ўзбекистон адабиёти ва санъати. – 2021 йил 2 февраль. – 9 (4616). – Б.5.

²⁷ Ойбек. Мукамал асарлар тўплами. Ўн тўққиз томлик. Ўн тўртинчи том. – Тошкент: Фан, 1979. – Б.131.

²⁸ Карим Х. Тарихий шахс ва бадий образ. – Тошкент: Янги аср авлоди, 2006. – Б.66.

²⁹ Қўшжонов М. Моҳият ва бадийят. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1977. – Б.101.

³⁰ Голсуарси Ж. Адабиётда характер яратиш // Жаҳон адиблари адабиёт ҳақида (Озод Шарафиддинов таржималари). – Тошкент: Маънавият, 2010. – Б.81.

³¹ Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. – Б.335-336.

³² Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б.242.

Maqsud Qoriyevning “G‘aznaviyalar” romani turkiy xalqlarning yuksalish davri haqida bo‘lib, yozuvchi ushbu tarixiy voqelikni to‘qima hodisalar, qahramon va personajlar bilan uyg‘unlikda tasvirlaydiki, natijada kitobxon ko‘z o‘ngida davrning yaxlit manzarasi namoyon bo‘ladi. Masalan, Nosiruddavla Amir Sabuqteginning qullikka tushishi va so‘ng hokimiyatni qo‘lga kiritishi, taxtni o‘g‘li Sulton Mahmudga berishi, Mahmud G‘aznaviyning o‘zi uch bor Hindistonga yurish qilishi, keyin uning o‘g‘li Mas‘udning taxtni egallab ayanchli o‘lim topishi, Sulton Mahmudning Xorazm shohi Ma‘mun o‘ldirilgandan keyin ko‘plab olim va shoirlarni G‘aznaga, saroyga olib kelishi – barchasi tarixda bo‘lib o‘tgan voqealardir. Faqat romandagi ular o‘rtasida bo‘lib o‘tgan o‘zaro suhbatlar badiiy to‘qimaning mahsulidir.

Romanda yozuvchi Firdavsiyning “Shohnoma”si bilan bog‘liq Sulton Mahmud munosabatlariga ham yangicha qarashlar asosida yondashadi. U “Odam Atodan shu kungacha hech kim Firdavsiydek nazm aytmagan va aytolmaydi ham”, deya baho berarkan, vaziri a‘zam Xoja Ahmad Hasanakga va‘da qilingan oltin ming dirham qizil tilloni shoirga berishni buyuradi. Vaziri a‘zam esa bunga qarshi bo‘lib, Sulton Mahmuddan yashirincha shoir to‘rvasiga oltin tangalar o‘rniga kumush chaqalarni soladi. Bu ham yetmaganidek, hajviyaning yaratilishi aslida Abu Saxl Zavzoniya tegishli bo‘lib, go‘yo Firdavsiy yozib tarqatgan, degan mish-mish tarqatilgan.

Maqsud Qoriyev roman voqeligini badiiy mantiq asosida quradi, uning hayot haqiqatiga mos kelishiga ahamiyat qaratadi. Shu bois professor B.Sarimsoqov ta‘kidlaganidek, “... badiiy mantiq ijodkor ideali, ijodiy xayoli, dunyoqarashi bilan qay darajada bog‘liq bo‘lmasin, obrazlar, voqealarning badiiy talqinini, vazifasini belgilashda hayotiy mantiqqa rioya qilinishi lozim”³³. Maqsud Qoriyevning “Spitamen” tarixiy romanida Aleksandr Makedonskiyning butun dunyoni egallash, Hindistonga yurish qilish haqidagi orzulari sug‘d, skif, massaget, dax, saklar bilan bo‘lgan janglardan so‘ng barbod bo‘lgani yoritilgan.

Yozuvchi badiiy detallar, epizodik tasvir va kartinalardan mohirlik bilan foydalanib, tarixiy manzarani keng aks ettirishga erishadi.

Romanda Spitamenning o‘z xotini – Odatida tomonidan o‘ldirilish fojeasi, uning Ravshanak bilan bo‘lgan muhabbati, shuningdek, Bastavorning hanjamana qarori bilan Spitamen Iskandarga taslim bo‘lmasa, bolalarini o‘ldirish bilan tahdid etishi sabab bo‘lgani ishonarli tasvirlangan.

Dissertatsiyada Yavdat Ilyosovning “Sug‘diyona”³⁴ va Vasiliy Yanning “Qo‘rg‘on uzra gulxanlar”³⁵ romanlari orqali Spitamenning taqdiri bilan bog‘liq voqealar qiyosan tahlil etilgan.

“*Tarixiy qahramon va personajlar tasviri*” deb nomlangan ikkinchi faslda “Spitamen” romani bosh qahramoni qo‘rqmas va jasur, vatanparvar va xalqparvar, qat‘iyatli va olovqalb sug‘d sarkardasi Spitamen bo‘lib, uning tashqi va ichki qiyofasi keng hamda batafsil, turli rakurslarda, asardagi boshqa personajlar bilan u yoki bu tarzda bog‘langan holda talqin etilgani ko‘rsatib berilgan.

³³ Саримсоқов Б. Бадийлик асослари ва мезонлари. – Тошкент, 2007. – Б.17

³⁴ Илёсов Я. Сўғдиёна. Тарихий роман. – Тошкент: “Шарк” нашриёт-матбаа концернининг бош тахририяти, 1994. – Б.274-275.

³⁵ Ян В. Қўрғон узра гулханлар. Роман. – Тошкент: Ўзбекистон, 2011. – Б.252.

Asarning “Cho‘l qoplani” deb nomlangan qismida Sug‘diyoning bahor paytidagi tasviri fonida kitobxonni ilk bor yozuvchi Spitamen bilan tanishtiradi. Yozuvchi mahorati shundaki, uning tashqi qiyofasi orqali ichki olamini tasvirlaydi.

Romanda Oksiartning qizi Ravshanak bilan Spitamen o‘rtasidagi pinhoni, yetishish mumkin bo‘lmagan muhabbat tuyg‘ulari tasviri keng o‘rin olgan. Ilk muhabbat kechinmalari romanning “Muhabbat ma‘budasi” qismida keng yoritilgan. Adabiyotshunos H.Karimov ta’kidlaganidek, “Ijodkorda muhabbat bahonasida qahramon kechinmalarining chuqurroq tahlil etish imkoniyati tug‘iladi”³⁶.

Asarda dialog, replika va remarkalar orqali Spitamenga xos mardlik, oliyjanoblik, qo‘rqmaslik fazilatlari namoyon bo‘lsa, Sitonga xos pastkashlik, har narsani boylilik bilan o‘lchash, adovat saqlash kabi nuqsonlar ko‘rsatib beriladi. Spitamenga xos vatanparvarlik, xalqparvarlik, haqiqatparastlik, adolatlilik, oilaparvarlik, qo‘rqmaslik, shijoatlilik, jasurlik, mardlik, kamtarinlik kabi fazilatlar asar voqealari davomida izchil tasvirlana borib, uning yorqin qiyofasini yuzaga keltiradi. Spitamen tasvirida yozuvchi ideallashtirish yo‘lidan bormaydi, uni bor murakkabligi bilan tasvirlashga intiladi.

Asarda xalqiga, vataniga xiyonat qilgan sotqinlar oxir-oqibat o‘z jazosini olishi Bess, Namich taqdiri bilan bog‘liq voqealarda yoritiladi. Spitamendan o‘ch olmoqchi bo‘lgan Siton Babax tomonidan hibsxonada o‘ldirib ketilsa, Babaxning o‘zini vatan himoyachilari qovog‘ari to‘ldirilgan qopga solib o‘ldiradilar. Yoki Iskandarning o‘z eri boshini olib kelgan Odatida va uning quli Antikka bo‘lgan nafratli munosabatida ham Maqsud Qoriyevning muayyan maqsadi yashirin. Yozuvchi o‘zining Iskandarga betaraf munosabatini Spitamenning o‘ldirilishi bilan bog‘liq voqeaga uning yondashuvi tasviri orqali ifodalab, sotqinlik, xiyonat hech qachon kechirilmaydi, unga yo‘l qo‘yganlar e‘zoz topmaydilar, degan fikrni uqtirmoqchi bo‘ladi.

Maqsud Qoriyevning “Ibn Sino” romanida bosh qahramon qiyofasi butun asar voqealari davomida tasvirlanadi, xarakteriga xos jihatlar izchillik bilan yoritila boradi.

Dissertatsiyada Y.Shonazarov³⁷ ning epik tasvir, xarakter yaratish tajribasidagi uchta asosiy tendensiya haqidagi fikrlariga tayangan holda Maqsud Qoriyev “Ibn Sino” romanida realizmda ilmiylik-tarixiylik tadriji asosida asar voqeligi va uning bosh qahramoni qiyofasini aks ettirganligi yoritilgan.

Ibn Sino ichki olami, tuyg‘u-kechinmalari uning onasi Sitorabonuga, ukasi Mahmudga, qadrtoni Beruniyga, shogirdi Ma‘sumiyga yozgan xatlarida ko‘zga tashlanadi. Ushbu xatlarda Ibn Sino mehribon o‘g‘il, talabchan va mushfiq aka, maslahatgo‘y ustoz, dunyoqarashi keng olim qiyofalarida namoyon bo‘ladi. Ibn Sino islom diniga e‘tiqodi baland, tabiat hodisalariga xolis boqib, haqqoniy tahlil etuvchi, har qanday holda ham haqiqatdan so‘zlaguvchi shaxs sifatida tasvirlanadi.

Romanda Ibn Sino – Sanam, Ibn Sino – Amir Nuh Mansur, Ibn Sino – Abdusamad kitobfurush, Ibn Sino – Beruniy, Ibn Sino – Ma‘sumiy, Ibn Sino – valiahd Manzur, Ibn Sino – Foyiq, Ibn Sino – Abdumalik, Ibn Sino – Qora Turk, Ibn Sino – Abul Abbas Ma‘mun, Ibn Sino – Masihiy, Ibn Sino – Bobo Kuhiy, Ibn

³⁶ Карим Х. Тарихий шахс ва бадийий образ. – Тошкент: Янги аср авлоди, 2006. – Б.29.

³⁷ Шоназаров Ю. 20-30-йиллар ўзбек ва тожик романларида характер яратишнинг баъзи масалалари (киёсий ва киёсий-типологик аспектларда): Филол.фан.номз. ...дисс. – Тошкент, 1992. – Б.52-53.

Sino – Amir Qobus, Ibn Sino – Sulton Mahmud, Ibn Sino – Zarrin Gisu, Ibn Sino – Juzjoniy, Ibn Sino – Kadibonu, Ibn Sino – Amir Shamsuddavla, Ibn Sino – Farruh, Ibn Sino – Tojiumulk, Ibn Sino – Amir Alouddavla munosabatlari tasviri orqali bosh qahramon qiyofasi turli rakurslarda jilva beradi.

Romanda Ibn Sinoning ba’zi asarlari yaratilish tarixi, kechinmalari tush tasvirida ifodalansa, uning islom diniga yuksak e’tiqodi Qur’on suralarini tilovat aylagan holda vafot etish tasviri orqali yoritiladi.

Ikkinchi bobning “*Xarakterlar ifodasi*” deb atalgan uchinchi faslida Maqsud Qoriyevning turli xil qahramon va personajlar, qiyofa va xarakterlar yaratish mahorati “Spitamen” romani orqali yoritilgan.

Dissertatsiyada Aristotelning xarakterning to’rt jihati: oliyjanob, mardona, haqqoniy, izchil bo’lishi kerakligi haqidagi fikri keltirilgan³⁸. Maqsud Qoriyev o’z asarlaridagi xarakterlar talqinida ushbu fikrlarga doimo amal qilgani yoritilgan.

G’arb va Sharq adabiyotida Aleksandr Makedonskiyga bag’ishlangan, uni protatip sifatida talqin etilgan asarlar talaygina. Ammo tarixiy haqiqat uni nafaqat odil shoh, adolatli hukmdor, balki umuman ijobiy xislatga ega shaxs sifatida tasvirlashga asos bo’la olmasligini ko’rsatmoqda. Maqsud Qoriyevning “Spitamen” romanida Iskandar obrazi bor murakkabligi bilan hayotiy, tarixiy haqiqatga muvofiq aks etadi. U ba’zan adolatli hukm chiqaruvchi (Odatida va uning quliga munosabatida), dovyurak (yo’lbars bilan jangida), haqiqatni qabul qila biluvchi (Aspat so’zlariga munosabatida), shafqatsiz (Bessni jazolashida, usrushonalik va krixastaliklarga munosabatida), boylikka o’chlik (Namechga munosabatida), saroydagi har bir voqeadan ogohlik (Klit va Lisimahga munosabatida), o’zi haqidagi har qanday tanqid oldida ojizlik, uni qabul qila olmaslik (Dariyod va Romaga munosabatida) kabi jihatlarni haqqoniy yoritadi.

Dissertatsiyada romandagi yunon askari Romaning ayanchli taqdiri bilan bog’liq voqeliklar keng tahlil qilingan. Polyak adabiyotshunosi Yan Parandovskiy³⁹ fikrlariga tayangan holda M.Qoriyev ham “Spitamen” romanida turli qiyofa va xakterdagi xilma-xil personajlarni aks ettirishda ularning o’z davri kishilari ekanligini, qaysi jins, qaysi kasb, qayerlik ekanini doimo yodda tutgan holda tasvirlagani yoritilgan.

Taniqli adabiyotshunos Ibrohim Haqqul “Qo’rquvning zanjirlari ko’p. Haqsizlik va zulmdan qo’rquv, amal va amaldordan qo’rquv, jallod va josusdan qo’rquv, hokimiyat va o’limdan qo’rquv – shunga o’xshash yuzlab qo’rquv kishanlaridan ozod bo’lmagan xalqning qismati ayanchlidir. Bunday xalqni “Qo’rqmang!” deyish qo’rquvga undash bilan barobardir”⁴⁰ deya yozadi. Maqsud Qoriyevning mazkur romanidagi qahramon va xarakterlar biz qanday xalqning avlodi ekanligimizni eslatib turishi bilan qimmatlidir.

Romanda Odatida va Ravshanak obrazlari voqealar rivojida yetakchi o’rinni egallaydi. Ular harb ilmidan xabardor, qat’iyatli, jasur, qo’rqmas, chavandoz ayollar sifatida tasvirlanadilar. Faqat Ravshanak Odatida singari faol emas.

“Spitamen” romanidagi qator shaxslarga o’z dinamikasi bo’yicha murakkab obrazlar sifatida qaralishi zarur. Bular grek-makedon bosqinchilariga qarshi kurashning dastlabki bosqichida Spitamen yonida turib mardonavor jang qilgan

³⁸ Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2012. – Б.40.

³⁹ Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б.274.

⁴⁰ Иброҳим Ҳаққул ҳақиқати. – Тошкент: “Book” МЧЖ, 2023. – Б.248.

Oksiart, Xoren kabilardir. Yozuvchi bu obrazlarni yaratarkan, tarixiy manbalar izidan borib, ularning hal qiluvchi janglar davrida o'z sarkardalariga, qolaversa, vatan uchun muqaddas kurash ishiga xiyonat qilganlarini jonli va ishonarli tasvirlab beradi.

Asardagi Odatida, Zo'rtosh, Tariq, Sherdor, Kamak, Siton, Babax, Bastvor, Roma, Aspat, Dariyod, Farad, Ferik, Gerakl kabi to'qima obrazlar tarixiy shaxslar va voqealarning jonli talqinida muhim o'rin tutadi.

Uchinchi bob **“Maqsud Qoriyev romanlarining syujet-kompozitsion va janr xususiyatlari”** deb nomlangan. Unda o'zbek tarixiy roman janri taraqqiyotida M.Qoriyev asarlarining o'ziga xosligi ifoda yo'sini hamda tilining soddaligida, syujetning xilma-xil turlaridan samarali foydalanishida ko'rinishi yoritilgan. Ma'lumki, “Obrazlarning o'zaro munosabatidan, kurashidan kelib chiquvchi iroda yo'nalishini, xarakter xususiyatini namoyon qiluvchi voqealar silsilasiga syujet deyiladi”⁴¹. Shuningdek, “Har qanday badiiy asarda milliy qahramon va milliy ruh ifodalangan ekan, u muayyan darajada tarixiy voqelik aks etgan syujet asosida yaratiladi. Bunday asarlarning yaratilishida tarixiylik prinsiplariga tayanish lozim bo'ladi”⁴². Yozuvchi tarixiylik tamoyiliga xos barcha jihatlardan foydalanib, portret, peyzaj, kartinalar orqali davr manzarasini o'quvchi ko'z o'ngida jonlantiradi.

Uchinchi bobning *“Syujet qurilishi”* deb nomlanuvchi birinchi faslida syujet xarakterlar namoyon bo'ladigan va hayot ziddiyatlarini umumlashtiruvchi voqealar tizimi ekani yoritilgan. Professor T.Boboyev yozganidek, “... qahramonlarning o'zaro murakkab munosabatlari asar syujetini tashkil qiladi. Qahramonlarning o'zaro munosabatlari esa voqea-hodisalarda namoyon bo'ladi”⁴³. Shu bilan birga, “Syujetda hayot uchun eng muhim bo'lgan to'qinishlar, qarama-qarshiliklar va kishilarning o'zaro munosabati aks etadi”⁴⁴. Professor U.To'ychiyev ta'kidlaganidek, “Katta proza syujeti ko'p tarmoqlidir. Syujet asosida konflikt turadi, shu sababli u tez rivojlanadi”⁴⁵. Shuningdek, “Uzoq yillik tarixga ega badiiyat mezonlarida inson qismati zamon talatoplari zahirida o'z ifodasini topib kelmoqda. Shuning uchun ham tarixiy romanlarda davr va inson fojiasining badiiy talqini syujetda mujassamlangan bo'ladi. Ma'lumki, davrning yetuk shaxslari har bir voqelik, tarixiy muhit va sharoitda shaxsiy ta'sirini bevosita o'tkazmay qo'ymaydi”⁴⁶.

Maqsud Qoriyevning xronikali syujet yetakchilik qiluvchi “Spitamen” romani Sug'diyonaning poytaxti Maroqand shahri tasviri bilan boshlanadi. Bu roman ekspozitsiyasi vazifasini o'taydi. Ma'lumki, “Ekspozitsiya o'quvchini asar voqealari kechadigan joy, voqea ishtirokchilari bo'lmish personajlar, konfliktni

⁴¹ Шукуров Н., Ҳотамов Н., Холматов Ш., Махмудов М. Адабиётшуносликка кириш. – Тошкент: Ўқитувчи, 1979. – Б.81.

⁴² Дониёрова Ш. Истиқлол даври ўзбек романларида миллий рух ва қаҳрамон. Монография. – Тошкент: Mumtoz so'z, 2011. – Б.27.

⁴³ Бобоев Т. Адабиётшуносликка кириш курси бўйича ўқув-методик қўлланма. – Тошкент: Ўқитувчи, 1979. – Б.107.

⁴⁴ Ҳомидий Х., Абдуллаева Ш., Иброҳимова С. Адабиётшунослик терминлари луғати. – Тошкент: Ўқитувчи, 1970. – Б.212.

⁴⁵ Туйчиев У. Ўзбек адабиётида бадийлик меzonлари ва уларнинг маромлари. – Тошкент: Янги асп авлоди, 2011. – Б.335.

⁴⁶ Rahimov Z. Odil Yoqubov tarixiy romanlari poetikasi: Filol.fan.d-ri(DSc) ...diss. avftoref. – Farg'ona, 2023.

yuzaga keltirgan shart-sharoitlar bilan tanishtiradi, uni syujet voqealarini idrok qilishga tayyorlaydi”⁴⁷.

Romandagi tugun kelgusida ro‘y beradigan hodisalarning harakat markazi hisoblanib, u ekspozitsiyadan kelib chiqadi va harakat, voqealar rivojini ta‘minlaydi. Undan so‘ng asarda asosiy voqea boshlanadi. Muhim voqealar rivoji tugundan keyin bo‘lib o‘tadi. Romanning “Cho‘l qoplani” qismida Dariyod kiyik ovlayotgan Spitamenga Iskandarning qo‘shin tortib Baqtriyaga kelayotgani xabarini beradi. Ana shu xabar bilan tugun yuzaga keladi.

“Spitamen” romanidagi kulminatsiya Dionis bayrami arafasida Maroqandda saroydagi bazm paytida mastlik oqibatida Iskandar o‘zining erkatoiy va jasur mulozimi Klitni o‘ldirib qo‘yib, so‘ng chekkan iztiroblarida ko‘rinadi. Shuningdek, kulminatsiya Ravshanakning Iskandarga turmushga chiqqanini eshitgandan keyingi Spitamen ruhiy holatida namoyon bo‘ladi.

Asardagi harakat va voqealarda o‘z rivojini topgan konfliktning hal bo‘lishi xarakterlar kurashining yakunlanishi hamda nihoyasiga yetishida ko‘zga tashlanadi. “Spitamen” romanidagi yechim Odatidaning Spitamenning boshini olib quli bilan birgalikda Iskandarga olib borib berishi, Datafarning do‘sti jasadi ustida faryod chekishi, elning bu fojeadan qattiq iztirobi orqali ot – Qorasochning egasi maqbarasi qoshida cho‘kkalab uzoq turib qolishi tasvirida yoritiladi.

Retrospektiv syujet asosidagi “Ibn Sino” romanida g‘arbda Avitsenna nomi bilan mashhur allomaning melodiy 998-yildan to 1037-yilgacha bo‘lgan o‘ttiz to‘qqiz yillik faoliyati, hayoti yoritilgan.

Tarixiy-biografik roman janri talablaridan kelib chiqib, yozuvchi asar syujetini shunga muvofiq qurishi, buyuk alloma hayotini qadam-baqadam aks ettirishi zarur edi. Buning uchun XI–XII asrlar O‘rta Osiyo xalqlarining ilm-fani, tarixi, ijtimoiy muhiti, urf-odatlarini, dunyoqarashi, tili haqida ma‘lumot berish talab etilardi. Asar voqealari aksariyat olimlar bilan bog‘liqlikda kechgani bois, u davrning ilm-fanidan ham xabardor bo‘lish kerak edi. Shu bois yozuvchi Ibn Sinoning ikki yuz saksondan oshgan, ammo hozirgacha yetib kelgan bir yuz oltmish asari haqida ham ma‘lumotlarga ega bo‘lgan. Yozuvchi mahorati shundaki, u asar voqealari davomida bosh qahramon – Ibn Sino qiyofasidagi serqirra jihatlarni izchillik bilan yorita boradi.

Bobning “*Kompozitsion yaxlitlik*” deb nomlangan ikkinchi faslida Maqsud Qoriyevning qahramon va xarakter yaratishdagi betakror uslubi asarlaridagi kompozitsion o‘ziga xoslikni yuzaga keltirishi yoritilgan. Ma‘lumki, “Badiiy asar kompozitsiyasi deganda biz syujet bo‘laklarining, shtrix va detallarning, badiiy-tasviriy vositalarning yozuvchi g‘oyaviy-estetik maqsadiga ko‘ra muayyan tartibda joylashtirilishini anglaymiz”⁴⁸. Professor A.Rasulov ta‘kidlaganidek, “tarixiy romanlarda yozuvchi falsafasi, romaniy tafakkurning aks etishi murakkabroq kechadi. Aniqrog‘i, bosh qahramon – asosiy xarakterlar falsafasi yozuvchi konsepsiyasi, tafakkuri bilan uzviy birlikda, bog‘liqlikda o‘z ifodasini topadi”⁴⁹. “Spitamen” romanida aks etgan davrning juda qadimiyligi, mavzuga oid

⁴⁷ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б.356.

⁴⁸ Шукурув Н., Ҳотамов Н., Холматов Ш., Махмудов М. Адабиётшуносликка кириш. – Тошкент: Ўқитувчи, 1979. – Б.89-90.

⁴⁹ Расулов А. Бадийлик – безавол янгилик. – Тошкент: “Шарқ” нашриёт-матбаа акциядорлик компанияси бош тахририяти, 2007. – Б.70.

materiallarning kamligi, borlarining ham yunon tarixchilari tomonidan aksariyat hollarda bir tomonlama yozilganligi yozuvchi oldiga murakkabliklarni keltirib chiqargan. Shu bilan birga, ijodkorning birlamchi manbalar bilan tanishish imkoniyatining cheklangani, asosan, yunon tilidan ruschaga va rus tili orqali o'zbek tiliga qilingan tarjimalardan foydalanilganligi ham o'z ta'sirini ko'rsatgan. Lekin Maqsud Qoriyevning chuqur izlanishlari, ijodiy fantaziyasi, mahorati o'zining yuqori samarasini berganligi asar mazmunida, voqealar talqinida, kompozitsion yaxlitlikda yaqqol ko'rinib turadi.

Romanda kompozitsion qoliplash usuliga yaqin bo'lgan qahramon va personajlarni hikoyat hamda masal so'zlatishdan ham foydalanib, asarning asosiy pafosini yoritishga erishganligini ko'rish mumkin. Yozuvchi qahramonlar nutqi vositasida hikoya ichida hikoya berish orqali asosiy harakat va voqelikni to'xtatib yoki bundan biroz chekinib, kompozitsion betakrorlikka erishadi. Masalan, Dariyodning "Avesto"dan naql qilgan hikmatlari, hikoyatlari yomonlikning jazosi va ezgulikning g'alabasi muqarrarligini so'zlasa, Sug'diyonada keng tarqalgan, keyinchalik hind xalq eposi "Kalila va Dimna"⁵⁰da o'rin olgan "Marvarid teruvchi" haqidagi hikoyat umrni e'zozlash, oliyjanoblik masalalari haqida fikr yuritadi.

M.Qoriyev "Spitamen" romanida shtrix va detallardan foydalanib asarning g'oyaviy-estetik maqsadini ifodalashga erishgan. Masalan, Iskandar Maroqand atrofidagi o'rmonga ovga chiqadi. Uning ro'parasidan bahaybat Turon yo'lbarisi chiqadi. Bir-birlariga bir muddat termulib qolgan inson va hayvonning holati ko'zlar portret-detali vositasida yoritiladi.

Adabiyotshunos I.Yoqubov ta'kidlaganidek, "Keyingi yillar o'zbek romanlarida ruhiy tasvir va tahlil ancha kuchaydi"⁵¹. Maqsud Qoriyev "Ibn Sino" romanida ham buyuk vatandoshimiz hayoti va ilmiy faoliyati, u yashagan davr voqealarini izchil aks ettirib, makon va zamonning cheksizligini sig'dirishda muallif tavsifi, ichki va tashqi monolog, dialog, xotira, lirik chekinish, retrospeksiya, ruhiy iztirob, tush ko'rish, o'z-o'zini baholash kabi usullardan samarali foydalanadi.

Dissertatsiyada "Ibn Sino" romani kompozitsiyasida peyzaj tasviri, xat motivi, kartinalarning o'rni tahlil etilgan.

Bobning "*Janr xususiyatlari*" deb nomlangan uchinchi faslida muttasil yangilanishda bo'lgan roman janrining keng imkoniyatlaridan samarali foydalanishdagi Maqsud Qoriyev mahoratiga xos jihatlar yoritilgan. Dissertatsiyada tarixiy roman janriga xos xususiyatlar, istiqloq yillarida undagi yangicha yondashuv va yangilanishlar S.Mirvaliyev⁵², Sh.Doniyarova⁵³, P.Shermuhamedov⁵⁴, B.Karim⁵⁵ fikrlari asosida yoritilgan.

V.G.Belinskiy "Voqelik o'z-o'ziga go'zal, lekin shakliga ko'ra emas, mohiyatiga, unsurlariga, mazmuniga ko'ra go'zaldir. Bu jihatdan voqelik tuproq va

⁵⁰ Калила ва Димна. – Тошкент: Янги аср авлоди, 2010.

⁵¹ Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. Монография. – Тошкент: Nurafshon business, 2021. – Б.81.

⁵² Мирвалиев С. Абдулла Қодирий, Ҳаёти ва ижоди. – Тошкент: Фан, 2004. – Б.74-75.

⁵³ Дониярова Ш. Истиқлол даври ўзбек романларида миллий руҳ ва қаҳрамон. Монография. – Тошкент: Mumtoz so'z, 2011. – Б.9.

⁵⁴ Шермухамедов П. Тарихчи ва ижодкор нигоҳи // Шарқ юлдузи. – 1977-йил, 3-сон. – Б.205.

⁵⁵ Баҳодир Карим. Абдулла Қодирий: танқид, таҳлил ва талқин. – Тошкент: Фан, 2006. – Б.51-52.

ruda uyumidagi sof, lekin tozalanmagan oltindir, fan va san'at voqelik oltinini tozalaydi, uni nafis shaklga soladi"⁵⁶ deya yozgan edi. Maqsud Qoriyev ham asar bosh qahramoni, sug'd elining jasur o'g'loni Spitamenning el-yurt ozodligi yo'lida jon fido etishdek dolg'ali kurash yo'lini o'sha davrning tarixiy manbalari asosida ta'sirchan ifodalashga erishdi. Yozuvchi tarixiy voqelikdan chekinmagan holda to'qima voqelik (Spitamen va Ravshanak muhabbati)ni ham asar qatiga singdiradi.

"Spitamen" romanida Iskandar, Oksiart, Xoriyen, Namich, Ravshanak, Dariyovush, Bess, Lisimax, Klit, Kreter, Andramax, Menedem, Artabaz, Farnuh, Aminta, Nearx, Ptolemey, Koren kabilar tarixiy shaxslar bo'lsa, Odatida, Siton, Datafarn, Xamuk, Sherdor, Dariyod, Zo'rtosh, Kamak, Ferik, Roma, Gerakl, Babax, Ferik, Kobar, Chinora, Nabarzan kabilar to'qima obrazlardir.

Maqsud Qoriyev roman janr xususiyatlaridan kelib chiqib Spitamen va Iskandar qo'shinlari o'rtasidagi jang kartinalarini batafsil tasvirlaydi. Yozuvchi Spitamen, uning sarkarda va jangchilari ruhiyati tasvirida ko'tarinki ifoda usulini qo'llasa, Iskandar hamda uning getayra va lashkarboshilari kechinmalarida tushkunlikni ko'rsatib beradi.

Yozuvchi "Spitamen" romanida xronikal syujetdan foydalansa, "Ibn Sino"da retrospektiv syujetga murojaat qilish orqali romanning janr xususiyatlaridan kelib chiqib ifodaning ta'sirchan imkoniyatini yuzaga chiqaradi. Shuningdek, "Spitamen"da jang epizodlari, kartinalari tasviriga ko'proq urg'u bersa, "Ibn Sino"da tarixiy-biografik roman janriga xos alloma hayot yo'lida kechgan turli voqealar, konflikt va sarguzashtlar, kechinmalar tasviriga keng o'rin beradi.

Dissertatsiyada "Ibn Sino" romanida yozuvchining qahramon va xarakterlar, davr voqeligi va personajlar talqinidagi mahorat qirralari keng yoritilgan.

Romanda yozuvchi falsafiy-publitsistik chekinishlardan ham samarali foydalanib, monologik nutq imkoniyatlarini yuzaga chiqaradi. Yozuvchi xalq og'zaki ijodidagi qarg'ishlarni personajlar nutqiga singdirib yuboradi va qahramonlar qiyofasi talqinidagi jonlilikni, hayotiylikni ta'minlaydi.

XULOSA

1. Maqsud Qoriyev "Spitamen" romanini yaratishda Kvant Kursiy Rufning "Aleksandr Makedonskiy yurishlari", Kvint Eppiy Flaviy Arrianning "Iskandarning harbiy yurishlari", Plutarxning "Iskandar", Diodorning "Tarixiy kutubxona", Qur'oni Karim, eng qadimgi tarixiy-adabiy yodgorlik "Avesto" hamda qadimgi sharq xalqlari tarixiga oid og'zaki manbalar, sharq mumtoz adabiyoti va xalq og'zaki ijodidagi doston, afsona hamda rivoyatlarni o'rganib, ta'sirlandi. Shu bilan birga, u Spitamen obrazini yaratishda V.Yanning, Y.Ilyosovning, M.Ali, M.Osim, Isfandiyorning roman, qissa, hikoya va turkum she'rlari bilan tanishdi va talqindagi o'ziga xoslikka erishdi.

2. Yozuvchi "Ibn Sino" romanida ulug' allomaning nafaqat tabobat, balki astronomiya, geometriya, kimyo fanlaridan ham yaxshigina xabardor bo'lganini, hatto she'rlar yozganini tasvirlash orqali serqirra ijodkor, yuksak iste'dod sohibi ekanini ishonarli talqin etadi. Uning tuyg'u-kechinmalari, xarakteri, qiyofasi monolog orqali yoritiladi. Asardagi bozor manzaralari, kitob rastalari, turli xil

⁵⁶ Белинский В.Г. Адабий орзулар. Адабий-танқидий мақолалар. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1977. – Б.101.

do'konlar tasviri davrning yaxlit manzarasini yuzaga keltiradi. Maqsud Qoriyev uslubiga xos jihat shuki, u badiiy detal, portret va peyzajdan samarali foydalanib falsafiy fikrning ta'sirchan ifodasini, talqin hayotiyligini, ifoda haqqoniyligini ta'minlaydi.

3. "Ibn Sino" romanida yozuvchi uslubi uchun xos jihat – tasvir obyektini izchil, keng va batafsil tasvirlash orqali yaxlit manzara yaratishdir. Tasvirdagi kartinalar o'zaro bog'lanib, davrning yaxlit tasvirini yuzaga keltirish bilan birga kitobxonni qahramon hamda personajlarning yashash tarziga olib kirish, tuyg'u-kechinmalari bilan oshno etish uchun o'ziga xos vosita bo'lib xizmat qiladi.

4. "G'aznaviyalar" romanining Xurosonning poytaxti G'azna shahri chekkasidagi karvonsaroy tasviri bilan boshlanishi to'kin-sochinlik, ilm-fan barqurgan davr talqinini yuzaga keltiradi. Yozuvchi Mahmud G'aznaviy bilan bog'liq xalq og'zaki ijodidagi mavjud hikoyatlarni asar voqeligiga singdirib, unga bo'lgan xolis, haqqoniy, yangicha munosabatni yuzaga keltiradi. Qahramon va personajlar tilining sodda, hozirgi so'zlashuv uslubiga yaqinligi va ravonligi asar voqealarining hayotiy, jonli ifodasini ta'minlaydi.

5. Maqsud Qoriyev tarixiy romanlari uchun xos jihat tarixiy qahramon va voqelik bilan bir qatorda ko'plab to'qima hodisalar, obraz va personajlar, tafsil va tafsilotlar yaratishida ko'rinadi. Yozuvchi asarlari voqeligini badiiy mantiq asosida quradi va uning hayot haqiqatiga mos bo'lishiga asosiy e'tiborni qaratadi. Sulton Mahmud va Firdavsiy munosabatlari talqinida ushbu hol ko'zga tashlanadi.

6. "Spitamen" romanida Spitamenning tashqi qiyofasi uning ichki olamiga uyg'un tasvirlanadi. Spitamen va Ravshanak o'rtasidagi pinhoniy muhabbat esa Odatidaning rashk tufayli erining boshini olib Iskandarga olib borib berish voqeasini asoslashga xizmat qiladi. Yozuvchi mahorati shundaki, to'qima muhabbat hodisasi vositasida badiiy haqiqatni yuzaga keltiradi. "Ibn Sino" romanida esa yozuvchi bosh qahramon – Ibn Sino qiyofasini asar voqealari davomida birma-bir tasvirlab boradi. Serqirra iste'dod sohibi, tib ilmining bilimdoni, ulug' alloma qiyofasini ilmiy asarlari, she'rlarini asar voqealarida keltirish bilan haqqoniy, jonli aks ettirishga erishadi.

7. Xronikali syujet asosidagi "Spitamen" romanida Maroqandning gavjum, to'kinlik to'la yurt tasviri bilan boshlanishi yurtga vayronalik, kulfat olib kelgan grek-makedon bosqinchilariga salbiy munosabatni ifodalashga xizmat qilgan. Retrospektiv syujet asosidagi "Ibn Sino" romanida kitob rastasi tasviri ilm-fan taraqqiy etgan yurt qiyofasining yoritilishiga xizmat qiladi. Bu asardagi bosqinchilik urushlarining talonchilikka, zo'ravonlikka, vayronkorlikka, minglab insonlar qonining to'kilishiga olib kelishining ta'sirchan ifodasiga xizmat qiladi.

8. Maqsud Qoriyev tarixiy romanlarida syujet va uning elementlarini, chizgi va tafsillarni, badiiy-tasviriy vositalarni muayyan maqsadga ko'ra joylashtiradi. Yozuvchi "Spitamen" romanida kompozitsion qoliplash usuliga yaqin bo'lgan qahramon va personajlarni hikoyat hamda masal so'zlatish usulidan foydalanib, asosiy pafosning ta'sirchan ifodasiga erishadi. Hikoya ichida hikoya keltirish orqali asosiy voqelik bayonidan chekinib, voqelikdagi xilma-xillikni hamda kompozitsion betakrorlikni yuzaga keltiradi.

9. Yozuvchi qahramonlar va personajlar nutqiga ham maqollar, qo'shiqlar, topishmoqlar, hikmatli so'z va iboralarni singdirib, shu orqali turlicha qiyofalarni yaratadi. "Ibn Sino" romanida tavsif, ichki va tashqi monolog, dialog, xotira,

retrospeksiya, ruhiy iztirob, tush ko‘rish, o‘z-o‘zini baholash, ruhiy konfliktdan samarali foydalanib, voqelik va hodisalarning ta’sirchan, hayotiy va jonli talqinini yaratadi. Xat usuli vositasida Ibn Sinoning turli rakurslardagi qiyofasi namoyon bo‘ladi.

10. Maqsud Qoriyevning “Spitamen” romanidagi Spitamen, Iskandar, Oksiart, Xoriyen, Namich, Ravshanak, Doriyovush, Bess, Lisimax, Klit, Krater, Andremax, Menedem, Artabaz, Farnux, Aminta, Nearx, Ptolemey, Karan kabilar tarixiy shaxslar bo‘lsa, Odatida, Siton, Datafarn, Xamuk, Sherdor, Dariyod, Zo‘rtosh, Kaman, Tariq, Roma, Gerakl, Babax, Ferik, Kabar, Chinora, Nabarzan, Bastvor, Aspat, Farad kabilar to‘qima obrazlardir. “Ibn Sino” romanidagi Sanam, Qora Turk obrazlari to‘qima bo‘lib, tarixiy-biografik roman janri imkoniyatlaridan keng foydalanib, yozuvchi Qur‘on oyatlari, afsona va rivoyatlarni asar syujetiga singdirib yuboradi. Tarixiy qahramon va tarixiy voqelikning hayotiy, ta’sirchan tasvirini yuzaga keltiradi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREE
DSc.03/30.12.2019.Fil.05.02 AT FERGHANA STATE UNIVERSITY**

FERGHANA STATE UNIVERSITY

MAMUROVA MUSHTARI MAKHAMMADJANOVNA

**THE PROBLEM OF STYLE AND CHARACTER IN THE NOVELS OF
MAKSUD KORIYEV**

10.00.02 – Uzbek literature

**ABSTRACT
of dissertation for doctor of philosophy (phd) in PHILOLOGICAL sciences**

Ferghana – 2025

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

The relevance and necessity of the dissertation topic. It is important to highlight the issues of truthfulness, artistic fiction, historicity and modernity in the depiction of the era and heroes in historical novels in the world literary criticism, thereby studying the creative skill and image of the author in the interpretation of style and character. Historical works that objectively and truthfully cover the lives and activities of folk heroes and great scholars of different eras are of practical importance in vividly reflecting the social world picture of a particular era, as well as in clarifying the real truth about historical figures.

In the world literary criticism, a particular attention is increasing to the scientific and theoretical study of the issues of stylistic originality, tradition, historical reality, depiction of historical heroes, characters, artistry, plot, composition in novels along with the study of creative influence and individuality. Comparing the general and distinguishing aspects of the creation of the image of a historical hero or scholar by different creators develops the need not only to draw an objective conclusion about a specific historical figure and period, but also to theoretically illuminate the diversity in the style and skill of different creators. In Uzbek novels, creative influence, stylistic originality, character, artistic skill, genre perfection and creative experience are scientific and theoretical issues that need to be studied in literary studies.

In modern Uzbek literary studies, a number of works are being carried out to study the work of Uzbek novelists of the second half of the 20th century – the beginning of the 21st century based on new approaches. This, in turn, creates the need for in-depth study of the creative worldview, creative laboratory, sources of influence of their works, specific aspects of their style, and important features of character creation skills. After all, “Literature is the heart of the people, a mirror of their spirituality. In today’s difficult times, it is necessary to use the influential power of literature to find a way to the hearts of people and inspire them to noble goals”¹. The study of the unique style and secrets of the artistic skill of Maqsud Koriyev, who has taken a special place in Uzbek literature with a series of historical novels, is an urgent and necessary issue to be studied. In his works, he synthesized the mature traditions of Uzbek folk oral literature, oriental classical literature and world novelism, effectively using the possibilities of the genre. This aspect requires the study of the issue of style and character in Maqsud Koriyev's novels, clarifying the problems of historical truth and artistic truth, which determines the relevance and necessity of the research topic.

The given dissertation has been fulfilled according to the requirements of the following laws as PD-60 “On the Development Strategy of New Uzbekistan for 2022-2026” dated January 28, 2022; PD-5847 “On approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030” dated October 8, 2019; PD-6084 “On measures to further develop the Uzbek language and improve language policy in our country” dated October 20, 2020;

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Алишер Навоий номидаги Ўзбекистон Миллий боғида барпо этилган Адиблар хйёбонининг очилишида сўзлаган нутқи // Халқ сўзи. – 2020 йил 21 май. – № 106 (7608).

PR-3775 “On additional measures to improve the quality of education in higher education institutions and ensure their active participation in the comprehensive reforms being implemented in the country” dated June 5, 2018; Resolution of the Republic of Uzbekistan 576 “On Science and Scientific Activity” dated October 20, 2019 as well as other regulatory and legal documents related to this activity.

The appropriateness of the research to the prior directions of the development of science and technologies. Dissertation research was carried out in accordance with priority direction I. “Formation of a system of innovative ideas and ways to implement them in the social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state”.

Scope of study of the problem. The genre features of the Uzbek novel, its stages of development, and individual stylistic issues in it have been studied by such literary critics as I.Sulton, M.Koshjonov, O.Sharafiddinov, S.Mamajonov, N.Karimov, U.Normatov, S.Mirvaliyev, A.Rasulov, H.Boltaboyev, A.Rahimov, D.Turayev, H.Umurov, D.Kuronov, Y.Solijonov, A.Sabirdinov, Z.Pardayeva, Sh.Doniyarova, Sh.Tuychiyeva, Z.Rahimov². Also, foreign and Russian literary critics such as F.G.Hegel, H.Ortega-i-Gasset, R.Yakobson, Y.N.Tinyanov, B.A.Eichenbaum, M.M.Bakhtin, M.B.Khrapchenko, D.Zatonsky, E.M.Meletinsky, V.V.Kozhinov, V.V.Vinogradov, A.N.Veselovsky, Y.Borev³ have extensively explored the issues of historicity, art, and language in the novel.

² Иззат Султон. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986; Қўшжонов М. Ўзбек романчилигининг ривожланиш босқичлари ва жанр хусусиятлари // Адабий турлар ва жанрлар. Уч жилдик. Биринчи жилд. – Тошкент: Фан, 1991. – Б.299-382; Қўшжонов М. Ойбек маҳорати. – Тошкент: Бадий адабиёт, 1965; Қўшжонов М. Моҳият ва бадиият. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1977; Шарафиддинов О. Биринчи мўъжиза. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979; Шарафиддинов О. Оламнинг қалби. – Тошкент: Маънавият, 2014; Шарафиддинов О. Танланган асарлар. – Тошкент: “Sharq” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2019; Мамажонов С. Услуг жилolari. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1972; Каримов Н. Ойбек. – Тошкент: Ёш гвардия, 1985; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: Ўзбекистон, 2008; Каримов Н. Уч буюк сиймо: Абдулла Қодирий. Чўлпон. Ойбек. – Тошкент: Mumtoz so‘z, 2019; Normatov U. Ижодкорнинг дахлсиз дунёси. – Тошкент: Mumtoz so‘z, 2008; Normatov U. Қодирий мўъжизаси. – Тошкент: Ўзбекистон, 2010; Normatov U. Танланган асарлар. – Тошкент: “Sharq” нашриёт-матбаа акциядорлик компанияси ва таҳририяти, 2021; Мирвалиев С. Ўзбек романи. – Тошкент: Фан, 1969; Мирвалиев С. Роман ва замон. – Тошкент: Фан, 1983; Мирвалиев С. Абдулла Қодирий. – Тошкент: Фан, 2004; Расулов А. Янги замон – янги қаҳрамон. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1978; Расулов А. Бадийлик – безавол янгилик. – Тошкент: “Sharq” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2007; Болтабоев Х. Наср ва услуб. – Тошкент: Фан, 1992; Раҳимов А. Ўзбек романи поэтикаси (сюжет ва конфликт): Филол.фан.док. ...дисс.автореф. – Тошкент, 1993; Тўраев Д. Давр ва ижод масъулияти. – Тошкент: Янги аср авлоди, 2004; Умuroв Х. Адабиёт назарияси. – Тошкент: Шарқ, 2002; Солижонов Й. Ҳақиқатнинг синчков кўзлари. – Тошкент: Ўзбекистон Миллий кутубхонаси нашриёти, 2009; Солижонов Й. Кўзгудаги ҳаёт. – Тошкент: Ўзбекистон Миллий кутубхонаси нашриёти, 2013; Солижонов Й. Мўъжизалар сеҳри. – Тошкент: Adib, 2013; Сабирдинов А. Маънавият ва маърифат чашмалари. – Тошкент: Akademnashr, 2016; Пардаева З. Ҳозирги ўзбек романчилигининг таракқиёт тамойиллари: Филол.фан.док. ...дисс.автореф. – Тошкент, 2003; Дониёрова Ш. Истиқлол даври ўзбек романларида миллий руҳ ва қаҳрамон муаммоси: Филол.фан.док. ...дисс.автореф. – Тошкент, 2012; Тўйчиева Ш. Чўлпоннинг “Кеча ва кундуз” романида ижодкор дунёқараши ва бадиий услуб муаммолари: Филол.фан.номз. ...дисс. – Тошкент, 2006; Rahimov Z. Odil Yoqubov tarixiy romanlari poetikasi: Filol.fan.d-ri(DSc) ...diss.avtoref. – Farg‘ona, 2023.

³ Гегель Ф.Г. Эстетика. Биринчи жилд. Рус тилидан М.Абдуллаев таржимаси. – Фарғона, 2011; Хосе Ортега-и-Гассет. Мысли о романе // В ин: Эстетика. Философия культуры. – М.: Искусство, 1991; Якобсон Р. Работы по поэтике. – М.: Прогресс, 1987; Эйхенбаум Б.А., Тынянов Ю.Н. Русская проза. – Л.: Академия, 1926; Эйхенбаум Б.А. О прозе. О поэзии. – М.: Худ. литер., 1986; Бахтин М.М. Эпос и роман // Вопросы литературы. – 1970. – №1. – С.95-122; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Сов. писатель, 1975; Затонский Д. Искусство романа и XX век. – М.: Худ. литер., 1973; Мелетинский Е.М. Введение в историческую поэтику эпоса и романа. – М.: Наука, 1986; Кожин В.В. Происхождение романа. – М.: Сов.писатель, 1963; Виноградов В.В. О языке художественной

In Uzbek historical novels, issues such as character and hero, plot, composition, spirituality, and art were explored by A.Rahimov, H.Karimov, G.Imomova, Sh.Isayeva, A.Nosirov, G.Murodov, U.Jurakulov, A.Alimbekov, I.Yakubov, K.Yolchiyev, M.Kuchkarova, O.Akbarov⁴.

In Uzbek literary criticism, the novels of Maksud Koriyev have been analyzed in the scientific studies of F.Khajiyeva and A.Allabergenov. In particular, in F.Khajiyeva's dissertation, comparative analyses of the genre features of the biographical novel of the American writer Irving Stone "Pains and Joys", "The Desire for Life" and Uzbek writers Maksud Koriyev's "Avicenna", Nodir Normatov's "The Last Will of Rozi Chorin" have been conducted, while A.Allabergenov's study, the interpretation of the image of Beruniy in Maksud Koriyev's novels "Avicenna", "The Ghaznavids" was studied⁵.

From the above, it can be seen that in Uzbek literary criticism, the style and character, hero's spirituality, plot and compositional features, historical truth and artistic fiction in Maksud Koriyev's novels have not been studied monographically.

The connection of the dissertation topic with the research plans of the higher educational institution where the dissertation was completed. The dissertation was conducted within the framework of the scientific research plan of Fergana State University in the direction of "Problems of poetics".

The aim of the research is to analyze the significance of Maksud Koriyev's historical novels in Uzbek literature of the second half of the 20th – early 21st centuries, to shed light on the writer's style and artistic skills in creating heroes and characters and to identify the development trends of this genre of novel.

The tasks of the research:

to reveal the role and significance of Uzbek folk oral literature, oriental classical literature and world literature in the interpretation of the era and characters by studying the sources of influence of Maqsud Koriyev's novels;

to shed light on the peculiarities of Maksud Koriyev's style in creating unique characters using historical truth and artistic fiction, various figurative means;

прози. – М.: Наука, 1980; Веселовский А.Н. Историческая поэтика. – М.: Высшая школа, 1989; Теория литературы (Литературный процесс) Под ред. Ю.Борева. – Т. IV. – М.: ИМЛИ РАН, 2001.

⁴ Рахимов А. Роман санъати. – Фарғона: Фарғона, 2015; Каримов Ҳ. Кечаги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси (70-80-йиллар). – Тошкент: Yangi nashr, 2018; Каримов Ҳ. Пиримқул Қодиров ижодий олами. – Тошкент: Tafakkur, 2020; Имомова Г. Типик миллий характерлар яратишда бадиий нутқнинг роли: Филол.фан.номз. ...дисс. – Тошкент, 1993; Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари: Филол.фан.номз. ...дисс. – Тошкент, 2001; Носиров А. О. Ёқубов романлари поэтикаси. – Тошкент: Фан, 2012; Муродов Ф. Тарихий романнинг муштарақлик ва ўзига хосликлар уйғунлиги муаммолари: Филол.фан.д-ри(DSc) ...дисс. – Тошкент, 2018; Муродов Ф., Темирова Д. Тарихий романда сюжет муаммоси. – Тошкент: Фан, 2008; Жўрақулов У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 2015; Алимбеков А. Юлдузнинг беш қирраси. – Тошкент: O'qituvchi, 2020; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. Монография – Тошкент: Nurafshon business, 2021; Йўлчиев Қ. Нурали Қобилнинг прозаик маҳорати. Монография. – Тошкент: Marifat bitiklari, 2021; Rasulova U. Hozirgi adabiy jarayon. Darslik. – Toshkent: Akademnashr, 2023; Қўчқорова М. Ҳозирги ўзбек насрида бадиий шартлилик. – Тошкент: Фан, 2020; Акбаров О. Комил Икромов ижодида тарихийлик ва замонавийлик: Филол.фан.номз. ...дисс. – Тошкент, 1997.

⁵ Хажиева Ф. Биографик роман жанри хусусиятлари. (И.Стоун, М.Қориев ва Н.Норматов асарлари қиёсида): Филол.фан.б.фалс.док.(PhD) ...дисс. – Тошкент, 2018; Алламбергенов А. Ўзбек адабиётида Абу Райхон Беруний образи талқинларининг қиёсий таҳлили: Филол.фан.б.фалс.док.(PhD) ...дисс.автореп. – Тошкент, 2022.

to determine the significance of Maksud Koriyev's works in the development of the Uzbek historical novel genre based on the writer's aesthetic intention, worldview, and common aspects with the interpretation of his characters;

to substantiate the vital logics, historical truth, ability to create a broad picture of the era, the skill of ensuring plot consistency and compositional integrity using artistic details, portraits and landscapes, characteristic of Maksud Koriyev's work.

The objects of the research were Maksud Kariyev's novels "Spitamén", "Avicenna" and "Ghaznavids". In some places, for the purpose of comparison, it is referred to Vasily Yan's novels "Fires over the Citadel" and Yavdat Ilyasov's "Sogdiana".

The subject of the research is to shed light on the style and character, historical reality, interpretation of historical heroes and characters, plot and composition, and the literary issues specific to the novel genre in Maksud Koriyev's historical novels, and to show their place in the Uzbek novel of the 20th-21st centuries.

Research methods. The methods of comparative-historical, biographical, and psychological analysis have been used in the dissertation.

The scientific significance of the research is as follows:

it has been determined that the important role of Maksud Koriyev's work in the development of Uzbek novels of the 20th-21st centuries lies in his creative continuation of the traditions of the world novel, including proverbs, fairy tales, legends and narratives in Uzbek folk oral literature, verses of the Koran, hadiths and wisdom in classical oriental literature, the realistic style of creating historical figures and heroes, historical periods and landscapes;

it has been proven that the writer's skill is manifested in the objective and truthful reflection of the activities of great scholars and leaders based on historical facts, the use of artistic fiction in the depiction of the speech and experiences of heroes and characters, the use of historical sources in the interpretation of the era, various images and characters, the effective use of artistic means such as analogy, comparison and juxtaposition in the vitality and impact of the work;

it is proven that the novel approach to the depiction of the activities, appearance and character of historical figures such as Spitamén, Alexander the Great, Mahmud of Ghaznavi, Avicenna, Abu Rayhan Beruni, as well as the objective images, historical truth in the interpretation of characters and artistic fiction are unique means of expressing creative intentions and ideas, philosophical thoughts, literary and aesthetic views in Maksud Koriyev's novels;

it is proved that the stylistic uniqueness of Maksud Koriyev's historical novels lies in the fact that he resorted to chronicle and retrospective types of plot, revealed the rapid development of reality, in the deep coverage of the broad picture of the era, the image of the inner world of the heroes, in the fact that artistic portraits, landscapes and details served not only to express the inner world and experiences of the characters, but also the author's intention, and in the effective use of proverbs and sayings in dialogic and monologic speeches, thereby increasing the educational-moral, artistic-aesthetic value, vitality and impact of the work.

The practical results of the research include the following:

the sources of creative influence: the importance of Uzbek folk art, oriental classical literature and world novelism in the creation of Maksud Koriyev's works, the writer's worldview, the breadth of the scope of research were established;

the uniqueness of Maksud Koriyev's novels in creating individual style and characters was determined, the impartial illumination of historical truth, the originality of the artistic fiction, the rigor of logics were established;

it was clearly proven that the writer's historical works contributed to the improvement and development of the genre features of biographical ("Avicenna", "Ghaznavids") and heroic ("Spitamén") novels, illuminating the edges of artistic skill;

the importance and role of portraits, landscapes, and artistic means of depiction of historical events and views of the period related to the lives and activities of great leaders and scientists are shown through the works of various creators and the need to study them through comparison with historical sources.

The reliability of the research results is explained by the compliance of the approach to the object and the methods used with the research goal, the clearly defined boundaries of the scientific problem, the basis of theoretical data, the correspondence of the selected literary works to the research subject, the conclusion drawn by means of comparative-historical, biographical, psychological classification and description, the implementation of theoretical ideas and conclusions into practice, the fact that the analysis was carried out in the process of drawing conclusions from the nature of Uzbek classical literature and the natural sciences of new Uzbek literature, and the confirmation of the results by authoritative sources.

Scientific and practical significance of the research results. The scientific significance of the research results and the conclusions drawn can be used to identify the stages and trends of development of modern Uzbek prose, to study the relationships between style and character in artistic creativity, to shed light on the issues of bio-artistic aesthetics, sources of influence and art, historical hero and reality, plot and compositional integrity in the 20th-21st centuries.

The practical significance of the research results is seen in serving to create the theoretical foundations of Uzbek novelism. Also, the results of the dissertation are used as a source in the preparation of textbooks and manuals, special courses and seminars on Uzbek prose, and in the preparation of teaching materials for higher education institutions, secondary specialized and general schools in the disciplines of "20th century Uzbek literature", "Theory of literary studies", "Current literary process", "Uzbek literary criticism", "Fundamentals of artistic analysis".

Implementation of research results. The scientific and practical results obtained on the basis of this research on the topic of style and character in the novels of Maksud Koriyev were implemented in the following works:

the conclusions that the important place of Maksud Koriyev's work in the development of Uzbek novelism of the 20th–21st centuries is associated with the skill of effectively using the traditions of Uzbek folk oral art, oriental classical literature and world novelism in his historical novels were used in the fundamental project FA-F1-G003 of the Karakalpak Research Institute of Humanitarian Sciences of the Karakalpakstan Branch of the Academy of Sciences of the

Republic of Uzbekistan on the topic "Functional word formation in the modern Karakalpak language" (reference 166/1 of the Karakalpak Research Institute of Humanitarian Sciences of the Karakalpakstan Branch of the Academy of Sciences of the Republic of Uzbekistan dated January 28, 2024). As a result, by studying the sources of influence and language of Maksud Koriyev's novels, Uzbek folk art, oriental classical literature in the interpretation of the era and characters the role and significance of Russian and world literature were revealed, and the specific aspects of creating unique characters using historical truth and artistic fiction, various visual means and expressions were highlighted;

the results of the research on the objective images of the activities, appearance, and character of historical figures Spitamen, Mahmud Ghaznavi, Avicenna, and Abu Rayhan Beruni in the novels of Maksud Koriyev, the artistic fiction in the interpretation of other characters related to them, and the fact that historical truth is a unique means for expressing the writer's literary and aesthetic views and creative intentions, were used by the Karakalpak Research Institute of Humanities of the Karakalpakstan Branch of the Academy of Sciences of the Republic of Uzbekistan in the fundamental project № FA-A1-G007 on the topic "Karakalpak proverbs as an object of linguistic research" (reference 167/1 of the Karakalpak Research Institute of Humanities of the Karakalpakstan Branch of the Academy of Sciences of the Republic of Uzbekistan dated May 28, 2024). As a result, the content of the proverbs and sayings analyzed in the project was analyzed using the example of Maksud Koriyev's novels;

Maksud Koriyev's use of various types of plots, the use of artistic details, portraits and landscapes to reflect the broad landscape of the era, the creation of various images and unique characters through the appropriate use of artistic speech and language, figurative expressions and means, which play an important role in the artistic and aesthetic value, vitality, and impact of his novels were used in the preparation of the scripts for the programs "Good morning, Uzbekistan!" and "English club" of the "Foreign languages" TV channel, part of the DM of the National Television and Radio Company of Uzbekistan "Uzbekistan" (Reference № 02-25-1162 of the State Institution of the National Television and Radio Company of Uzbekistan "Uzbekistan" TV and Radio Channel dated November 4, 2024). As a result, scientific, practical and comparative analyses, opinions, including scientific conclusions from the research work, proposals and recommendations for the analysis of the topic, on the novels "Spitamen", "Avicenna" and "Gaznavids" were widely used in the literary part of the program, and the script was enriched with scientific vocabulary to a certain extent;

the scientific results and conclusions of the dissertation on the characteristic feature of writer's style is an objective, truthful reflection of the activities of great scholars and leaders, the effective use of historical truth and artistic fiction, various visual expressions and means, and the skill of creating a period scene, various images and characters were used in preparing the script for the broadcast "History of a Work" of the National Television and Radio Company of Uzbekistan "Mahalla" TV and Radio Channel, which was broadcast in 2024 (Reference № 20 of the State Institution of the National Television and Radio Company of Uzbekistan "Mahalla" TV and Radio Channel dated December 11, 2024). As a result, the theoretical conclusions given about the history of the creation of the

novel “Avicenna” by Maksud Koriyev, the personality of Avicenna, and the characteristics of the historical and fictional images expressed in this work of the writer served to enrich the content of the broadcast.

Approbation of the research results. The results of the research were approved at 12 scientific and practical conferences, including 7 international and 5 republican conferences.

Publication of the research results. A total of 22 scientific works were published on the topic of the dissertation, of which 10 articles were published in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations; of these, 4 were published in national journals and 6 in foreign journals.

Structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of used literature. The volume of the research is 144 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction presents the relevance and necessity of the topic, describes the aim and tasks, object and subject of the research, indicates its compliance with the priority areas of development of science and technology of the republic, describes its scientific novelty and practical results, reveals the scientific and practical significance of the results obtained, provides information on the implementation of the results into practice, published works and the structure of the dissertation.

The first chapter of the dissertation, entitled “**Sources, style and artistry of Maksud Koriyev’s historical novels**”, includes three sections. The chapter covers aspects specific to the genre of the historical novel based on the ideas of P.Kodirov⁶, Y.Parandovsky⁷, A.Rasulov⁸, A.Makarenko⁹. The first section of the chapter, entitled “*Sources of Influence*”, analyzes the issues of historical reality, sources of influence, creative influence and artistic skill reflected in Maksud Koriyev’s novel “Spitamen”.

Maksud Koriyev's novel “Spitamen” depicts the heroic struggles of Spitamen - Spanta (Sheppe-Temen), a brave leader who united dozens of tribes and peoples, including the Sogdians, Massagets, Daks, Scythians, and Saks, in the fight against the Greek-Macedonian invaders in 329-327 BC, and the tragic fate of the national hero, which ended due to betrayal.

When creating the image of Spitamen in the novel, Maksud Koriyev was familiar with Vasily Yan’s “Fires over the Citadel”, Yavdat Ilyasov’s “Sogdiana”, Muhammad Ali’s “Spitamen” series of poems, Isfandiyor’s novel “Oath”, and Mirkarim Osim’s historical story “Spitamen and Alexander”. He was also influenced by the works of the poets, who reflected the idealized image of

⁶ Кодиров П. Мукамаллик – мутлоқ ҳақиқат // Умид Али. Кўнгилга сайр (адабий ижод мавзусидаги суҳбатлар). – Тошкент: Янги аср авлоди, 2009. – Б.128.

⁷ Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б.330.

⁸ Расулов У. Бадиийлик – безавол янгилик. – Тошкент: “Шарқ” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2007. – Б.65.

⁹ Макаренко А.С. Школа жизни, труда, воспитания. – Н.Новгород: НГПУ им. К.Минина, 2014. – С.133.

Alexander the Great in the classical literature of the East as Quant Cursius Ruf, Plutarch, Aristotle, Callisthenes, Arrian, Cursius, Ptolemy, Strabo and Diodorus.

The events of the novel begin with a description of the city of Marokand, the capital of Sogdiana. The writer introduces the image of a bazaar that brought together people of different classes, professions and types. Near this bazaar, there is a “grey-bearded, neck-length haired old man” who is famous for his stories and interesting tales, some people call him “Daryad the Madman” and others call him “Daryad the Wiseman”¹⁰. The stories told by Daryad from the “Avesta” inspire the people to fight for freedom of the country. Daryad is an image that embodies the eternity of the national leader. The conversation between Daryad and Alexander in the work is about the transience of the world and the inability of a person to know his fate in advance. This image also reminds us of the dialogue between Farkhad and Khusraw in Alisher Navoi’s epic poem “Farhad and Shirin.”

Alexander’s aggressiveness towards criticism, his inability to accept criticism, is analyzed through Alexander’s conflict with Callisphen in Vasily Yan’s novel “Fires over the Citadel”¹¹. The brave and courageous Callisphen is thrown into a cage to a lion by Alexander’s order for his honesty.

In the rise of a writer’s creativity, in the achievement of artistic skill, the level of familiarity with sources specific to the subject, the image of the era and the hero, and the ability to use them effectively play an important role. The dissertation presents U.Tuychiyev’s¹² criteria for historicity in a historical work, and K.Yolchiyev’s¹³ views on the attitude of the creator to historical facts.

The work presents the lesson of an old man Sabuktegin in the novel “The Ghaznavids” to his grandchildren about the cause of the tragic death of Pharaoh and Karun in the “Revenge” surah of Holy Koran, which is especially didactic¹⁴. Indeed, this surah, which is the twenty-eighth in the text of the “Holy Koran”, is one of the Meccan surahs and consists of eighty-eight verses¹⁵. Or, the study shows on the basis of an example that the songs about Alp Ertun (Afrosiyob) in Mahmud Kashgari’s “Devonu lug’atit – turk”¹⁶ by an old man Sabuktegin are also a product of the writer’s influence by this work¹⁷.

It is highlighted that when creating the historical novels “Avicenna” and “Ghaznavids”, the writer was familiar with the novel “Firdaus”¹⁸ by the Tajik writer Sotim Ulugzoda, and was influenced by it, creating some of the scenes in them. At the end of the chapter, four aspects characteristic of Maksud Koriyev’s skill in using sources of influence are shown.

¹⁰ Қориев М. Спитамен.Тарихий роман. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1985. – Б.7.

¹¹ Ян В. Қўрғон узра гулханлар. Роман. – Тошкент: Ўзбекистон, 2011.

¹² Туйчиев У. Ўзбек адабиётида бадийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – Б.430.

¹³ Йўлчиев Қ. Нурали Қобилнинг прозаик маҳорати. – Тошкент: Ма’rifat bitiklari, 2021. – Б.206.

¹⁴ Қориев М. Танланган асарлар. III жилд. Ғазнавийлар.Тарихий роман. – Тошкент: “Шарқ” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2006. – Б.22.

¹⁵ Қуръони Карим. Ўзбекча изоҳли таржима. Таржима ва изоҳлар муаллифи Алоуддин Мансур. – Тошкент: Чўлпон, 1992. – Б.277-284.

¹⁶ Маҳмуд Кошғарий. Девону луғати-т-турк. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа уйи, 2017. – Б.31.

¹⁷ Қориев М. Танланган асарлар. III жилд. Ғазнавийлар.Тарихий роман. – Тошкент: “Шарқ” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2006. – Б.75.

¹⁸ Сотим Улуғзода. Фирдавсий. Роман. – Тошкент: Ўқитувчи, 1994. – Б.173.

The second part of the chapter, entitled “*Style decorations*,” examines the writer’s style, his skill in using historical facts and materials, and how he approaches them. The dissertation presents the views of A.Fitrat¹⁹, U.Toychiyev²⁰, D.Kuronov, Z.Mamajonov and M.Sheraliyeva²¹ on the role of style in the writer’s work.

Maksud Koriyev’s unique style is evident in his interpretation of historical themes, in his portrayal of heroes and characters as children of their time, in his harmonious depiction of the reality of the era, and in his attention to the appropriate use of artistic details. Also, presenting the reader with a holistic view of the era through the depiction of city architecture and market scenes is another aspect of the writer’s style, which reflects the inherent aspects of his character by embodying the internal and external portraits of heroes and characters, sometimes in detail, sometimes with a single line. Landscape images also serve to reflect the everyday life of the era, the way of life of clans, tribes, and peoples.

The events of the writer's novel “Avicenna” (1995) take the reader to the years 980-1037 of AD, when the great scholar lived. His knowledge of not only medicine, but also astronomy, geometry, and chemistry, and his high-level poetry are widely described.

The first lines of the novel begin with a description of a row of book stalls in front of a mosque²². The characteristic feature of the writer’s style is that he creates a realistic picture of the era by using detailed, large-scale, and consistent depictions of the image, connecting the chain of events through the depiction of characters. While an ancient Bukhara, where knowledge flourished, is depicted through the booksellers Abdusamat and his bookstall, the depiction of Masud Bukhari’s confectionery rows creates a picture of an era of prosperity. A characteristic feature of Maksud Koriyev’s style is to create a perfect scene through a consistent, detailed description of the object of the image with all its details, to bring the reader into the reality being depicted, to serve the emergence of an impressive expression, a vital and consistent interpretation.

Another aspect of the writer's style is the skill of linking events together like a chain. The book’s detail serves as a link in the chain, a means of creating the love between Avicenna and Sanam. Through the image of David in the work, he manages to create the image of selfless ancestors who, despite having wasted their lives in vain, do not go back on their vows, as well as the tragedy of a person who has “castles in the air” about getting rich all at once.

The image of the Black Turk is depicted in the novel with all its complexity. His past is narrated through retrospection. In the work, the Black Turk stands out as a person who glorifies truthfulness, honesty, and loyalty. However, the novel does not describe how Aisha’s fate, how her life ended, and it remains unfinished. This is a shortcoming of the work.

¹⁹ Абдурауф Фитрат. Танланган асарлар. V жилдлик. IV жилд. – Тошкент: Маънавият, 2006. – Б.17.

²⁰ Туйчиев У. Ўзбек адабиётида бадиийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – Б.370.

²¹ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б.339.

²² Қориев М. Ибн Сино.Тарихий роман. – Тошкент: “Шарк” нашриёт-матбаа концернининг бош тахририяти, 1995. – Б.5

The stylistic features of Maksud Koriyev's novels are emphasis on the fact that the speech of the heroes and characters in the historical work is popular, free from outdated and historical words; achieving a harmonious illumination of the inner world of the heroes through portraits and landscape images; creating a holistic picture of the era, paying attention to the small details and consistency in the depiction of household dwellings and city scenes; achieving the illumination of the worldview and character of the heroes through the effective use of such types of speech as dialogue and monologue, and self-talk.

In the third chapter, entitled "*Problems of Artistry*", the relationship between the high level of artistic quality of a work and the talent of the writer is illustrated by the example of the analysis of the novel "The Ghaznavids" by Maksud Koriyev. The author sets the goal of an objective and truthful depiction of a historical figure like Mahmud Ghaznavi, with all his complexity. The novel illustrates the proof of the words from the verse taken from the Holy Koran, "All existence is inextricably linked with each other. Good and bad deeds are rewarded and punished according to clear laws and rules"²³, in the fate of the heroes and characters depicted in the work.

Maksud Koriyev also uses stories from Uzbek folk folklore related to Mahmud Ghaznavi in the plot of the work, ensuring the vitality of the image. On the one hand, he is reflected in the work as a ruler who ruled the kingdom with extreme severity, and on the other hand, as a person who was compassionate to the poor and intolerant of injustice.

Maksud Koriyev aims to objectively assess the qualities of Mahmud Ghaznavi as a person who loves the poor, loves justice, and values science, in contrast to the "vulgar sociologism" of the ruling Soviet era.

To ensure that the work was both literate and impressive, the author incorporated the song "The Battle of the Mughals" about Alp Ertunga, named after Afrosiyob, a famous hero of the Turkic peoples, into the composition of the work, which increased the impact of the work.

The writer also effectively uses folk proverbs in his speech to substantiate and prove an idea in the speech of the heroes and characters. The dissertation analyzes the use of Uzbek folk proverbs, wise sayings and hadiths to clearly express the idea in the speech of the heroes and characters.

As Academician N.Karimov rightly noted, "Undoubtedly, the writer's purpose in writing this novel is to show the place and significance of the Ghaznavid Empire in the history of the statehood of the Uzbek people, and also artistically substantiating the falsity of various rumors about him"²⁴. In the research it is shown that the writer effectively uses the possibilities of the epistolary genre to deeply express the worldview, spiritual world, and experiences of the characters. The exchange of letters between Beruni and Avicenna reveals the friendly relations, scientific discussions, and unequal levels of knowledge of the two great scholars.

²³ Қориёв М. Танланган асарлар. III жилд. Ғазнавийлар.Тарихий роман. – Тошкент: "Шарқ" нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2006. – Б.5.

²⁴ Каримов Н. "Ғазнавийлар" романи ва унинг муаллифи ҳақида // Қориёв М. Танланган асарлар. III жилд. Ғазнавийлар.Тарихий роман. – Тошкент: "Шарқ" нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2006. – Б.247.

The dream motif is also appropriately used in the work. The study highlights that the first dream occurred after Nasiruddin Sabuktegin fell into slavery, while the second occurred during Mahmud Ghaznavi's campaign to India.

In the novel "The Ghaznavids", the writer prefers brevity and conciseness to detail in his portraits. Maksud Koriyev's uniqueness in ensuring the artistic perfection of the work is evident in the following: he achieves the expressiveness of thought by using folk proverbs, wise words and phrases in the speech of heroes and characters; using the principle of conditionality, he creates artistic truth in the depiction of situations that seem unbelievable at first glance; using details and experiences related to clothing and customs, he creates the expressiveness and liveliness of the historical circumstances and the image of the hero.

This section contains the thoughts of U.Tuychiyev²⁵ and M.Ali²⁶ about the genre of the historical novel and the creation of historical and artistically invented heroes in it.

The second chapter is entitled "**Historical Reality, Hero and Character in the Novels of Maksud Koriyev**", and it covers the aspects specific to the Uzbek historical novel with a history of almost a century, the peculiarities in the interpretation of historical reality, hero and character in them, based on the ideas of Oybek²⁷, H.Karimov²⁸, M.Koshjonov²⁹, J.Golswarthy³⁰, N.Khotamov, B.Sarimsakov³¹.

In the first part of the chapter under the title "*Interpretation of Historical Reality*", the writer's skill is seen in his ability to create hundreds of woven realities, images and characters, details that convince the reader of the historical process described in the work of art, and affect the reader's heart. As Jan Parandowski noted, "Literature seeks its material from events, impressions, fantasies, concepts, feelings, it can find it in philosophy, science, and even, if necessary, from itself"³². Therefore, the need to take the above aspect into account when evaluating a historical work is highlighted.

Maksud Koriyev's novel "The Ghaznavids" is about the period of the rise of the Turkic peoples, and the author describes this historical reality in harmony with fictional events, heroes and characters, as a result of which the reader sees a holistic picture of the era. For example, the enslavement of Nasiruddavla by Amir Sabuktegin and their subsequent seizure of power, the transfer of the throne to his son Sultan Mahmud, Mahmud Ghaznavid himself marching three times to India, and then his son Masud took the throne and met a tragic death, Sultan Mahmud's bringing many scholars and poets to Ghazni and the palace after the assassination

²⁵ Туйчиев У. Ўзбек адабиётида бадийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – Б.185.

²⁶ Муҳаммад Али. Улуғ салтанат ёзишда изланишларим // Ўзбекистон адабиёти ва санъати. – 2021 йил 2 февраль. – 9 (4616). – Б.5.

²⁷ Ойбек. Мукамал асарлар тўплами. Ўн тўққиз томлик. Ўн тўртинчи том. – Тошкент: Фан, 1979. – Б.131.

²⁸ Карим Х. Тарихий шахс ва бадий образ. – Тошкент: Янги аср авлоди, 2006. – Б.66.

²⁹ Қўшжонов М. Моҳият ва бадийят. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1977. – Б.101.

³⁰ Голсуарси Ж. Адабиётда характер яратиш // Жаҳон адиблари адабиёт ҳақида (Озод Шарафиддинов таржималари). – Тошкент: Маънавият, 2010. – Б.81.

³¹ Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. – Б.335-336.

³² Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б.242.

of the Khorezm king Mamun – all these are events that took place in history. Also, after the death of Amir Masud, his son Madud ascended the throne, finding his blind uncle Muhammad in a hidden place and executing him and his entire family in a deserted desert is also considered historical events. Only the conversations between them in the novel are the product of artistic fiction.

In the novel, the author also approaches Sultan Mahmud's relationship with Firdausi's "Shakname" based on new perspectives. He said, "Since Adam, no one has ever written poetry like Firdausi, and he will never be able to do so", and ordered his Grand Vizier, Khoja Ahmed Hasanak, to give the poet the promised sixty thousand dirhams of red gold. The Grand Vizier, however, opposed this and secretly put silver coins in the poet's bag instead of gold coins from Sultan Mahmud. As if this were not enough, a rumor spread that the creation of the satire actually belonged to Abu Sahl Zavzani, and that Firdausi had written and distributed it.

In the novel, the author reacts to this event, emphasizing that the satire was written in 402 AH, when the poet was eighty years old, blind, deaf, and weak-legged, and it is unbelievable that the author of the "Shakname" would be running from city to city at this time.

Another aspect characteristic of Maksud Koriyev's style is his attempt to build the reality of the novel on the basis of artistic logics, paying attention to the extent to which it corresponds to the reality of life. Therefore, as Professor B.Sarimsakov noted, "... no matter how much artistic logic is related to the ideal, creative imagination, and worldview of the creator, the artistic interpretation and task of images and events must be guided by life logics"³³. Maksud Koriyev's historical novel "Spitamen" describes how Alexander the Great's dreams of conquering the whole world and marching to India were shattered after battles with dozens of peoples, including the Sogdians, Scythians, Massagets, Daks and Saks. The writer skillfully uses artistic details, episodic images and paintings to create a broad reflection of the historical picture.

The novel convincingly depicts the tragedy of Spitamen's murder by his own wife, Odatida, his love for Ravshanak, as well as Bastavor's ruthless decision to threaten Spitamen with killing his children if he does not surrender to Alexander.

The dissertation analyzes the events related to Spitamen's fate in Yavdat Ilyasov's novels "Sogdiana"³⁴ and Vasily Yan's "Fires over the Citadel"³⁵.

The second section, entitled "*The Image of Historical Heroes and Characters*," highlights the extensive and detailed description of the external and internal appearance of Spitamen, the main character of the novel "Spitamen," a fearless and courageous, patriotic and people-oriented, determined and fiery-hearted Sogdian commander. All other characters in the novel are connected to the main character in one way or another, and his image serves as an interpretation from different angles.

In the section of the work called "The Steppe Leopard," the author introduces the reader to Spitamen for the first time in the background of Sogdiana's

³³ Саримсоков Б. Бадиийлик асослари ва мезонлари. – Тошкент, 2007. – Б.17

³⁴ Илёсов Я. Сўғдиёна. Тарихий роман. – Тошкент: "Шарк" нашриёт-матбаа концернининг бош тахририяти, 1994. – Б.274-275.

³⁵ Ян В. Қўрғон узра гулханлар. Роман. – Тошкент: Ўзбекистон, 2011. – Б.252.

description in spring. The writer's skill is that he describes Spitamen's inner world through his external appearance.

The novel is widely illustrated as a depiction of the hidden, unattainable love feelings between Ravshanak, the daughter of Oxiyart, and Spitamen. Neither Ravshanak nor Spitamen, knowing that they will not be able to start a family and live together, cannot go against the dictates of their hearts. The first love experiences are extensively described in the part of the novel "The Goddess of Love". As literary critic H.Karimov noted, "The creator has the opportunity to analyze the hero's experiences more deeply under the pretext of love"³⁶.

The work reveals the qualities of courage, nobility, and fearlessness inherent in Spitamen through dialogue, lines, and remarks, while the shortcomings of Siton, such as baseness, measuring everything by wealth, and arrogance, are shown.

Qualities such as patriotism, nationalism, truthfulness, justice, family, fearlessness, courage, bravery, and modesty inherent in Spitamen are combined throughout the events of the work, creating his bright image. The author's boundless love for the main character is felt in the narration of the events. Also, the writer does not idealize the image of Spitamen. He seeks to describe him with all possible complexity.

In the work, the events related to Spitamen show that traitors who betray their people and homeland will eventually receive their punishment. Bess, who came to the throne after killing his relative, is punished for his cowardice and lack of will, and his greed for wealth and luxury. Or Namich, who opened the gates of the city of Marokand to Alexander without any resistance, is eventually humiliated by the invaders and thrown into prison. Or Siton, who wanted to take revenge on Spitamen, is killed in prison by Babakh, while Babakh himself is killed by the defenders of the homeland by locking him in a sack filled with bumblebees. Or, in Alexander's hatred attitude to Odatida, who brings the head of her own husband and his contemptuous attitude towards his slave Antik, in all the details Maksud Kariyev's specific purpose is hidden. The writer expresses his neutral attitude towards Alexander through the description of his reaction to the incident related to the murder of Spitamen. He also expresses the idea that betrayal is never forgiven, and those who allow it are not respected.

In Maksud Koriyev's novel "Avicenna", the image of the main character is depicted throughout the events of the work, and the aspects inherent in his character are consistently highlighted.

Based on Y.Shonazarov's³⁷ thoughts on the three main trends in the experience of creating epic images and characters, the dissertation highlights the fact that in Maksud Koriyev's novel "Avicenna" in realism, the reality of the work and the image of its main character are reflected on the basis of scientific-historical progress.

Avicenna's inner world and feelings are evident in the letters he wrote to his mother Sitarabonu, his brother Mahmud, his esteemed friend Beruni, and his student Masumi. In these letters, Avicenna appears as a loving son, a demanding and pious brother, a consultative teacher, and a scholar with a broad worldview.

³⁶ Карим Х. Тарихий шахс ва бадий образ. – Тошкент: Янги аср авлоди, 2006. – Б.29.

³⁷ Шоназаров Ю. 20-30-йиллар ўзбек ва тожик романларида характер яратишнинг баъзи масалалари (киёсий ва киёсий-типологик аспектларда): Филол.фан.номз. ...дисс. – Тошкент, 1992. – Б.52-53.

Avicenna is described as a person with a strong faith in Islam, an impartial observer of natural phenomena, a truthful analyst, and a person who speaks the truth in any situation.

In the novel, the main character's image is reflected from different angles through the depiction of the relationships between Avicenna – Sanam, Avicenna – Amir Nuh Mansur, Avicenna – Abdusamad the bookseller, Avicenna – Beruni, Avicenna – Masumi, Avicenna – Crown Prince Manzur, Avicenna - Fayik, Avicenna – Abdumalik, Avicenna – Kara Turk, Avicenna – Abul Abbas Mamun, Avicenna – Masihi, Avicenna – Baba Kuhi, Avicenna – Amir Kabus, Avicenna – Sultan Mahmud, Avicenna – Zarrin Gisu, Avicenna – Juzjani, Avicenna – Kadibonu, Avicenna – Amir Shamsuddawla, Avicenna – Farruh, Avicenna – Tajiumulk, Avicenna – Amir Alouddawla.

In the novel, the history of the creation of some of Avicenna's works and his experiences are expressed in the form of dreams. Avicenna's high faith in Islam is highlighted through the image of his death while reciting the surahs of the Koran.

In the third section of the second chapter, called "*Character Expression*", Maksud Kariyev's skill in creating various heroes and characters, images and characters is highlighted through the novel "Spitamen".

The dissertation presents Aristotle's idea that character should have four aspects: noble, courageous, honest, and consistent³⁸. It is highlighted that Maksud Koriyev always followed these ideas in interpreting the characters in his works.

There are many works dedicated to Alexander the Great in Western and Eastern literature, in which he is interpreted as a prototype. However, historical reality shows that he cannot be the basis for depicting him not only as a just king, a just ruler, but also as a person with positive qualities in general. In Maksud Koriyev's novel "Spitamen", the image of Alexander is reflected in all its complexity in accordance with life, historical reality. He is sometimes a fair judge (in his attitude to Odatida and his slave), brave (in his fight with the tiger), able to accept the truth (in his attitude to Aspat's words), cruel (in his punishment of Bess, in his attitude to the usrushona's and the krihasta's people), greedy for wealth (in his attitude to Namech), aware of every event in the palace (in his attitude to Cleitus and Lysimachus), helpless in the face of any criticism of himself, unable to accept it (in his attitude to Darius and Roma). It can be seen that the writer collected a lot of materials to reflect the aspects specific to the character and worldview of Aspat and Alexander, and then placed them on the pages of the novel through his speech, which created a uniqueness in the interpretation of the characters.

The dissertation extensively analyzes the realities associated with the tragic fate of the Greek soldier Roma in the novel. Relying on the ideas of the Polish literary critic Jan Parandowski³⁹, M.Koriev also highlighted how, when depicting diverse characters with different appearances and characters in the novel "Spitamen", he always kept in mind that they were people of their time, what gender, what profession, and where they were from.

The well-known literary critic Ibrahim Hakkul wrote: "There are many chains of fear. Fear of injustice and oppression, fear of deeds and officials, fear of

³⁸ Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2012. – Б.40.

³⁹ Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б.274.

executioners and spies, fear of power and death - the fate of a people who are not free from hundreds of similar chains of fear is pitiful. When saying “Do not be afraid!” to these people is tantamount to inciting fear”⁴⁰. The heroes and characters in this novel by Maksud Koriyev are valuable in that they remind us of the kind of people we are descendants of.

In the novel, the images of Odatida and Ravshanak occupy a leading position in the development of events. They are depicted as women who are knowledgeable in military science, determined, brave, fearless, and equestrian. Only Ravshanak is not as active as Odatida.

The images of a number of individuals in the novel “Spitamen” can be considered as complex images in terms of their dynamics. These are those who fought bravely alongside Spitamen at the initial stage of the struggle against the Greek-Macedonian invaders: Oxyart, Khoren, etc. While creating these images, the writer follows the footsteps of historical sources and vividly and convincingly describes their betrayal of their commanders and, moreover, the sacred struggle for the homeland during the decisive battles.

In the work, woven images such as Odatida, Zortash, Tarik, Sherdor, Kamak, Siton, Babakh, Bastvor, Roma, Aspat, Dariyad, Farad, Ferik, and Hercules play an important role in the vivid interpretation of historical figures and events.

The third chapter is entitled “**The plot, composition and genre features of Maksud Koriyev’s novels**”. It highlights the uniqueness of M.Koriyev’s works in the development of the Uzbek historical novel genre, in the way of expression, the simplicity of his language, and the effective use of various types of plot. As is known, “A series of events that reveal the direction of will and character traits arising from the interaction and struggle of images is called a plot”⁴¹. Also, “In any work of art, a national hero and a national spirit are expressed, and to a certain extent they are created on the basis of a plot that reflects historical reality. In the creation of such works, it is necessary to rely on the principles of historicity”⁴². The writer, using all the aspects inherent in the principle of historicity, brings the scene of the era to life in front of the reader through the wide possibilities of the novel: portraits, landscapes, paintings.

The first part of the third chapter, known as “*Plot Construction*”, highlights that the plot is a system of events in which characters are manifested and life's conflicts are summarized. As Professor T. Boboev wrote, “... the complex relationships of the heroes form the plot of the work. The relationships of the heroes are manifested in events and incidents”⁴³. At the same time, “The plot reflects the most important turbulences, contradictions and relationships of people for life”⁴⁴. Professor U. Tuychiev writes, “In addition to the idea, the plot also contains direct content. The plot of a large prose work is multifaceted. The plot is

⁴⁰ Иброҳим Ҳаққул ҳақиқати. – Тошкент: “Book” МЧЖ, 2023. – Б.248.

⁴¹ Шуқуров Н., Ҳотамов Н., Холматов Ш., Маҳмудов М. Адабиётшуносликка кириш. – Тошкент: Ўқитувчи, 1979. – Б.81.

⁴² Дониярова Ш. Истиқлол даври ўзбек романларида миллий рух ва қахрамон. Монография. – Тошкент: Mumtoz so‘z, 2011. – Б.27.

⁴³ Бобоев Т. Адабиётшуносликка кириш курси бўйича ўқув-методик қўлланма. – Тошкент: Ўқитувчи, 1979. – Б.107.

⁴⁴ Ҳомидий Ҳ., Абдуллаева Ш., Иброҳимова С. Адабиётшунослик терминлари луғати. – Тошкент: Ўқитувчи, 1970. – Б.212.

based on conflict, therefore it develops rapidly”⁴⁵. Also, “In the criteria of art with a long history, the fate of man finds its expression in the turmoil of the times. That is why in historical novels the artistic interpretation of the era and human tragedy is embodied in the plot. It is known that the great figures of the era do not fail to exert their personal influence on every reality, historical environment and circumstance”⁴⁶.

Maksud Koriyev’s novel “Spitamen”, which is led by a chronicle plot, begins with a description of the city of Marokand, the capital of Sogdiana. This serves as the exposition of the novel. As it is known, “The exposition introduces the reader to the place where the events of the work take place, the characters who are participants in the events, the conditions that created the conflict, and prepares him to perceive the events of the plot”⁴⁷.

The node in the novel is considered the center of action of future events, it originates from the exposition and ensures the development of action and events. After it, the main event in the work begins. The development of important events takes place after the node. In the “Steppe Leopard” part of the novel, Dariyad informs Spitamen, who is hunting deer, that Alexander is coming to Bactria with an army. With this message, a node is created.

The climax in the novel “Spitamen” is seen in the suffering that Alexander endures after killing his beloved and brave servant Klit during a palace party in Marokand on the eve of the Dionysus festival. The climax is also reflected in Spitamen’s mental state after hearing that Ravshanak is married to Alexander.

The resolution of the conflict that has developed in the action and events of the work, the completion and conclusion of the struggle of the characters are noticeable. The resolution in the novel “Spitamen” is reflected in the image of Odatida taking Spitamen’s head and taking it to Alexander, the slave, Datafarn’s weeping over the body of his friend, and the people’s intense suffering from this tragedy, when the horse Karasoch is kneeling and standing for a long time at the tomb of the owner.

The novel “Avicenna” based on a retrospective plot covers the thirty-nine years of the life and work of the scholar known in the West as Avicenna, from 998 to 1037.

Based on the requirements of the genre of the historical-biographical novel, the writer had to build the plot of the work accordingly, to reflect the life of the great scholar step by step. This required providing information about the science, history, social environment, customs, worldview, and language of the peoples of Central Asia of the 11th and 12th centuries. Since the events of the work are related to most scientists, it was also necessary to be aware of the science of that era. Therefore, the writer had information about Avicenna’s works, which exceeded two hundred and eighty, but about one hundred and sixty of them have survived to this day. The writer’s skill lies in the fact that throughout the events of

⁴⁵ Туйчиев У. Ўзбек адабиётида бадиийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги асп авлоди, 2011. – Б.335.

⁴⁶ Rahimov Z. Odil Yoqubov tarixiy romanlari poetikasi: Filol.fan.d-ri(DSc) ...diss. afvtoref. – Farg’ona, 2023.

⁴⁷ Куროнов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б.356.

the work, he consistently illuminates the diverse aspects of the main character - Avicenna.

The second section of the chapter, entitled “*Compositional Integrity*”, highlights how Maksud Koriyev’s unique style in creating heroes and characters creates compositional uniqueness in his works. As is known, “By the composition of a work of art, we mean the arrangement of plot fragments, lines and details, and artistic and figurative means in a certain order according to the author’s ideological and aesthetic purpose”⁴⁸. As Professor A.Rasulov noted, “in historical novels, the reflection of the writer’s philosophy and novelistic thinking is more complex. More precisely, the philosophy of the main character is expressed in an integral unity and connection with the writer’s concept and thinking”⁴⁹.

The very antiquity of the period reflected in the novel “Spitamen”, the scarcity of materials on the subject, and the fact that all of them were written one-sidedly by Greek historians in most cases created difficulties for the writer. At the same time, the limited access of the author to primary sources, mainly the use of translations from Greek into Russian and through Russian into Uzbek, also had its effect. However, the deep research, creative imagination, and skill of Maksud Koriyev are clearly visible in the content of the work, the interpretation of events, and the compositional integrity.

In the novel, it can be seen that the main pathos of the work is illuminated by using the story and parable of the heroes and characters, which are close to the compositional framing method. The writer achieves compositional uniqueness by stopping the main action and reality or slightly retreating from it by telling a story within a story through the speech of the characters. For example, in the work, the image of Dariyad is seen as a sage who, reciting wisdom, stories, traditional prayers from the sacred religious book “Avesta”, speaks about the creation of the world, the eternal struggle between good and evil, light and darkness, and ultimately the inevitability of the victory of goodness and good. Or, the story of the “Pearl Digger”, which was widespread in Sogdiana and later included in the Indian folk epic “Kalila and Dimna”⁵⁰, reflects on the issues of respecting life and nobility.

M.Koriyev achieved the expression of the ideological and aesthetic purpose of the work using lines and details in the novel “Spitamen”. For example, Alexander goes hunting in the forest around Marokand. A huge Turanian tiger appears in front of him. The state of a person and an animal, who have been attracted to each other for a while, is illuminated by the portrait-detail of the eyes.

As literary critic I.Yakubov noted, “In subsequent years, spiritual imagery and analysis have become much stronger in Uzbek novels”⁵¹. In Maksud Kariyev’s novel “Ibn Sino”, the aspects of the main character’s talent are skillfully illuminated in a unctuous language by consistently describing the life and scientific activities of our great compatriot, the events of the era in which he lived. Also, the

⁴⁸ Шукурув Н., Ҳотамов Н., Холматов Ш., Махмудов М. Адабиётшуносликка кириш. – Тошкент: Ўқитувчи, 1979. – Б.89-90.

⁴⁹ Расулов А. Бадийлик – безавол янгилик. – Тошкент: “Шарқ” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2007. – Б.70.

⁵⁰ Калила ва Димна. – Тошкент: Янги аср авлоди, 2010.

⁵¹ Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. Монография. – Тошкент: Nurafshon business, 2021. – Б.81.

writer effectively uses methods such as author's description, internal and external monologue, dialogue, memory, lyrical retreat, retrospection, mental anguish, dreaming, and self-evaluation to contain the infinity of space and time consistently reflected in the novel.

The dissertation analyzes the landscape views' descriptions, the motif of letters, and the role of paintings in the composition of the novel "Avicenna".

The third section of the chapter, entitled "*Genre Features*", highlights the unique aspects of Maksud Koriyev's skill in effectively utilizing the vast possibilities of the novel genre, which is constantly being updated. The dissertation highlights the unique features of the historical novel genre, its new approaches and updates during the years of independence based on the ideas of S.Mirvaliyev⁵², Sh.Doniyarova⁵³, P.Shermukhamedov⁵⁴ and B.Karim⁵⁵.

V.G. Belinsky wrote "Reality is beautiful in itself, but not in its form, but in its essence, elements, and content. In this respect, reality is pure, but not refined gold in a heap of soil and ore, science and art purify the gold of reality, and give it an elegant form"⁵⁶. Maksud Koriyev also managed to impressively express the thorny path of the main character of the work, the brave son of the Sogda people, Spitamen, who sacrificed his life for the freedom of the people and homeland, based on historical sources of that time. Without departing from historical reality, the writer incorporates the fabricated reality (the love of Spitamen and Ravshanak) into the very essence of the work.

In the novel "Spitamen", Alexander, Oxyart, Horien, Namich, Ravshanak, Darius, Bess, Lysimachus, Clytus, Kreter, Andramach, Menedem, Artabazus, Pharnuh, Amyntas, Nearchus, Ptolemy, Koren, etc. are historical figures, while Odatida, Siton, Datafarn, Hamuk, Sherdor, Dariad, Zortash, Kamak, Ferik, Roma, Heracles, Babakh, Ferik, Kobar, Chinara, Nabarzan, etc. are fictional characters.

Based on the genre features of the novel, Maksud Koriyev describes in detail the scenes of the battle between the armies of Spitamen and Alexander. While the writer Spitamen uses an upbeat style of expression in describing the spirit of his commander and warriors, he shows depression in the experiences of Alexander and his hetaerae and generals.

If the writer uses a chronicle plot in the novel "Spitamen", then in "Ibn Sino" he turns to a retrospective plot, based on the genre features of the novel, creating an impressive opportunity for expression. Also, if in "Spitamen" he places more emphasis on the depiction of battle episodes and scenes, in "Avicenna" he gives ample space to the depiction of various events, conflicts, adventures, and experiences that occurred on the path of the scholar's life, typical of the genre of the historical-biographical novel.

The dissertation broadly covers the aspects of the writer's skill in interpreting heroes and characters, the reality of the era, and characters in the novel "Avicenna".

⁵² Мирвалиев С. Абдулла Қодирий. Ҳаёти ва ижоди. – Тошкент: Фан, 2004. – Б.74-75.

⁵³ Дониёрова Ш. Истиқлол даври ўзбек романларида миллий руҳ ва қахрамон. Монография. – Тошкент: Mumtoz so'z, 2011. – Б.9.

⁵⁴ Шермухамедов П. Тарихчи ва ижодкор нигоҳи // Шарқ юлдузи. – 1977 йил, 3-сон. – Б.205.

⁵⁵ Баходир Карим. Абдулла Қодирий: танқид, таҳлил ва талқин. – Тошкент: Фан, 2006. – Б.51-52.

⁵⁶ Белинский В.Г. Адабий орзулар. Адабий-танқидий мақолалар. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1977. – Б.101.

In the novel, the writer also effectively uses philosophical and publicistic digressions, revealing the possibilities of monological speech. The writer incorporates curses from folk oral literature into the speech of the characters and ensures liveliness and vitality in the interpretation of the images of the heroes.

CONCLUSION

1. When creating the novel “Spitamén”, Maksud Koriyev studied and was influenced by “The Campaigns of Alexander the Great” by Curtius Rufus, “The Campaigns of Alexander the Great” by Quintus Appianus Flavius Arrian, “Alexander the Great” by Plutarch, “The Historical Library” by Diodorus, the Holy Koran, the oldest sacred religious book “Avesta”, oral sources on the history of ancient Eastern peoples, epics, legends and tales in Eastern classical literature and folk oral art. At the same time, when creating the image of Spitamen, he became acquainted with the novels, stories, narratives and series of poems by V.Yan, Y.Ilyosov, M.Ali, M.Osim, Isfandiyor and achieved originality in his interpretation.

2. In the novel “Avicenna”, the writer convincingly interprets the great scientist as a versatile creative person, a person of great talent, by describing that he was well-versed not only in medicine, but also in astronomy, geometry, chemistry, and even writing poems. His feelings, character, and appearance are illuminated through his monologue. The depiction of market scenes, row of book stalls, and various shops in the work create a holistic picture of the era. A characteristic feature of Maksud Koriyev’s style is the effective use of artistic details, portraits, and landscapes to provide an impressive expression of philosophical thought, the vitality of interpretation, and the truthfulness of expression.

3. A characteristic feature of the writer’s style in the novel “Ibn Sino” is the creation of a holistic picture by describing the object of the image consistently, extensively, and in detail. The images in the picture are interconnected, creating a holistic image of the era, and also take us into the lifestyle of the heroes and characters, serving as a unique means for getting acquainted with their feelings.

4. The beginning of the novel “The Ghaznavids” with the image of a caravanserai on the outskirts of the city of Ghazna, the capital of Khorasan, creates an interpretation of an era when science flourished. The writer incorporates existing stories from folk oral literature related to Mahmud Ghaznaviy into the reality of the work, creating an objective, truthful, and new attitude towards it. The closeness and fluency of the language of the heroes and characters to the simple, modern style of speech provide a vital, lively expression of the events of the work.

5. A characteristic feature of Maksud Koriyev’s historical novels is the creation of many fictional events, images and characters, details, along with historical heroes and reality. The writer builds the reality of his works on the basis of artistic logics and pays attention to its correspondence to the reality of life. This is evident in the interpretation of the relationship between Sultan Mahmud and Firdawsi.

6. In the novel “Spitamén”, the external appearance of Spitamen is depicted in harmony with his inner world. The secret love between Spitamen and Ravshanak serves to justify the story of Odatida taking her husband’s head out of jealousy and

giving it to Alexander. The writer's skill is that he creates artistic reality through the story of love. In the novel "Avicenna", the writer describes the image of the main character - Avicenna - one by one throughout the events of the work. He achieves a truthful and lively reflection of the image of the great scholar, a man of great talent, a scholar of medicine, by presenting his scientific works and poems in the events of the work.

7. In the novel "Spitamen", based on a chronicle plot, Marokand's beginning with the image of a crowded, prosperous country served to express a negative attitude towards the Greek-Macedonian invaders who brought destruction and misery to the country. The image of rows of book stalls in the novel "Ibn Sino", based on a retrospective plot, serves to illuminate the image of a country where science has developed. It serves to effectively express the fact that wars of conquest in this work lead to plunder, violence, destruction, and the shedding of thousands of blood.

8. In his historical novels, Maksud Koriyev places the plot and its elements, lines and details, and artistic and pictorial means according to a specific purpose. In the novel "Spitamen", the writer achieves an effective expression of the main pathos by using the method of storytelling and parables, which are close to the method of compositional modeling. By presenting a story within a story, he deviates from the main description of reality, creating diversity in reality and compositional uniqueness.

9. The writer also creates various images by incorporating proverbs, songs, riddles, wise words and phrases into the speech of heroes and characters. In the novel "Avicenna", he effectively uses description, internal and external monologue, dialogue, memory, retrospection, mental anguish, dreams, self-evaluation, and mental conflict to create an impressive, vital and lively interpretation of reality and events. The image of Avicenna from different angles is revealed through the motif of letters.

10. In the novel "Spitamen" by Maksud Koriyev, Spitamen, Alexander, Oxyart, Horien, Namich, Ravshanak, Doriyovush, Bess, Lysimachus, Clytus, Crater, Andremakh, Menedem, Artabazus, Farnukh, Amyntas, Nearchus, Ptolemy, Karan, etc. are historical figures, while Odatida, Siton, Datafarn, Hamuk, Sherdor, Dariad, Zortash, Kaman, Tarik, Roma, Herakles, Babakh, Ferik, Kabar, Chinara, Nabarzan, Bastvor, Aspat, Farad, etc. are fictional characters. The characters of Sanam and Kara Turk in the novel "Avicenna" are fictional, and the writer, taking advantage of the possibilities of the historical-biographical novel genre, incorporates verses of the Koran, legends and tales into the plot of the work. He creates a vivid, impressive image of a historical hero and historical reality.

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ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

МАМУРОВА МУШТАРИ МАХАММАДЖАНОВНА

**ПРОБЛЕМА СТИЛЯ И ХАРАКТЕРА В РОМАНАХ МАКСУДА
КОРИЕВА**

10.00.02 – Узбекская литература

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диссертации доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ наукам**

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Ведущая организация:

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Защита диссертации состоится «2» 10 2025 года в 11⁰⁰ часов на заседании Научного совета DSc.03/30.12.2029 Fil.05.02 при Ферганском государственном университете по адресу: 100151, г. Фергана, ул. Б.Маргиноний, 105. Тел.: (99873) 244-57-82; Факс: (99873) 244-44-01; e-mail: info@fdu.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирована под № 578 Адрес: 100151, г. Фергана, улица Мураббийлар, 19. Тел.: (99873) 244-71-28

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Введение (Аннотация диссертации доктора философии (PhD))

Целью исследования является освещение особенностей стиля и художественного мастерства писателя в создании героя и персонажа на основе анализа значения исторических романов Максуда Кориева в узбекской литературе второй половины XX века – начала XXI века, также выявление тенденции развития этого жанра романа.

В качестве **объекта исследования** были взяты романы Максуда Кориева «Спитамен», «Авиценна», «Газнавиды», также для сравнения упоминались романы «Огни над цитаделью» Василия Яна и «Согдиана» Явдата Ильясова.

Предметом исследования является освещение стилистики и характера, исторической реальности, трактовки исторических героев и персонажей, сюжета и композиции, литературной проблематики, свойственной жанру романа, в исторических романах Максуда Кариева, также выявление их значения в узбекском романе XX–XXI веков.

Научная новизна исследования заключается в следующем:

определено, что важная роль творчества Максуда Кориева в развитии узбекских романов XX–XXI веков заключается в творческом продолжении традиций мировой прозаики, включая пословицы, сказки, легенды и предания в узбекском народном устном творчестве, суры Корана, хадисы и мудрости классической восточной литературы, также реалистический стиль изображения исторических личностей и героев, исторических эпох и пейзажей;

доказано, что мастерство писателя проявляется в объективном и правдивом отражении деятельности великих учёных и полководцев на основе исторических фактов, использовании художественного вымысла в отображении речи и переживаний героев и персонажей, использовании исторических источников для интерпретации эпохи, многообразных образов и характеров, также в эффективном использовании таких художественных средств, как аналогия, сравнение и сопоставление, для придания произведениям жизненности и выразительности;

доказано, что новый подход к изображению деятельности, внешности и характера таких исторических личностей, как Спитамен, Александр Македонский, Махмуд Газнави, Авиценна, Абу Райхан Беруни, также объективность образов, историческая правда в трактовке характеров и художественного вымысла являются уникальными средствами выражения творческих замыслов и идей, философских размышлений и литературно-эстетических воззрений в романах Максуда Кориева;

доказано, что своеобразие стиля исторических романов Максуда Кориева заключается в том, что он прибегал к хронико-ретроспективным типам сюжета, раскрывал стремительное развитие действительности, в глубоком охвате широкой картины эпохи, изображении внутреннего мира героев, также в том, что художественные портреты, пейзажи и детали служили не только выражению внутреннего мира и переживаний персонажей, но и авторского замысла, в эффективном использовании пословиц и поговорок в диалогических и монологических речах, тем самым

повышая воспитательно-нравственную, художественно-эстетическую ценность, жизненность и воздействие произведения.

Внедрение результатов исследования. Полученные на основе данного исследования научные и практические результаты по теме «Стиль и характер в романах Максуда Кориева» были реализованы в следующих работах:

сделан вывод о том, что важная роль творчества Максуда Кориева в развитии узбекской романной прозы XX и XXI веков заключается в творческом продолжении традиций, связанных с реалистической манерой создания исторических личностей и героев, исторических эпох и пейзажей, характерных для мировых романов, под влиянием пословиц, сказок, легенд и сказаний узбекского народного устного творчества, а также аятов Корана, хадисов и мудрости классической восточной литературы, были использованы в фундаментальном проекте ФА-Ф1-Г003 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан по теме «Функциональное словообразование в современном каракалпакском языке» (справка 166/1 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан от 28 января 2024 г.). В результате исследования источников влияния и языка романов Максуда Кориева, узбекского народного искусства, восточной классической литературы в интерпретации эпохи и образов были выявлены роль и значение русской и мировой литературы, также освещены особенности создания уникальных образов с использованием исторической правды и художественного вымысла, различных изобразительных средств и приемов;

результаты исследования объективного изображения деятельности, внешности и характера исторических деятелей Спитамена, Махмуда Газнави, Авиценны и Абу Райхана Беруни в романах Максуда Кориева, художественного вымысла в трактовке других связанных с ними персонажей, а также того, что историческая правда является уникальным средством выражения литературно-эстетических взглядов и творческих замыслов писателя, были использованы Каракалпакским научно-исследовательским институтом гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан в фундаментальном проекте № ФА-А1-Г007 «Каракалпакские пословицы как объект лингвистического исследования» (справка № 167/1 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан от 28 мая 2024 года). В результате проведен анализ содержания пословиц и поговорок, анализируемых в проекте, на примере романов Максуда Кориева;

стилистическое своеобразие исторических романов Максуда Кориева заключается в использовании хроникально-ретроспективных типов сюжета, раскрытии стремительного развития действительности, создании широкой картины эпохи, глубоком раскрытии внутреннего мира героев, использовании художественных портретов, пейзажей и деталей для выражения не только внутреннего мира и переживаний персонажей, но и авторского замысла, эффективном использовании пословиц и поговорок в

диалогических и монологических речах, повышении воспитательно-нравственной, художественно-эстетической ценности, жизненности и воздействия произведения были использованы создателями телеканала «Иностранные языки» Национальной телерадиокомпании «Узбекистан» при подготовке сценариев программ «Доброе утро, Узбекистан!», «Английский клуб» (справка № 02-25-1162 Государственного учреждения Национальной телерадиокомпании «Узбекистан» от 4 ноября 2024 года). В результате в литературной части передачи широко использованы научные, практические и сравнительные анализы, мнения, в том числе научные выводы из исследовательской работы, предложения и рекомендации по анализу тем романов «Спитамен», «Ибн Сино» и «Газнавиды», а сценарий в определенной степени обогащен научной лексикой;

мастерство писателя проявляется в объективном и правдивом отражении деятельности великих учёных и полководцев на основе исторических фактов, в умелом использовании художественной фактуры в изображении речи и переживаний героев и персонажей, в эффективном использовании исторических источников в интерпретации картины эпохи, многообразия образов и характеров, в умелом использовании таких художественных средств, как аналогия, сравнение и сопоставление, для придания произведениям жизненности и воздействия. Научные результаты и выводы диссертации были использованы при подготовке сценария передачи «История одного произведения» на телерадиоканале «Махалла» Национальной телерадиокомпании Узбекистана, вышедшей в эфир в 2024 году (Справка № 20 ГУ Национальной телерадиокомпании Узбекистана телерадиоканала «Махалла» от 11 декабря 2024 года). В результате даны теоретические выводы об истории создания романа «Авиценна» Максуда Кориева, личность Авиценны, а также особенности исторических и вымышленных образов, воплощенных в этом произведении писателя, послужили обогащению содержания передачи.

Структура и объем исследования. Диссертация состоит из введения, четырех глав, заключения и списка использованной литературы. Общий объём диссертационной работы составляет 144 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
LIST OF PUBLISHED WORKS
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