

**ABU RAYHON BERUNIY NOMIDAGI URGANCH DAVLAT
UNIVERSITETI HUZURIDAGI ILMIY DARAJA BERUVCHI
PhD.03/30.12.2019.Fil.55.02 RAQAMLI ILMIY KENGASH**

**ABU RAYHON BERUNIY NOMIDAGI URGANCH DAVLAT
UNIVERSITETI**

KAMILOVA NAZOKAT SAIDJONOVNA

**ISAJON SULTON NASRIDA
DINIY-AXLOQIY MOTIVLARNING BADIY SINTEZI**

10.00.02 – O‘zbek adabiyoti

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

Urganch – 2025

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Contents of dissertation abstract of doctor of philosophy (PhD) on
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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2024.3.PhD/Fil2728 raqam bilan ro'yxatga olingan.

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida din va badiiy adabiyotning aloqalari muammosi dolzarb ilmiy masalalardan biri hisoblanib, adabiyotning dindan oziqlanishi, unga kuchli ehtiyoj sezishi, diniy-axloqiy tushunchalar bilan badiiy adabiyotning integratsiyalashuvi xususida ko‘plab tadqiqotlar amalga oshirilgan. Har bir millat, xalqning ma‘naviy dunyosi va ruhiy olamida diniy-axloqiy tushunchalarning o‘ziga xos o‘rni va ahamiyati bor. Bugungi kunda adabiyotshunoslik fani din va badiiy adabiyotning sintezini chuqurroq tadqiq va tahlil etish yo‘lidan bormoqda. Ma‘lumki, diniy motivlarning badiiy asarlardagi sintezi yozuvchilarning g‘oyaviy-estetik niyatini amalga oshirishda muhim vosita hisoblanadi. Shu bois, adabiyotshunoslik ilmida diniy-axloqiy motivlar aks etgan badiiy asarlarni tadqiq etish mazkur masalaning dolzarbligini bildiradi.

Dunyo adabiyotshunosligida bugungi ilmiy-estetik tamoyillar, Qur‘oni Karim va hadisi sharif ta‘siri natijasida milliy va umuminsoniy, axloqiy g‘oyalar ifodalangan badiiy asarlarni o‘rganish hamda ularning inson ruhiyati va hayotni badiiy kashf etish konsepsiyasi, milliy va umumbashariy qadriyatlar nuqtayi nazaridan tadqiq qilish tamoyillari tobora kengayib bormoqda. So‘nggi davrlarda yaratilgan badiiy adabiyot namunalari xazinasiga qo‘shilgan asarlarda diniy-axloqiy mavzu talqinining ham muhim o‘rin egallaganligi alohida hodisa bo‘lmoqda. Bu kabi asarlarning mundarijasida iymon-e‘tiqod, o‘zlik tuyg‘usi, inson ruhiyati, qalb olami va ma‘naviy-axloqiy dunyosini falsafiy-psixologik tahlil etish ustuvorligi aks etmoqda. Natijada, dunyo badiiy adabiyotida olam va odam munosabatidagi tarixiylik, milliylik, ezgulik kabi umumbashariy qadriyatlarning tasviri chuqurlashib, diniy-axloqiy motivlarning badiiy talqini ham o‘ziga xos tarzda namoyon bo‘lmoqda.

O‘zbek adabiyotshunosligida ham bu xususiyat istiqloq tufayli yangilanayotgan tafakkurning yetakchi belgisiga aylanib bormoqda. Xalqimiz ma‘naviyatini yuksaltirishga xizmat qiladigan milliy adabiyotimizda diniy-axloqiy motivlarga tobora keng o‘rin berilmoqda. Zero, mamlakatimiz Prezidenti Sh.M.Mirziyoyev ta‘kidlaganlaridek: “Biz xalqimiz, avvalo, yosh avlodimiz, shuningdek, jahon jamoatchiligiga islom dinining insonparvarlik mohiyatini yetkazishni eng muhim vazifa, deb hisoblaymiz. Islom dini – avvalo, tinchlik va do‘stlik, ahillik va birdamlik, bilim va ma‘rifat dinidir. Mana shu oliy haqiqatni hech qachon esimizdan chiqarmasligimiz lozim”¹. Shu nuqtayi nazardan, istiqloq yillarida yaratilgan asarlarda bevosita va bilvosita diniy-axloqiy mavzu talqini ifoda etilganligining guvohi bo‘lish mumkin. Ayniqsa, hozirgi adabiy jarayonda o‘zining qator hikoya, qissa va romanlari bilan tanilgan ijodkorlardan biri, O‘zbekiston xalq yozuvchisi Isajon Sulton asarlari diniy-axloqiy mavzuning ustuvorligi bilan alohida ajralib turadi. Adib nasri mavzu turfaligi, ma‘no teranligi, ramziy-majoziy tasvirlarga boyligi, diniy motivlarning badiiy sintezi bilan o‘ziga xoslik kasb etadi. Isajon Sulton ijodida novatorlik va originallik, yangicha tamoyillar, betakror ramziy-majoziylik, diniy-tasavvufiy motivlar yetakchilik qiladi. Shuningdek, bugungi

¹ Ш.Мирзиёев. Янги Ўзбекистон стратегияси. – Тошкент. О‘zbekiston. 2021. – Б.310.

kunda ko‘plab tadqiqotchilar tomonidan adib ijodidagi badiiy mahorat, falsafiylik, mifologik qarashlar, folklorizm, ramziylik kabi turli xil mavzularda tadqiqotlar olib borilmoqda. Yozuvchi asarlarida diniy-axloqiy motivlarning badiiy sintezi alohida o‘ringa ega bo‘lib, adabiyotshunoslikda monografik tarzda to‘liq o‘rganilmagan. Shu bois, mazkur masalaning o‘rganilishi mavzuning dolzarbligini belgilaydi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”, 2018-yil 16-apreldagi PF-5416-son “Diniy-ma‘rifiy soha faoliyatini tubdan takomillashtirish chora-tadbirlari to‘g‘risida”, 2019-yil 8-oktabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta‘lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmonlari hamda sohaga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot natijalari muayyan darajada xizmat qiladi.

Mavzuning respublikada olib borilayotgan ilmiy tadqiqotlarning ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalari rivojlanishining “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Jahon va rus adabiyotshunosligida islom dini hamda uning badiiy adabiyotga ta‘siri, motiv nazariyasi, diniy-axloqiy mavzu talqini masalasida bir qancha tadqiqot ishlari amalga oshirilgan. Xususan, R.Nikolson, V.Bartold, I.Krachkovskiy, O.Suxareva, J.Nurbaxsh, A.Mets, I.Garin, R.Frager, A.Kudelin, I.Silantev, G.Tsikunova² va boshqa ko‘plab olimlarning tadqiqot ishlarida masalaning ilmiy-nazariy jihatlarini o‘rganilgan fundamental tadqiqotlar yaratilgan.

O‘zbek adabiyotshunoslari tomonidan, asosan, istiqlol yillarida qur‘oniy mavzularning milliy adabiyotimizda aks etishi, diniy va dunyoviy adabiyotlar mushtarakligi borasida, shuningdek, diniy-axloqiy mavzudagi asarlarning o‘ziga xos xususiyatlari tahliliga bag‘ishlangan qator tadqiqotlar maydonga kelmoqda. Tadqiqotlarda badiiy adabiyotda diniy-axloqiy mavzudagi asarlarning mazmun-mohiyati, diniy motivlarning badiiy talqini va o‘ziga xos xususiyatlariga atroflicha e‘tibor qaratib kelinmoqda. Mavzu borasidagi tadqiqotlarni olimlarning fikr-xulosalariga tayangan holda shartli ravishda ikki guruhga ajratish mumkin:

Birinchi guruhga diniy mavzuga mumtoz adabiyotimizning durdona asarlari tahlili nuqtayi nazaridan yondashgan H.Karomatov, Sh.Sirojiddinov, M.Rajabova,

² Nikolson R.F. Literary History of the Arabs. London.1903; Бартолд В.В. Учение мусульманского Ренессанса. Соч.Т.ВИ. – М.: Наука, 1963; Крачковский И. Арабская поэтика в IX веке / Изб. Соч. – М.: Академия наук, Т.II. – 1956; Сухарева О.А. Ислам в Узбекистане. – Т.: Издательство, 1960; Нурбахш Дж. Иисус глазами суфиев. – М.: Мистика, 2022; Мец А. Мусульманский Ренессанс. –М.: Наука, 1973; Гарин И. Пророки и поэты. – М.: Терра, 1992; Фрагер Р. Kalp nafs ve ruh / Түрік тіліне ауд.: Ибрахим Капаклыкая. – Стамбул: Геленек, 2011; Куделин А. Арабская литература: поэтика, стилистика, взаимосвязи. – М.: Языки славянской культуры, 2003; Силантёв, И.В. Мотив в системе художественного повествования. – Новосибирск: НГПУ, 2001; Цыкунова Г.М. Религиозные и философские идеи, мотивы, образы в художественном мире. – Москва. 2005.

T.Shermuratov, O.Davlatov, B.Jalilov, U.Qobilov, J.Bo‘riyev³ kabi qator olimlarning monografik tadqiqotlarini kiritish mumkin. Mazkur tadqiqotlarda mumtoz adabiyotimizning yirik namoyondalari Alisher Navoiy, Yusuf Xos Hojib, Ahmad Yassaviy, Durbek, Nosiriddin Burhoniddin o‘g‘li Rabg‘uziy, Boborahim Mashrab, Zahiriddin Muhammad Bobur kabi shoir-u mutafakkirlarning asarlaridagi Qur‘on oyatlari va muqaddas hadisi sharif g‘oyalarning badiiy talqinlari keng ko‘lamda yoritib berildi. Ayniqsa, millat adabiyotining yuksak cho‘qqisi bo‘lgan Alisher Navoiy yaratgan bebaho asarlardagi diniy-axloqiy motivlar komil inson g‘oyasini ilgari surish va islom dinining badiiy adabiyotga ta‘siri masalasini o‘rganishda muhim manba bo‘lib xizmat qilmoqda.

Ikkinchi guruhga mustaqillik yillarida yaratilgan asarlardagi diniy mavzu tadriji, axloqiy-estetik va umuminsoniy g‘oyalarning zamonaviy badiiy adabiyotdagi in‘ikosi nuqtayi nazaridan yondashgan olimlar tadqiqotlarini kiritish mumkin. Istiqlol adabiyotida diniy-axloqiy va ma‘naviy-ma‘rifiy mavzudagi asarlar qamrovi kengayib, bu boradagi tadqiqotlar salmog‘i ham ortib bormoqda. Jumladan, O.Sharafiddinov, U.Normatov, N.Rahimjonov, H.Karimov, B.Karimov, N.Jabborov, U.Jo‘raqulov, T.Shermurodov, S.Raimova⁴ kabi qator olimlarning mavzu yuzasidan maqolalari va maxsus tadqiqotlari e‘lon qilindi.

Zamonaviy o‘zbek nasri taraqqiyotida sermahsul ijod qilayotgan Isajon Sulton nasri xususida ham bir qator tadqiqotlar yaratildi. Shuningdek, adibning asarlari xorijlik adabiyotshunoslarning ham e‘tirofiga sazovor bo‘lmoqda. Jumladan, Kristofer Fortning “Isajon Sulton va postmodernizm” (AQSh), Viktoriya Kaseresning “Isajon Sulton bilan O‘zbekistonga sayohat” (Argentina), Husayn Boydemirning “Bog‘i Eram”ning Turkiyadagi nashriga so‘zboshi⁵ (Turkiya) kabi maqolalarida adib asarlari haqida iliq fikrlar bildiriladi.

Isajon Sulton asarlarida diniy ta‘limotning teran falsafasi badiiy aks etadi. Ularning hozirgi zamondagi o‘rni va ahamiyatiga e‘tibor – asarlari g‘oyasi va qahramonlari tabiatidagi hamda muallif falsafiy qarashlaridagi qudratli to‘lqinlarning asosini tashkil qiladi. O‘zbekiston Respublikasi Fanlar akademiyasi O‘zbek tili, adabiyoti va folklor instituti tomonidan nashr qilingan “Isajon Sulton

³ Кароматов Х. Куръон ва ўзбек адабиёти. – Т.: Фан, 1993; Сирожиддинов Ш. Ўзбек мумтоз адабиётининг фалсафий сарчашмалари / Монография. – Т.: Янги аср авлоди, 2011; Ражабова М. Алишер Навоий “Назм ул-жавохир” асарининг манбалари ва бадиияти: Филол. фанлари номзоди.дисс. автореф. – Самарқанд, 2006; Шермуродов Т. Жозиб изҳор излаб. – Т.: Алишер Навоий номидаги Ўзбекистон миллий кутубхонаси нашриёти, 2009. Жалилов Б. Диний-маърифий мавзуларнинг бadiий адабиётдаги талқини. – Т.: 2010; Давлатов О. Алишер Навоий шеъриятида Куръон оятлари ва ҳадисларнинг бadiий талқини. Филол.фан.б.фалс.док.дисс. автореф... – Самарқанд, 2017; Қобилов У. Ўзбек адабиётда нубувват мотиви ва образлари талқини: Филол.фан. д-ри...дисс.автореф. – Самарқанд, 2019; Bo‘riyev J. Yusuf Xos Hojibning “Qutadg‘u bilig” asarida diniy motivlar. Filol.fanl.b.fals.doktori (PhD) diss.avtoreferati. – Toshkent. 2023.

⁴ Шарафиддинов О. Адабиётда диний оҳанглар // Танланган асарлар. – Тошкент. Шарк, 2019; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Раҳимжонов Н. Мустақиллик даври ўзбек шеърияти. – Тошкент. Фан, 2007; Каримов Х. Ислом асотирлари ва ғояларининг бadiий талқини // Истиклол даври адабиёти. – Т.: Yangi nashr, 2010; Каримов Б. Моҳиятга элтувчи йўл // Ўзбекистон адабиёти ва санъати, 2018 йил 1 сентябрь; Жабборов Н. Замон. Мезон. Шеърият. – Т.: Ғ.Ғулом номидаги адабиёт ва санъат, 2015; Жўрақулов У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Т.: Ғ.Ғулом номидаги нашриёт матбаа, 2015; Шермуродов Т. Жозиб изҳор излаб. – Т.: Алишер Навоий номидаги Ўзбекистон миллий кутубхонаси нашриёти, 2009; Raimova S.Z. Zamonaviy o‘zbek adabiyotida diniy-ma‘rifiy she‘rlar talqini. Monografiya, – Toshkent: Muharrir, 2023.

⁵ Исажон Султон насри бадиияти. – Тошкент. Турон замин зиё, 2017. – Б.352-260.

nasri badiiyati”⁶ kitobi adib ijodining ilmiy tadqiq qilinishida alohida ahamiyatga ega hodisa bo‘ldi. Ushbu kitob Isajon Sulton nasriga oid ilmiy maqolalar, taqrizlar, adabiy suhbatlar, maktublarni o‘z ichiga olgan bo‘lib, to‘plamda zamonaviy o‘zbek adabiyotining eng ko‘zga ko‘ringan olim-u ijodkorlarining Isajon Sulton ijodi haqidagi ilmiy-mushohadaviy fikrlariga guvoh bo‘lish mumkin. Xususan, U.Normatov o‘z maqolasini “Yetuklik jozibasi”, I.G‘afurov “Yozuvchi, tabiat, tabiiyot”, B.Nazarov “Irsiyat muammolarining badiiy talqini”, A.Rasulov “Akslar falsafasi”, U.Hamdani “Oydinbuloq oydinligi”, Z.Qobilova “Barkamol avlod orzusi”, M.Otajonova “Bog‘i Eram” hikoyasida animatik mifologiya va uning xususiyati”, M.Quchqorova “Mehmon” va “Bo‘ri” hikoyalarda assotsiativ tafakkur usuli” deya nomlaydi. Ushbu nomlashlarning o‘ziyoq adib ijodining rang-barangligi va tadqiqotlab nuqtalarining ko‘pligini hamda bir qator tadqiqotchilariga ham egaligini ko‘rsatadi. Isajon Sulton nasri, jumladan, hikoyalari xususida ham qator tadqiqotlar yaratildi. U.Normatov, A.Rasulov, I.G‘afurov, Q.Yo‘ldoshev, U.Hamdani, R.Rahmat⁷ va boshqalarning tadqiqotlarida Isajon Sulton asarlari tahlilga tortiladi.

Shuningdek, I.Yoqubov, M.Quchqarova, N.Tosheva, N.Sultanova, I.Saymuratova, F.Kurbanova, S.Quronov, G‘.Urazbayev⁸ kabi adabiyotshunoslarning Isajon Sulton nasri masalalariga doir maxsus tadqiqot ishlari ham maydonga keldi.

Ta’kidlanganidek, Isajon Sulton nasriga oid bir qator ilmiy ishlar amalga oshirilgan bo‘lsa-da, biroq ularning hech birida adib asarlarida diniy-axloqiy motivlarning badiiy sintezi masalalari maqsad qilib olinmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya mavzusi Abu Rayhon Beruniy nomidagi Urganch davlat universiteti ilmiy-tadqiqotlar rejasiga muvofiq, “O‘zbek tili va adabiyoti” kafedrasining “Zamonaviy o‘zbek adabiyoti”, “Hozirgi adabiy jarayon” mavzusidagi ilmiy tadqiqot rejasida bajarilgan.

Tadqiqotning maqsadi Isajon Sultonning “Qismat”, “Manzil”, “Sofiya” hikoyalari, “Avvalgilarga o‘xshamas”, “Robiya Balxiy” qissalari, “Boqiy darbadar”,

⁶ Isajon Sulton nasri badiiyati. – Toshkent. Turon zamin ziё, 2017.

⁷ Normatov U. Yetuklik jozibasini // Isajon Sulton nasri badiiyati. – Toshkent. Turon zamin ziё, 2017. – B.10; Rasulov A. Shafoat ёғдусидан бахрамандлик // Шарқ юлдузи, 1991, №10; Гафуров И. Ёзувчи, табиат, табиёт // Isajon Sulton nasri badiiyati. – Toshkent. Turon zamin ziё, 2017. – B.19; Ёўлдошев Қ. Роман ва бугунги ўзбек романчилиги // Шарқ юлдузи. – Toshkent. 2011, №4. – B.131; Улуғбек Ҳамдам. Ойдинбулок ойдинлиги // Бадий тафаккур тадрижи. – Toshkent. Янги аср авлоди, 2002. – B.184; Раҳмат. “Муножот”дан “Боқий дарбадар”гача // Сulton И. Боқий дарбадар. Toshkent. 2011. – B.267.

⁸ Ёқубов И.А. Мустақиллик даври ўзбек романлари поэтикаси: монография. – Toshkent: Nurafshon business, 2021. – B.336. Кучкарова М.Х. Ҳозирги ўзбек насрида бадий шартлилик. Филол.фан.док. ...дисс. – Т.: 2020. – B.280; Тошева Н.Ш. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси (Isajon Sulton nasri мисолида): Филол.фан.б.фалс.док...дисс. – Т.: 2020. – B.125; Султонова Н.Н. Isajon Sulton романларида бадий компонентлар модификацияси. Филол.фан.б.фалс.док. ...дисс. – Қарши: 2020. – B.142; Saymuratova I.T. Istiqloq davri o‘zbek romanlarida shakl va uslub (Xurshid Do‘stmuhammad va Isajon Sulton romanlari misolida). Filol.fan.bo‘yicha falsafa doktori (PhD) diss. avtoref. – Guliston: 2023; – B.49. Quronov S.D. Mustaqillik davri o‘zbek romanlarida inson konsepsiyasi. Filol.fan.b.fals.dok. ...diss. – Toshkent: 2024. – B.235. Kurbanova F.A. Isajon Sulton hikoyalarda folklorizm va mifopoetik talqin. Filol.fan.bo‘yicha falsafa doktori (PhD) diss. avtoref. – Farg‘ona, 2023. –B.52; Urazbayev G‘.K. Isajon Sulton nasri poetikasi. Filol.fan.b.fals.dok. ...diss. – Urganch: 2024. – B.148.

“Ozod”, “Genetik” romanlarida diniy-axloqiy motivlar, irfoniy ma’nolarning badiiy sintezi asosida yozuvchining poetik mahoratini ko‘rsatib berishdan iborat.

Tadqiqotning vazifalari:

diniy-axloqiy motivlarning zamonaviy adabiyotdagi talqini va o‘rganilishining ilmiy-nazariy asoslarini dalillash;

Isajon Sultonning hikoya, qissa va romanlarida ifoda topgan diniy-axloqiy motivlarning o‘ziga xos jihatlarini yoritish orqali yozuvchining maqsad-muddaosi va iqtidorini ochib berish;

diniy-axloqiy motivlarning badiiy sintezi uchun sabab bo‘lgan omillarning adabiy asardagi badiiy vazifasini asoslash;

Isajon Sulton qissalarida Qur‘on oyatlari va hadislarning badiiy sintezi asosida o‘zbek adabiyotida yozuvchining tutgan o‘rnini ochib berish;

Tadqiqotning obyekti sifatida Isajon Sultonning “Qismat”, “Manzil”, “Sofiya” hikoyalari, “Avvalgilarga o‘xshamas”, “Robiya Balxiy” qissalari, “Boqiy darbadar”, “Ozod”, “Genetik” romanlari tanlandi.

Tadqiqotning predmetini Isajon Sultonning diniy-axloqiy mavzu keng talqin qilingan ayrim hikoya, qissa va romanlaridagi Qur‘on oyatlari va hadislar aks etgan motivlar, yozuvchi mahorati va uslubini belgilovchi adabiy-estetik omillarni tadqiq etish tashkil etadi.

Tadqiqotning usullari. Mazkur tadqiqotni amalga oshirishda biografik, qiyosiy-tarixiy, qiyosiy-tipologik, analitik va struktural metodlardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

zamonaviy o‘zbek nasrida diniy-axloqiy motivlarning sintezi, xususan, Isajon Sulton hikoya, qissa va romanlarida Qur‘on oyatlari hamda hadislarning syujet, obrazlar tizimi va g‘oyaviy struktura bilan uzviy bog‘liqlikda aks etishi asoslangan;

Isajon Sulton nasrida diniy-axloqiy motivlarning badiiy sintezi, xususan, ramziy obrazlar va irfoniy tushunchalar orqali yuzaga kelgan estetik qatlamlar zamonaviy o‘zbek adabiy jarayonida yangi yondashuv sifatida ochilib, adibning diniy-estetik qarashlari poetik tafakkur bilan uyg‘un holda o‘rganilib, dalillangan;

Isajon Sulton asarlarining hozirgi adabiyotdagi ahamiyati, diniy-axloqiy motivlardan foydalanish usullari zamonaviy qarashlar asosida tahlil etilgan hamda ijodkorning hikoya, qissa va romanlarida diniy oyat va hadislardan foydalanish mahorati isbotlangan;

yo‘zuvchi asarlariga xos bo‘lgan syujet, diniy-axloqiy motivlar, obraz, g‘oya, uslub stilizatsiya nuqtayi nazaridan o‘rganilib, yangi xulosalar chiqarilgan va adib asarlaridagi diniy-axloqiy motivlarning badiiy sintezida yozuvchi mahorati qirralari ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

zamonaviy o‘zbek nasrida diniy-axloqiy motivlarning badiiy sintezi ijtimoiy-estetik qadriyatlar, umuminsoniy g‘oyalar aloqadorligi mahoratli adib Isajon Sulton hikoya, qissa va romanlari misolida o‘rganildi. Bu orqali zamonaviy-badiiy manbalardagi diniy-axloqiy motivlarga adabiyotshunoslik yondashuvlari nazariy jihatdan umumlashtirildi. Shu bilan birga, diniy-axloqiy motivlarni tadqiq etish usullari, o‘ziga xos xususiyatlari va yo‘nalishlari aniqlandi.

Isajon Sulton nasrida Qur'on oyatlari va hadislarining, diniy-axloqiy qadriyatlarning o'rni, ahamiyati tizimli ravishda o'rganilib, mazmun-mohiyati yangi tahlil va tadqiq usullari asosida ochib berildi.

Isajon Sulton nasrida ifodalangan diniy-axloqiy motivlarning ijtimoiy-ma'naviy hayotga, madaniy-ma'rifiy qarashlarga ta'siri o'rganilib, diniy-ijtimoiy tarbiya xususiyatlarining didaktik mazmuni tahlil qilindi.

Tadqiqot natijalarining ishonchliligi. Ilmiy va nazariy ma'lumotlar, janrlar munosabati bo'yicha tahlillar, xulosalar, qiyosiy-tarixiy, badiiy-estetik, diniy-badiiy, struktural usullarga asoslanganligi, nazariy mushohada va takliflarning amaliyotda qo'llanganligi, olingan natijalarning tegishli muassasalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqotdagi natijalar va ilmiy-nazariy xulosalar zamonaviy o'zbek adabiyoti va jahon adabiyoti munosabatlari, shuningdek, hikoya, qissa va roman janrlarining badiiy-diniy, badiiy-estetik xususiyatlarini yaxlit o'rganishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati shundan iboratki, ular diniy-axloqiy motivlarning zamonaviy o'zbek adabiyoti nasrida va obrazlar tizimida tutgan o'rnini baholashda qo'llaniladi. Shuningdek, ishda tahlil etilgan muammolar yechimi, materiallar va xulosalar oliy ta'lim muassasalari filologiya ta'lim yo'nalishlari talabalari va magistratura mutaxassisliklarida qo'shimcha material sifatida foydalaniladi.

Tadqiqot natijalarining joriy qilinishi. "Isajon Sulton nasrida diniy-axloqiy motivlarning badiiy sintezi" tadqiqot ishi bo'yicha olingan ilmiy natijalardan:

Isajon Sulton hikoyalarida diniy ramzlar sintezi va ularga sabab bo'lgan omillar, yozuvchi qissalarida Qur'on oyatlari va hadislarining badiiy sintezi, "Boqiy darbadar" romanida Iso alayhissalom timsoli va ramziy darbadarlik tushunchasi kabi dissertatsiya tahlillari va xulosalaridan O'zbekiston Respublikasi Fanlar Akademiyasi Qoraqalpog'iston bo'limi Qoraqalpog'iston gumanitar fanlar ilmiy-tadqiqot instituti tomonidan olib borilgan 2017-2020-yillarda amalga oshirilgan FA-F-1-005 raqamli "Qoraqalpoq folklorshunosligi va adabiyotshunoslik tarixini tadqiq qilish" mavzusidagi fundamental loyihasini amalga oshirishda foydalanilgan (O'zbekiston Respublikasi Fanlar Akademiyasi Qoraqalpog'iston bo'limining 2025-yil 20-fevraldagi 83/1-son ma'lumotnomasi). Natijada dissertatsiyada ilgari surilgan nazariy va badiiy tahlillar loyiha doirasidagi adabiy manbalarni zamonaviy yondashuv asosida talqin etishda ilmiy-metodik asos bo'lib xizmat qilgan.

Dissertatsiyaning zamonaviy o'zbek nasrida diniy-axloqiy motivlar va ularga yondashuv, Isajon Sulton hikoya va qissalarida diniy-axloqiy motivlarning badiiy sintezi va timsollarning yoritilishi, diniy-axloqiy motivlar sintezi jarayonida yozuvchining badiiy mahorati kabi masalalar dalillanganligiga doir xulosa va tavsiyalaridan Davlat ilmiy-texnik dasturi doirasida 2021–2023-yillarda amalga oshirilgan PF-201912258-raqamli "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 10-iyuldagi № 01/01-3046-son

ma'lumotnomasi). Natijada dissertatsiyada asoslab berilgan nazariy xulosalar va badiiy tahlillar mazkur loyiha doirasida diniy-axloqiy motivlarning badiiy talqini, ramziy obrazlar hamda zamonaviy o'zbek nasridagi yondashuvlarni elektron platformada tizimli aks ettirishda metodik asos sifatida xizmat qilgan.

Xorazm viloyati teleradiokanali davlat muassasasining "Assalom, Xorazm" musiqiy dam olish dasturi, "Nafosat", "Ma'rifatnoma", "Adabiy muhit", "Milliy totuvlik" ko'rsatuvlari, "Siz nima deysiz?!" tok-shousi, "Qadriyat", "Najot bilimda" eshittirishlari ssenariylarida tadqiqotning Isajon Sultonning xalqaro tanlovlar g'olibi ekanligi, jahon adabiyotining adib ijodiga ta'siri va ijodkor nasrida diniy-axloqiy motivlarning badiiy sintezi bilan bog'liq xulosalardan foydalanilgan (Xorazm viloyati teleradiokanali davlat muassasasining 2025-yil 6-martdagi 214-son ma'lumotnomasi). Natijada dissertatsiyada ilgari surilgan Isajon Sulton ijodidagi diniy-axloqiy motivlarning badiiy sintezi borasidagi xulosalar ommaviy axborot vositalarining adabiy-ma'rifiy dasturlari ssenariylarini tayyorlashda nazariy-metodik asos sifatida qo'llanilgan.

O'zbekiston Yozuvchilar uyushmasi Xorazm viloyati bo'limi tomonidan o'tkazilgan turli adabiy-ma'rifiy tadbirlarda, xususan, zamonaviy o'zbek adabiyoti namoyondalari, Isajon Sulton ijodi bo'yicha tashkil etilgan anjumanlarda diniy-axloqiy motivlarning zamonaviy adabiyotshunoslikdagi in'ikosi, yozuvchi hikoyalarda diniy ramzlar sintezi, "Ozod" va "Genetik" romanlarida diniy-ma'rifiy motivlarning badiiy sintezi jarayonida yozuvchi mahorati yoritilgan (O'zbekiston Yozuvchilar uyushmasi Xorazm viloyati bo'limining 2025-yil 7-martdagi 28-son ma'lumotnomasi). Natijada yuqoridagi mavzular yuzasidan anjuman va tadbir ishtirokchilarining bilimlari oshirilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 6 ta, shu jumladan, 3 ta xalqaro va 3 ta xalqaro konferensiyalarda aprobatsiyadan o'tgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 15 ta ilmiy ish chop etilgan. O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalarining ilmiy natijalarini chop etish tavsiya qilingan ilmiy nashrlarida 5 ta, xorijiy jurnalda 2 ta; respublika jurnalida 2 ta; xalqaro va respublika ilmiy-amaliy anjumanlari materiallarida (3 ta xalqaro, 3 ta respublika anjumanlarida) dissertatsiya natijalari o'z aksini topgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va adabiyotlar ro'yxatidan iborat. Tadqiqot ishining hajmi 157 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, muammoning o'rganilganlik darajasi qayd etilgan, tadqiqotning maqsad va vazifalari, obyekt va predmeti tavsiflangan, respublika fan va texnologiyalar rivojlanishining ustuvor yo'nalishlariga mosligi bayon qilingan, tadqiqotning ilmiy yangiligi va amaliy natijalari, ularning ishonchliligi, amaliyotga joriy qilinishi, e'lon

qilingan ishlar hamda dissertatsiyaning tuzilishi va hajmi bo'yicha ma'lumotlar berilgan.

Dissertatsiyaning birinchi bobi **“Istiqlol davri nasrida diniy-axloqiy motivlar talqinining ilmiy-nazariy asoslari”** deb nomlangan bo'lib, u ikki faslni o'z ichiga olgan. Bobning birinchi fasli *“O'zbek adabiyotshunosligida diniy-axloqiy motivlarning o'rganilishi”* deb nomlanadi. Unda diniy-axloqiy motivlarning o'zbek adabiyotshunosligida tadqiq qilinishi haqida so'z boradi.

O'zbek mumtoz adabiyoti tarixidan ma'lumki, islom dinining mohiyatini aks ettirgan muqaddas oyatlar va muborak hadislar ma'no-mazmuni badiiy asarlar ichida keng o'rin egallagan. Xususan, payg'ambarlar tarixi va ularning axloqi, diniy qiyofalari haqida yozilgan asarlar nafaqat badiiy adabiyot, balki ma'naviyatning ham muhim bir qismidir. Bunday asarlar orqali insonlar ma'naviy kamolotga erishish, odob-axloqni yuksaltirish va hayotga chuqurroq nazar bilan qarash imkoniyatiga ega bo'lishadi. Zamonaviy o'zbek adabiyotida diniy-axloqiy mavzularni o'rganish va bu orqali jamiyatdagi o'zgarishlar, ularning inson ma'naviy dunyosiga ta'siri, axloqiy qadriyatlar va an'analar bilan bog'liq masalalarni chuqur tahlil qilish zarurati paydo bo'ldi. Bu jarayonda adabiyotshunoslar tomonidan olib borilayotgan izlanishlar, ularning tadqiqot va tahlillari muhim ahamiyatga ega. Shuningdek, bu sohada ilmiy-tadqiqot uslublarini takomillashtirish, o'quvchilar va adabiyot ixlosmandlari uchun yangi imkoniyatlar yaratish bugungi kunning asosiy vazifalaridan biridir.

Diniy-axloqiy mavzudagi asarlar mazmun-mohiyatiga, uning ming yillik an'ananing davomi va alohida yo'nalish sifatidagi takomiliga, o'ziga xos xususiyatlari tadqiqiga mustaqillikning dastlabki yillaridan bugungi kunga qadar o'zbek adabiyotshunoslari tomonidan e'tibor qaratilib kelinmoqda. Adabiyotshunos olim Hamidulla Karomatovning *“O'zbek adabiyotida Qur'on mavzulari (adabiy-tarixiy tahlil)”* nomli tadqiqotida Qur'oni karimning jahon adabiyotiga ta'siri, undagi mavzularning o'zbek adabiyotida aks etishi, adabiy-estetik xususiyatlari va tarixiy ildizlari haqida keng ko'lamlil tahlillar berilgan. Muallif diniy motivlarning qadimiy yozma yodgorliklardan tortib, zamonaviy badiiy ijodga qadar qanday rivojlanganini ko'rsatadi. Olim Qur'oni karimning mohiyati umuminsoniy qadr-qimmatlar bilan yo'g'rilganligi bois milliy adabiyotimizning jahon adabiyotida tutgan o'rnini aniqlashda muhim ahamiyat kasb etishini ham ko'rsatib o'tadi. Shuningdek, mumtoz adabiyotimizning g'oyalar dunyosini va obrazlar tizimini Qur'oni karimdan chuqur bilimga ega bo'lmay turib ochib berish mumkin emasligini isbot qilib beradi.

Tasavvufshunos Najmiddin Komilovning mustaqillik yillarida yaratilgan *“Tasavvuf”* nomli tadqiqotida tasavvuf falsafasidagi shariat, tariqat, ma'rifat va haqiqat kabi komillikning asosiy darajalari, chin oriflik va oshiqning yo'l-yo'riqlari tahlil qilinadi. Bu asar orqali muqaddas dinimizning asl qiyofasi aks etgan, istiqloq sharofati tufayli bo'y ko'rsatayotgan diniy-tasavvufiy ruhdagi asarlarni tadqiq etish, ijod ahli olib kirayotgan komil inson qiyofasidagi badiiy obrazning xarakter xususiyati, lirik qahramon tabiatidagi o'zgarishlarni his etish imkoni tug'ildi.

Ozod Sharafiddinovning “Adabiyotda diniy ohanglar” asarida diniy mavzularning adabiyotda aks etishi, yozuvchi va shoirlarning asarlarida diniy ohanglarning badiiy talqini haqida soʻz yuritiladi. Maqolada XX asr va mustaqillik davri adabiyotida diniy-falsafiy tafakkurning oʻziga xos jihatlari, tasavvufiy qarashlarning sheʼriyat va nasrga taʼsiri va diniy motivlarning badiiy sanʼat bilan uygʻunlashuv jarayoni haqida atroflicha maʼlumot berilgan.

Maʼlumki, diniy-axloqiy, falsafiy-estetik va umuminsoniy gʻoyalar ifodalangan qurʼoniy mavzular Alisher Navoiy ijodining asosini tashkil etadi. Jahon adabiyotshunosligi va navoiyshunoslikning peshqadam ilmiy-nazariy yondashuvlari asosida Alisher Navoiyning lirik merosi va dostonlaridagi oyatlar va hadislarining namunalarini aniqlash, ushbu oyat va hadislarining matni va mazmunini tegishli badiiy maqsadlarga koʻra qoʻllash masalalari boʻyicha qator tadqiqotlar amalga oshirilmoqda. Olimjon Davlatovning “Alisher Navoiy sheʼriyatida Qurʼon oyatlari va hadislarining badiiy talqini” nomli tadqiqotida Alisher Navoiy ijodida Qurʼon oyatlari va hadislardan foydalanish tamoyillari yoritilgan. Muallif Navoiy asarlaridagi diniy motivlarning poetik maʼnosi, ularning badiiy shakllanishi va ularga yozuvchi tomonidan berilgan talqinlarni tahlil qiladi. Dissertatsiya Alisher Navoiyning diniy-axloqiy qarashlarini tushunish va ularning sheʼriyatdagi aksini anglash uchun muhim ilmiy manba hisoblanadi.

Oʻzbek adabiyotshunosligida diniy-axloqiy motivlarning tadqiqi milliy adabiyotimiz va madaniyatimizning muhim jihatlaridan biri sifatida doimiy eʼtiborda boʻlib kelgan. Ushbu mavzu diniy va axloqiy qadriyatlarning badiiy asarlardagi ifodalanish usullari, ularning maʼnaviy-maʼrifiy ahamiyati hamda adiblarning badiiy mahorati bilan bogʻliq jihatlarni oʻrganish orqali boyitilmoqda. Zamonaviy oʻzbek adabiyotshunosligida diniy-axloqiy motivlarni tahlil qilish turli nazariy yondashuvlar asosida olib borilmoqda. Jumladan, badiiy asarlardagi axloqiy gʻoyalarning falsafiy, estetik va tarbiyaviy jihatlari oʻrganilmoqda. Ayniqsa, mustaqillikdan soʻng adabiyotshunoslikda diniy mavzularni tadqiq etishga nisbatan keng imkoniyatlar yaratildi, bu esa oʻzbek adabiyotining oʻziga xos jihatlarni yanada koʻproq anglashga xizmat qilmoqda. Diniy-axloqiy motivlar adabiyotda har doim insoniy fazilatlarini tarannum etish, milliy va umumbashariy qadriyatlarni yuksaltirishda muhim omil boʻlib qoladi.

Bobning ikkinchi fasli “*Zamonaviy oʻzbek nasrida diniy-axloqiy motivlar va ularning talqini*” deb nomlanib, unda zamonaviy nasrda diniy-axloqiy motivlarning qoʻllanilishi komil inson gʻoyasini kamol toptirishda muhim jihat ekanligi xususida soʻz boradi.

Adabiyotshunos N.Rahimjonov: “Bashariy qadriyatlarning mohiyatini anglash – bu oʻzlikni bilish sari qoʻyilgan sobit qadam. Rabbimni tanishdan boʻlak maʼrifat va Allohni unutishdan ortiq jaholat yoʻq. Oftob nuri – Qodir Egamning nazari. Buni bilmaslikka hech kimning haqqi yoʻq. Shaxs va jamiyat oʻzini insoniy xislat-fazilatlar bilan yanada goʻzallashtirish uchun hamisha yangi-yangi imkoniyatlar izlaydi. Adabiyot ana shu jarayonni badiiy idrok va ifoda etishning yangi yoʻllarini qidiradi. Bugun diniy merosga tayangan maʼrifat yoʻli inson ruhiyati butunligini, iymon-eʼtiqod salomatligini taʼminlash omillaridan biri sifatida koʻzga

tashlanayotir. Islomda odamga munosabat nihoyatda baland. Shu ideologiyaning ruhoniylashishida sobit mavqei egallashi, albatta, foydali. Negaki, iymonsiz sog‘lom jamiyat qurish mumkin emas”⁹ – deya bugungi kun jamiyati, xususan, adabiyot uchun nihoyatda dolzarb bo‘lgan fikr-mulohazalarni bildiradi. Darhaqiqat, iymon-e’tiqodsiz jamiyatda odamlar o‘zaro ishonch va axloqiy qadriyatlarini yo‘qotishi mumkin, bu esa ijtimoiy munosabatlarning zaiflashishiga olib keladi. Diniy e’tiqod, iymon insonning ichki ishonchi, ruhiy barqarorligi bo‘lib, uning ruhiyatini shakllantiradi va ijtimoiy-siyosiy hayotning insoniylashuvida ham muhim ahamiyat kasb etadi. Shu bois ham mumtoz badiiy asarlarda dinning inson hayotidagi o‘rni va iymonning ahamiyati ko‘plab ta’kidlanadi. Diniy e’tiqod, shaxsning ongini va ruhiyatini shakllantirgan holda, uning atrofdagi dunyo bilan munosabatini, qadriyatlar tizimini, axloqiy me’yorlarini belgilaydi. Bu holat, shuningdek, ijtimoiy hayotning odob-axloq, qonunlar va me’yorlar bilan bog‘liq jihatlari ham ta’sir qiladi.

O‘zbekiston Qahramoni Abdulla Oripov “Adabiyot va zamon” maqolasida quyidagi fikrlarni ilgari suradi: “Sho‘rolar davrida milliy qadriyatlarimiz, moziydagi qahramonlarimiz qariyb qalamga olinmas, olinganda ham ular sinfiylik va partiyaviylik nuqtayi nazaridan tahlil etilar, qoralanardi, xolos. Diniy e’tiqod esa butunlay manfiy tushunchaga aylantirilgan edi. Bir yoqlamalik, yuzakilik adiblarimizni bir xil ovozda, bir xil ohangda kuylashga o‘rgatib qo‘ygan edi. Faqat baxtni va saodatni kuylash, aslida yo‘q yorqin kelajakni ulug‘lash odat tusiga aylangan edi. Inson hayotidagi turli iztiroblar, ziddiyatlar, mag‘lubiyatlar qatag‘on mavzu hisoblanar, ular aslo rag‘batlantirilmay edi”¹⁰. Darhaqiqat, “din – afyundir”, – deya jar solingan sobiq tuzum davrida bunday mavzularda yozish taqiqlangan, badiiy asarlarda hayotni bo‘yab-pardozlab ko‘rsatish, tinimsiz mehnat kishisini tasvirlash avj olgan edi. Adabiyot ma’lum bir qolipga solingan, senzura bo‘ysundirilgan, ijodkorlar “bir xil ovozda, bir xil ohangda kuylashga” majbur edilar. Shukurki, istiqloq tufayli din va so‘z erkinligi berilgani qadriyatlarimizga qaytish, o‘zlikni tanish imkonini berdi. Mustaqillik davri o‘zbek adabiyotida diniy-axloqiy mavzularga keng o‘rin berila boshlandi. Xususan, zamonaviy o‘zbek nasrida ham diniy sarchashmalarga chuqur kirib borish, tasavvufiy ohanglarning keng talqin qilinishi kuzatila bordi.

Mustaqillik davri nasrida S.Ahmad, P.Qodirov, O.Yoqubov, O‘.Hoshimov, O‘.Umarbekov, Sh.Xolmirzayev, E.Samandar, T.Murod, M.M.Do‘st, X.Sultonov, N.Norqobilov, X.Do‘stmuhammad, E.A‘zam, L.Bo‘rixon, N.Eshonqul, A.Yo‘ldoshev, Z.Qurolboy qizi, S.Vafo, U.Hamdani, Sh.Bo‘tayev, Q.Norqobil, I.Sulton kabi turli avlodga mansub bo‘lgan ijodkorlar o‘ziga xos tarzda qalam tebratib, milliy proza taraqqiyotini ta’minlashga o‘ziga xos hissa qo‘shdilar. Tabiiyki, har bir ijodkorning o‘z dunyoqarashi, olamni badiiy idrok etish qobiliyati, obraz va voqelikni tasvirlash manerasi hamda o‘ziga xos uslubi bor. Shu nuqtayi nazardan, bir mavzuning turfa xil badiiy talqinlari vujudga keladi. Xususan, diniy-

⁹ Раҳимжонов Н. Мустақиллик даври ўзбек шеърляти. – Тошкент: Фан, 2007. – Б.67-68.

¹⁰ Oripov A. Adabiyot va zamon. Mustaqillik davri adabiyoti. Adabiy-tanqidiy maqolalar, badialar. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa uyi, 2006. – B 5.

axloqiy mavzu ham har bir ijodkorda o'ziga xos tarz-ko'lamda namoyon bo'lib, inson kamolotiga xizmat qiladi. Zero, butun Sharq mumtoz adabiyotini, xususan, milliy adabiyotimizni inson ruhiy-ma'naviy olamiga oid diniy-axloqiy, didaktik mavzulardan ajragan holda tasavvur qilish mumkin emas. "Ko'p asrlik o'zbek adabiyoti tarixida diniy-ma'rifiy mavzuda yozilgan asarlar inson fitratiga mosligi uchun hozirga qadar yashab keladi. Bevosita islom dini va tasavvuf ta'limotiga tayanib yozilgan badiiy asarlar vatanimiz tarixida g'oyat murakkab va sinovli davr bo'lgan XX asrning birinchi choragidan keyin hukmron mafkura tazyiqi bois ta'qiqlandi.

Mustaqillik yillariga kelib zamonaviy o'zbek adabiyotida diniy-ma'rifiy, tasavvufiy mavzuda yozilgan asarlar paydo bo'ldi. Mavzu tarixi esa, tabiiyki, uzoq o'tmishga borib taqaladi"¹¹. Haqiqatda ham, diniy-axloqiy mavzu ko'p ming yillik adabiyot bilan teng tarixga ega bo'lib, inson tiyatiga, fitratiga yaqinligi, mosligi uchun ham hozirgacha yashab kelmoqda. Ma'lumki, sobiq sho'rolar davrida mumtoz adiblarimiz yozgan bebaho asarlardagi diniy g'oyalar targ'ibi va tadqiqi nazardan chetda qoldi. Mumtoz asarlar, devonlar, g'azallardagi diniy mazmun va ohanglar noto'g'ri talqin qilinib, oshiq-ma'shuqning vasfini kuylashdangina iborat, degan xato, bir yoqlama tushunchalar yuzaga keldi. XX asr boshida milliy adabiyotimiz xazinasida Abdulla Qodiriyning "O'tkan kunlar" va "Mehrobdan chayon" romanlari o'zbek xalqining diniy e'tiqodi, milliy odob-ikromi va go'zal axloqiy qadriyatlarini chuqur tasvirlagan yetuk asarlar sifatida alohida e'tirof etiladi. Bu asarlar orqali yozuvchi xalqning urf-odatlarini, e'tiqodlari va kundalik hayotini badiiy ifoda etgan. Asarda o'sha davrdagi dinga munosabat masalasi muallif yondashuvida ham yaqqol namoyon bo'ladi. Jumladan, Qodiriy "O'tkan kunlar" asarida "Xudo" so'zini 77 marta, "namoz" so'zini 22 marta qo'llaganligining o'zi ham xalqimiz diniy e'tiqodining qanchalik yuqori ekanligini ko'rsatadi. Bizningcha, buyuk so'z san'atkori Abdulla Qodiriy "Xudo" va "namoz" so'zlarini aynan 77 va 22 marta qo'llaganligi tasodifiy emasligiga, bu ikki raqamning qo'shiluvi 99 bo'lgani holda, sobit e'tiqodli adib Allohning 99 ismiga ishora qilgan bo'lsa ajab emas. Qodiriy, Behbudiy, Fitrat, Cho'lpon kabi daho adiblar o'z asarlarida chinakam iymon va riyo, e'tiqod va soxta dindorlik o'rtasidagi farqni ko'rsatib, ijtimoiy hayotdagi muhim masalalarni yoritdilar.

Istiqlol adabiyotida bu mavzu qayta jonlanib, diniy merosga tayangan ma'rifat yo'li inson ruhiyati butunligi, iymon-e'tiqodini ta'minlash omillardan biri ekanligi isbotlandi. Dastlab, diniy-axloqiy mavzudagi asarlar, ayniqsa, adabiyotning hozirjavob turi bo'lgan she'riyatda jadal namoyon bo'ldi. Istiqloldan keyingi adabiyotimizga Abdulla Oripov "Haj daftari" turkumi orqali birinchi bo'lib diniy-ma'rifiy ruhdagi tavsifiy lirikani olib kirgan ijodkor hisoblanadi. O'zbek nasrida esa S.Ahmad, O.Yoqubov, P.Qodirov, O'.Hoshimov, O'.Umarbekov, T.Malik, T.Murod, N.Eshonqul, E.A'zam, L.Bo'rixon, U.Hamdani, I.Sulton kabi nosirlar asarlarida diniy-axloqiy motivlar alohida bo'y ko'rsatdi. Adiblar Qur'on oyatlari hamda hadislardan ilhomlanib, zamonaviy va badiiy mukammal asarlar yaratishga

¹¹ Raimova S. Zamonaviy o'zbek adabiyotida diniy-ma'rifiy she'rlar talqini. Monografiya, – Toshkent: Muharrir, 2023. – B.106.

intildilar. Bunday asarlar inson ma'naviy kamolotiga, ruhiy olamini go'zallashtirishga, Olam va Odam, Yaratuvchi va Yaratilmish haqida falsafiy mushohada yuritishga undaydi. Ayniqsa, Isajon Sulton asarlarining asosiy qismini diniy-axloqiy mavzudagi asarlar tashkil etadi. Adibning nasriy bitiklari diniy-axloqiy g'oyalarning badiiy sintezini o'zida mujassam etgan asarlar sifatida o'zbek adabiyotida alohida o'rin tutadi. Uning asarlaridagi bu sintez, faqat diniy yoki axloqiy masalalarga yo'naltirilmagan, balki badiiy va ruhiy ifodalarning uyg'unligini ta'minlab, o'quvchini chuqur ma'naviy izlanishga undaydi.

Tadqiqotning ikkinchi bobi **“Isajon Sulton hikoya va qissalarida diniy-axloqiy motivlarning badiiy sintezi va timsollarning yoritilishi”** tarzida nomlangan. Bobning *“Adib hikoyalarida diniy ramz va timsollarning yoritilishi”* deb atalgan birinchi faslida Isajon Sulton hikoyalarida diniy ramz va timsollarning qo'llanilishi tahlil qilindi. Yozuvchi asarlarida ko'pincha o'ylovchi, fikrlovchi, ma'nan baland, nozik tuyg'ular egasi bo'lgan qahramonlar taqdiri qalamga olinadi. Adib bugungi kitobxon didining yuksakligi, hissiyotlarining ingichkaligi, so'z zalvorini his qilish salohiyatiga ishonadi. Kechinma va tuyg'ularni moddiylashtirish, har bir so'zni joyida qo'llash, holatlarni manzaralashtirish, ramz va ishoralar tilida so'zlash, chigal o'ylar-u mubham iztiroblar, beadoq ishtibohlar haqidagi samimiy tasvirlar ana shu ishonchdan oziqlanadi. Isajon Sulton nasrida bugungi davr o'zbek adabiyotidagi izlanishlarga xos bir talay belgilar mujassam. Ularda ijtimoiy-axloqiy taraqqiyot yo'sinlari alohida shaxs ruhiyati orqali tasvirlanadi.

Adib olam va odam ruhiyatiga mansub hodisalarni o'ziga xos tarzda ifodalaydi. Badiiy ijodni ko'ngil ishi deb bilgani uchun shaxsning o'z-o'zini va Ollohni tanish yo'lini tasvirlashga intiladi. Shaxsning bir qarashda anglash mushkul bo'lgan murakkab ruhiyati, hissiyoti va ko'ngil talpinishlarini badiiy tadqiq etar ekan, unga alohida betakror qadriyat sifatida qaraydi, ma'naviyatini turli rakurslardan turib kuzatadi. Isajon Sultonning *“Qismat”*, *“Manzil”*, *“Sofiya”*, *“Farishta”*, *“Bog'i eram”* kabi hikoyalarida inson ruhiyatining turfa qirralari, diniy-axloqiy tasavvurlari ramzlar vositasida go'zal ifodalanadi. Xususan, *“Qismat”* hikoyasida bir oila a'zolari – ota-ona, uch o'g'lon qismati, hayot tarzi, har birining betakror tabiati, fikrlash, o'ylash yo'sinlari baliq, kapalak, yo'l, tuman ramzlari orqali ochib beriladi. Hikoyadagi Ota obrazi mustabid tuzum qurboni ramzi hisoblanadi. U Sobiq SSSR zamonida rahbarlik lavozimida ishlagan. Hikoya qahramoni namoz o'qiydiganlar, ayniqsa rahbarlar va ularning yaqinlari ta'qibga uchragan paytlari otasining machitga borishini xohlamagani uchun mastlikda uni itarib yuborgan. Natijada, otasining ko'ziga qamish kirib, bir umr ko'r bo'lib qolgan va bolasini *“qamishday qurigin, iloyo”* deya qarq'agan. Shu sabab bir umr ishi yurishmaydi. Besamar, bir xildagi zerikarli, ma'nisiz va mashaqqatli ish – oxiri yo'q qamishzorda qamish o'rish bilan shug'ullanadi. Alamidan ichadi, mast holda ayoli va bolalariga azob beradi hamda dunyodan o'tib ketadi. *“Hikoyadagi voqealar diniy-islomiy qadriyatlar toptalgan, shu tariqa xurofot uchun keng yo'l ochilgan mudhish mustabid tuzum zamonida yuz bergani”*¹²ni ham unutmashimiz lozimki, mafkuraviy-sinfiy

¹² Норматов И. Етуклик жозибаси // Исажон Султон насри бадияти. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар. – Тошкент: Турон zamin ziyo, 2017. – Б.16.

yondashuv kuchaygan, oila a'zolarini bir-biriga dushman qilib qo'ygan muhit ham hikoya qahramonlarining achchiq qismatida o'z so'zini aytib turibdi. Kampir ona obrazi asarda mustahkam iymonli, soliha, mushfiq o'zbek ayoli timsoli sifatida gavdalanadi. Eridan qancha kaltak yegan bo'lishiga qaramay, Allohdan uning gunohlari kechirilishini so'raydi. Kichik o'g'il tilidan aytilgan quyidagi fikrlar ham Onaning iymon-e'tiqodli oddiy, sodda, kamsuqum o'zbek ayoli timsoli sifatida tasvirlaydi: "– Bu muborak baliq-da, – enamning ovozi qulog'imga kirdi... – Hazrati Yunus payg'ambarni yutib yuborgan baliqni avlodi-da bu... – Xudo taolo baliqni halol qilib yaratgan... – O'lganiyam halol, tirigiyam. O'shan-chun oyqulog'idan so'yib ham qo'ygan..."¹³. Ko'rinadiki, bu o'rinda yozuvchi "nubuvvat" motividan foydalanadi. Ma'lumki, "nubuvvat" motivi – asarda payg'ambarlar bilan bog'liq holatlarning keltirilishi"¹⁴, xususan ushbu jumlada ham ko'plab asarlarda keltirilgani singari Yunus alayhissalom va baliq motivi tilga olinadi.

Muallif hikoyada Katta o'g'il, O'rtancha va Kichik o'g'illar obrazlaridagi o'ziga xos xarakter-xususiyatlar, bir voqeaga uch xil yondashuvni mohirlik bilan chizadi, inson qismati uning bu dunyoda qilgan yaxshi va yomon amallariga bog'liq ekanligini bir oila taqdiri misolida ta'sirli ifodalaydi. Hikoyada voqealar rivojida har bir qahramonning ichki olami, shaxsiyati va Ota obraziga bo'lgan munosabati orqali din bilan bog'liq tushuncha va iboralardan foydalanilgan. Turli obrazlar nutqida ayrim so'z va iboralarning takroran qo'llanishi yozuvchining badiiy niyatini ifodalashga xizmat qilgan. Ushbu takrorlar muallifning g'oyaviy-estetik qarashlarini o'quvchiga yetkazish vositasi sifatida xizmat qilishi bilan birga, yozuvchining badiiy iste'dodini ham namoyon etadi.

Isajon Sultonning "Manzil" hikoyasida ham diniy-axloqiy motivlar sintezini kuzatishimiz mumkin. Adibning shu kichkinagina hikoyasining ma'naviy yuki nihoyatda katta tosh bosadi. Hikoyadagi ma'no va tuyg'u haybatlari jihatiga adabiyotshunos Ulug'bek Hamdam shunday ta'rif bergan edi: "Manzil" – yuki benihoya og'ir hikoya... U boshdan-oyoq ramz asosiga qurilgan. Hikoyada safar – go'yo inson umri bo'lsa, yo'lda uchraydigan gulzor-u cho'llar – hayotning shodligi-yu g'am-tashvishiga o'xshaydi. Manzil – sarob, negaki u orzulardan barpo etilgan bino..."¹⁵. Ma'lumki, "safar" motivi ko'pchilik asarlarda ifoda etilib, aksariyat hollarda "o'zlikka safar" ma'nosida keladi. Hamrohlari bilan ko'p yillik, uzoq safarga chiqqan hikoya qahramonining safari bir umrni tashkil qiladi. "Lison ut-tayr"ning asosiy voqealari qushlarning o'z joylarini to'g'ri aniqlolmagani va Hudhudning afsonaviy Semurg' degan adolatli qush haqida so'zlab berishi bilan boshlanadi. So'ngra Hudhud boshchiligida qushlar Semurg'ni izlab yo'lga tushadilar. Asarda 7 vodiy tasavvufda haqiqatga eltuvchi yetti bosqichning majoziy tavsifi sifatida namoyon bo'ladi. Bu vodiylar Talab, Ishq, Ma'rifat, Istig'no, Tavhid, Hayrat, Fano kabilardir.

"Manzil"da ham hamrohlar: Muslim, Muhammad, Abdulla birgalikda o'zlari

¹³ Исажон Султон. Асарлар. Ҳикоялар. 1-жилд. –Тошкент: Фафур Фулом НМИУ, 2017. – Б.88.

¹⁴ Қобилов У.У. Ўзбек адабиётида нубувват мотиви ва образлари талқини (XIV-XV асрлар) Филол.фан.док.дисс. автореф. – Самарқанд, 2019. – Б.14.

¹⁵ Ҳамдам У. Ойдинбулоқ ойдинлиги // Исажон Султон насри бадиияти. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар. – Тошкент: Турон zamin ziyo, 2017. – Б.98.

uchun afsonaviy tilsimni izlab yo'lga chiqadilar. Ular ham buloqlaridan ko'z yoshi singari tiniq suvlari oqib yotgan go'zal bog'li vohalar; yastanib yotgan bepoyon sahro, gullab-yashnagan bir voha; qumlari qop-qora, o'z-o'zidan to'zon ko'tarilib turadigan o'lim sahrosi – Hazramavt; ko'llari shishaday tiniq, boshqa joyda unday husn ko'rilmaydigan odamlari (odamzod emas, parilar ekan) g'oyat go'zal – Ko'hi Qoflardan o'tib; ulkan, ulug'vor, g'oyat go'zal, billurdan bo'lgan, tungi yulduzlarning yog'dusida qoramtir tusda xiyol jilolanib, bag'rida turli ranglar tovlanib, goho sirtida ham akslanib o'ynaydigan – Tilsim vodiysi va Tilsim tog'iga yetib keladilar. Hazramavt – Qur'oni karimdagi “Baqara” surasining 214-oyati tafsirida ham uchraydiki, unda Muhammad (a.s.) huzurlariga mushriklar ta'qibidan zahmat chekkan bir guruh musulmonlar kelib: “Bizga yordam tilab, haqqimizga duo qilmaysizmi?!” – deganlarida Rasul (a.s) aytdilarki, sizlardan oldingi o'tgan ummatlarning ba'zilarini temir taroq bilan badanlarini go'sht va suyaklar aralash tirnashar, arra bilan ikki bo'lib chuqurga tashlashar, shunda ham ular o'zlarining haq dinlaridan voz kechmas edilar. Alloh taolo vaqti kelib bu dinni kamoliga yetkazganida, otliq odam San'odan to Hazramavtgacha yakka yo'lga chiqqanda ham, Alloh va bo'ridan tashqari hech narsadan qo'rqmay, xavf-u xatarsiz yo'l bosadigan vaqt kelgunicha sizlar shoshilyapsizlar”¹⁶, – deyiladi. Hikoyada har kim manzilga yetar yo'lni yo'lovchi sifatida qanday bosib o'tadi va qay holatda yetib boradi, degan savolga javob izlanadi. Xulosada esa kimdir kamolotga yetgan holda, kimdir esa aro yo'lda qolib ketishi, yana kimdir mashaqqat chekkan holda, kimlar ravon yo'l orqali borishi ko'rsatiladi.

Bobning *“Isajon Sulton qissalarida Qur'on oyatlari va hadislarning badiiy talqini”* nomli ikkinchi faslida adibning “Avvalgilarga o'xshamas”, “Robiya Balxiy” qissalari tahlilga tortildi. Diniy-axloqiy bilim Isajon Sulton nasrining asosiy jihatlaridan biri hisoblanadi. Baxtiyor Nazarov bir o'rinda adib haqida: “Isajon Sulton “Qur'on”ni, “Injil”ni, “Tavrot”ni, Konfutsiy, Rumiy, G'azzoliylardan tortib Eynshteyn, Kyuri, Nyuton asarlarigacha chuqur o'rganganligini sezmaslik mumkin emas. Biologiya, farmakologiya, genetika kabi turli fan yo'nalishlaridan ham yaxshigina xabardor ekani seziladi. Umuman, uning asarlarida diniy ta'limotning teran falsafasi bilan bir qatorda, nihoyatda nozik nuqtalari ham bo'y ko'rsatib turadi”¹⁷, – deydi. Darhaqiqat, adib shaxsiyatidagi kuchli iymon va ijodkor sifatidagi og'ir mas'uliyat, ertangi kun kitobxonini ko'ra oladigan teran nigohdir. Yozuvchi qissalaridagi diniy obrazlar va ulardan ko'zlangan g'oyaviy maqsad ham kitobxon uchun alohida ahamiyatga ega.

Isajon Sulton “Avvalgilarga o'xshamas” qissasida dunyoning yaralishi, inson umri, hayot davomiyligi Alloh izmida ekanligini ta'kidlar ekan, bugungi globallashuv zamonida olimlarning vaqtni modellashtirish bilan bog'liq farazlarini ham keltirib o'tadi. Nuh payg'ambar to'fonini modellashtirishga harakat qilgan niderlandiyalik olimlarning hayratlanarli natijasi shuni ko'rsatganki, yer yuzida mavjud barcha suvlar unday to'fonni hosil qilish qudratiga ega emas ekan. Shu bois

¹⁶ Куръони карим маъноларининг таржима ва тафсири/таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур. – Т.: Movarounnahr, 2020. – Б.33.

¹⁷ Назаров Б. Ирсият муаммоларининг бадий талқини // Исажон Султон насри бадийяти: илмий мақолалар, тақриз, адабий суҳбатлар, мактублар. – Тошкент: Турон замин зиё, 2017. – Б.7.

niderlandiyalik olimlar oddiy yechimga kelib, “to‘fon sodir bo‘lmagan” degan fikrga borib qoyaqolganlar. Inson qanchalik zakoga ega bo‘lmasin, vaqtni o‘z tizginiga sola olmaydi, Alloh mo‘jizalari oldida bu yaratq doim ojiz. Asarda, aslida barcha hodisalar Alloh va uning irodasi orqali ro‘y beradi, degan g‘oya ilgari suriladi. Asardagi ikki obraz – adabiyot va matematika o‘qituvchisi qissa voqealarini harakatga keltiruvchi qahramonlardir. Bular orqali yozuvchi inson jismidagi Qalb va Aql o‘rtasidagi doimiy munosabatga ishora qiladi. Muallif ana shu munosabat(hamjihatlik va ziddiyat)ni ifodalashda Qur’oni Karim oyatlariga murojaat qiladi. Qissada Sulaymon, Nuh, Odam Ato, Ibrohim, Ismoil, Iso, Muso, Solih alayhissalomlar bilan bog‘liq “nubuvvat” motivi falsafiylikka asoslangan holda, badiiy sintez qilinadi. “Me’roj” motivi – Payg‘ambarimiz Muhammad (s.a.v)ning me’rojga chiqishi tasvirlari ham qissada salmoqli o‘rinni egallaydi. Unda osmonning eng quyi – birinchi qavatida hazrati payg‘ambarimiz insoniyatning otasi – Odam alayhissalomga yo‘liqdilar. Payg‘ambarimiz Osmonning keyingi qavatlarida Idris, Muso, Iso va Ibrohim payg‘ambarlar bilan uchrashib, salomlashib o‘tdilar va nihoyat yettinchi osmonga – Arshi a‘loga, Allohning Kursisining oldiga yetib bordilar va u yerda Yaratganning O‘zi bilan hamsuhbat bo‘lish nasib etdi.

Qissadagi yana bir parchada yozuvchi Tur tog‘i, Tuvo vodiysi, Safo va Marva joylari, Maryam onamiz haqida fikrlar bildiradi: “Yana o‘tsangiz, odamday ovoz chiqarayotgan oltin buzoqqa duch kelasiz, u yerda sizni yo‘ldan adashgan Somiriy kutib turadi. Bir qadam qo‘ysangiz qutlug‘ Tur tog‘ida, muqaddas Tuvo vodiysidasiz. Safo va Marva orasida suv izlab zir qaqshagan bir xotinni ko‘rasiz, shu asnoda bir so‘z aytsangiz, qalbingizda ham o‘shanday buloq ko‘z ochadi va olamda tengi yo‘q zilol bilan limmo-lim to‘lasiz! Yana, Maryam degan pok bir ayol suyangan xurmo daraxtiga duch kelasiz, unga suyansangiz, qalbingiz ichida Iso Masih qaytadan tug‘iladi!”¹⁸.

Tur – Arabistondagi tog‘. Tur tog‘ida – Tuvo deb atalgan muqaddas vodiya Muso alayhissalom boshqalarga nasib etmagan marhamatlarga, jumladan, Haq subhanahu va taolo bilan roz aytishish – bevosita so‘zlashish sharafiga muyassar bo‘lganlar. Yozuvchi asarda aynan Muso alayhissalom nomini keltirmasdan ushbu voqeaga ishora qiladi va ishorani anglashni kitobxon saviyasiga qoldiradi.

Yuqoridagi parchada keltirilgan: “Safo va Marva orasida suv izlab zir qaqshagan bir xotinni ko‘rasiz, shu asnoda bir so‘z aytsangiz, qalbingizda ham o‘shanday buloq ko‘z ochadi va olamda tengi yo‘q zilol bilan limmo-lim to‘lasiz!” jumllarini tahlil qiladigan bo‘lsak, bunda adib Qur’oni karimda nomi keltirilgan Hojar onamiz va zamzam bulog‘iga ishora qiladi. Lekin yozuvchi ochiqdan-ochiq Hojar onamiz, Ibrohim alayhissalom, Ismoil alayhissalom, zamzam nomlarini keltirmaydi, buni topishni islomiy bilimi mavjud bo‘lgan kitobxon e’tiboriga havola qiladi. Ma’lumki, Safo va Marva Saudiya Arabistonining Makka shahrida joylashgan ikkita kichik tepalikdir. Hozirda ular al-Masjid al-Haromning bir qismiga aylangan. Musulmonlar haj va umra amallarini ado etish chog‘ida sa’y (ma’nosi: “izlash, qidirish yoki yurish”) deb nomlangan marosim doirasida bu tepaliklar orasida yetti marta borib keladilar. Ushbu arkon farzandi uchun ikkita cho‘qqiga suv

¹⁸ Исажон Султон. Алишер Навоий. – Т.: Adabiyot, 2021. – Б.454.

izlab, baʼzan yurib, baʼzan chopib borib kelgan Ismoil alayhissalomning onasi, Ibrohim alahissalomning ayoli Hojar onamiz (Dastlab Misr malikasi boʻlgan, keyinchalik qul qilingan va musulmonlikni qabul qilgan) sababli joriy qilingan. Hojar onamiz Safo va Marva orasida suv izlab yetti marta borib kelganidan keyin oxiri holdan toyib, chaqaloqlari Ismoilni yotqizib qoʻygan joyga qaradilar. U yigʻlab tovonlarini yerga urgan joydan suv chiqib, qumda oqib borardi. Hojar onamiz yugurib kelib: “Zam-zam” (toʻxta-toʻxta) deya suvning yoʻlini toʻsadilar. Shu tariqa zamzam yonida kun kechira boshlaydilar. Keyinchalik zamzam yaqinida Allohning irodasi bilan Hojar onamizning jufti haloli, Allohning paygʻambari Ibrohim alayhissalom hamda uning oʻgʻli Ismoil alayhissalom birgalikda Kaʼbani quradilar. Oʻz navbatida Ismoil alayhissalom Muhammad (s.a.v)ning katta bobosi hisoblanadi. Asarda ushbu maʼnolarga ishora qilinmoqda. Alloh taolo Qurʼoni karimning “Toho” surasida Muso (a.s.) bilan Somiriy oʻrtasida boʻlib oʻtgan hodisani bayon etadi. Muso (a.s.)ning oʻz vaqtida qaytib kelmaganidan foydalangan Horun as-Somiriy nomli kohin Isroil avlodlaridan barcha tilla taqinchoqlarni soʻrab oldi, ularni olovda eritib, buzoq shaklida but yasadi va uning ustiga Jabroilning oti tuyogʻi ostidan olgan bir siqim tuproqni sochib yuborgan edi, buzoq tirikdek moʻray boshladi. Somiriy boshchiligidagi yoʻldan ozgan kimsalar buzoqning atrofida tavof qilishib, raqs tushishib, xursandchilik qila boshladilar. (Somiriy Jabroil farishta Muso alayhissalomning oldiga kelganda, uning minib kelgan otining tuyogʻi tekkan narsalarga jon kirganini koʻrgan edi. Uning izidan bir siqim olib, uni buzoqning haykaliga sochadi va undan tirik buzoq kabi ovoz chiqadi). Muso alayhissalom Somiriyning buzogʻini olovda yondiradilar va kulini dengizga sochib yuboradilar, keyin qavmlariga shu dengiz suvidan ichishni buyuradilar. Kim buzoqqa sigʻingan boʻlsa, uning rangi sargʻayib keta boshlaydi¹⁹. Qissadagi yuqoridagi parchada ushbu diniy voqeaga ishora qilinadi.

Qissada yana fikrlarini davom qildiradi oʻqituvchi: “Hayot goho insonni manjinaqqa solib, olov ichiga otib yuboradi. Ammo Parvardigor salomat saqlaydi. Hoy, yaxshilar! Baʼzilaringiz hayot olovlari ichidan xuddi Ibrohim alayhissalomday sogʻ-omon chiqib kelmayapsizmi?”²⁰. Isajon Sulton ushbu parchada ham “nubuvvat” motivi va talmeh sanʼatidan mohirona foydalanib, Ibrohim alayhissalom va mushriklar voqeasiga ishora qiladi. Alloh taolo Ibrohim (a.s.)ni bobillik mushriklarga paygʻambar qilib yubordi. Bu qavmga Namrud ibn Kanʼon ibn Koʻsh podsholik qilardi. U xudolik daʼvosini qilgan edi. Ibrohim (a.s.)ning otalari Ozar butparast edi, oʻzi butlar yasab bozorda sotardi. Hamma bayram yigʻiniga ketganda, Ibrohim (a.s.) hamma butlarni sindirib chiqadi va eng katta butning boʻyniga boltani osib qoʻyadi. Namrud boshchiligidagi mushriklar katta miqdorda oʻtin jamlab, uni yoqib, keyin Ibrohimni manjaniqqa (qadimiy tosh otish quroli) solib olovga otadilar. Alloh taolo olovga: “Biz aytdik: “Ey olov! Ibrohimga salqin va omonlik boʻl!”²¹, – deb amr qildi. Bu holat “Anbiyo” surasining 69-oyatida keltiriladi. “Allohning qudrati va marhamati bilan Ibrohim (a.s.) olovning oʻrtasiga tushdilar, tutun va

¹⁹ Ibn Kassir. Qisasul-anbiyo. Qohira. – B.284.

²⁰ Исажон Султон. Алишер Навоий. – Т.: Adabiyot, 2021. – Б.455.

²¹ Куръони Карим маъноларининг таржима ва тафсири / Таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур. – Т.: Movarounnahr, 2020. – Б.327.

alanga orasida ko‘rinmay qolib, olov yonib tugagandan so‘ng esa sog‘-salomat chiqib keldilar. Bu Ibrohim (a.s.) uchun berilgan payg‘ambarlik mo‘jizasi edi. Tarixchilarning yozishiga qaraganda, Ibrohim (a.s.) olovga otilgan joy Turkiyaning Urfa shahrida bo‘lib, hozirda ham mashhur”²². Qissada Isajon Sulton xuddi mana shularni nazarda tutadi.

Shu tariqa Navoiy payg‘ambarimiz Muhammad (s.a.v)ning Arshi a‘lo (“Arshi a‘lo”, ya’ni yettinchi osmon ham adabiyotda motiv darajasiga ko‘tarilgan)ga chiqishini ta’riflar ekan, bu ta’rif uzoq davom etadi, bunda yana Mirrix Bahromi, Mushtariy, Zuhul, Hamal, Savr, Javzo, Saraton, Asad, Sunbula, Aqrab, Qavs, Jadiy kabi Alloh yaratgan maxluqotlar (osmondagi yulduz va sayyoralar)ning holati ham tasvirlanadi. Ushbu maxluqotlarning har biri adabiyotda motiv darajasiga ega deyishimiz mumkin. Bunda tashxis badiiy san’atidan unumli foydalaniladi. Ma’lumki, tashxis (arabcha – shaxslantirish) – jonlantirish badiiy san’atining bir turi bo‘lib, turli narsalar, hayvonlar, qushlar, o‘simliklar va boshqalarga insonga xos bo‘lgan xususiyatlarni ko‘chirish san’atidir. Islom dinida Alloh yaratgan barcha maxluqotlarning Allohga tasbih aytishi ta’kidlanadi. Me’roj voqeasi doirasida adabiyotda tashxis holati, xususan tashxisni yuzaga keltirgan dindagi Alloh yaratgan borliqdagi har bir narsaning Yaratganga tasbeh aytishi, “tasbeh” motiviga ham qisqacha to‘xtalib o‘tishni joiz deb topdik.

Tasbeh aytish, ulug‘lash, poklash, nuqsonsiz deb yod etish kabi ma’nolarni o‘zida mujassamlashtirgan. Tasbeh aytish “Subhanalloh” kalimasini takrorlash bilan bo‘ladi. Borliqdagi hamma narsa o‘ziga xos yo‘l bilan Allohga tasbeh aytadi. Bu haqiqat “Isro” surasining 44-oyatida ham zikr qilingan:

“Yetti osmon, Yer va ulardagi bor jonzot Unga tasbeh aytur. Mavjud bo‘lgan barcha narsa hamd bilan Unga tasbeh aytur. Lekin sizlar ularning tasbehtarini anglamaysiz. Darhaqiqat, U halim va kechirimli zotdir”²³.

“Hadid” surasining 1-oyatida ham bu haqida ma’lumot keltiriladi²⁴. Boshqa suralarda ham shunga o‘xshash xabarlar bor. Imom Buxoriy va Imom Termiziy keltirgan rivoyatlarda Abdulloh ibn Mas’ud roziyallohu anhu aytadi: “U zot tanovul qilayotgan paytlarida taomning tasbeh aytayotganini eshitar edik”²⁵.

Qissadan olingan yuqoridagi parchada keltirgan yozuvchi keltirgan Samud tuyasi haqidagi fikrlar ham Qur’oni karim va hadisi sharif ilmi bilan sug‘orilgan. Qur’oni karimning “Hijr” surasi, 80-oyatida “Alloh taoloning so‘zi: “Aniqki, Hijr (vodiy) egalari (Samud qavmi) ham payg‘ambarlarni, (xususan, Solihni) yolg‘onchiga chiqargan edilar”, – deya marhamat qilinadi. Hadisi sharifda esa: “Abdulloh ibn Umar (rz.) rivoyat qiladilar: “Rasululloh sollallohu alayhi vasallam Hijrga kelgan o‘z sahobalariga: “Manavi qavmning (Samud) yeriga faqatgina yig‘lagan holingizda kiring. Agar yig‘lamasangiz, ularning yeriga kirmangki,

²² Rahmatulloh qori Obidov. Payg‘ambarlar tarixi islomiyat tarixidir. (Qur’oni Karimda payg‘ambarlar siymosi. O‘zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Toshkent islom universiteti) – T.: Movarounnahr, 2005. – B.38-39.

²³ Куръони карим маъноларининг таржима ва тафсири/таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур. – Т.: Movarounnahr, 2020. – Б.286.

²⁴ O‘sha manba. – Б.537.

²⁵ Vahba Mustafo Zuhayliy. Shamoilul Mustafo. <https://siyrat.uz/maqola/10476>

sizlarga ham ularga yetgan musibat yetib qolmasin”, – dedilar”²⁶. Samud qavmi Allohning payg‘ambari Solihni yolg‘onchiga chiqaradi va Yaratganga imon keltirishni istamaydi. Ular Solihga ishonishlari uchun undan mo‘jiza ko‘rsatishni so‘raydilar. Shunda Solih Allohdan o‘ziga bir mo‘jiza berishini so‘rab duo qiladi. Alloh Solihning duosini ijobat qiladi va Solih mo‘jiza ko‘rsatib, xarsang toshdan tuya chiqaradi. Solih qavmni tuyaga ozor bermaslikka chaqirib, havzadan bir kun tuya, bir kun qavm suv ichishi lozimligini bildiradi (Bu haqida Qur‘oni karimning “Qamar” surasi 27-28-oyatlarida ham keltiriladi). Ammo, qavm tuyani so‘yib yuboradi, Solih va uning oilasini yo‘qotishga qasd qiladi. Shunda osmondan kuchli chaqmoq yuborilib, ular halok etiladi (“Zoriyot”, 44-oyat). Solih o‘ziga imon keltirgan kishilar bilan birga Falastindagi Ramla degan joyga borib, umrining oxirigacha shu yerda yashaydi.

Isajon Sultonning “Robiya Balxiy” qissasi tarixiy asar bo‘lib, unda X asrda Balxda hukmronlik qilgan Balx amiri Abdulloh ibn Kaabning qizi Robiya Balxiyning muhabbat tarixi hikoya qilinadi. Fors tilida she‘rlar yozgan birinchi mashhur ayol shoira va tasavvufiy shaxs – Robiya Balxiy hayoti, ichki kechinmalari va muhabbat yo‘lidagi sinovlari badiiy talqin qilingan bu qissada axloqiy barkamollikka intilayotgan imoni butun inson obrazi tasvirlanadi. Qissa shu “taqdiri azal”ning tafsilotlari-yu tavsiflari va shunga bog‘liq voqealar tasvirlari yo‘lida bitilgan go‘zal yaratq sifatida dunyoga kelgan. Muallif badiiy mahorati “taqdir” so‘zini “taqdir qalami”, “lavhul mahfuz”, “taqdir qushi”, “taqdir jallodi”, “taqdir sozandasi”, “taqdir yechimi”, “taqdir yoychisi”, “taqdir o‘yini” tarzida har bir voqeaga moslab keltirishida yanada yorqinroq namoyon bo‘ladi. Qissa xotimasi alohida ajratilgan bo‘lib, unda mumtoz asarlarning boshlanmasida keladigan Allohga hamd, payg‘ambarimizga na‘t (nubuvvat motivi) hamda o‘zidan oldingi ijodkorlar ta‘rifi beriladi. Ushbu xotimada payg‘ambarimiz Muhammad (a.a.v)ning aynan ismlari keltirilmaydi, ularga berilgan tashbeh va ta‘riflardan, xususan, “Uning rasuli”, “ikki dunyo saodati xabarchisi”, “koinot sarvari” jumllaridan payg‘ambarimizga ishora ekanligi anglashiladi.

“Robiya Balxiy” qissasida hatto musulmon ayolining ovozi ham mahram hisoblanishi, aka-singil munosabatlari, ishq mojarosi, “Zayn-al-arab” (Arab ziynati)²⁷ deya ta‘riflangan benihoya go‘zal, nomahramlarga ovozini eshittirmaslik uchun o‘rtada enaga orqali gaplashadigan, ilmda tengsiz qiz hikoyasi yozuvchining poetik mahorati, falsafiy tafakkuri hamda bilimi orqali ochib berilgan.

Dissertatsiyaning uchinchi bobi **“Romanlarda diniy-axloqiy motivlardan foydalanishdagi yozuvchi mahorati”** hamda uning birinchi fasli *“Boqiy darbadar” romanida Iso alayhissalom timsoli va ramziy darbadarlik tushunchasi*” deb nomlanadi.

“Boqiy darbadarlik” mavzusi dunyo adabiyoti uchun yangi mavzu emas, balki mangu mavzu va motivdir. Isajon Sulton esa milliy adabiyotimizda jahon adabiyotidagi “boqiy darbadar” motivi asosida bu mavzuga qo‘l urgan ilk adib

²⁶ Абу Абдуллоҳ Муҳаммад ибн Исмоил ал-Бухорий. Ал-Жоме ас-саҳиҳ. 3-жуз. – Т.: Оltin kitob, 2024. – Б.117.

²⁷ Султон И. Қорақуш юлдузининг сири. – Т.: Фафур Ғулом номидаги нашриёт-матбаа ижодий уйи. 2019. – Б.241.

bo'ldi. Ma'lumki, "Turli-tuman asarlarga turtki bo'lgan bu voqea: qatl uchun olib ketilayotgan Iso alayhissalom devoriga suyanib bir oz tin olishni istagani uchun unga qo'l ko'targan va shu sababli Iso alayhissalom yer yuziga qaytguniga qadar olamda darbadar kezishga va insonlar nafratiga duchor bo'lgan bir etikdo'z voqeasidir"²⁸. Isajon Sultonning "Boqiy darbadar" asari ham, aslida, ana shu syujet zamiriga qurilgan. Biroq uning asarida islomiy g'oyalar yetakchi o'ringa chiqadi. "Boqiy darbadar" romanida Iso alayhissalom timsoli va ramziy darbadarlik tushunchasi bir-biri bilan chambarchas bog'liq bo'lib, romanning asosiy motivlaridan biri sifatida namoyon bo'ladi. Iso alayhissalom timsoli, o'zining ezgulik, sabr-toqat va adolat yo'lidagi kurashi bilan, roman davomida insoniyatning ijtimoiy va diniy vaziyatini aks ettiradi. "Isajon Sultonning "Boqiy darbadar" romanida Olloh oliy hukmi va haqiqatiga qo'l ko'targanlarning ramzi bo'lmish, o'z qismati yetovidagi banda obrazi ifoda etiladi"²⁹. Asarda inson xokisorligi va pokligigina emas, balki Yaratuvchi qudrati, ilmi, jazosi, la'nati yoxud marhamati, keng ma'noda abadiyatdan-da yuksak martabasi ham ulug'lanadi. "Boqiy darbadar" romanida diniy-axloqiy motivlar asar syujetiga tabiiy tarzda singib ketgan. Romanda Xudoga isyon o'laroq yaratilgan sun'iy odamlar – genomalar obrazlari mavjud. Olimlar nurlanishlarga chidamli genoma yaratadi, biroq uning eng katta kamchiligi – u ko'r. Yana bir genoma haddan ziyod egiluvchan, lekin bu egiluvchanlikni ta'minlash uchun organizm bo'g'imlarga kerakli suyuqlikni yetkazib berolmaydi. Nihoyat, mukammal genoma yaratildi, lekin uning eng katta kamchiligi uning gaplarida ko'rildi: "Men kimman?", "Nega tug'ildim?" deya nima maqsadda yaratilganini bilish uchun Xudoni izlab yo'lga chiqdi. Asar yakunida asar qahramonlari Alloh yuborgan qum bo'ronidan qirilib ketadi va faqat osiy darbadar – etikdo'zgina qoladi. Romanda shuningdek, "nubuvvat" motivi asosida Xizr, Nuh, Sulaymon alayhissalomlar bilan bog'liq parchalar ham mahorat bilan badiiy sintez qilinadi.

Uchinchi bobning ikkinchi fasli "*Diniy-axloqiy motivlar sintezi jarayonida yozuvchining badiiy mahorati ("Ozod", "Genetik" romanlari misolida)*" deb nomlanadi. Ushbu romanlarda diniy va axloqiy qadriyatlar sintezlanib, ular muallifning badiiy mahorati bilan uyg'unlashgan. "Ozod"da o'zi tug'ilib o'sgan elining ma'naviy hududlariga tafakkur bilan teran nigoh tashlayotgan hamda Alloh yaratgan borliq ichra insongina zoti oliy ekanligini anglab yetgan o'spirin, "Genetik"da esa bugungi o'zbek xalqining Odam Ato va Momo Havoga borib tutashadigan geni va xalq qonidagi buyuk bobokalonlardan meros iqtidor, Yaratuvchi va yaratilmishni faqatgina ilm orqali tanish mumkinligi tasvirlanadi.

"Ozod" romanida asosiy e'tibor inson axloqiy kamoloti va ma'naviy poklikka qaratilgan. Asarda diniy-axloqiy motivlar quyidagi jihatlar orqali ifodalanadi:

a) qahramonlarning ichki kechinmalari – Bosh qahramon Ozod asar boshidan oxirigacha o'z ruhiy olami bilan kurashadi va kamolot sari yo'lga chiqadi. Asar so'nggida Ozod o'z ismiga monand ruhiy-ma'naviy ozodlikka erishadi.

²⁸ Расулов А. Мангулик суви // Исажон Султон насри бадияти. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар. –Тошкент: Турон zamin ziyo, 2017. – Б.58.

²⁹ Мансубият. (Ж.Хушбоқ ва Исажон Султон суҳбати) // Исажон Султон насри бадияти. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар. –Тошкент: Турон zamin ziyo, 2017. – Б.284.

b) diniy va axloqiy qarashlar – Qur'on oyatlari, hadislar va tasavvufiy qarashlar asar syujetida uyg'unlashgan. Masalan, Alloh Sulaymon payg'ambarga shamolni bo'ysundirib bergani kabi, roman yakunida Ozod ham ma'naviy kamolotga erishgach, shamol Ozodga bo'ysunadi. Bu bilan Allohning hamma ne'mati inson uchun degan g'oya anglashilinadi.

c) axloqiy saboqlar – inson xatolaridan saboq chiqarishi, kechirimlilik va adolat g'oyalari yetakchi mavzulardan biri sifatida namoyon bo'ladi. Yangilanayotgan jamiyat kishisi bo'lgan, milliy istiqlol ta'sirida yashayotgan Ozodning ruhiyatida kechayotgan g'alayonlar va yomon fe'l-atvor, xulqlardan voz kechish, poklanish tasvirlanadi. Tasavvuf ta'limotidagi poklanish, insonning ruhiy va ma'naviy jihatdan tozalanganligi, uning xatolaridan, dunyoviy istaklaridan va "nafs"dan xalos bo'lishi kabi tushunchalar "Ozod" romanining bosh g'oyasiga singdirib yuborilgan.

Voqelikdagi narsa-hodisalar orasida bizga ko'rinmagan, biroq san'atkorona o'tkir nigoh bilan ilg'angan o'xshashlik aloqadorlik asosidagi ko'chimlar o'quvchini hayratga soladi, unga zavq bag'ishlaydi, shu bilan birga, ramziylik ham kuchli ma'nolarni tashishga xizmat qiladi:

1. "Ozod" romanida Ozodning onasi Dilorom tasviri shunday chiziladi: "Minglar aytdiki, ovozini eshitib tepasiga bormaganimda, uni ham gul deb tahmin qilgan bo'lardim, shunaqa go'zal, shunaqa chiroyli go'dak edi"³⁰. Adib Diloromni kitobxonga ilk marotaba tanishtirar ekan, uni gulga qiyoslaydi. Yozuvchi Dilorom obrazini tasvirlashda gul motivini go'zallik, nafislik va noziklik ramzi sifatida ishlatadi. Diloromni gulga qiyoslash orqali, yozuvchi uning ichki va tashqi go'zalligini, shuningdek, uning yuksak axloqiy va ruhiy sifatlarini ta'kidlamoqda, bu esa o'z navbatida uni poklik ramzi sifatida tushunish imkonini ham beradi.

2. "Dilda iymon, yurakda or-nomus bus-butun bo'lsa, Yaratganning irodasi anglanadi – "sir" pardasi ochiladi. Demakki, dil orom topadi. Binobarin, romandagi Dilorom ko'ngil orom oluvchi maskan. Bu maskan shu yurtning tosh-u tuprog'i, daryo-suvleri-yu yashil ekinzorlari. Unday bo'lsa, vatanga uning bir parchasiga bog'langan kimsa, inoyatga doxil bo'la oladimi. Chinakam vatan iymon butligidan so'ng anglanmaydimi?"³¹. Adabiyotshunos Islom Yoqubov tomonidan bildirilgan ushbu fikrning to'g'riligini ta'kidlagan holda, Diloromni pok va barcha unga qarab intiluvchi, uning yonida dillar orom oluvchi timsol darajasida tasvirlangan deya olamiz. Bu yerda Dilorom Vatan timsolida kelib, "Vatanni sevmog' – iymondandir" hadisi bilan mohiyatan uyg'unlik kasb etadi.

3. Shuningdek, asarda "Jism ham bir ko'za kabidir, uni to'ldirgan narsa insonning ruhidir"³² – deyilishi orqali jism ko'zaga va ruh mayga o'xshatiladi. Jismning ko'zaga o'xshatilishi, ruh bilan jismning tirik bo'lishi juda go'zal o'xshatishdir. Ushbu tashbeh bizga Umar Xayyom ruboiylarini ham eslatadi. Diniy manbalarga ko'ra ham insonning tuproqdan yaratilganligi ta'kidlanadi. Tasavvufda esa ko'ngil qadahga, may esa ishqqa qiyoslanadi. Bu jihatdan Isajon Sultonning jismni ko'zaga hamda mayni inson ruhiga qiyoslashi ham diniy-tasavvufiy mohiyat

³⁰ Исажон Султон. Асарлар. Ҳикоялар. 2 жилд. – Тошкент: Фафур Фулом НМИУ, 2017. – Б.113.

³¹ Ёқубов И. Юрак пўртаналаридан баҳс этувчи асар // Исажон Султон насри бадиияти. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар. – Тошкент: Тугон zamin ziyo, 2017. – Б.126.

³² Исажон Султон. Асарлар. Ҳикоялар. 2 жилд. – Тошкент: Фафур Фулом НМИУ, 2017. – Б.87.

kasb etadi. Ushbu holatni adabiyotshunos N. Tosheva adib xalqimizning jon haqidagi mifologik tasavvurlariga suyanib, badiiy mushohada yuritganligi bilan bog'laydi va yozma adabiyotda bunday holatning sintezlashgan mifologema sifatida tasniflanishini ta'kidlaydi. Folklor syujeti to'liq holatda yozuvchi badiiy to'qimasi bilan sintezlashtirilsa yoki folklor motivi ijodkor yaratgan syujetning tugunidan yechimigacha ishtirok qilsa, sintezlashgan folklorizm bunyod bo'ladi.

4. Isajon Sultonning "Ozod" va "Genetik" romanlarida "shamol" motivi aslida ko'plab ma'naviy va ruhiy holatlarni ifodalovchi, chuqur va ramziy obraz sifatida ishlatilgan. Ushbu motiv ham zohirda "Ozodning hamrohi, botinda esa uning o'y-xayollari, fikrlari va qalbi"³³ timsolidir hamda asarning boshidan oxirigacha shamol obrazi orqali jonlantirish san'atidan mohirona foydalaniladi. "Shamol o'zgarish va o'zgartirishlar timsoli. U taqdirnlarni ham o'zgartirishi mumkin deydi yozuvchi"³⁴.

Shamol obrazi "Ozod" romanida qahramonning ichki kurashlari, fikrlari, qalbi va ruhiy holatlarini aks ettiruvchi kuch sifatida ishlatiladi. Shamolning hamrohlik qilishi, qahramonning harakatlariga, fikrlariga, hayotdagi yo'lini tanlashdagi o'zgarishlarga hamohang tarzda tasvirlanadi.

5. Asardagi lola obrazini ham turli ramziy ma'nolarda tushunishimiz mumkin. "Asar boshidanoq u chechakning sirayam lola emasligini anglab qolamiz. Nafaqat u, balki tevaragida ro'y bergan barcha hodisalar va narsalar boshqa mazmun kasb eta boshlaydi"³⁵. Ayrim adabiyotshunoslar lolani – "dunyoning tamali bo'lgan hikmat" tarzida izohlaydilar: "Niyati g'arazdan yiroq, so'zlari rost, amallari samimiy inson narsa-hodisalar botinini angelaydi. Demak, Ozod izlagan lola dunyoning tamali bo'lgan hikmatdir... Tangri bo'ysundirgan barcha narsa-yu jonzotlarni avaylasang Uning rahmatiga noil bo'lasan. Binobarin, lola o'sha minglab hikmatlarning bittasi xolos"³⁶. Albatta, lola obraziga ushbu nuqtayi nazardan ham qarashimiz mumkin.

"Genetik" romani "Irq bitigi"dagi Tangri haqidagi mulohaza bilan boshlanadi: "Tong ota boshladi, so'ng uning izidan yer yuzi yorishdi. So'ng quyosh chiqdi, hammayoq yorug' bo'ldi. Er yigit emaklab bordi, Tangriga yo'liqdi...". Asarning boshlanmasida o'sha mulohaza yana davom qildiriladi: "Ota, ajoyibligini qarang! Momaqaldiroq zo'r gumburlaydi-ya? Meniyam qattiq qichqirgim keldi. Chaqmoqni-chi ko'rdingizmi? Xudo o'sha qamchi bilan bulutlarni savalayapti..."³⁷.

Shuningdek, mazkur romanda "nubuvvat" motivini yuzaga keltirgan Muhammad, Nuh va Xizr alayhissalomlar bilan bog'liq voqealar asarga badiiy mahorat bilan sintezlashtirib yuboriladi. Shuningdek, Muhammad alayhissalomning ayoli, hazrati Sofiya onamiz va asar qahramoni, bolaning xolasi Sofiya timsolida "taqdiri azal" (lavhul mahfuz) va "ilohiy tush" motivlari orqali Alloh bitgan taqdiri azalning haq ekani, inson hayotining mohiyati xususida go'zal xulosalar chiqariladi. Romandagi diniy-axloqiy motivlar insonning ichki dunyosi, ma'naviy izlanishlari

³³ Тошева Н.Ш. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси (Исажон Султон насри мисолида): Филол.фан.б.фалс.док...дисс., – Т.: 2020. – Б.125.

³⁴ Nosirov A. Istiqlol davri adabiy jarayoni va tanqidchilik (Uslubiy qo'llanma). SamDU. – Samarqand: 2014. – B.36.

³⁵ Nosirov A. Istiqlol davri adabiy jarayoni va tanqidchilik (Uslubiy qo'llanma). SamDU. – Samarqand: 2014. – B.23.

³⁶ Ёқубов И. Юрак пўртаналаридан баҳс этувчи асар // Исажон Султон насри бадийати. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар. – Тошкент: Турон замин зию, 2017. – Б.128.

³⁷ Исажон Султон. Қорақуш юлдузининг сирини. – Тошкент: Фафур Фулом НМИУ, 2019. – Б.7.

va hayotning maqsadini anglashga bo'lgan intilishlar orqali tasvirlanadi. Romanda adib o'zini qiynayotgan savollarni kitobxon hukmiga havola qiladi hamda "insonning umri mazmunlar bilan to'lishi lozim va Egasini tanishi kerak" degan fikrni ilgari suradi.

XULOSA

Zamonaviy o'zbek adabiyotining yetuk namoyondalaridan biri bo'lgan Isajon Sulton nasrida diniy-axloqiy motivlar alohida ahamiyat kasb etadi hamda adib islom dinining tub mohiyatidagi ezgu g'oyalarni asarlariga mahorat bilan sintezlashtiradi. Isajon Sulton islom g'oyalarini talqin qilishda dinni chuqur bilgan, Qur'on va hadislar mag'zini to'laqonli anglagan, uni asarlarida bexato tushuntirgan va ifodalay olish iste'dodiga ega bo'lgan yozuvchidir. Adibning har bir asarining tub mohiyatida islomiy bilim yotadi va asar davomida diniy motivlar, o'zbek xalqining axloqiy tamoyillari, milliy qadriyatlari o'z badiiy ifodasini topa boradi.

Shuni alohida ta'kidlash lozimki, zamonaviy o'zbek adabiyotidagi diniy-axloqiy motiv va uning badiiy sintezi masalasi bir qancha tadqiqotlar uchun obyekt bo'lishi mumkin. Bu, shubhasiz, o'zbek adabiyotshunoslarining kelgusidagi muhim vazifalari qatoriga kiradi. Shu mulohazalarni hisobga olib, ish davomida olib borilgan nazariy-ilmiy masalalarni umumlashtirib quyidagicha xulosaga kelindi:

1. O'zbek adabiyoti azaldan diniy va milliy-axloqiy qadriyatlarning eng go'zal qirralarini uyg'unlashtirgan holda inson ma'naviy olamini yuksaltirishga xizmat qilib kelmoqda. Ayniqsa, adabiyot orqali diniy tushunchalarning estetik talqini va ularning o'rnini o'quvchi ongida yangicha badiiy shakllarda namoyon bo'lmoqda. Isajon Sulton nasri ushbu xususiyatlari bilan alohida ajralib turadi.

2. Mustaqillik davri o'zbek adabiyotshunosligida diniy-axloqiy motivlarning tahliliga e'tibor kuchaydi. Bu, avvalo, din va adabiyot o'rtasidagi munosabatlarning ochib berilishida, diniy qadriyatlarning zamonaviylik bilan uyg'un tarzda talqin qilinishida namoyon bo'ldi. Sho'ro davrida cheklangan diniy-axloqiy qadriyatlar mustaqillikdan so'ng adabiyotimizga qaytdi va Qur'on, hadis, diniy-axloqiy mazmun bilan boyitilgan ramziy obrazlar badiiy asarlarda o'z ifodasini topdi.

3. Diniy-axloqiy motivlar tushunchasining mohiyati, ularning syujet va obrazlar tizimidagi roli o'zbek adabiyotshunosligida turlicha talqin qilinmoqda. Ilmiy manbalar (H.Karomatov, N.Komilov, J.Bo'riyev, H.Karimov va boshqalar) asosida diniy motivlarning tasnifi, ularning funksional va semantik xususiyatlari, ramziy-majoziy qatlamlar bilan uyg'unligi yoritildi. Shu jumladan, motiv syujet va obrazlar harakatini yuzaga keltiruvchi, uni rivojlantiruvchi va amalga oshiruvchi vosita ekanligiga e'tibor qaratildi.

4. Isajon Sulton hikoyalaridagi voqelik ba'zida mavhum, ba'zan esa konkret makon va zamonda kechadi. Yozuvchi hikoyalarida janr poetikasiga mos ravishda ramziy-majoziy obrazlar, diniy-axloqiy motivlar diniy-falsafiy mazmuni ifodalashga xizmat qiladi. Isajon Sulton hikoyalarida diniy-axloqiy motivlar, ramz va timsollarni o'rganish, ularning badiiy asarlardagi o'rnini anglash yozuvchining ijodiy uslubini teranroq tushunishga yordam beradi. Uning ijodida mavzu turfaligi,

o‘ziga xos originallik, yangicha tamoyillar, betakror ramziylik, diniy-axloqiy motivlar sintezi ustuvorlik qiladi.

5. Isajon Sultonning “Qismat” hikoyasida inson hayoti, taqdiri azal, qismat tushunchasining falsafiy mohiyati “yo‘l”, “tuman”, “ota”, “kampir” kabi ramzlarda yoritib berilgan. “Manzil” hikoyasida “safar” – inson umri ramzi sifatida tasvirlanadi hamda “safar” motivi orqali har kim manzilga yetar yo‘lni yo‘lovchi sifatida qanday bosib o‘tishi va qay holatda yetib borishi Hazramavt, Ko‘hi Qof, Tilsim vodiysi, Tilsim tog‘i kabi ramziy obrazlar vositasida ko‘rsatilgan. “Sofiya” hikoyasi ham ramziylikka asoslangan, hikoyadagi Sofiya – bo‘ron nomi bo‘lib, u oddiy tabiat hodisasi emas, balki Allohning qudrati va Unga bo‘lgan cheksiz muhabbat ramzi sifatida gavdalanadi.

6. Isajon Sulton qissalarida inson kamoloti, ma‘naviyati masalasiga alohida urg‘u beriladi va shu jihatdan ham adib nasrida diniy-axloqiy motivlar, Qur‘on oyatlari va hadislarning badiiy talqini alohida o‘ringa ega. Baxtiyor Nazarov bir o‘rinda adib haqida “Isajon Sulton “Qur‘on”ni, “Injil”ni, “Tavrot”ni, Konfutsiy, Rumiy, G‘azzoliylardan tortib Enshteyn, Kyuri, Nyuton asarlarigacha chuqur o‘rganganligini sezmaslik mumkin emas. Biologiya, farmakologiya, genetika kabi turli fan yo‘nalishlaridan ham yaxshigina xabardor ekani seziladi. Umuman, uning asarlarida diniy ta‘limotning teran falsafasi bilan bir qatorda, nihoyatda nozik nuqtalari ham bo‘y ko‘rsatib turadi”, – deya aytib o‘tadi. Isajon Sulton o‘z qissalarida bevosita va bilvosita Qur‘oni karim va hadisi shariflardan foydalangan hamda teran diniy mushohada bilan qahramonlarning ma‘naviy va ruhiy dunyosini ochib bergan.

7. “Avvalgilarga o‘xshamas” qissasi Qur‘on oyatlari va hadislarning badiiy talqinini o‘z ichiga olgan, ularni zamonaviy mavzular bilan uyg‘unlashtirgan asardir. Muallif qissada payg‘ambarlar obrazlarini ramziy ma‘noda ishlatib, ularni qo‘llash orqali zamonaviy insonning muammolarini yoritadi. Qissada Sulaymon, Nuh, Odam Ato, Ibrohim, Ismoil, Iso, Muso, Solih alayhissalomlar bilan bog‘liq “nubuvvat” motivi falsafiylikka asoslangan holda, badiiy sintez qilinadi, “me‘roj” motivi (Payg‘ambarimiz Muhammad (s.a.v)ning me‘rojga chiqishi tasvirlari) ham qissada salmoqli o‘rinni egallaydi.

8. “Robiya Balxiy” qissasi orqali yozuvchi Alloh yozgan taqdiri azal, inson qismati, pok muhabbat, hayot ma‘nosi va ma‘naviy qadriyatlar haqidagi o‘ylari bilan o‘quvchini mulohazaga chorlaydi. Fors tilida she‘rlar yozgan birinchi mashhur ayol shoira va tasavvufiy shaxs – Robiya Balxiy hayoti, ichki kechinmalari va muhabbat yo‘lidagi sinovlari badiiy talqin qilingan bu qissada axloqiy barkamollikka intilayotgan iymoni butun inson obrazi gavdalantiriladi.

9. “Boqiy darbadar”da Iso alayhissalom va ramziy darbadarlik tushunchasi bir-biri bilan chambarchas bog‘liq bo‘lib, romanning asosiy motivlaridan biri sifatida namoyon bo‘ladi. Adib muqaddas manzilgozlarini yo‘qotib, daydilik qismatiga aylangan, Egasini va o‘zligini anglab yetishi lozim bo‘lgan zamonaviy darbadarlarni tasvirlaydi. Dunyo adabiyotidagi “Boqiy darbadarlik” mavzusi milliy adabiyotimizda ilk bor Isajon Sulton romanida o‘z aksini topdi. Romanda,

shuningdek, “nubuvvat” motivi asosida Xizr, Nuh, Sulaymon alayhissalomlar bilan bog‘liq parchalar ham mahorat bilan badiiy sintez qilinadi.

10. “Ozod” va “Genetik” romanlarida diniy-axloqiy motivlar insonning ichki dunyosi hamda hayotning mohiyatini anglashga xizmat qiladi. “Ozod”da o‘zi tug‘ilib o‘sgan elining ma’naviy hududlariga tafakkur bilan teran nigoh tashlayotgan hamda Alloh yaratgan borliq ichra insongina zoti oliy ekanligini anglab yetgan o‘spirin, “Genetik”da esa bugungi o‘zbek xalqining Odam Ato va Momo Havoga borib tutashadigan geni va xalq qonidagi buyuk bobokalonlardan meros iqtidor, Yaratuvchi va yaratilmishni faqatgina ilm orqali tanish mumkinligi tasvirlanadi.

11. Isajon Sultonni ko‘plab asarlarida Tangri tabiatni insonga xizmatkor qilib qo‘yganligi, Alloh o‘z jilvasini eslatib turishi uchun bu olamni timsollar va ishoralar olami qilib yaratganligi, zamonaviy dunyo ham ongimizda bo‘ron hosil qilishi lozimligi tasvirlanadi. Shu bilan birga, adib Sobiq tuzum kishanlaridan xalos bo‘lgan o‘zbek kishisi shu mahalgacha ko‘rmagan yuzlab girdoblar orasida qolgani va hamma ham o‘zidek, sodda, samimiy bo‘lmagan hamda turli e‘tiqoddagi insonlarni o‘zida jamlagan dunyoga teran nigoh bilan qarashi lozimligi haqidagi g‘oyalarni tasvirlaydi. Misol uchun, tabiat unsurlari bo‘lgan shamol – “Ozod” romanida ulug‘ donishmand, “Boqiy darbadar”da Yaratganning rahmati, qudrati va jazosining ramzi, baliq – “Qismat” hikoyasida xato va gunohlari uchun ayanchli taqdirga duchor bo‘lgan osiy sifatida gavdalanadi.

12. Isajon Sulton asarlaridagi diniy-axloqiy motivlar romanlarning markaziy tasviriga aylanib, hikoyaning badiiy tuzilishiga ta’sir o‘tkazadi. Romanlarda diniy-axloqiy qadriyatlar bilan birgalikda, iymon, nafs, muhabbat, adolat kabi g‘oyalar ham o‘rin olgan. Shu tarzda, yozuvchi diniy va axloqiy o‘g‘itlarni faqat an’anaviy shaklda emas, balki zamonaviy va murakkab badiiy vositalar yordamida yoritadi. Shu tariqa, badiiy mahorat va motivlarning sintezi jarayoni asarlarning o‘ziga xosligini ta’minlagan.

13. Isajon Sulton ijodida shaxs va jamiyat o‘rtasidagi o‘zaro qarama-qarshilik diniy-axloqiy motivlar orqali teranroq ko‘rsatiladi. Qahramonlarning ichki kurashlari, nafi bilan janglari, o‘zligini anglash va diniy qadriyatlarga sodiq qolish o‘rtasidagi jiddiy nizolarni tasvirlashda yozuvchi badiiy mahorati o‘ziga xos tarzda namoyon bo‘ladi.

14. O‘zbek adabiyotida alohida xususiyatga ega bo‘lgan diniy-axloqiy motivlarning badiiy sinteziga zamonaviy adabiyot taraqqiyotining yangi bosqichi sifatida qarash o‘rinlidir. Qur’oni karim va hadislar mohiyatini o‘zida mujassam qilguvchi diniy-axloqiy motivlar mumtoz an’analar davomiyligini, shuningdek, diniy mavzuning zamonaviy talqinlaridagi shakliy-uslubiy yangilanishlarni adabiy tafakkur tarzidagi o‘zgarishlar bilan uyg‘un tahlil qilish lozim bo‘ladi.

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**URGENCH STATE UNIVERSITY NAMED AFTER ABU RAYHAN
BERUNI**

KAMILOVA NAZOKAT SAIDJONOVNA

**THE LITERARY SYNTHESIS OF THE RELIGIOUS-ETHICAL
MOTIFS IN THE PROSE OF ISAJON SULTAN**

10.00.02 – Uzbek literature

THE ABSTRACT

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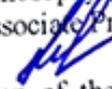
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INTRODUCTION (The Philosophy Doctor (PhD) Dissertation Abstract)

The Relevance and Necessity of the Dissertation Topic. In world literary studies, the relationship between religion and literature is considered one of the pressing scholarly issues. Numerous studies have been conducted on how literature draws nourishment from religion, its strong need for it, and the integration of religious and ethical concepts into fiction literature. In the spiritual and moral worldview of every nation and people, religious and ethical concepts hold a distinct place and significance. Today, the science of literary criticism is increasingly focused on the in-depth study and analysis of the synthesis between religion and literature. It is well known that the synthesis of religious motives in literary works serves as an important tool for realizing the authors' ideological and aesthetic intentions. Therefore, the study of literary works that reflect religious and ethical motives highlights the relevance of this issue in literary scholarship.

In contemporary world literary studies, scientific and aesthetic principles are increasingly expanding toward the study of literary works influenced by the Qur'an and Hadith, in which national and universal moral values are expressed. These works are being examined through the lens of their artistic exploration of human spirituality and life, as well as from the perspective of national and universal human values. In recent times, the inclusion of religious and ethical themes in newly created works of literature has become a notable phenomenon. Such works emphasize the philosophical and psychological analysis of faith and belief, self-awareness, the human psyche, the inner world, and moral-ethical consciousness. As a result, in world literature, depictions of universal values such as historicity, national identity, and human goodness within the relationship between the world and humankind are becoming more profound, and the artistic interpretation of religious and ethical motives is being revealed in increasingly distinctive ways.

In Uzbek literary studies as well, this trend is becoming a defining feature of the renewed mindset emerging as a result of independence. In our national literature, which plays a vital role in elevating the spiritual values of our people, religious motives are being given increasingly broad representation. As the President of our country, Shavkat Mirziyoyev, has emphasized: *"We consider it one of our most important tasks to convey to our people – especially the younger generation – as well as to the international community, the humanistic essence of Islam. Islam is, above all, a religion of peace and friendship, harmony and unity, knowledge and enlightenment. We must never forget this supreme truth"*³⁸. In the literary works created during the years of independence, both direct and indirect interpretations of religious and ethical themes can be observed. In particular, the works of Isajon Sulton – People's Writer of Uzbekistan and a prominent figure in the current literary process known for his numerous short stories, narratives, and novels – stand out for their strong emphasis on religious and ethical subject matter. His prose is distinguished by thematic diversity, depth of meaning, richness in symbolic and

³⁸ Ш.Мирзиёев. Янги Ўзбекистон стратегияси./ The New Uzbekistan Strategy – Тошкент. Uzbekistan, 2021. – Б.310.

allegorical imagery, and the artistic interpretation of religious motives. Isajon Sulton's literary style is marked by innovation and originality, unique principles, distinctive symbolism and allegory, and the dominance of religious and Sufi motives.

Today, many researchers are conducting studies on various aspects of his work, such as literary craftsmanship, philosophical depth, mythological perspectives, folklorism, and symbolism. The literary synthesis of religious and ethical motives occupies a special place in the writer's works and remains a subject that demands further scholarly investigation. Therefore, the study of this issue underscores the relevance and urgency of the topic.

The results of this research to some extent contribute to the implementation of the tasks outlined in the following documents as Presidential Decree No. PF-4947 dated February 7, 2017, "*On the Strategy of Actions for the Further Development of the Republic of Uzbekistan*"; Presidential Decree No. PF-5416 dated April 16, 2018, "*On Measures to Fundamentally Improve the Activities in the Religious and Educational Sphere*"; Presidential Resolution No. PQ-3271 dated September 13, 2017, "*On the Program of Comprehensive Measures for the Development of the System of Publishing and Distribution of Book Products, Promotion of Reading and the Culture of Book Reading*"; as well as the speech titled "*The Development of Literature, Art, and Culture – a Solid Foundation for the Spiritual Upliftment of Our People*", and the proposal initiated by Uzbekistan at the 72nd session of the UN General Assembly for the adoption of a special resolution entitled "*Enlightenment and Religious Tolerance*", along with other relevant regulatory and legal documents in the field.

Correspondence of the Research with the Priority Directions of Development of Science and Technology in the Republic. This dissertation has been conducted in accordance with the priority area of development of science and technology in the Republic, namely: "*Development of an Information-Based Society and a Democratic State In Social, Legal, Economic, Cultural, Spiritual and Educational Spheres, as well as the Development of an Innovative Economy*".

The Degree of Study of the Problem. In world and Russian literary studies, numerous research works have been conducted on the topic of Islam and its influence on artistic literature, the theory of motives, and the interpretation of religious and ethical themes. In particular, the scientific and theoretical aspects of the issue have been explored in the fundamental works of scholars such as A.Metz, R.Nicholson, J.Nurbakhsh, A.Afifi, R.Frager, O.Sukhareva, V.Bartold, G.Tsikoumova, I.Silantiev, and many others³⁹.

³⁹ Мец А. Мусульманский Ренессанс. (The Muslim Renaissance) – М.: Наука, 1973; Nikolson R.F. Literary History of the Arabs. London.1903; Нурбахш Дж. Иисус глазами суфиев. – М.: Мистика; Фрагер Р. Kalp nafs ve ruh / Түрік тіліне ауд.: Ибрахим Капаклыкая. (Heart, Ego, and Soul). – Стамбул: Геленек, 2011; Лев Толстой. Хазрати Мухаммад. – М.: 1909; Крачковский И. Арабская поэтика в IX веке (Arabic Poetics in the 9th Century) / Изб. Соч. – М. Академия наук, Т.П. – 1956; Афибий А. Ислом тушунчасига доир мақолалар (Articles on the Concept of Islam); Сухара О.А. Ислам в Узбекистане. – Т.: 1960; Бартолд В.В. Учение мусульманского Ренессанса (The Doctrine of the Muslim Renaissance). Соч.Т.ВИ. – М.: Наука, 1963; Гарин И. Пророки и поэты. (Prophets and Poets) – М.: Терра, 1992; Куделин А. Арабская литература: поэтика, стилистика, взаимосвязи (Arabic Literature: Poetics, Stylistics, Interconnections). – М.: Языки славянской культуры, 2003; Цыкумова Г.М.

In Uzbek literary studies, especially during the years of independence, a number of research works have emerged focusing on the reflection of Qur'anic themes in national literature, the convergence of religious and secular literature, as well as the analysis of the distinctive features of works with religious and ethical themes. These studies have paid close attention to the content and essence of such literary works, the artistic interpretation of religious motives, and their unique characteristics. Based on scholars' opinions and conclusions, the research on this topic can be conditionally divided into two groups:

The first group includes the monographic studies of scholars such as Hamidulla Karamatov, Shuhrat Sirojiddinov, Ma'rifat Rajabova, Tohir Shermuratov, Olimjon Davlatov, Bahrom Jalilov, and Jaloliddin Bo'riyev, who have approached the subject of religion from the perspective of analyzing the masterpieces of our classical literature.⁴⁰ In these studies, broad attention has been given to the artistic interpretation of Qur'anic verses and sacred Hadith ideals in the works of prominent representatives of our classical literature – such as Alisher Navoi, Yusuf Khos Khajib, Ahmad Yassawi, Durbek, Nosiruddin Burhoniddin ogli Rabghuzi, Boborahim Mashrab, and Zahiriddin Muhammad Babur. In particular, the religious and ethical motives in the masterpieces written by Alisher Navoi, the pinnacle of the nation's literary heritage, serve as an essential source in promoting the ideal of the perfect human being (*komil inson*) and in studying the influence of Islam on the art of literature.

The **second group** includes the research studies of scholars who have approached the topic from the perspective of the gradual development of religious themes, as well as the reflection of moral-aesthetic and universal human values in modern literature created during the years of independence. In the literature of the independence period, the scope of works addressing religious, ethical, spiritual, and educational themes has expanded, and the volume of research in this area continues to grow. In particular, numerous articles and specialized studies on this topic have been published by scholars such as Ozod Sharafiddinov, Umarali Normatov, No'monjon Rahimjonov, Hakimjon Karimov, Bahodir Karimov, Nurboy Jabborov, Uzoq Jo'raqulov, Tohir Shermurodov, and Sayyora Raimova⁴¹.

Религиозные и философские идеи, мотивы, образы в художественном мире (Religious and Philosophical Ideas, Motifs, and Images in the Artistic World). – Москва. 2005; Силантев И.В. Мотив и системе художественного повествования. – Москва. 2006.

⁴⁰ Кароматов Х. Куръон ва ўзбек адабиёти. – Т.: Фан, 1993; Сирождидинов Ш. Ўзбек мумтоз адабиётининг фалсафий сарчашмалари / Монография. – Т.: Янги аср авлоди, 2011; Ражабова М. Алишер Навоий “Назм ул-жавохир” асарининг манбалари ва бадиияти: Филол. фанлари номзоди. дисс. автореф. – Самарқанд, 2006; Шермуродов Т. Жозиб изҳор излаб. (In Search of Expressing Charm) – Т.: Алишер Навоий номидаги Ўзбекистон миллий кутубхонаси нашриёти, 2009. Жалилов Б. Диний-маърифий мавзуларнинг бадиий адабиётдаги талқини. –Т.: 2010; Давлатов О. Алишер Навоий шеърятда Куръон оятлари ва ҳадисларнинг бадиий талқини (The Artistic Interpretation of Qur'anic Verses and Hadiths in the Poetry of Alisher Navoi). Филол. фан. б. фалс. док. дисс. автореф... – Самарқанд, 2017; J.Bo'riyev. Yusuf Xos Hojibning “Qutadg'u bilig” asarida diniy motivlar. Filol. fanl. b. fals. doktori (PhD) diss. avtoreferati. – Toshkent. 2023.

⁴¹ Шарафиддинов О. Адабиётда диний оҳанглар // Танланган асарлар. – Тошкент. Шарқ, 2019; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Раҳимжонов Н. Мустақиллик даври ўзбек шеърятини. – Тошкент. Фан, 2007; Каримов Х. Ислом асотирлари ва ғояларининг бадиий талқини // Истиклол даври адабиёти. – Т.: Yangi nashr, 2010; Каримов Б. Моҳиятга элтувчи йўл // Ўзбекистон адабиёти ва санъати, 2018 йил 1 сентябрь; Жабборов Н. Замон. Мезон. Шеърят. – Т.: Ғ. Фулом номидаги адабиёт ва санъат, 2015; Жўрақулов У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Т.: Ғ. Фулом номидаги нашриёт

A number of studies have also been devoted to the prose of Isajon Sulton, a prolific writer who plays a significant role in the development of contemporary Uzbek prose. Moreover, the author's works have earned recognition from international literary scholars. In particular, warm and appreciative views about his writings are expressed in articles such as *"Isajon Sulton and Postmodernism"* by Christopher Fort (USA), *"A Journey to Uzbekistan with Isajon Sulton"* by Victoria Cáceres (Argentina), and *"Foreword to the Turkish Edition of "Bog'i Eram"* by Hüseyin Boydemir (Turkey).

In the works of Isajon Sulton, alongside the profound philosophy of religious doctorines, their most subtle aspects are also prominently revealed. Attention to their relevance and significance in the modern era forms the foundation of the powerful undercurrents in the themes of his works, the nature of his characters, and the author's philosophical worldview. The book *"The literary art of Isajon Sulton's Prose"*⁴², published by the Institute of Uzbek Language, Literature, and Folklore of the Academy of Sciences of the Republic of Uzbekistan, has become a significant event in the scholarly study of the writer's oeuvre⁴³. This book includes scholarly articles, reviews, literary conversations, and letters related to Isajon Sulton's prose, and features reflections from some of the most prominent scholars and literary figures of contemporary Uzbek literature. For instance, Umarali Normatov titles his article *"The Charm of Maturity"*, Ibrohim G'afurov – *"The Writer, Nature, and Natural Order"*, Baxtiyor Nazarov – *"The Artistic Interpretation of Heritage Issues"*, Abdug'afur Rasulov – *"The Philosophy of Reflections"*, Ulug'bek Hamdam – *"The Clarity of Oydinbuloq"*, and Zebo Qobilova – *"The Dream of a Perfect Generation"*.

Additionally, international readers have also shown interest in his work, as seen in articles such as *"Isajon Sulton and Postmodernism"* by Christopher Fort (USA), *"A Journey to Uzbekistan with Isajon Sulton"* by Victoria Cáceres (Argentina), and *"Foreword to the Turkish Edition of "Bog'i Eram"* by Hüseyin Boydemir (Turkey). The diversity of these titles alone reflects the richness of the author's creativity, the abundance of research-worthy themes, and the wide circle of scholars interested in his work. Several studies have also been conducted specifically to Isajon Sulton's prose, particularly his short stories. His works have been analyzed in the research of U.Normatov, A.Rasulov, I.G'afurov, Q.Yo'ldoshev, U.Hamdam, R.Rahmat, H.Zaripov⁴⁴ and others.

матбаа, 2015; Шермуродов Т. Жозиб изҳор излаб. – Т.: Алишер Навоий номидаги Ўзбекистон миллий кутубхонаси нашриёти, 2009; Raimova S.Z. Zamonaviy o'zbek adabiyotida diniy-ma'rifiy she'rlar talqini. Monografiya, – Toshkent: Muharrir, 2023.

⁴² Исажон Султон насри бадийати. –Тошкент. "Турон замин зиё", 2017. –383 б.

⁴³ Исажон Султон насри бадийати. –Тошкент. "Турон замин зиё", 2017.

⁴⁴ Норматов У. Етуклик жозибаси // Исажон Султон насри бадийати. –Тошкент. "Турон замин зиё", 2017. – Б.10; Rasulov A. Шафоат ёгдусидан баҳрамандлик // Шарқ юлдузи, 1991, 10-сон; Гафуров И. Ёзувчи, табиат, табиёт // Исажон Султон насри бадийати. –Тошкент. "Турон замин зиё", 2017. – Б.19; Йўлдошев Қ. Роман ва бугунги ўзбек романчилиги// Шарқ юлдузи, 2011, 4-сон. –Б.131; Улуғбек Ҳамдам. Ойдинбулоқ ойдинлиги // Бадий тафаккур тадрижи. – Тошкент. "Янги аср авлоди", 2002. –Б.184; Р.Раҳмат. "Муножот"дан "Боқий дарбадар"гача // Султон И. Боқий дарбадар. Тошкент. 2011. – Б.267.

Additionally, research works by literary scholars such as Marxabo Quchqarova, Nilufar Tosheva, Nilufar Sultanova, Islomjon Yoqubov, Ijobat Saymuratova, Feruza Kurbanova, Sadullo Quronov, G‘ayrat Urazbayev⁴⁵ have also emerged, focusing on various aspects of Isajon Sulton’s prose. As noted, although a number of scholarly studies have been conducted on Isajon Sulton’s prose, none of them have specifically aimed to explore the artistic interpretation of religious and ethical motives in the writer’s works.

Relevance of the research topic to the scientific research plans of the Higher Education institution where the dissertation was conducted. This dissertation was carried out within the framework of the research directions titled “*Contemporary Uzbek Literature*” and “*Current Literary Process*” in accordance with the scientific research plan of the Department of Uzbek Language and Literature, Urgench State University.

The aim of the research is to study the literary synthesis of religious-ethical motives and Sufi tones in Isajon Sulton’s short stories, narratives, and novels, and to reveal the writer’s literary mastery in this regard.

Research Objectives:

– To identify the reflection and study of religious and ethical motives in modern literature;

– To investigate the theoretical and scientific foundations of religious and ethical motives in contemporary prose;

– To reveal the role of religious and ethical motives in Isajon Sulton’s short stories, narratives, and novels, and to clarify the purpose behind these works;

– To determine the factors that led to the artistic synthesis of religious and ethical motives, and to assess the writer’s craftsmanship in this process;

– To identify the literary interpretation of Quranic verses and hadiths in Isajon Sulton’s narratives;

– To demonstrate the poetic mastery characteristic of the author in the literary artistic synthesis of religious and ethical motives.

The object of the study consists of Isajon Sulton’s selected short stories “*Qismat*” (*Destiny*), “*Qismatga hayqiriq*” (*A Cry to Destiny*), “*Manzil*” (*Destination*), “*Sofiya*”, narratives “*Avvalgilarga o‘xshamas*” (*Unlike the Former Ones*), “*Robiya Balxiy*” (*Rabi‘a of Balkh*), and the novels “*Boqiy darbadar*” (*Eternal Wanderer*), “*Ozod*” (*Free*), “*Genetik*” (*Genetic*).

The subject of the study: The subject of the study involves the analysis of religious and ethical motives reflected in selected short stories, narratives, and

⁴⁵ Кучкарова М.Х. Ҳозирги ўзбек насрида бадий шартлилик. Филол.фан.док. ...дисс. – Т: 2020. – Б.280; Тошева Н.Ш. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси (Исажон Султон насри мисолида): Филол.фан.б.фалс.док...дисс. – Т.: 2020. – Б.125; Султонова Н.Н. Исажон Султон романларида бадий компонентлар модификацияси. Филол.фан.б.фалс.док. ...дисс. – Қарши: 2020. – Б.142; Ёқубов И.А. Мустақиллик даври ўзбек романлари поэтикаси: монография. – Тошкент: Nurafshon business, 2021. – Б.336; Saymuratova I.T. Istiqlol davri o‘zbek romanlarida shakl va uslub (Xurshid Do‘stmuhammad va Isajon Sulton romanlari misolida). Filol.fan.bo‘yicha falsafa doktori (PhD) diss. avtoref. – Guliston: 2023. – Б.49; Kurbanova F.A. Isajon Sulton hikoyalarida folklorizm va mifopoetik talqin. Filol.fan.bo‘yicha falsafa doktori (PhD) diss. avtoref. – Farg‘ona, 2023. –Б.52; Quronov S.D. Mustaqillik davri o‘zbek romanlarida inson konsepsiyasi. Filol.fan.b.fals.dok. ...diss. – Toshkent: 2024. – Б.235; Urazbayev G‘.K. Isajon Sulton nasri poetikasi. Filol.fan.b.fals.dok. ...diss. – Urganch: 2024. – Б.148.

novels by Isajon Sulton, where themes from the Qur'an and hadiths are widely interpreted. It also includes examining the author's literary style and the aesthetic factors that determine his creative skill.

Research Methods: the following methods were employed: biographical, comparative-historical, comparative-typological, analytical, and structural approaches.

Scientific Novelty of the Research:

– For the first time, a systematic analysis has been conducted on the interpretation of religious and ethical motives in modern Uzbek prose, particularly in Isajon Sulton's short stories, narratives, and novels. This includes how Quranic verses and hadiths are artistically integrated with the plot, character systems, and ideological structures of his works. Through this, the poetic and thematic aspects of the religious-literary synthesis have been highlighted;

– The artistic synthesis of religious and ethical motives in Isajon Sulton's prose especially, the creation of aesthetic layers through symbolic images and Sufi concepts has been explored as a novel approach within contemporary Uzbek literary processes. The writer's religious-aesthetic views are analyzed in harmony with his artistic thinking;

– The position and study of Isajon Sulton's works in current literature, as well as his use of religious and ethical motives, have been examined from new perspectives;

– The writer's mastery in employing verses from the Qur'an and hadiths in his short stories, narratives, and novels has been identified;

– The plots, religious-ethical motives, characters, ideas, and stylistic features specific to the author's works have been examined from the perspective of stylization, resulting in new conclusions;

– In the example of the novel "*Boqiy darbadar*" (The Eternal Wanderer), the symbol of Jesus (peace be upon him) and the concept of symbolic homelessness have been illuminated;

– The multifaceted literary skill of Isajon Sulton in the literary artistic synthesis of religious and ethical motives in his works has been revealed.

Practical Results of the Research: The artistic synthesis of religious and ethical motives in modern Uzbek prose has been studied through the example of the skilled writer Isajon Sulton's short stories, narratives, and novels, in connection with socio-aesthetic values and universal ideas. Through this, literary approaches to religious and ethical motives in contemporary artistic sources have been theoretically generalized. Additionally, the methods, specific features, and directions of researching religious and ethical motives have been identified.

The presence and significance of Qur'anic verses, hadiths, and religious-ethical values in Isajon Sulton's prose have been systematically examined, and their meaning and essence have been revealed through new methods of analysis and interpretation.

The influence of religious and ethical motives expressed in Isajon Sulton's prose on social and spiritual life and on cultural and educational perspectives has

been explored. The didactic content of the characteristics of religious and social education reflected in his works has also been analyzed.

Reliability of the Research Results: The reliability of the research results is substantiated by the use of scientific and theoretical sources, genre-based analyses, conclusions grounded in comparative-historical, artistic-aesthetic, religious-literary, and structural methods, as well as the practical application of theoretical considerations and proposals. The validity of the findings is further confirmed by their approval by relevant institutions.

Scientific and Practical Significance of the Research Results: The findings and theoretical conclusions of the research can be applied to the integrated study of modern Uzbek literature and its relation to world literature, as well as to the exploration of artistic-religious and artistic-aesthetic features of the genres of short story, narrative, and novel.

They are also useful in evaluating the role of religious and ethical motives in modern Uzbek prose and its system of imagery. Moreover, the issues analyzed, the materials, and conclusions of the dissertation may serve as supplementary resources for students and master's degree candidates in philology programs at higher educational institutions.

Implementation of the Research Results: The scientific findings of the research titled "*Artistic Synthesis of Religious and Ethical Motives in the Prose of Isajon Sulton*" have been applied in the following ways:

Analyses and conclusions from the dissertation – such as the synthesis of religious symbols and their underlying causes in Isajon Sulton's short stories, the artistic integration of Quranic verses and Hadiths in his narratives, and the symbolic concept of "wandering" along with the image of Jesus (Isa) in the novel "*Boqiy Darbadar*" – were utilized in implementing the fundamental research project titled "*Research on the History of Karakalpak Folkloristics and Literary Studies*" (project number FA-F-1-005) carried out by the Karakalpak Department of the Academy of Sciences of the Republic of Uzbekistan at the Institute for the Humanities of Karakalpakstan during the years 2017–2020 (Reference No. 83/1, from the Karakalpak Department of the Academy of Sciences Republic of Uzbekistan, dated February 20, 2025). As a result, the theoretical and literary analyses proposed in the dissertation served as a scientific-methodological basis for interpreting the literary sources within the project using a contemporary approach.

Furthermore, conclusions and recommendations from the dissertation – particularly those concerning religious and ethical motives in modern Uzbek prose, their artistic synthesis and symbolism in Isajon Sulton's short stories and narratives, and the demonstration of the writer's artistic mastery in synthesizing such motives – were used in the implementation of the applied research project titled "*Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform for Uzbek Literature*" (project number PF-201912258), conducted within the framework of the State Scientific and Technical Program from 2021 to 2023 (reference No. 01/01-3046 of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoiy, dated July 10, 2025). Consequently, the theoretical

conclusions and literary analyses substantiated in the dissertation served as a methodological foundation for the systematic reflection of the artistic interpretation of religious-ethical motifs, symbolic images, and approaches in modern Uzbek prose on the electronic platform within the scope of this project.

The conclusions of the research regarding Isajon Sulton being a winner of international competitions, the influence of world literature on his creative work, and the artistic synthesis of religious motives in his prose have been used in the scripts of several programs broadcast by the Khorezm Regional Television and Radio Channel, including the musical entertainment show “*Assalom, Xorazm*”, and the programs “*Nafosat*”, “*Ma’rifatnoma*”, “*Adabiy Muhit*”, “*Milliy Totuvlik*”, the talk show “*Siz nima deysiz?!*”, and the radio broadcasts “*Qadriyat*” and “*Najot bilimda*” (Reference No. 214 of the Khorezm Regional Television and Radio Institution, dated March 6, 2025). As a result, the conclusions presented in the dissertation regarding the artistic synthesis of religious-ethical motifs in the works of Isajon Sulton were used as a theoretical-methodological basis for preparing scripts of literary-educational programs in mass media.

In addition, the findings of the dissertation were used during various literary and educational events organized by the Khorezm regional branch of the Writers’ Union of Uzbekistan, particularly at conferences dedicated to representatives of contemporary Uzbek literature and the creative work of Isajon Sulton. These events discussed the reflection of religious and ethical motives in modern literary studies, the synthesis of religious symbols in the writer’s short stories, and the artistic synthesis of religious and educational motives in the novels “*Ozod*” and “*Genetik*” (According to Certificate No. 28 dated March 7, 2025, from the Khorezm regional branch of the Writers’ Union of Uzbekistan). As a result, these events contributed to enhancing participants knowledge regarding the above-mentioned topics.

Approbation of the Research Results. The tested results of the research are 8 and have been approved at 4 national scientific-practical conferences and 4 international scientific-theoretical conferences.

Publication of Research Results. A total of 15 scientific works have been published based on the dissertation topic. Six of them have been published in the scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan for publishing the scientific results of doctoral dissertations; two articles have been published in foreign journals; one article in a national journal; and the results of the dissertation have been presented in the materials of international and national scientific-practical conferences (3 international and 3 national conferences).

Structure and Volume of the Research. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The total volume of the research work is 157 pages.

MAIN CONTENT OF THE DISSERTATION

The Introduction section substantiates the relevance and necessity of the dissertation topic, highlights the degree to which the issue has been studied, and

describes the goals and objectives of the research, as well as its object and subject. It also outlines the alignment of the research with the priority directions of science and technology development in the Republic, presents the scientific novelty and practical outcomes of the study, the reliability of the results, their practical implementation, the publications based on the research, and provides information on the structure and scope of the dissertation.

The first chapter of the dissertation is entitled “**Scientific and Theoretical Foundations for the Interpretation of Religious and Ethical Motives in the Prose of the Independence Period**”, and it includes two sections. The *first section* is called “*The Study of Religious-Ethical Motives in Uzbek Literary Criticism*”, which discusses the research and investigation of religious and ethical motives in Uzbek literary studies.

It is well known that sacred verses and blessed hadiths reflecting the essence of Islam have held a significant place within literary works from the history of classical Uzbek literature. In particular, works written about the lives, morals, and religious character of prophets are not only part of artistic literature but also a vital component of spiritual culture. Through such works, people are given the opportunity to achieve spiritual perfection, elevate their manners and ethics, and view life with a deeper perspective. In modern Uzbek literature, there has emerged a growing need to study religious and ethical themes in order to deeply analyze social changes, their impact on the spiritual world of individuals, and issues related to moral values and traditions. In this process, the research and analyses conducted by literary scholars are of great importance. Furthermore, improving scientific research methods in this field and creating new opportunities for readers and literature enthusiasts is one of the main tasks of today.

Since the early years of independence up to the present day, Uzbek literary scholars have paid attention to the content and essence of works on religious and ethical themes, their development as a continuation of a thousand-year tradition, their evolution as a distinct literary direction, and the study of their unique characteristics. In the research work titled “*Qur’anic Themes in Uzbek Literature (Literary-Historical Analysis)*” by literary scholar Hamidulla Karomatov, a comprehensive analysis is provided of the influence of the Holy Qur’an on world literature, the reflection of its themes in Uzbek literature, as well as its literary-aesthetic qualities and historical roots. The author demonstrates how religious motives have evolved from ancient written monuments to modern literary creativity. The scholar also emphasizes that the Qur’an, being imbued with universal human values, plays a significant role in determining the place of our national literature within world literature. Furthermore, he proves that it is impossible to fully reveal the world of ideas and the system of images in our classical literature without a deep knowledge of the Holy Qur’an.

In the research work “*Tasawwuf*”, written during the years of independence by Sufi scholar Najmiddin Komilov, the fundamental stages of spiritual perfection in Sufi philosophy – Sharia (Islamic law), Tariqa (spiritual path), Ma’rifa (gnosis), and Haqiqqa (truth) – as well as the guidelines of a true seeker and lover of God are

thoroughly analyzed. Through this work, the true image of our sacred religion is reflected, and the study of literary works imbued with a religious-mystical spirit – revived thanks to the blessings of independence – has become possible. It also provides an opportunity to perceive the distinctive characteristics of the ideal human figure introduced by contemporary writers, and the transformations in the nature of the lyrical hero.

In O.Sharafiddinov's work "*Religious Tones in Literature*", the reflection of religious themes in literature and the artistic interpretation of religious tones in the works of writers and poets are discussed. The article provides a comprehensive analysis of the specific features of religious-philosophical thought in 20th-century and post-independence literature, the influence of Sufi ideas on poetry and prose, and the process by which religious motives are harmonized with literary artistry.

It is well known that religious-ethical, philosophical-aesthetic, and universal humanistic ideas expressed in Qur'anic themes form the foundation of Alisher Navoi's creative work. Based on leading scholarly and theoretical approaches in world literary studies and Navoi studies, numerous research efforts have been conducted to identify examples of Qur'anic verses and Hadiths in Alisher Navoi's lyrical works and epics, as well as to examine how these verses and Hadiths are used in line with specific artistic purposes. In his study titled "*The Artistic Interpretation of Qur'anic Verses and Hadiths in Alisher Navoi's Poetry*", O.Davlatov explores the principles of employing Qur'anic verses and Hadiths in Navoi's works. The author analyzes the poetic meaning of the religious motives in Navoi's writings, their artistic embodiment, and the interpretations provided by the poet. The dissertation serves as an important scholarly source for understanding Alisher Navoi's religious and moral views and how these views are reflected in his poetry.

In Uzbek literary studies, the exploration of religious and ethical motives has consistently remained one of the key aspects of national literature and culture. This topic is enriched through the study of how religious and moral values are represented in literary works, their spiritual and educational significance, and the artistic mastery of the authors. In modern Uzbek literary scholarship, the analysis of religious-ethical motives is carried out based on various theoretical approaches. In particular, the philosophical, aesthetic, and educational dimensions of moral ideas in literary texts are being examined. Especially after the country's independence, broader opportunities emerged for the scholarly study of religious themes in literature, which in turn has contributed to a deeper understanding of the unique features of Uzbek literature. Religious-ethical motives continue to play a significant role in glorifying human virtues and promoting national and universal values in literary works.

The second section of the chapter is titled "Religious and Ethical Motifs and Their Interpretation in Modern Uzbek Prose". It discusses how the use of religious and moral motives in modern prose plays an important role in nurturing the idea of the perfect human being. Literary scholar N.Rakhimjonov states: "Understanding the essence of universal values is a firm step toward self-awareness. There is no knowledge greater than recognizing the Creator, and no ignorance worse than forgetting God. The light of the sun is the gaze of the Almighty. No one has the right

to ignore this. Both the individual and society constantly seek new ways to enhance themselves with human virtues. Literature strives to find new ways to perceive and express this process artistically. Today, the path of enlightenment rooted in religious heritage is becoming one of the key factors in ensuring spiritual wholeness and the health of faith. In Islam, the value of a person is held in the highest regard. The firm presence of this ideology in our spiritual life is undoubtedly beneficial. For it is impossible to build a healthy society without faith.”⁴⁶ Indeed, in a society lacking belief and spirituality, people may lose mutual trust and moral values, leading to weakened social relations. Religious faith and belief form a person’s inner conviction and spiritual stability, shaping their psychological makeup and playing a significant role in the humanization of social and political life. Therefore, classical literary works often emphasize the importance of religion in human life and the significance of faith. Religious belief shapes the individual’s consciousness and inner world, defining their relationship with the surrounding world, their value system, and moral norms. This also influences aspects of social life connected to ethics, law, and norms.

The Hero of Uzbekistan Abdulla Oripov put forward the following thoughts in his article “*Literature and the Times*”: “During the Soviet era, our national values and heroes from the past were hardly ever addressed in literature, and even when they were, they were analyzed only through the lens of class struggle and party ideology, and were often vilified. Religious belief, in particular, was completely turned into a negative concept. One-sidedness and superficiality taught our writers to speak in the same voice and tone. It became customary to glorify only happiness and prosperity, to exalt a so-called bright future that did not truly exist. The hardships, conflicts, and defeats experienced by individuals were considered taboo topics and never encouraged”⁴⁷. Indeed, during the former regime – when the slogan “religion is opium” was loudly proclaimed – writing about such themes was forbidden. Literary works were expected to paint a falsely rosy picture of life, often focusing solely on the tireless laborer. Literature was confined to a strict mold, subject to censorship, and writers were forced “to sing in the same voice and tone”.

Fortunately, independence brought with it freedom of religion and expression, creating opportunities to return to our cultural values and rediscover our identity. In the post-independence period, Uzbek literature began to widely embrace religious and ethical themes. In particular, contemporary Uzbek prose increasingly delved into religious sources and began to explore Sufi tones and interpretations in greater depth.

In the prose of the independence era, writers of various generations such as Said Ahmad, Pirimqul Qodirov, Odil Yoqubov, O‘tkir Hoshimov, O‘tkir Umarbekov, Shukur Xolmirzayev, Erkin Samandar, Tog‘ay Murod, Muhammad Ali, Xurshid Sultonov, Nodirabegim Norqobilova, Xurshid Do‘stmuhammad, Erkin A‘zam, Lutfi Bo‘rixon, Nodir Eshonqul, Asqar Yo‘ldoshev, Zilola Qurolboy qizi,

⁴⁶ Раҳимжонов Н. Муस्ताқиллик даври ўзбек шеърляти(Uzbek Poetry of the Independence Period). – Тошкент: Фан, 2007. – Б.67-68.

⁴⁷ Oripov A. Literature and Time. Literature of the Independence Period. Literary-Critical Articles and Essays. – Tashkent: G‘afur G‘ulom nomidagi nashriyot-matbaa uyi, 2006. – B 5.

Salomat Vafo, Ulug‘bek Hamdam, Shuhrat Botayev, Qodirjon Norqobil, and Isajon Sulton have all made unique contributions to the development of national prose through their distinct literary styles. Naturally, each writer has their own worldview, artistic perception, approach to portraying characters and reality, as well as a unique narrative style. From this perspective, a single theme can be interpreted in a variety of artistic ways. Religious and ethical themes, in particular, are manifested in diverse forms and scopes in the works of different writers, all serving the purpose of contributing to human spiritual and moral development. Indeed, it is impossible to imagine classical Eastern literature – especially our national literature – divorced from religious, ethical, and didactic themes that relate to the human soul and moral being. As scholars note, “Works written on religious and educational themes throughout centuries of Uzbek literary history continue to live on because they resonate with the innate nature of human beings”. Literary works based directly on Islamic teachings and Sufi philosophy were prohibited in the wake of the ideological repression that dominated after the first quarter of the 20th century – a period marked by extreme complexity and hardship in our nation’s history.

With the advent of independence, works on religious, educational, and Sufi themes began to emerge in modern Uzbek literature. Naturally, the origins of these themes trace back to ancient times⁴⁸. Indeed, the religious-ethical theme has a history as long as that of literature itself, and because it resonates deeply with human nature and disposition, it continues to thrive to this day. It is well known that during the former Soviet era, the religious ideas conveyed in the invaluable works of our classical writers were largely ignored or suppressed. The religious content and tones found in classical works, divans, and ghazals were misinterpreted – reduced to a mistaken and one-sided view that considered them merely as expressions of romantic love between a lover and a beloved.

At the beginning of the 20th century, Abdulla Qodiriy’s novels “*O‘tkan kunlar*” (“Days Gone By”) and “*Mehrobdan chayon*” (“Scorpion from the Pulpit”) emerged as masterpieces within the treasury of national literature, offering a profound depiction of the Uzbek people’s religious beliefs, national customs, and moral values. Through these works, the author artistically portrayed the traditions, beliefs, and everyday life of the people. In particular, the issue of religion during that era is clearly reflected in the author’s perspective. For example, in “*O‘tkan kunlar*”, Qodiriy uses the word *God (Xudo)* 77 times and the word *prayer (namoz)* 22 times – an indication of the profound religiosity of our people. We believe that the fact that Qodiriy, a great master of words, used the words “God” and “prayer” exactly 77 and 22 times respectively is not a coincidence. The sum of these two numbers is 99, and it is highly likely that the devout writer was alluding to the 99 names of Allah. Literary giants such as Qodiriy, Behbudiy, Fitrat, and Cho‘lpon vividly illustrated the difference between true faith and hypocrisy, between genuine belief and false piety, shedding light on important social issues through their works.

⁴⁸ Raimova S. Zamonaviy o‘zbek adabiyotida diniy-ma’rifiy she’rlar talqini. Monografiya (Interpretation of Religious and Enlightenment Poetry in Contemporary Uzbek Literature. Monograph), – Toshkent: Muharrir, 2023. – B.106.

In the literature of the independence era, this theme was revived, and it was proven that the path of enlightenment based on religious heritage is one of the key factors in ensuring spiritual wholeness and firm faith in individuals. Initially, works on religious and moral themes emerged most rapidly in poetry, the most responsive genre of literature. In post-independence Uzbek literature, Abdulla Oripov was the first to introduce descriptive lyric poetry imbued with a religious-enlightenment spirit through his *“Haj Daftari”* (“The Pilgrimage Notebook”) cycle. In Uzbek prose, authors such as S.Ahmad, O.Yoqubov, P.Qodirov, O.Hoshimov, O.Umarbekov, T.Malik, T.Murod, N.Eshonqul, E.A’zam, L.Bo’rixon, U.Hamdani, and I.Sulton prominently featured religious and ethical motives in their works. Inspired by verses from the Qur’an and Hadiths, these writers sought to create modern, artistically rich literary works. Such literature encourages spiritual development, enriches the human inner world, and invites philosophical contemplation on the relationship between the Universe and Humanity, the Creator and the Created.

The second chapter of the research is titled *“The Artistic Synthesis of Religious-Ethical Motives and the Use of Symbols in Isajon Sulton’s Stories and Narratives”*. The first section, entitled *“The Reflection of Religious Symbols and Images in the Author’s Short Stories”*, analyzes the use of religious symbols and allegories in Isajon Sulton’s narratives. The writer often focuses on the destinies of thoughtful, reflective characters endowed with spiritual depth and subtle emotional sensitivity. He firmly believes in the refined literary taste of today’s readers, in their heightened emotional perception, and in their ability to sense the weight and resonance of words.

His confidence is reflected in his ability to materialize feelings and emotions, to use language with precision, to create vivid imagery, to speak in the language of symbols and allusions, and to portray intricate thoughts, hidden sufferings, and endless doubts with sincerity and depth.

Isajon Sulton’s prose encapsulates many traits characteristic of current trends in contemporary Uzbek literature. In his works, the processes of socio-ethical development are presented through the lens of individual psychological experience.

The second chapter of the research is titled **“The Artistic Synthesis of Religious and Moral Motives and the Representation of Symbols in Isajon Sulton’s Stories and Short Novels”**. The first section, *“The Representation of Religious Symbols and Motives in the Writer’s Stories”*, analyzes how religious imagery and symbolism are used in Isajon Sulton’s short stories. The author often depicts the fate of characters who are thoughtful, introspective, spiritually elevated, and possess delicate emotions. He trusts the refined taste of today’s reader, their sensitivity, and their ability to feel the weight of words. His ability to materialize emotions and feelings, to use each word in its right place, to depict emotional states through imagery, to speak in the language of symbols and signs, and to portray complex thoughts, hidden sufferings, and endless doubts – these are all nourished by this trust.

Isajon Sul-ton's prose contains numerous features typical of the contemporary literary quest in Uzbek literature. In his works, the course of socio-moral development is depicted through the inner world of individual characters.

The writer expresses phenomena related to the human psyche and the universe in his own unique way. Since he considers literary creativity a matter of the heart, he strives to depict the path of self-awareness and the recognition of God. In artistically exploring the complex psyche, emotions, and spiritual aspirations of individuals – which are sometimes difficult to comprehend at first glance – he treats them as distinct, invaluable human qualities and observes their spirituality from various angles.

In Isajon Sul-ton's stories such as "*Qismat*" (Fate), "*Manzil*" (Destination), "*Sofiya*", "*Farishta*" (Angel), and "*Bog'i eram*" (My Garden of Eden), the richness of the human psyche and religious-moral concepts are beautifully expressed through symbols. For example, in the story "*Qismat*", the fate, lifestyle, and unique nature, thinking, and behavior of each member of a family – a father, mother, and three sons – are revealed through the symbols of fish, butterfly, road, and fog.

The father figure in the story symbolizes a victim of a totalitarian regime. He worked in a leadership position during the Soviet era. When prayer and especially religious practices among leaders and their families were persecuted, the main character, in a state of drunkenness, once pushed his father – who was trying to go to the mosque – because he feared the consequences. As a result, a reed pierced his father's eye, blinding him for life. The father then cursed him, saying, "*May you wither like a reed*". This curse follows the protagonist throughout his life, leaving him stuck in meaningless, monotonous, and exhausting labor – cutting reeds in an endless reed field. He drinks out of despair and, in his drunkenness, mistreats his wife and children until he dies. The events in the story occur during the oppressive totalitarian regime when Islamic values were suppressed and superstition was allowed to flourish⁴⁹. This ideological and class-based environment, which turned family members into enemies, also plays a role in shaping the bitter fate of the story's characters. The image of the old mother is depicted as a pious, kind, and devout Uzbek woman. Despite the abuse she suffered from her husband, she still prays to God for his sins to be forgiven. Through the words of the youngest son, the mother is portrayed as a faithful, humble, and reserved Uzbek woman: "*That's a blessed fish*", *I heard my mother's voice... "It's a descendant of the fish that swallowed the Prophet Yunus... God made fish halal... It's halal whether alive or dead. That's why they even slit its throat behind its ears..."*⁵⁰. It is evident that in this case, the writer employs the motif of "nubuwwah" (prophethood). As is known, *the motif of nubuwwah refers to the inclusion of situations related to prophets in a literary*

⁴⁹ Норматов И. Етуклик жозибаси // Исажон Султон насри бадийяти. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар. (The Charm of Maturity // The Artistic Prose of Isajon Sultan. Scholarly Articles, Reviews, Literary Conversations, Letters) – Тошкент: Турон zamin ziyo, 2017. – Б.16.

⁵⁰ Исажон Султон. Асарлар. Ҳикоялар. 1-жилд. –Тошкент: Фафур Ғулом НМИУ, 2017. – Б.88.

work⁵¹. In particular, this sentence refers to the motif of Yunus (Jonah), peace be upon him, and the fish, which, like in many other works, is also mentioned here.

We also observe a synthesis of religious and moral motives in Isajon Sulton's short story "Manzil" ("The Destination"). Despite the brevity of the story, its spiritual weight is immense. The literary scholar Ulug'bek Hamdam describes the depth of meaning and emotion in the story as follows: "*Manzil* is a story with an incredibly heavy burden... It is constructed entirely on the basis of symbolism. In the story, the journey seems to represent human life itself, while the flowery meadows and barren deserts encountered along the way symbolize the joys and sorrows of life. The destination is a mirage, as it is a structure built from dreams..."⁵². It is well known that the motive of the journey is a frequent element in many works, often conveying the notion of a "journey toward the self". The protagonist embarks on a long, lifelong journey with companions, symbolizing the passage of an entire human life. This motive recalls the central plot of "Lison ut-Tayr" (*The Conference of the Birds*), which begins with the birds' inability to find their rightful place and the hoopoe bird (Hudhud) telling them about the legendary, just bird Simurgh. Under the leadership of Hudhud, the birds set out in search of Simurgh. In the story, seven valleys appear as allegorical representations of the seven stages leading to truth in Sufi philosophy. These valleys are Seeking (Talab), Love (Ishq), Knowledge (Ma'rifat), Detachment (Istig'no), Unity (Tawhid), Bewilderment (Hayrat), and Annihilation (Fano).

In "Manzil" ("The Destination"), the companions – Muslim, Muhammad, and Abdulla – also set off together in search of a legendary talisman. Along their journey, they pass through beautiful, fertile oases with springs flowing as clear as tears; vast, sprawling deserts; a blooming paradise-like oasis; and the black-sanded death desert of Hazramaut, where dust storms rise by themselves. They also cross the crystal-clear lakes of Ko'hi Qof, where dwell people of such extraordinary beauty (not humans, but fairies) unseen anywhere else. Eventually, they reach the majestic, enormous, and resplendent Valley of the Talisman and Mount Talisman, made of crystal, appearing shadowy under the starlight, shimmering with hues that change and reflect across its surface. Hazramaut is also referenced in the tafsir (interpretation) of verse 214 of Surah al-Baqara in the Qur'an. It is narrated that when a group of Muslims, suffering from the persecution of polytheists, came to the Prophet Muhammad (peace be upon him) and asked, "*Will you not seek help for us and pray for our victory?*"⁵³, the Messenger replied: "*Those before you were sometimes combed with iron combs that tore flesh and bone, or sawed in half and thrown into pits, yet they never abandoned their true religion. Allah will perfect this religion, to the point that a rider will travel from San'a to Hazramaut fearing none*

⁵¹ Қобилов У.У. Ўзбек адабиётида нубувват мотиви ва образлари талқини (XIV-XV асрлар) филол.фан.док.дисс. автореф. – Самарқанд, 2019. – Б.14.

⁵² Ҳамдам У. Ойдинбулоқ ойдинлиги // Исажон Султон насри бадияти. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар (The Brightness of Oydinbuloq // The Artistic Prose of Isajon Sultan. Scholarly Articles, Reviews, Literary Conversations, Letters). – Тошкент: Turon zamin ziyo, 2017. – Б.98.

⁵³ Куръони карим маъноларининг таржима ва тафсири/таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур (Translation and Commentary of the Meanings of the Holy Qur'an / Translator and Commentator: Sheikh Abdulaziz Mansur). – Т.: Movarounnahr, 2020. – Б.33.

but Allah and the wolf, but you are rushing it". In the story, the underlying question is: how does each traveler walk the path to the destination, and in what state do they arrive? In the conclusion, it is shown that some reach spiritual perfection, others remain stranded along the way, some endure hardships, while others arrive via a smooth path.

The second section of the chapter, titled "*Artistic Interpretation of Quranic Verses and Hadiths in Isajon Sulton's Stories*", analyzes the author's works "*Not Like the Ancients*" and "*Robiya Balkhi*". Religious and moral knowledge is considered one of the key features of Isajon Sulton's prose. At one point, Baxtiyor Nazarov remarks about the writer: "*It is impossible not to notice that Isajon Sulton has deeply studied the Qur'an, the Bible, the Torah, as well as the works of Confucius, Rumi, Ghazali, and even Einstein, Curie, and Newton. One can sense that he is well-versed in various scientific fields such as biology, pharmacology, and genetics. In general, his works reflect not only the profound philosophy of religious teachings but also their most subtle aspects*"⁵⁴. Indeed, the writer's strong personal faith and his deep sense of responsibility as a creator, along with his insightful vision capable of foreseeing the reader of tomorrow, are apparent. The religious characters in his stories and the ideological purposes behind them hold special significance for the reader.

In his story "*Not Like the Ancients*", Isajon Sulton emphasizes that the creation of the world, human lifespan, and the continuity of life are all under the command of Allah. At the same time, he refers to contemporary scientists' hypotheses related to modeling time in this era of globalization. For example, Dutch scientists attempted to model the flood of Prophet Noah and reached an astonishing conclusion: all the water currently existing on Earth would not be sufficient to create such a flood. As a result, they came to a simplistic conclusion – that the flood never happened. However, no matter how intelligent a human being may be, they cannot control time; in the face of Allah's miracles, this creation remains forever powerless. The idea that all events actually occur through the will and command of Allah is put forward in the story. Two characters – a literature teacher and a mathematics teacher – drive the events of the plot. Through these figures, the author alludes to the constant interaction between Heart and Intellect within the human being. To depict this relationship (of harmony and conflict), the author turns to verses from the Holy Qur'an. The theme of "prophethood" (nubuvvat) related to Sulayman, Noah, Adam, Abraham, Ishmael, Jesus, Moses, and Salih (peace be upon them) is synthesized artistically on a philosophical basis. The motive of *Mi'raj* – the Ascension of the Prophet Muhammad (peace be upon him) – also holds significant weight in the story. It describes how the Prophet, in the lowest layer of the sky, met Adam (peace be upon him), the Father of Humanity. On the subsequent layers of the heavens, he met and greeted prophets such as Idris, Moses, Jesus, and Abraham (peace be upon them), and finally reached the Seventh Heaven – the Supreme Throne (Arsh al-A'la),

⁵⁴ Назаров Б. Ирсият муаммоларининг бадий талқини // Исажон Султон насри бадийати: илмий мақолалар, тақриз, адабий суҳбатлар, мактублар (The Artistic Interpretation of Heritage Issues // The Artistic Prose of Isajon Sulton: Scholarly Articles, Reviews, Literary Conversations, Letters)/ тўплаб нашрга тайёрловчилар: Г.Сатторова, М.Кўчқорова. – Тошкент: Турон замин зиё, 2017. – Б.7.

the divine realm before Allah's Kursi – where he was honored with the opportunity to converse directly with the Creator Himself.

In another episode of the story, the author shares reflections on places such as Mount Tur, the Valley of Tuwa, the hills of Safa and Marwa, and on Mary, the mother of Jesus: *“Take another step, and you will encounter a golden calf that cries out like a human – there, the misguided Samiri awaits you. Another step, and you are on the blessed Mount Tur, in the sacred Valley of Tuwa. Between Safa and Marwa, you'll see a woman, trembling in desperation, searching for water. If you utter a single word in that moment, a spring will open in your heart as well, and it will fill with pure water unmatched in the world! Then, you will come across a date palm under which a pure woman named Mary once leaned. If you, too, lean against it, Jesus Christ will be born again within your soul!”*⁵⁵.

Tur is a mountain in the Arabian Peninsula. It is on this mountain – specifically, in the sacred valley of Tuwa – that the Prophet Moses (Musa, peace be upon him) was granted divine blessings, including the rare honor of directly conversing with God Almighty (subhānahu wa-ta'ālā). The writer does not explicitly mention the name of Musa in the work but alludes to the event, leaving its recognition to the reader's level of spiritual and religious awareness.

When analyzing the following sentence from the excerpt: “Between Safa and Marwa, you will see a woman running desperately in search of water; if you utter a single word at that moment, a spring will open in your heart as well, filling you with the world's purest and most exquisite water!” – one can discern a reference to Hagar (Hojar), the mother of Prophet Ishmael (Ismail), and the sacred Zamzam spring, all of whom are mentioned in the Qur'an. However, the author does not mention Hajar, Ibrahim (Abraham), Ismail, or Zamzam by name, instead leaving their recognition to readers who are familiar with Islamic teachings. As is well known, Safa and Marwa are two small hills located in the city of Mecca in Saudi Arabia. Today, they are part of al-Masjid al-Haram, the Grand Mosque. During the rituals of Hajj and Umrah, Muslims perform Sa'i – which means “search, striving, or walking” – by going back and forth seven times between these two hills. This ritual commemorates Hajar (initially a queen of Egypt, later enslaved, and then a devout Muslim), the wife of the Prophet Ibrahim and mother of Ismail, who ran between Safa and Marwa searching for water for her son. Exhausted, she looked toward the place where she had laid her infant. There, water miraculously gushed from the ground where Ismail's heels had struck the earth. When she saw it flowing in the sand, she ran to it, calling “Zamzam” (“Stop! Stop!”) to contain the water. She and her son began to live near the spring. Later, by the will of God, Ibrahim and his son Ismail would build the Kaaba near this location. Ismail, in turn, is considered one of the ancestors of the Prophet Muhammad (peace be upon him). This part of the story symbolically points to these events. In the Surah Ta-Ha of the Qur'an, God recounts the incident between Moses (Musa) and as-Samiri. Taking advantage of Moses' delayed return, a man named Harun as-Samiri, a soothsayer from the Children of Israel, asked for all their gold jewelry, melted it, and molded it into a calf. He then sprinkled a handful

⁵⁵ Исажон Султон. Алишер Навоий (Alisher Navoi). – Т.: Adabiyot, 2021. – Б.454.

of dust taken from beneath the hoof of the horse of Jibreel (Gabriel) upon it, and the statue appeared to come to life and make sounds. Those who had gone astray under Samiri's leadership began to circle the calf, dance, and celebrate. (Samiri had seen that wherever the hoof of Jibreel's horse touched, life emerged. He collected a handful of this dust and cast it on the golden calf he had made. The calf then produced lifelike sounds). When Musa returned, he burned the golden calf and scattered its ashes into the sea. He then ordered his people to drink from that sea. Those who had worshiped the calf turned yellow in color – an outward sign of their sin⁵⁶. This religious narrative is alluded to in the aforementioned passage of the story.

In the story, the writer continues to express his thoughts: “Sometimes life throws a person into a catapult and hurls them into the fire. But the Lord keeps them safe. Oh, you good people! Aren't some of you emerging safe and sound from the flames of life just like Prophet Ibrahim (peace be upon him)?”⁵⁷. In this excerpt as well, Isajon Sulton skillfully employs the prophetic motif and the literary device of *talmeh* (allusion), referring to the story of Prophet Ibrahim (a.s.) and the idolaters. Allah the Almighty sent Ibrahim (a.s.) as a prophet to the idol-worshipping people of Babylon. This nation was ruled by King Nimrod ibn Kan'an ibn Kush, who claimed to be a god. Ibrahim's father, Azar, was an idolater and used to make idols and sell them in the market. When everyone went off to celebrate a festival, Ibrahim (a.s.) broke all the idols and hung an axe around the neck of the largest one. The idolaters, led by Nimrod, gathered a large pile of firewood, set it ablaze, placed Ibrahim (a.s.) into a catapult (an ancient stone-throwing device), and hurled him into the fire. Allah commanded the fire: “We said, O fire! Be coolness and safety for Ibrahim!”⁵⁸. This event is mentioned in verse 69 of Surah Al-Anbiya. By the power and mercy of Allah, Ibrahim (pbuh) landed in the midst of the fire, disappeared within the smoke and flames, and when the fire had completely burned out, he emerged safe and unharmed. This was a prophetic miracle granted to Ibrahim (pbuh). According to historians, the location where Ibrahim (pbuh) was cast into the fire is in the city of Urfa, Turkey⁵⁹ which remains a famous site to this day. In the story, Isajon Sulton clearly alludes to these very events.

Thus, when Navoi describes the ascension (*mi'raj*) of our Prophet Muhammad (peace be upon him) to the heavens, his depiction continues at length. In it, he also describes the states of celestial beings created by Allah – such as Mirrikh (Mars), Bahram, Mushtariy (Jupiter), Zuhul (Saturn), Hamal (Aries), Savr (Taurus), Javzo (Gemini), Saraton (Cancer), Asad (Leo), Sunbula (Virgo), Aqrab (Scorpio), Qavs (Sagittarius), and Jady (Capricorn). Each of these celestial bodies is elevated to the level of a *motive* in literature. The literary device of personification is used

⁵⁶ Исажон Султон. Алишер Навоий (Alisher Navoi). – Т.: Adabiyot, 2021. – Б.454.

⁵⁷ Ibn Kassir. Qisasul-anbiyo. Qohira. – В.284.

⁵⁸ Куръони Карим маъноларининг таржима ва тафсири / Таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур (Translation and Commentary of the Meanings of the Holy Qur'an / Translator and Commentator: Sheikh Abdulaziz Mansur) – Т.: Movarounnahr, 2020. – Б.327.

⁵⁹ Rahmatulloh qori Obidov. Payg'ambarlar tarixi islomiyat tarixidir. (Qur'oni Karimda payg'ambarlar siymosi. O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Toshkent islom universiteti (The History of the Prophets in the Holy Qur'an. Tashkent Islamic University under the Cabinet of Ministers of the Republic of Uzbekistan)) – Т.: Movarounnahr, 2005. – В.38-39.

effectively in these descriptions. *Tashxis* (from Arabic, meaning personification) is a type of artistic technique where lifeless things, animals, birds, plants, and so on are endowed with human characteristics. According to Islamic teachings, even inanimate objects glorify Allah, and this is reflected in the rule behind the use of *tashxis*. Within the context of the *mi'raj* narrative, the literary use of *tashxis*, especially the idea that every created thing in existence glorifies its Creator, calls for a brief discussion of the “tasbih” motive in literature.

Tasbih encompasses meanings such as glorifying, praising, and declaring the perfection and flawlessness of Allah. It is performed by repeatedly uttering the phrase “Subhanallah” (“Glory be to Allah”). Everything in existence glorifies Allah in its own unique way. This truth is also mentioned in verse 44 of Surah Al-Isra: “*The seven heavens and the earth and all that is in them glorify Him. There is not a thing but celebrates His praise; but you do not understand their glorification*”. (Qur’an, Al-Isra 17:44) “The seven heavens, the earth, and all beings within them glorify Him. There is not a thing but celebrates His praise, yet you do not understand their glorification. Indeed, He is Most Forbearing, Most Forgiving”⁶⁰. This truth is also affirmed in the first verse of Surah Al-Hadid⁶¹. and similar messages are found in other surahs of the Qur’an. According to narrations reported by Imam Bukhari and Imam Tirmidhi, Abdullah ibn Mas’ud (may Allah be pleased with him) said: “*We used to hear the food glorifying Allah while it was being eaten by the Prophet (peace be upon him)*”⁶². The thoughts expressed in the excerpt about the “The Camel of Thamud are also deeply rooted in the knowledge of the Qur’an and Hadith. In Surah Al-Hijr, verse 80, Allah says: “Indeed, the dwellers of Al-Hijr (i.e., Thamud) denied the messengers”. In a Hadith narrated by Abdullah ibn Umar (may Allah be pleased with him), it is reported that: “*When the Messenger of Allah (peace be upon him) reached the land of Thamud, he said to his companions: ‘Do not enter the land of the people who were punished except while weeping. If you do not weep, do not enter their land, lest the same punishment that befell them should afflict you*”⁶³. “The people of Thamud denied the prophethood of Salih (peace be upon him) and refused to believe in the Creator. They demanded a miracle from him to validate his message. Salih then prayed to Allah for a miracle, and Allah accepted his prayer by bringing forth a she-camel from a rock – a miraculous sign. Salih instructed his people not to harm the camel and told them that the water source was to be shared – one day for the camel to drink and the next day for the people. This incident is also mentioned in Surah Al-Qamar, verses 27–28. However, the people slaughtered the she-camel and conspired to kill Salih and his family. As a result, a mighty thunderbolt descended from the sky and destroyed them, as referenced in Surah Adh-Dhariyat, verse 44. After this, Salih, along with the few who believed in

⁶⁰ Куръони карим маъноларининг таржима ва тафсири/таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур. (Translation and Commentary of the Meanings of the Holy Qur’an / Translator and Commentator: Sheikh Abdulaziz Mansur) – Т.: Movarounnahr, 2020. – Б.286.

⁶¹ Куръони карим маъноларининг таржима ва тафсири/таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур. (Translation and Commentary of the Meanings of the Holy Qur’an / Translator and Commentator: Sheikh Abdulaziz Mansur) – Т.: Movarounnahr, 2020. – Б.537.

⁶² Vahba Mustafu Zuhayliy. Shamoilul Mustafu. <https://siyrat.uz/maqola/10476>

⁶³ Абу Абдуллоҳ Муҳаммад ибн Исмоил ал-Бухорий. Ал-Жоме ас-саҳих. 3-жуз. – Т.: Oltin kitob, 2024. – Б.117.

him, migrated to a place called Ramla in Palestine, where he lived out the rest of his life.

Isajon Sulton's "*Robiya of Balkh*" is a historical narrative that tells the love story of Robiya of Balkh, the daughter of Abdullah ibn Kaab, the Amir of Balkh in the 10th century. The work artistically depicts the life, inner struggles, and trials in love of Robiya Balkhiy, a prominent female poet and mystic who is recognized as the first famous woman to write poetry in Persian. In this narrative, the image of a spiritually whole and morally aspiring believer is vividly portrayed. The story emphasizes the ethical and emotional development of the protagonist, highlighting themes of spiritual growth and divine love. The narrative also touches upon cultural and religious nuances, such as the belief that even a Muslim woman's voice may be considered private (*mahram*), the dynamics of brother-sister relationships, and conflicts arising from romantic love. Through the character of Robiya – described as "Zayn al-Arab" (*Ornament of the Arabs*)⁶⁴, an extraordinarily beautiful and highly learned girl who communicates with non-mahram men only through a nanny to preserve modesty – the author showcases his poetic talent, philosophical insight, and deep knowledge of Islamic tradition and Persian literature.

The third chapter of the dissertation is titled "**The Writer's Mastery in Employing Religious and Moral Motives in the Novels**", with the first section named "*The Image of Jesus (Isa) and the Concept of Symbolic Wandering in the Novel "The Eternal Wanderer"*".

The theme of "Eternal wandering" is not a new subject for world literature – it is, in fact, an eternal theme. However, Isajon Sulton became the first writer in Uzbek national literature to approach this theme based on the "eternal wanderer" motive widely found in world literary traditions. As is known, "*the event that inspired many diverse works concerns a cobbler who raised his hand against Jesus (peace be upon him), when the latter, on his way to crucifixion, leaned on a wall to rest. As a consequence, the cobbler was condemned to wander the earth, despised by mankind, until Jesus returns to the world*"⁶⁵. Isajon Sulton's novel "*The Eternal Wanderer*" is also built upon this narrative framework. However, in his interpretation, Islamic ideas take precedence. In the novel, the image of Jesus (Isa, peace be upon him) and the concept of symbolic wandering are closely interwoven, emerging as one of the main motives. Through the portrayal of Jesus—embodying kindness, patience, and the struggle for justice – the author reflects the social and religious condition of humanity. "*In Isajon Sulton's "The Eternal Wanderer", the symbolic figure of a human who has raised his hand against God's supreme command and truth represents a servant caught in the grasp of his own fate*"⁶⁶. The novel not only

⁶⁴ Султон И. Қорақуш юлдузининг сири. (The Secret of the Karakush Star) – Т.: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи. 2019. – Б.241.

⁶⁵ Расулов А. Мангулик суви // Исажон Султон насри бадияти. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар (The Water of Eternity // The Artistic Prose of Isajon Sultan. Scholarly Articles, Reviews, Literary Conversations, Letters). – Тошкент: Turon zamin ziyo, 2017. – Б.58.

⁶⁶ Мансубият. (Ж.Хушбоқ ва Исажон Султон суҳбати) // Исажон Султон насри бадияти. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар (Conversation between J. Khushboq and Isajon Sultan) // The Artistic Prose of Isajon Sultan. Scholarly Articles, Reviews, Literary Conversations, Letters). – Тошкент: Turon zamin ziyo, 2017. – Б.284.

glorifies human humility and purity but also exalts the Creator's power, knowledge, punishment, mercy, and – in a broader sense – His majesty, which transcends even eternity. In *“The Eternal Wanderer”*, religious and moral motives are naturally integrated into the plot structure. The novel also features artificial humans – genomes – created in rebellion against God. Scientists succeed in creating a genome resistant to radiation, but its major flaw is that it is blind. Another genome is made extremely flexible, but its body fails to supply enough fluid to the joints to sustain such flexibility. Finally, a seemingly perfect genome is created – but its greatest flaw emerges in its words: *“Who am I?”*, *“Why was I born?”* In search of answers and the purpose of its creation, the genome sets out to find God. At the novel's conclusion, a sandstorm sent by God destroys all the characters – except for the rebellious wanderer, the cobbler. Additionally, the novel artistically synthesizes prophetic motives (*nubuwwah*) by incorporating powerful episodes related to the prophets Khidr, Noah, and Solomon (peace be upon them).

The second section of the third chapter is titled *“The Writer's Artistic Mastery in the Process of Synthesizing Religious and Moral Motives”* (Based on the Novels *“Ozod”* and *“Genetic”*). In these novels, religious and moral values are synthesized and harmoniously integrated with the author's artistic craftsmanship. In the novel *“Ozod”*, the protagonist's pursuit of freedom and the internal struggle between desire (*nafs*) and soul are enriched with religious and philosophical perspectives. In the novel *“Genetic”*, pressing issues such as the fate of humanity and hereditary and moral responsibility are explored within the framework of religious and scientific thought.

In *“Ozod”*, the main focus is placed on the protagonist's moral perfection and spiritual purity. The religious and moral motives in the novel are expressed through the following aspects:

a) The inner experiences of the characters – From the beginning to the end of the novel, the main character, Ozod, grapples with his inner world and sets out on a path toward spiritual growth. By the end of the novel, Ozod attains spiritual and moral freedom, in harmony with the meaning of his name.

b) Religious and ethical views – Verses from the Qur'an, hadiths, and Sufi ideas are interwoven into the plot. For example, just as Allah granted the prophet Solomon power over the wind, at the conclusion of the novel, once Ozod reaches spiritual enlightenment, the wind submits to him. This conveys the idea that all of God's blessings are meant for humankind.

c) Moral lessons – The importance of learning from one's mistakes, forgiveness, and justice emerges as one of the leading themes. The novel portrays the inner turmoil of Ozod, a person living in a renewing society under the influence of national independence, as he renounces bad habits and behaviors and undergoes purification. Concepts of purification from Sufi teachings – such as spiritual and moral cleansing, liberation from errors, worldly desires, and the *“nafs”* (lower self) – are deeply embedded into the core idea of the novel *“Ozod”*.

Among the phenomena and events of reality, there are similarities and connections that are invisible to us but are captured with an artistic and sharp vision–

these types of figurative expressions astonish the reader and evoke pleasure. At the same time, symbolism serves to convey profound meanings:

1. In the novel *Ozod*, the portrayal of Ozod's mother, Dilorom, is drawn as follows:

*"Thousands said that if I hadn't gone to her upon hearing her voice, I would have mistaken her for a flower—she was such a beautiful, such a lovely child"*⁶⁷. The author introduces Dilorom to the reader for the first time by comparing her to a flower. The flower motive is used as a symbol of beauty, elegance, and delicacy. By likening Dilorom to a flower, the author emphasizes both her inner and outer beauty, as well as her high moral and spiritual qualities. This, in turn, allows her to be understood as a symbol of purity.

2. *"If there is faith in the heart and honor in the soul, the will of the Creator is understood – the veil of "mystery" is lifted. Then, the heart finds peace. Therefore, in the novel, Dilorom is a haven of tranquility. This haven is the very stones and soil, rivers, and green fields of this land. Then, can someone connected to even a part of the homeland be excluded from divine grace? Isn't true patriotism only understood after achieving spiritual wholeness?"*⁶⁸.

3. Affirming the validity of this opinion expressed by literary scholar Islom Yoqubov, we can say that Dilorom is portrayed as a pure figure, one to whom all are drawn, and in whose presence hearts find solace. Here, Dilorom appears as a symbol of the homeland, resonating in meaning with the hadith: *"Loving one's homeland is part of faith"*.

4. Additionally, in the work we read: *"The body is like a clay jug, and the soul is what fills it"*⁶⁹. – Here, the body is compared to a jug and the soul to wine. This is a beautiful metaphor highlighting the unity of body and soul as the essence of life. This image reminds us of the quatrains of Omar Khayyam. Religious sources also emphasize that humans were created from earth. In Sufism, the heart is likened to a goblet, and wine to divine love. From this perspective, Isajon Sulton's metaphor of the body as a jug and the soul as wine takes on religious and mystical significance. Literary scholar N.Tosheva associates this with the author's reliance on mythological ideas of the soul in Uzbek folk tradition, noting that such usage in written literature is classified as a synthesized mythologem. If a folkloric plot is fully integrated into the author's narrative or the motive is present from the conflict to the resolution, a synthesized form of folklorism is created.

5. In Isajon Sulton's novels *Ozod* and *Genetic*, the motive of "wind" is used as a profound and symbolic image that expresses many spiritual and emotional states. This motive appears outwardly as *Ozod's companion, but inwardly represents his thoughts, reflections, and soul*, and throughout the work, the image of the wind is used skillfully to animate the narrative. *"The wind is a symbol of change and*

⁶⁷ Исажон Султон. Асарлар. Ҳикоялар. 2 жилд. – Тошкент: Фафур Фулом НМИУ, 2017. – Б.113.

⁶⁸ Ёқубов И. Юрак пўртаналаридан баҳс этувчи асар // Исажон Султон насри бадияти. Илмий мақолалар, тақризлар, адабий суҳбатлар, мактублар (A Work Discussing the Storms of the Heart // The Artistic Prose of Isajon Sultan. Scholarly Articles, Reviews, Literary Conversations, Letters). – Тошкент: Turon zamin ziyo, 2017. – Б.126.

⁶⁹ Исажон Султон. Асарлар. Ҳикоялар. 2 жилд. (Works. Short Stories. Volume 2.) – Тошкент: Фафур Фулом НМИУ, 2017. – Б.87.

transformation. It can even change destinies”⁷⁰ the author writes. In *Ozod*, the image of the wind functions as a force that reflects the protagonist’s internal struggles, thoughts, emotions, and spiritual condition⁷¹. The wind accompanies him and is depicted in harmony with his actions, thoughts, and the changes in the path he chooses in life.

6. The tulip image in the novel can also be understood in various symbolic meanings. *“From the very beginning of the novel, we realize that this flower is not an ordinary tulip. Not only it, but all events and objects around it begin to take on different meanings”*⁷². Some literary critics interpret the tulip as *“the wisdom at the foundation of the world”* and explain: *“A person whose intentions are pure, whose words are honest, and whose actions are sincere can perceive the inner essence of things. Thus, the tulip sought by Ozod is the wisdom at the foundation of the world... If one protects all the beings and things subdued by God, they may receive His mercy. Therefore, the tulip is just one of those thousands of pieces of wisdom”*⁷³. Certainly, we may also interpret the image of the tulip from this perspective.

The novel *“Genetik”* begins with a reflection about God taken from the *“Irg bitigi”* (Gene Record): *“Dawn began to break, and then the earth lit up. Then the sun rose, and everything became bright. A man crawled on the ground and met God...”* At the beginning of the novel, the reflection continues: *“Father, look how amazing it is! Can you hear how loudly the thunder rumbles? I feel like shouting too. And did you see the lightning? God is whipping the clouds with that very whip...”*⁷⁴.

Furthermore, the novel artistically integrates prophetic motives connected to the figures of Muhammad, Noah, and Khidr (peace be upon them). Events associated with these prophets are masterfully synthesized into the novel’s plot. For example, the wife of Prophet Muhammad, Lady Safiyya, is paralleled by the character Sofia – the aunt of the boy protagonist – in whose image motives of *“taqdiri azal”* (predestined fate, or *“al-Lawh al-Mahfuz”*) and *“divine dream”* are embedded. Through this, the novel emphasizes the truth of the fate written by God and draws beautiful conclusions about the essence of human life. The religious and ethical motives in the novel are portrayed through the characters’ inner world, their spiritual quests, and their striving to comprehend the purpose of life. The author entrusts the reader with the questions that torment him and advances the idea that *“a person’s life must be filled with meaningful content, and one must come to know their Creator”*.

⁷⁰ Тошева Н.Ш. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси (Исажон Султон насри мисолида) (The Poetic Function of Folklore Elements in Contemporary Uzbek Prose (Based on the Prose of Isajon Sultan): Филол.фан.б.фалс.док...дисс., –Т.: 2020. – Б.125.

⁷¹ Nosirov A. Istiqlol davri adabiy jarayoni va tanqidchilik (Uslubiy qo‘llanma). The Literary Process and Literary Criticism in the Independence Period (Methodological Manual). SamDU. – Samarqand: 2014. – B.36.

⁷² Nosirov A. Istiqlol davri adabiy jarayoni va tanqidchilik (Uslubiy qo‘llanma). (The Literary Process and Criticism in the Independence Era (Methodological Guide)). SamDU. –Samarqand: 2014. – B.23.

⁷³ Ёкубов И. Юрак пўртаналаридан баҳс этувчи асар // Исажон Султон насри бадийати (*A Work Discussing the Tempests of the Heart // The Artistic Prose of Isajon Sultan*). Илмий мақолалар, тақризлар, адабий сухбатлар, мактублар. –Тошкент: Turon zamin ziyo, 2017. – Б.128.

⁷⁴ Исажон Султон. Қорақуш юлдузининг сирини (The Secret of the Karakush Star). – Тошкент: Фафур Ғулом НМИУ, 2019. – Б.7.

CONCLUSION

In the prose of Isajon Sulton – one of the distinguished figures of contemporary Uzbek literature – religious and ethical motives hold a special place. The author skillfully synthesizes the noble ideas rooted in the core essence of Islam into his literary works. In interpreting Islamic ideas, Isajon Sulton demonstrates deep knowledge of the religion, a profound understanding of the Qur'an and Hadiths, and the literary talent to clearly express these concepts in his writing. At the heart of each of his works lies Islamic knowledge, and throughout the narrative, religious motives, the Uzbek people's moral principles, and national values are vividly and artistically expressed.

It is worth emphasizing that the subject of religious and ethical motives and their artistic synthesis in modern Uzbek literature could serve as the object of many future academic investigations. Undoubtedly, this will be one of the key responsibilities of Uzbek literary scholars in the future. Taking these considerations into account, the following conclusions were drawn based on the theoretical and scholarly work conducted during this research:

1. Uzbek literature has long served to elevate the spiritual world of individuals by harmoniously integrating religious and national moral values. Particularly, through literature, the aesthetic interpretation of religious concepts and their place in the reader's consciousness are expressed in new artistic forms. The prose of Isajon Sulton stands out for these very features.

2. The analysis of religious-ethical motifs gained increased attention in Uzbek literary studies in the post-independence period. It was manifested, first and foremost, in the exploration of the relationship between religion and literature, and in the interpretation of religious values in harmony with modernity. While religious and moral values were restricted during the Soviet era, after independence, they returned to literature, and symbolic images enriched with the Qur'an, hadith, and religious-moral content found artistic expression in literary works.

3. The essence of religious-ethical motifs and their role in the plot and system of images are interpreted in various ways in Uzbek literary scholarship. Based on scholarly sources (such as H. Karomatov, N. Komilov, J. Bo'riyev, H. Karimov, and others), the classification of religious motifs, their functional and semantic features, and their integration with symbolic and allegorical layers have been analyzed. Special attention is given to motifs as tools that generate, develop, and carry the movement of the plot and characters.

4. Sometimes the events are unfold in abstract in Isajon Sulton's stories, in other cases in concrete spaces and times. In accordance with the genre poetics, symbolic and allegorical images, along with religious and moral motifs, serve to express religious-philosophical content. Studying these motifs, symbols, and images in Isajon Sulton's stories and understanding their role in literary works helps to grasp the writer's creative style more deeply. His works are distinguished by thematic diversity, unique originality, innovative principles, distinctive symbolism, and the synthesis of religious-ethical motifs.

5. In Isajon Sulton's story "Qismat" ("Fate"), the philosophical essence of

human life, predestination, and destiny is revealed through symbols such as “road”, “fog”, “father”, and “old woman”. In the story “*Manzil*” (“Destination”), the concept of “journey” is portrayed as a symbol of human life. Through the motif of the journey, the writer shows how one travels the path to their destination and in what state they arrive, using symbolic images like Hazramaut, Mount Qaf, the Valley of Talisman, and the Mountain of Talisman. The story “*Sofiya*” is also based on symbolism; Sofiya is the name of a storm, which is portrayed not as an ordinary natural phenomenon, but as a symbol of God’s might and boundless love.

6. In Isajon Sulton’s novellas, special emphasis is placed on the themes of human spiritual growth and morality. Therefore, in his prose, the artistic interpretation of religious-ethical motifs, Qur’anic verses, and hadiths hold a distinct place. Baxtiyor Nazarov noted: “*It is impossible not to notice that Isajon Sulton has deeply studied the Qur’an, the Bible, the Torah, Confucius, Rumi, Ghazali, as well as the works of Einstein, Curie, and Newton. He is also well-versed in various scientific fields like biology, pharmacology, and genetics. In general, his works reflect both the profound philosophy and the subtle nuances of religious teachings*”. In his novellas, Isajon Sulton makes both direct and indirect use of the Qur’an and hadiths, using deep religious contemplation to reveal the spiritual and emotional world of his characters.

7. The narrative “*Avvalgilarqa o‘xshamas*” (“Not Like the Former Ones”) incorporates artistic interpretations of Qur’anic verses and hadiths, integrating them with modern themes. The author uses the images of prophets symbolically to highlight the problems of contemporary individuals. The novella blends motifs associated with prophets such as Solomon, Noah, Adam, Abraham, Ishmael, Jesus, Moses, and Salih (peace be upon them) in a philosophical and artistic synthesis. The “mi’raj” motif (the Prophet Muhammad’s ascension to the heavens) also holds a significant place in the novella.

8. In the novella “*Robiya Balkhiy*”, the writer invites the reader to reflect on God’s predetermined fate, human destiny, pure love, the meaning of life, and spiritual values. The work presents an artistic interpretation of the life, inner struggles, and trials on the path of love of Robiya Balkhiy—a prominent mystical figure and the first famous female poet to write in Persian. The novella portrays the image of a deeply faithful individual striving for moral perfection.

9. In “*Boqiy Darbadar*” (“The Eternal Wanderer”), the concept of symbolic wandering is closely connected to Jesus (peace be upon him), becoming one of the central motifs of the novel. The writer depicts modern wanderers who have lost their sacred destination and are destined to wander, yet must discover their true selves and their Lord. The theme of “eternal wandering”, well-known in world literature, finds its first representation in Uzbek national literature in this novel by Isajon Sulton. Additionally, based on the “nubuwwah” motif, passages related to Khidr, Noah, and Solomon (peace be upon them) are artistically synthesized with great skill.

10. In the novels “*Ozod*” (“Free”) and “*Genetik*” (“Geneticist”), religious-ethical motifs serve to reveal the human inner world and the meaning of life. In “*Ozod*”, a youth who deeply reflects on the spiritual territories of his homeland

comes to understand that among all creation, the human is the most noble being. In “Genetik”, the novel explores how the genetic roots of today’s Uzbek people trace back to Adam and Eve, and how the abilities inherited from great ancestors can be understood only through knowledge and scientific inquiry.

11. It is depicted that God has made nature serve humanity, and that He created the world as a realm of symbols and signs to constantly remind people of His presence in many of Isajon Sulton’s works,. The author also illustrates the idea that the modern world must stir a storm within our consciousness, awakening us to deeper reflection. At the same time, Sulton portrays the Uzbek individual, freed from the shackles of the former regime, as now caught in a multitude of unfamiliar whirlpools. He emphasizes the need for a profound, discerning gaze upon a world filled with people of various beliefs, not all of whom are as sincere and simple-hearted as oneself. For instance: The wind, a natural element, symbolizes a great sage in the novel Ozod, and God’s mercy, power, and punishment in Boqiy Darbadar. The fish, in the story Qismat, represents a sinner who meets a tragic fate due to his mistakes and sins.

12. The religious-ethical motifs become central to the structure of the novels, influencing the artistic composition of the narratives in Isajon Sulton’s works,. Along with religious-ethical values, themes such as faith, ego, love, and justice are also present. The writer conveys religious and moral teachings not only in traditional forms but also through complex and modern artistic means. In doing so, the synthesis of literary mastery and motifs ensures the uniqueness of his works.

13. The conflict between individual and society is revealed more deeply through religious-ethical motifs in Isajon Sulton’s creative work. The internal struggles of the characters, their battles with the ego, the quest for self-discovery, and their loyalty to religious values are portrayed with the writer’s distinctive artistic mastery.

14. It is appropriate to regard the artistic synthesis of religious and moral motives in Uzbek literature as a new stage in the development of contemporary literature. The religious and ethical ideas embodied in the Qur’an and Hadiths ensure the continuity of classical traditions, while their modern interpretations represent both stylistic and formal innovations. These must be analyzed in harmony with the evolving literary consciousness of our time.

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УРГЕНЧСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ
ИМЕНИ АБУ РАЙХАНА БЕРУНИ**

**УРГЕНЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ИМЕНИ АБУ РАЙХАНА БЕРУНИ**

КАМИЛОВА НАЗОКАТ САИДЖОНОВНА

**ХУДОЖЕСТВЕННЫЙ СИНТЕЗ РЕЛИГИОЗНЫХ МОТИВОВ
В ПРОЗЕ ИСАДЖАНА СУЛТАНА**

10.00.02 – Узбекская литература

АВТОРЕФЕРАТ

диссертации доктора философии (PhD) по филологическим наукам

Ургенч – 2025

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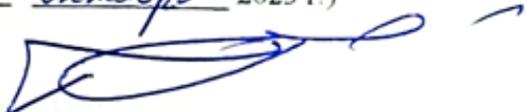
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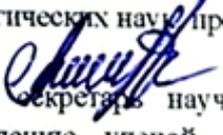
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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования – изучение художественного синтеза религиозно-нравственных мотивов и суфистических тонов в рассказах, повестях и романах Исаджана Султана, раскрытие его художественного мастерства.

Объектом исследования являются рассказы Исаджана Султана «Qismat», «Manzil», «Sofiya», повести «Avvalgilarga o'xshamas», «Robiya Balxiy», романы «Boqiy darbadar», «Ozod», «Genetik».

Научная новизна исследования заключается в следующем:

впервые системно проанализирована интерпретация религиозно-нравственных мотивов в современной узбекской прозе, в частности, отражение аятов священного Корана и хадисов в рассказах, повестях и романах Исаджана Султана в их органической связи с сюжетом, образной системой и идейной структурой. Благодаря этому освещены поэтико-тематические аспекты религиозно-художественного синтеза;

художественный синтез религиозно-нравственных мотивов в прозе Исаджана Султана, в частности, эстетические пласты, созданные посредством символических образов и суфистических концепций, были раскрыты как новое направление в современном узбекском литературном процессе. Религиозно-эстетические воззрения писателя были проанализированы в гармонии с художественным мышлением;

на основе новых подходов исследованы место и изучение произведений Исаджана Султана в современной литературе, направления использования религиозно-нравственных мотивов, выявлено мастерство автора в использовании аятов и хадисов в своих рассказах, повестях и романах;

в аспекте стилизации исследованы сюжет, религиозно-нравственные мотивы, образ, идея, стиль, свойственные произведениям писателя, сделаны новые выводы, раскрыты аспекты мастерства писателя в художественном синтезе религиозно-нравственных мотивов в произведениях писателя.

Введение результатов исследования. На основе научных результатов диссертационного исследования «Художественный синтез религиозно-нравственных мотивов в прозе Исаджана Султана»:

выводы диссертации о синтезе религиозных символов и обусловивших их факторах в рассказах Исаджана Султана, художественном синтезе аятов священного Корана и хадисов в рассказах писателя, образе Иисуса и концепции символического странствия в романе «Boqiy darbadar» были использованы в фундаментальном проекте № FA-FI-005 «Исследование истории каракалпакского фольклора и литературы», выполненном в 2017-2020 годах в научно-исследовательском институте гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан (Справка № 83/1 научно-исследовательского института гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан от 20 февраля 2025 года). В результате теоретические и художественные анализы, выдвинутые в диссертации, послужили научно-методической основой для

интерпретации литературных источников в рамках проекта на основе современного подхода;

также выводы и рекомендации по исследованию таких вопросов, как религиозно-нравственные мотивы и подходы к ним в современной узбекской прозе, художественный синтез религиозно-нравственных мотивов и раскрытие символики в рассказах и повестях Исаджана Султана, художественное мастерство писателя в процессе синтеза религиозно-нравственных мотивов, были использованы при выполнении прикладного проекта № PF-201912258 «Создание многоязычной электронной платформы узбекской литературы (на узбекском, русском, английском языках)», реализованного в 2021-2023 годах в рамках Государственной научно-технической программы (Справка № 01/01-3046 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 10 июля 2025 года). В результате теоретические выводы и художественные анализы, обоснованные в диссертации, стали методической основой для системного отражения религиозно-нравственных мотивов, символических образов и подходов в современной узбекской прозе на электронной платформе в рамках данного проекта;

выводы исследования об успехах Исаджана Султана на международных конкурсах, влиянии мировой литературы на творчество писателя, художественном синтезе религиозно-нравственных мотивов в творческой прозе были использованы при подготовке сценариев музыкально-развлекательной программы «Assalom, Xorazm», передач «Nafosat», «Ma'rifatnoma», «Adabiy muhit», «Milliy totuvlik», ток-шоу «Siz nima deysiz?!», «Qadriyat», «Najot bilimda» Хорезмской областной телерадиокомпании (Справка Хорезмской областной телерадиокомпании № 214 от 6 марта 2025 года). В результате выводы, сделанные в диссертации относительно художественного синтеза религиозно-нравственных мотивов в творчестве Исаджана Султана, были использованы как теоретико-методическая основа при подготовке сценариев литературно-просветительских программ средств массовой информации;

на различных литературно-просветительских мероприятиях, проводимых Хорезмским областным отделением Союза писателей Узбекистана, в частности, конференциях, посвященных по творчеству Исаджана Султана, были освещены вопросы о религиозно-нравственных мотивах в современном литературоведении, синтезе религиозных символов в рассказах писателя, его мастерстве в процессе художественного синтеза религиозно-просветительских мотивов в романах «Ozod» и «Genetik» (Справка № 28 Хорезмского областного отделения Союза писателей Узбекистана от 7 марта 2025 года). В результате удалось обогатить знания участников конференций и мероприятий по вышеуказанным темам.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения, списка использованной литературы. Общий объем работы составляет 157 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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