

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

**TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI**

**ORIPOVA NURAFSHON OLIMJON QIZI**

**NAZAR ESHONQUL NASRIDA AYOLLAR OBRAZI TALQINI**

**10.00.02 – O‘zbek adabiyoti (XX asr o‘zbek adabiyoti va hozirgi adabiy  
jarayon)**

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

**Toshkent – 2025**

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

**Contents of dissertation abstract of doctor of philosophy (PhD) in Philology  
Sciences**

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

**Oripova Nurafshon Olimjon qizi**

Nazar Eshonkul nasrida ayollar obrazi talqini ..... 3

**Oripova Nurafshon Olimjon qizi**

The interpretation of the image of women in the prose of Nazar Eshonkul ..... 25

**Орипова Нурафшон Олимжон кизи**

Интерпретация образа женщины в прозе Назара Эшонкула ..... 49

**E‘lon qilingan ishlar ro‘yxati**

List of published works

Список опубликованных работ ..... 55

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**Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.2.PhD/Fil3351 raqam bilan ro‘yxatga olingan.**

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

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

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Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi DSc. 03/30.12.2019.Fil.19.01 raqamli Ilmiy kengashning 2025-yil “\_\_\_” \_\_\_\_\_ soat \_\_\_ dagi majlisida bo‘lib o‘tadi (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44, ([www.tsuull.uz](http://www.tsuull.uz)); e-mail: [monitoring@navoiy-uni.uz](mailto:monitoring@navoiy-uni.uz)).

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

Dissertatsiya avtoreferati 2025-yil “\_\_\_” \_\_\_\_\_ kuni tarqatildi (2025-yil “\_\_\_” \_\_\_\_\_ dagi \_\_\_ raqamli reyestr bayonnomasi).

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

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida badiiy asar tahliliga doir muammolarni o'rganish va uni anglash zarurati gumanitar sohalarida ham jiddiy masalalarni kun tartibiga qo'yimoqda. Ayniqsa, ijtimoiy salmoqqa, adabiy-estetik ahamiyatga ega yangi ilmiy izlanishlar olib borish uchun imkoniyatlar kengayib bormoqda. Epik turning qissa va hikoya janriga xos adabiy kanonlar, ularda tasvirlanayotgan xotin-qizlar obrazi, ayollarning iztiroblari, ruhiy dunyosini tadqiq etish bilan bog'liq tadqiqotlar izchillik bilan davom etmoqda. Ayol ruhiyatini o'rganish insonning ma'naviy olami, dunyoqarashi, tafakkur tarziga xos qonuniyatlarni anglashda muhim ahamiyat kasb etadi. Adabiy jarayon doimo ijtimoiy hayot, adabiy muhit bilan chambarchas holda kechadi. Kishilarning ong-u tafakkuri, dunyoqarashidagi yangilanishlar ko'proq adabiyot va san'atda o'z aksini topadi. Adabiyotshunoslik fani ham o'z obyektiga yangi nigoh bilan qarash, ayol ruhiyati bilan bog'liq muammolarni chuqur anglashga intiladi.

Dunyo adabiyotshunosligidagi qissa janri va uning poetik tabiati bo'yicha amalga oshirilgan tadqiqotlarning nazariy umumlashmalari ushbu janr adabiy taraqqiyotning oldingi bosqichlarida yuzaga kelgan namunalarini ham qayta baholash zaruratini tug'dirdi. Zotan, qissa janri taraqqiyotini yangilangan adabiy-estetik kanonlar negizida tahlil va tadqiq etish adabiyotshunoslik ilmini yangi nazariy umumlashmalar hisobiga yanada boyitadi hamda bugungi taraqqiyot tamoyillarini oydinlashtirish va istiqbolini prognoz qilish imkoniyatini beradi. Nazar Eshonqul asarlarida ayolning ruhiyatini aks ettirishda jahon nasrining ilg'or ijodiy tendensiyalariga xos jihatlar yaqqol seziladi. Hozirgi o'zbek adabiy nasrida, xususan, Nazar Eshonqul hikoya, qissalarida ayolning ijtimoiy hayotda va oilada tutgan o'rni, uning his-tuyg'ulari, murakkab ruhiy olamini tasvirlashda falsafiy-psixologik, ramziy-majoziy obrazlilikka intilish ko'zga tashlanadi. Dissertatsiya ishida Nazar Eshonqul hikoya va qissalarida ayollar obrazining o'rni hamda ahamiyatini ko'rsatish muammo sifatida qo'yildi. Darhaqiqat, badiiy asarlardagi ayollar obrazini o'rganish muayyan davr ijtimoiy hayoti va adabiyoti manzarasi to'g'risida tasavvur uyg'otadi.

O'zbek adabiyotshunosligi, xususan, sho'ro davri adabiyotida ayollar ko'proq ishchi kuchi, "baxtli turmush" egasi sifatida tasvirlangani to'g'risida so'z yuritiladi. Hozirgi davr qissa va hikoyalarida esa ayollarning murakkab qismati hamda ziddiyatli xarakteri, turmush tashvishlari ichidagi holati diqqat markaziga qo'yiladi. Ikki davr adabiyotining ana shu kabi o'ziga xosliklarini Nazar Eshonqul hikoya va qissalari misolida tadqiq etish esa muhim ilmiy ahamiyatga ega. Nazar Eshonqul ijodining bir qismida ayollar asosiy qahramon sifatida gavdalantirilib, ularning qismati, ruhiyati, ma'naviyati ijtimoiy hayotda tutgan o'rni va mavqeyi bilan uyg'unlikda tasvirlanib, hayot chorrahalaridagi holatini ko'rsatishga alohida e'tibor qaratiladi. Adib ijodidagi o'ziga xos ayni jihatni o'rganish zamonaviy o'zbek nasridagi asosiy tamoyillarni ko'rsatish imkonini beradi. Bu esa tadqiqot mavzusining dolzarb ekanini tasdiqlaydigan muhim asos bo'la oladi. Istiqlool davri o'zbek adabiyotshunosligining xalqaro maydondagi o'rni va milliy madaniy merosini tadqiq etish, qadriyatlarni anglash zarurati bugungi globallashuv

jarayonida badiiy adabiyotning mohiyatiga yanada chuqur kirib borish, badiiy asarlarning jahon adabiyoti ravnaqidagi o‘rnini ko‘rsatish keyingi davr adabiyotiga kuchli ta‘sir o‘tkazgan ijodkorlar merosini o‘rganishni taqozo etmoqda. Bugungi madaniy-ma‘rifiy sohalardagi islohotlar jarayoni o‘zbek adabiyotshunosligi oldiga ham qator yangi vazifalar qo‘ymoqda. “Najot – ta’limda, najot – tarbiyada, najot bilimda. Chunki barcha ezgu maqsadlarga bilim va tarbiya tufayli erishiladi”<sup>1</sup>. Yozuvchi Nazar Eshonqul hikoya va qissalaridagi ayollar obrazini o‘rganish, ularning kishilar dunyoqarashini boyitish, ma’naviyatini yuksaltirishdagi ahamiyatini ko‘rsatish mazkur tadqiqotning o‘ziga xos xususiyatlarini belgilaydi.

O‘zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4997-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetini tashkil etish to‘g‘risida”, 2019-yil 21-oktyabrdagi PF-5850 “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish to‘g‘risida”gi Farmonlari, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 28-iyuldagi PQ-3160-son “Ma’naviy-ma‘rifiy ishlar samaradorligini oshirish va sohani rivojlantirishni yangi bosqichga ko‘tarish to‘g‘risida”, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi Qarorlari, shuningdek, 3-avgustdagi O‘zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma‘ruzasi hamda BMT Bosh Assambleyasi 72-sessiyasida so‘zlangan nutqlaridagi va mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

**Tadqiqotning Respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlarga bog‘liqligi.** Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

**Mavzuning o‘rganilganlik darajasi.** O‘zbek adabiyotida Nazar Eshonqul ayrim asarlarining tahlili I.Haqqulov, E.Azam, Q.Qahromonov, N.Jabborov, Y.Solijonov, D.Quronov, B.Karimov, A.Ulug‘ov, I.Yoqubov, Sh.Ahmedova, M.Qo‘chqorova, Faxriyor, D.Xoldorov, U.Rasulova, F.Burxonova, N.Cho‘liyeva kabi olimlarning maqolalarida bir qadar o‘z ifodasini topgan. Ishda Nazar Eshonqul hikoya va qissalarini tahlil qilish asosida zamonaviy o‘zbek nasrida ayol obrazi aks ettirilishini ko‘rsatish asosiy muammo sifatida belgilangan. Nazar Eshonqul nasrida ayollar obrazini gavdalantirish muammosi maxsus tadqiqot ishi doirasida o‘rganilmagan. Mazkur dissertatsiyada, yuqoridagi ishlardan farqli

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<sup>1</sup> Mirziyoyev Sh. O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga Murojaatnomasi // Xalq so‘zi. – Toshkent, 2022. 20-dekabr.

ravishda, mavzu ilk bor monografik tarzda o'rganilmoqda. Mavzuni yoritish maqsadida quyidagi nazariy manbalar<sup>2</sup> va tadqiqotlarga<sup>3</sup> murojaat etilgan.

**Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog'liqligi.** Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat O'zbek tili va adabiyoti universiteti ilmiy tadqiqot rejasiga muvofiq "Hozirgi adabiy jarayon masalalari" mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** Nazar Eshonqulning nasriy asarlari misolida ijodkorning obraz yaratish mahorati, ayol ruhiyatini aks ettirishda yozuvchi badiiy uslubining namoyon bo'lishi, adibning hikoya va qissalarida hayot hodisalari ifodalanishini ochib berishdan iborat.

#### **Tadqiqotning vazifalari:**

Nazar Eshonqul hikoya va qissalarida muallif badiiy konsepsiyasini tashuvchi bosh qahramonga yuklatilgan g'oyaviy zalvorni aniqlash, xarakterlarning turli vaziyat-holatlarda o'zini qanday tutishi, u qabul qilgan qarorlarning atrofida va muhitni o'zgartirishga ta'siri qanday kechganiga e'tibor berilganligini dalillash;

Adib nasrida ayollar obrazini tasnif hamda tahlil qilish, muallifning obraz yaratishda personajlarning o'zgalar, shuningdek, ziddiyatli vaziyatlarda raqiblari

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<sup>2</sup> Султон И. Adabiyot nazariyasi. – Toshkent: O'qituvchi, 2005; Каримов Н., Мамажанов С., Назаров Б. XX аср ўзбек адабиёти тарихи. – Toshkent: Ўқитувчи, 1999; Норматов У. Умидбахш тамойиллар. – Toshkent: Маънавият, 2000; Йулдош Қ. Ёниқ сўз. – Toshkent: Янги аср авлоди, 2006; Қўчқорова М. Бадий сўз ва руҳият манзаралари (эссе, қисса, ҳикоя: тадқиқ ва талқин). – Toshkent: Муҳаррир, 2011; Солижонов Ю. Нутқ ва услуб. – Toshkent: Чўлпон, 2022; Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademnashr, 2018; Каримов Б. Руҳият алифбоси. – Toshkent: Ғафур Ғулом, 2018; Холдоров Д. Ижод моҳияти – услуб хосияти. – Toshkent: Turon zamin ziyo, 2017; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. – Toshkent: Nurafshon business, 2022; Холдоров Д. Ҳозирги ўзбек қиссаларида бадий услуб муаммоси. – Toshkent: Firdavs-Shoh, 2021; Намрайев К. Adabiyotshunoslik asoslari (kompozitsiya, syujet, obraz). – Toshkent: Nurafshon business, 2022.

<sup>3</sup> Досмухамедов Х. Ҳозирги ўзбек ҳикоячилигида бадий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида). Филол. фан. номз. ... дисс. – Toshkent, 1995; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси (Ғ.Хотам, Ҳ.Дўстмухаммад, Н.Эшонкул ҳикоялари мисолида). Филол. фан. номз. ... дисс. – Toshkent, 2002; Рустамова М. Истиқлол даври ўзбек қиссаларининг тараққиёт тенденциялари. Филол. фан. номз. ... дисс. – Toshkent, 2005; Матякубов С. Ҳозирги ўзбек ҳикояларида инсон концепсияси ва шахс бадий талқини. Филол. фан. номз. ... дисс. – Toshkent, 2006; Холмуродов А. Ўзбек қиссачилиги: тараққиёт муаммолари. Филол. фан. д-ри ... дисс. – Toshkent, 2008; Камилова С. XX аср охири – XXI аср бошлари рус ва ўзбек адабиётида ҳикоя жанри поэтикаси ривожини. Филол. фан. д-ри ... дисс. – Toshkent, 2016; Холдоров Д. Ҳозирги ўзбек қиссаларида бадий услуб муаммоси (Ш.Бўтаев ва Н.Эшонкул қиссалари мисолида). Филол. фан. б. фалс. док. ... дисс. – Toshkent, 2017; Раджапова Ф. Истиқлол даври ўзбек қиссачилигида услуб ва поэтик тил. Филол. фан. б. фалс. док. ... дисс. – Toshkent, 2018; Бурхонова Ф. Муаллиф адабий-эстетик қарашлари ва ижодий параллелизм (Н.Эшонкул ва У.Ҳамдам ижоди мисолида). Филол. фан. б. фалс. док. ... дисс. – Toshkent, 2019; Чулиева Н. Ижодкор маҳорати ва жанр поэтикаси (Назар Эшонкул қиссалари мисолида). Филол. фан. б. фалс. док. ... дисс. – Қарши, 2020; Ўразбаева М. Ҳозирги ўзбек романчилигида аёл образи ва унинг қиёсий таҳлили. Филол. фан. б. фалс. док. ... дисс. – Toshkent, 2021; Эшматова Ў. Истиқлол даври ўзбек қиссачилигида аёл руҳиятининг бадий талқини. Филол. фан. б. фалс. док. ... дисс. – Toshkent, 2022; Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). Филол. фан. д-ри ... дисс. – Toshkent, 2020; Saidmurodova S. Nazar Eshonqul asarlarida badiiy psixologiya. Filol. fan. b. fals. dok. ... diss. avtoref. – Termiz, 2023; Jovliyev B. Badiiy asarda mifopoetik talqin va badiiy obraz (Yozuvchi Nazar Eshonqul asarlari misolida). Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023; Shukurova S. Jon Steynbek va Nazar Eshonqul asarlarida shaxs erki va jamiyat munosabatlarining badiiy-falsafiy talqini. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023. Eshboyeva T. O'zbek folkloridagi arxetiplar va zamonaviy proza. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023. Tojiyev A. Hozirgi o'zbek hikoyachiligidagi uslubiy izlanishlar. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2025.

bilan munosabatga kirishish holatini ilmiy asoslash, ayollar obrazida adibning ijodkor ruhiyati bilan uyg'unligini va badiiy voqelik sodir bo'lgan makon hamda zamondagi detal va ashyolar (interiyer)ning personaj shaxsiyatini ochib berishga xizmat qilganligini ochib berish;

ijodkorning obraz yaratishda realistik va norealistik tasvir imkoniyatlari kengayishi bilan ayol jinsining an'anadan uzilmagan stereotiplari yuzaga kelganini ilmiy asoslash;

Nazar Eshonqul hikoya va qissalaridagi kayvoni momolar obrazini o'rganish hamda xarakterlar tashqi ko'rinishi (yurish-turishi, imo-ishoralari, yuz ifodalari, jussasi, kiyim-kechagi) ijtimoiy mavqeyiga nechog'lik mutanosib ekanini, original obrazlar yaratganini aniqlash.

**Tadqiqot obyekti** sifatida Nazar Eshonqulning "Urush odamlari", "Momoqo'shiq" qissalari, "Shamolni tutib bo'lmaydi", "Bepoyon osmon", "Qultoy" hikoyalari tanlangan. Tadqiqot ishida adibning qissa va hikoyalarda bevosita ayollar obrazi o'rganilishi maqsad qilib qo'yilganligi uchun ayollar obrazi bosh qahramon darajasida olib chiqilgan asarlar tadqiqot obyekti qilib olingan. Adibning shu uch hikoya va ikki qissasida nafaqat bosh obrazdagi qahramon ayollar (Biydi momo, Anzirat, Muazzam, Bayna momo, Oyto'ldi, Arxizol), balki epizodik obrazdagi ayollar ham yorqin tasvirlangan. Dissertatsiyada Tursunoy guj-guj, Sora, Hanifa, Hojar, Kudurat kampir, Tiniq kampir, Muslim kabi obrazlarni tahlil etish orqali yozuvchining badiiy maqsadi yanada ayonlashgan deb aytish mumkin. Shu orqali yozuvchi o'z estetik idealini – insoniylik va qadriyatlar ustuvorligini ilgari suradi.

**Tadqiqot predmetini** Nazar Eshonqul hikoya va qissalarida ayollar obrazining gavalantirilishi, ramzlar talqini, obrazlar xatti-harakatlariga ta'sir etgan ichki va tashqi omillar tahlili hamda ular ruhiyatining yoritilishi masalalari tashkil etadi.

**Tadqiqotning usullari.** Dissertatsiya mavzusini yoritishda biografik, tarixiy-qiyosiy, psixologik, statistik, germenevtik, lingvopoetik va tahliliy usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

Nazar Eshonqul hikoya va qissalaridagi ayollar obraziga oid itoatkorlik, dard-iztirobga ko'nuvchanlik, mutelik, kayvonilik kabi jihatlar tekshirilib, adibning ayol ruhiyatini tasvirlashda ichki monolog, portret, dialog, peyzaj, rang va boshqa detallarga alohida e'tibor qilinib, obrazlar xarakteriga xos bo'lgan xususiyatlar: vafodorlik, o'z-o'zini taftish va tergov etish, bir so'zlilik, sadoqat ochib berilgan;

adibning "Shamolni tutib bo'lmaydi", "Qultoy", "Bepoyon osmon" hikoyalari misolida ayollar obrazining tashqi qiyofasi: yurish-turishi, kiyinishi, xatti-harakat, imo-ishoralari orqali ongli va ongosti tuyg'ular dunyosi o'zining va roviyning hamda turli personajlarning nigohi, shuningdek, ichki monologlar orqali aniqlangan;

adabiy qahramonlar nutqidagi xususiyatlar aniqlanib, xususan, kinoyaviylik, olqish va qarg'ishlardagi oreal belgilardagi mahalliy kolorit ifodasi dalillangan va asarlardagi ayollar obrazining ular yashovchi hudud bilan sheva

leksikasi jihatidan mutanosibliği tekshirilgan va asarlarda folklor an'analarining yoritilishi misollar asosida isbotlangan;

ayol ruhiyatini teran ochib berish maqsadida yaratilgan onaxonlar, kayvoni momo obrazlari aks etgan realistik qissalardagi tasviriylik, kinoyaviy va satirik bayon usuli yozuvchi ijodi misolida ilmiy asoslangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

istiqlol davri o'zbek nasridagi ayollar obrazining o'ziga xos xususiyatlari (personajning tashqi ko'rinishi, kiyim-kechagi, insoniy fazilatlari yoki nuqsonlari, qahramonlar nutqi va ijtimoiy mavqeyi) adib ijodi misolida ko'rsatilib, Nazar Eshonqul hikoya va qissalari o'zbek adabiyotidagi o'ziga xos hodisa ekani ilmiy jihatdan dalillangan;

Nazar Eshonqul hikoya va qissalarida personajlar shaxsiyati, xatti-harakat motivlari, ma'naviy-ruhiy dunyosini ochib berish va badiiy matn yetakchi g'oyasini o'quvchiga yaxshiroq tushuntirish uchun qo'llagan usullari orqali amaliy ahamiyat kasb etishi isbotlangan;

adib asarlaridagi ayol obrazi portreti, tasviri, ular nutqidagi sheva leksikasi, hududga xos bo'lgan tushunchalar ilmiy asoslanib, xarakteri, imo-ishoralari, yuz ifodalari, jussasi, kiyim-kechagi ijtimoiy mavqeyiga nechog'lik mutanosib ekani ilmiy asoslangan;

ayol ruhiyatini teran ochib berish maqsadida yaratilgan onaxonlar, kayvoni momo obrazlari aks etgan realistik qissalardagi tasviriylik, kinoyaviy va satirik bayon usuli yozuvchi ijodi misolida ilmiy asoslangan;

ayolning jinoyatga qo'l urishi va qotilga aylanishi uchun sabab bo'lgan omillar qasoskor ayol ruhiyatini ishonchli, jonli, hayotiy ochib berishda qo'llanilgan badiiy nutq, psixologik shartlilik kabi ramzlar muhim ahamiyat kasb etishi dalillangan.

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo'yilgani, qo'llanilgan ilmiy usullar va nazariy ma'lumotlarni berishda aniq ilmiy manbalarga tayanilgani, tahlilga tortilgan materiallarning ilmiy metodlar vositasida asoslangani, nazariy fikr va xulosalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani, adabiyotshunoslikning zamonaviy ilmiy konsepsiyalari asosida tahlil va talqin qilingani bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqotning ilmiy ahamiyati Nazar Eshonqul ijodini o'rganish, uning obraz yaratish mahoratiga oid nazariy tadqiqot natijalaridan mustaqillik davri o'zbek adabiyoti tarixini o'rganishda, adabiyot nazariyasi fanining nasr, janr, uslub, badiiy til, syujet, xronotopga doir ilmiy-nazariy qarashlarni boyitishi bilan izohlanadi.

Tadqiqotning amaliy ahamiyati zamonaviy o'zbek nasri nazariy asoslari hamda nasrda ayollar obrazining badiiy vazifasiga doir ilmiy tadqiqotlar uchun material bera olishi, oliy o'quv yurtlarining "Filologiya va tillarni o'qitish (o'zbek tili)" ta'lim yo'nalishida "Adabiyot nazariyasi", "Yangi o'zbek adabiyoti va hozirgi adabiy jarayon", "Hozirgi adabiy jarayon", "O'zbek adabiy tanqidi tarixi" kabi fanlardan ma'ruzalar o'qishda, amaliy mashg'ulotlar o'tkazishda, darslik, o'quv qo'llanmalar yaratishda manba bo'lib xizmat qilishi bilan belgilanadi.

**Tadqiqot natijalarning joriy qilinishi.** Nazar Eshonqul nasrida ayollar obrazi talqini masalasini o‘rganish bo‘yicha olib borilgan tadqiqotning ilmiy natijalari asosida:

Nazar Eshonqul hikoya va qissalaridagi ayollar obraziga oid itoatkorlik, dard-iztirobga ko‘nuvchanlik, mutelik, kayvonilik kabi jihatlar tekshirilib, adibning ayol ruhiyatini tasvirlashda ichki monolog, portret, dialog, peyzaj, rang va boshqa detallarga alohida e‘tibor qilinib, obrazlar xarakteriga xos bo‘lgan xususiyatlar: vafodorlik, o‘z-o‘zini taftish va tergov etish, bir so‘zlilik, sadoqat ochib berilgani haqidagi nazariy xulosalaridan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan IL-402104474-raqamli “bolalaradabiyoti.uz” elektron platforma va uning mobil ilovasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 5-apreldagi N01/04-1256-sonli ma‘lumotnomasi). Natijada ijodkorning ayollar obrazini yaratishdagi mahorati, ularni gavdalantirishda foydalangan badiiy vositalar qahramonlar ruhiyati bilan mutanosib ekanligi, asarlarida folklor stilizatsiyasi yoritilishi masalasiga oid xulosalar elektron platforma materiallarini boyitishga xizmat qilgan;

adibning “Shamolni tutib bo‘lmaydi”, “Qultoy”, “Bepoyon osmon” hikoyalari misolida ayollar obrazining tashqi qiyofasi: yurish-turishi, kiyinishi, xatti-harakat, imo-ishoralari orqali ongli va ongosti tuyg‘ular dunyosi o‘zining va roviyning hamda turli personajlarning nigohi, shuningdek, ichki monologlar orqali aniqlanganiga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2023-2024-yillarda bajarilgan AL-662205561 “Alisher Navoiy mualliflik korpusini yaratish” mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 9-apreldagi N01/04-1318-sonli ma‘lumotnomasi). Natijada adib ijodida mumtoz adabiyot vakillari asarlaridan foydalanish, iqtibos va fikrlar olish asosida uning ijodi zamonaviy o‘zbek adabiyotidagi o‘ziga xos adabiy hodisa ekanligini asoslaydigan ilmiy xulosalar loyiha materiallarini boyitgan;

adabiy qahramonlar nutqidagi xususiyatlar aniqlanib, xususan, kinoyaviylik, olqish va qarg‘ishlardagi oral belgilardagi mahalliy kolorit ifodasi dalillangan va asarlardagi ayollar obrazining ular yashovchi hudud bilan sheva leksikasi jihatidan mutanosibliki tekshirilgan va asarlarda folklor an‘analarining yoritilishi misollar asosida isbotlanganligi haqidagi ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan PF-201912258 “O‘zbek adabiyotining ko‘p tili (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 9-apreldagi N01/04-1317-son ma‘lumotnomasi). Natijada adib asarlaridagi ayollar obrazi tabiati, prototip masalasi, yozuvchining portret yaratish mahorati, personajlar nutqidagi individuallik o‘zbek ayolini gavdalantirishdagi o‘ziga xosliklarini ko‘rsatishga

oid ilmiy materiallardan elektron platforma materialini tayyorlashda foydalanilgan;

ayol ruhiyatini teran ochib berish maqsadida yaratilgan onaxonlar, kayvoni momo obrazlari aks etgan realistik qissalardagi tasviriylik, kinoyaviy va satirik bayon usuli yozuvchi ijodi misolida ilmiy asoslanganiga oid ilmiy xulosalardan “O‘zbekiston” teleradiokanalida Nazar Eshonqul hayoti va ijodiga bag‘ishlangan ko‘rsatuvlarda “Ta’lim va taraqqiyot”, “Adabiy jarayon” radioeshittirish ssenariylarini tayyorlashda foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston 24” ijodiy birlashmasi davlat muassasasining 2025-yil 7-apreldagi N05-09-436-son ma’lumotnomasi). Natijada Nazar Eshonqulning ayollar obrazini yoritishdagi izlanishlari, ularning xarakterini tasvirlashdagi o‘ziga xosliklarga baho berilgan. Tadqiqotda bayon qilingan mulohazalar, unda taqdim qilingan ma’lumotlar teleko‘rsatuv va radio eshittirishlarning sifati, mazmuni va samaradorligini oshirgan hamda eshittirish va ko‘rsatuvlar materiallari boyitilgan.

**Tadqiqot natijalarning aprobatsiyasi.** Dissertatsiya natijalari 6 ta ilmiy-amaliy anjumanlarda, jumladan, 4 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarda muhokamadan o‘tkazilgan.

**Tadqiqot natijalarning e’lon qilinishi.** Dissertatsiya mavzusi bo‘yicha jami 11 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, ularning 4 tasi respublika, 1 ta xorijdagi ilmiy jurnallarda nashr etilgan.

**Dissertatsiyaning hajmi va tuzilishi.** Dissertatsiya kirish, yetti faslni ichiga olgan uch asosiy bob, xulosa hamda foydalanilgan adabiyotlar ro‘yxatidan iborat. Tadqiqotning umumiy hajmi 140 sahifani tashkil qiladi.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida mavzuning dolzarbligi va zarurati asoslangan bo‘lib, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, fan va texnologiyalar rivojining ustuvor yo‘nalishlariga mosligi, tadqiqotning ilmiy yangiligi, amaliy natijalari, ishonchligi, olingan natijalarning nazariy va amaliy ahamiyati, amaliyotga joriy etilishi, aprobatsiyasi, nashr qilingan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirib o‘tilgan.

Dissertatsiyaning dastlabki bobi “**Adabiyotshunoslikda Nazar Eshonqul ijodining o‘rganilishi**” deb nomlangan bo‘lib, ushbu bob ikki fasldan iborat. Birinchi fasl “Nazar Eshonqul asarlari tadqiqi” deb nomlangan. Unda Nazar Eshonqulning adabiyot maydoniga kirib kelishi, uning ijodiga taniqli adabiyotshunoslar tomonidan berilgan baholar, e’tiroflar hamda adib asarlari obyekt sifatida o‘rganilgan dissertatsion tadqiqotlar haqida ma’lumot beriladi.

Adibning ijodi haqida adabiyotshunos Umarali Normatov o‘zining xotiralaridan birida “Mustaqillik yillarida shakllangan, ayni shu davrdagi yangilanishlar ichida, boshida turgan yangi avlod ijodkorlarning aksariyati ayni shu o‘zlari boshlagan tamoyillarning himoyachisi, nazariy asoschisi sifatida

maydonga chiqdilar. Nasrda Xurshid Do'stmuhammad, Nazar Eshonqul, Isajon Sultonlarning chiqishlari hozircha maxsus o'rganilgani, yetarli bahosini olgani yo'q"<sup>4</sup> deb qayd etgan.

Nazar Eshonqul dastlab adabiy maydonga "Urush odamlari" qissasi bilan kirib kelgan. Bu asar e'lon qilingan vaqtda adib yigirma uch yoshda edi. Lekin uning adabiyotshunoslar e'tiborini tortgan asari "Maymun yetaklagan odam" hikoyasi bo'lgan.

Uning 1989-yilda yozilgan "Maymun yetaklagan odam" hikoyasi ham zamonaviy o'zbek nasrida o'ziga xos o'rni va maqomiga ega. Bu asar haqida gap ketganda, adabiyotshunos olimlar tomonidan o'sha davrdagi ijtimoiy tuzumning va shu tuzumga umrini tikkan insonlarning mehnati bema'ni ekanini ochib beruvchi asarlar qatorida sanab o'tiladi. Dastlabki asarlari bilanoq munaqqidlar nazariga tushgan adibning bu hikoyasiga Umarali Normatov "Ramziy-simvolistik timsollar tashiydigan ma'noning teran va ko'lamdorligi, qahramon hayot yo'lining chuqur tahlili – bu asarni jahon novellistikasining eng yaxshi namunalari qatoriga qo'yishga izn bergan edi"<sup>5</sup> deya fikr bildirgan edi. Nazar Eshonqul hikoyalari tadqiq etilganda, "Keyingi o'n yil mobaynidagi realistik hikoyachiligimizni o'zgacha bir bosqichga ko'tardi"<sup>6</sup> kabi e'tiroflar aytilgan.

Adabiyotshunos olimlar orasida adib ijodiga turlicha yondashuvlar va uning asarlariga G'arb adabiyotining ta'siri masalasida quyidagi fikrlar bayon qilingan: "Nazar Eshonqulovning "Muolaja" hikoyasi Kafkaning "Jazo koloniyasi" asarini eslatadi. Shunga asoslanib, bizdagi absurd tamoyilini faqat G'arb ta'siriga bog'lash, uni taqlidchilikdan iborat, deb qarash to'g'ri emas. Milliy adabiyotdagi har bir yangi hodisaning sababini tashqi omillardan emas, avvalo, ona zaminning o'zidan, real voqelikdan, zamona ehtiyojlaridan izlamoq darkor"<sup>7</sup>. Adibning o'zi ham o'ta an'anaviy yo'sinda yozishini ta'kidlagan.

Yozuvchining qissalari ham adabiyotshunos olimlar nigohidan chetda qolmagan. Adabiyotshunos Qozoqboy Yo'ldoshev adibning "Tun panjaralari" qissasiga tanqidiy ruhda yondashib, uni tahlil etgan. Nazar Eshonqul qissasining tasviri tiniq emas, loyqaligiga sabab uning zalvori, ko'lami, miqyosidan ekanini ta'kidlagan. "Mazkur qissada Nazar go'yo olamga birovning ko'zi bilan qarab, uni birovning tili bilan tasvirlayotganga, asarni azbaroyi tajriba uchun yozayotganga o'xshab ko'rinadi. O'xshatishlarning sun'iyiligi, hayratlarning qahramon tabiati va ruhiyatidan yiroqligi kishining g'ashiga tegadi"<sup>8</sup> deya aytib o'tgan. Adabiyotshunos tahlilini davom ettirar ekan, syujetning mavjud emasligi, tasvir tabiiy emasligi va aqlga muvofiq kelmasligini ta'kidlagan. "Shaxs sifatida o'zini, davrini, zamonini mushohada chig'irig'idan o'tkazishga moyillik – intellektual qahramonlar obrazini yaratish N.Eshonqul hikoyalarining o'ziga

<sup>4</sup> Normatov U. Ijodkorning qaroratli s'zi. – Toshkent: Turon zamin zi'e, 2005. – B. 116.

<sup>5</sup> Normatov U. Umiddahsh tamoyillar. – Toshkent: Ma'naviyat, 2000. – B. 6.

<sup>6</sup> Dосмухамедов X. Hozirgi 'zbek hikoyachiligida badiiy tafakkurning yangilaniши (80-yillarнинг иккинчи ярми ва 90-yillarнинг аввалидаги hikoyalar misolida). Филол. фан. номз. ... дисс. – Toshkent, 1995. – B. 11.

<sup>7</sup> Каримов Н., Мамажанов С., Назаров Б. XX аср 'zbek адабиети тарихи. – Toshkent: 'kituvchi, 1999. – B. 65.

<sup>8</sup> Йўлдош Қ, Ёник сўз. – Toshkent: Yangi asr avlodi, 2006. – B. 196.

xosligini tashkil etadi”<sup>9</sup>. Mushohada yuritadigan qahramonlar, ularning ichki o‘ylari asarlarning mag‘zini tashkil etadi.

Adibning qissalariga xoh an’anaviy bo‘lsin, xoh modern adabiyotshunoslar turlicha yondashib, ular haqida o‘z fikrlarini bildirgan. Jumladan, adabiyotshunos Bahodir Karimov “Ijodini “Urush odamlari” nomli an’anaviy qissa yozish bilan boshlagan iste’dodli adibimiz Nazar Eshonqul noan’anaviy yo‘lda “Qora kitob”, “Tun panjaralari” degan fikr-mulohazaga undaydigan qissalar yozdi. Badiiy adabiyot borasida boshqacharoq tafakkur yuritayotgan adibning o‘ziga xos ovozi yaqqol sezildi”<sup>10</sup> deya e’tirof etgan. Talqin va tahlillar hikoyadan qissaga, qissadan esa romanga tadrijiy tarzda ulangan.

Nazar Eshonqulning asarlari orasida uning “Go‘ro‘g‘li yoxud hayot suvi” romani modernistik ruhda ekanligi bilan alohida ajralib turadi. Adabiyotshunos Islom Yoqubov “Mustaqillik davri o‘zbek romanlari poetikasi” romanning umumiy mazmuni mustamlakachilikka qarshi kurash bilan bog‘liqligi, asar qahramonining ayanchli taqdiri, ya’ni o‘limi ramziy ma’noda, tanazzulga uchragan epik makon (mustamlaka yurt)ni ifodalaydi degan qarashni ilgari surgan. Adabiyotshunos “Go‘ro‘g‘li – hazmi og‘ir, modern roman”<sup>11</sup> deb xulosa chiqargan. Adibning asarlari qaysi janrda bo‘lishidan qat’i nazar adabiyotshunoslar nazaridan chetda qolmagan. Nazar Eshonqul ijodi, hikoya va qissalari X.Do‘smuhammedov, G.Sattorova, M.Rustamova, S.Matyoqubov, A.Xolmurodov, S.Kamilova, D.Xoldorov, F.Radjabova, F.Burxonova, A.Toshpo‘latov, N.Cho‘liyeva, Y.Eshmatova, U.Rasulova, Y.Babaqulov, T.Eshboyeva, S.Saidmurodova, B.Jovliyev, S.Shukurova, A.Tojiyevlarning dissertatsion tadqiqotlarida<sup>12</sup> o‘rganilgan. Birinchi faslda bu tadqiqotlarning

<sup>9</sup> Досмухамедов Х. Ҳозирги ўзбек ҳикоячилигида бадий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида). Филол. фан. номз. ... дисс. – Тошкент, 1995. – Б. 33.

<sup>10</sup> Каримов Б. Рухият алифбоси. – Тошкент: Фафур Фулом, 2018. – Б. 7.

<sup>11</sup> Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. – Тошкент, Nurafshon business, 2021. – Б. 246.

<sup>12</sup> Qarang: Досмухамедов Х. Ҳозирги ўзбек ҳикоячилигида бадий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида). Филол. фан. номз. ... дисс. – Тошкент, 1995; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси (Ғ.Хотам, Ҳ.Дўстмуҳаммад, Н.Эшонқул ҳикоялари мисолида). Филол. фан. номз. ... дисс. – Тошкент, 2002; Рустамова М. Истиқлол даври ўзбек кссаларининг тараққиёт тенденциялари. Филол. фан. номз. ... дисс. – Тошкент, 2005; Матякубов С. Ҳозирги ўзбек ҳикояларида инсон концепцияси ва шахс бадий талқини. Филол. фан. номз. ... дисс. – Тошкент, 2006; Холмуродов А. Ўзбек кссачилиги: тараққиёт муаммолари. Филол. фан. д-ри. ... дисс. – Тошкент, 2008; Камилова С. XX аср охири – XXI аср бошлари рус ва ўзбек адабиётида ҳикоя жанри поэтикаси ривож. Филол. фан. д-ри. ... дисс. – Тошкент, 2016; Холдоров Д. Ҳозирги ўзбек кссаларида бадий услуб муаммоси (Ш.Бўтаев ва Н.Эшонқул кссалари мисолида). Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2017; Раджапова Ф. Истиқлол даври ўзбек кссачилигида услуб ва поэтик тил. Филол. фан. б. фалс. док. ... дисс. автореф. – Тошкент, 2018; Бурхонова Ф. Муаллиф адабий-эстетик қарашлари ва ижодий параллелизм (Н.Эшонқул ва У.Ҳамдам ижоди мисолида). Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2019; Чулиева Н. Ижодкор маҳорати ва жанр поэтикаси (Назар Эшонқул кссалари мисолида). Филол. фан. б. фалс. док. ... дисс. – Қарши, 2020; Эшматова Й. Истиқлол даври ўзбек кссачилигида аёл руҳиятининг бадий талқини. Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2022; Расулова У. XX аср ўзбек кссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). Филол. фан. д-ри. ... дисс. – Тошкент, 2020; Saidmurodova S. Nazar Eshonqul asarlarida badiiy psixologiya. Filol. fan. b. fals. dok. ... diss. avtoref. – Termiz, 2023; Jovliyev B. Badiiy asarda mifopoetik talqin va badiiy obraz (Yozuvchi Nazar Eshonqul asarlari misolida). Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023; Shukurova S. Jon Steynbek va Nazar Eshonqul asarlarida shaxs erki va jamiyat munosabatlarining badiiy-falsafiy talqini. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023. Eshboyeva T. O‘zbek folkloridagi arxetiplar va zamonaviy proza.

ayrimlariga to‘xtalib o‘tilgan. Mazkur tadqiqotlarda yozuvchining uslubi, hikoyalari mavzu ko‘lami, qissalari uslubi, xarakter muammosi va boshqa muammolar o‘rganilgan.

Tadqiqotning “Yozuvchi hikoya va qissalarida xotin-qizlar obrazi tasnifi” deb nomlangan ikkinchi faslida adib nasrida ayollar obrazining o‘rni va ularning adabiyotshunoslar hamda tadqiqotchilar tomonidan o‘rganilishi haqida mulohaza yuritilgan. Zamonaviy o‘zbek nasrida ayol obrazi alohida badiiy-estetik va ijtimoiy-ma’naviy yuklamalarga ega murakkab toifa sifatida namoyon bo‘ladi. Ayolning jamiyatdagi va oiladagi o‘rni, uning ichki kechinmalari, ijtimoiy muhit va maishiy muammolar bag‘ridagi kurashi bugungi adabiyotda dolzarblik kasb etmoqda. Nazar Eshonqul ijodidagi xotin-qizlar obrazi ham ana shunday murakkab va ko‘p qirrali tasvirlar ichida alohida o‘rin egallaydi.

Adibning hikoya va qissalaridagi ayollar obrazi, bir tomondan, milliy ruh va an’analar bilan chambarchas bog‘liq holda yuritilsa, boshqa tomondan, zamonaviy tafakkur, ichki ozodlikka intilish, shaxsiy drama va ijtimoiy beqarorlik kabi illatlar bag‘rida shakllanadi. Ayollar nainki maishiy hayotda, balki ma’naviy jarayonlarda ham faol, fidokor, ayni paytda, ezgulik hamda muruvvat ramzi sifatida namoyon bo‘ladi.

Nazar Eshonqulning “Urush odamlari”, “Momoqo‘shiq”, “Qultoy”, “Shamolni tutib bo‘lmaydi”, “Bepoyon osmon” kabi asarlaridagi xotin-qizlar – bu nafaqat bir shaxs yoki personajlar majmuasi, balki xalq taqdiri, millatning ma’naviy siymosi, or-nomus uchun azaliy kurash va sabr-toqat timsolidir. Ularning obrazi orqali adib oila, ona, Vatan, xotira, mehr va juftlik kabi abadiy mavzularni qayta tiklaydi. Mazkur faslda Nazar Eshonqul asarlaridagi xotin-qizlar obrazi tabiati, personajlar psixologiyasi, ijtimoiy-tarbiyaviy vazifasi hamda ularning umumiy badiiy funksiyasi nuqtayi nazaridan ilmiy tahlil etilgan. Zamonaviy o‘zbek adabiyotshunosligida ayollar obrazi tadqiq etilgan ilk tadqiqot Maqsud Shayxzodaning “Navoiy ijodida ayol obrazi” maqolasi deb aytish mumkin. Maqsud Shayxzodaning maqolasida hazrat Navoiy asarlaridagi ayollar, jumladan, Mehinbonu, Shirin, Layli, Dilorom obrazi tadqiq etilgan. Ularning jismoniy, ijtimoiy-siyosiy, madaniy-ma’rifiy va jangovarlik kabi xususiyatlari haqida mulohaza yuritilgan. Nazar Eshonqul hikoya va qissalarida ayollar obrazi ko‘plab adabiyotshunoslar tomonidan turli jihatlardan tadqiq etilgan. 1996-yilda e‘lon qilingan “Shamolni tutib bo‘lmaydi” hikoyasi qahramoni Bayna momo “Asrga tatigulik kun” romanidagi Nayman ona, “Chol va dengiz”dagi qariya obraziga qiyoslangan. Adabiyotshunos Umarali Normatov “Bu hikoya qahramoni – undagi go‘zal va kuchli shaxs obrazi ham ayol, ko‘pni ko‘rgan onaxon. Milliy adabiyotimiz hozirgi rivojiga xos bu qutlug‘ tamoyil tabarruk ayol zoti, onaxonlar madhidan boshlanayotganligida qandaydir sir-sehr, qonuniyat bo‘lsa, ajab emas. Axir, onalar umidbaxsh ezgulikning doyasidirlar”<sup>13</sup> deya fikr bildirgan.

Adabiyotshunos Dilmurod Xoldorov Nazar Eshonqul qissalari uslubi haqida tadqiqot olib borgan. Adabiyotshunos adibning “Urush odamlari”

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Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023; Tojiyev A. Hozirgi o‘zbek hikoyachiligidagi uslubiy izlanishlar. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2025.

<sup>13</sup> Normatov U. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000. – Б. 73.

qissasidagi ayollar obraziga e'tibor berib, asarda fojeaviy vaziyatni ochib berishda eng katta vazifa Anziratga yuklanganini, urush natijasida yuz bergan fojealarning eng dahshatlisi Anziratning hayotida yuz berganligini ta'kidlagan. Yozuvchi Anziratning ichki kechinmalarini shafqatsiz tarzda ochib tashlaganini, bunda adib neytral yo'ldan borganini, Anziratning fojeasi biryoqlama tasvirlanmaganini aytib o'tgan. "Anzirat gohida qilayotgan gunohlarini bolalarining hayotini saqlab qolish uchun qilyapman, deb o'ziga taskin ham beradi. Biroq bu tazarrular, oqlashlarga o'zi ham chin dildan ishonavermaydi. Shuning uchun yozuvchi uning ichida kechayotgan, shuuridagi ikkinchi "men"ini ochishga harakat qiladi"<sup>14</sup>. Dilmurod Xoldorov adibning "Momoqo'shiq" qissasini ham tahlil etib, muallif asar qahramonlarini ikki toifaga ajratganini ta'kidlagan. Birinchisi, uning so'zi bilan aytganda, yer odamlari, el odamlaridir. Ular milliy qadriyatlarni his qila oladigan, buning uchun, avvalo, milliylik mezonidan batamom to'yingan odamlar deb atagan. Ikkinchi toifani esa o'z tuprog'iga o'zi begona, ammo o'z galar madaniyatini chuqur o'rganib olgan, milliy madaniyatdan uzoqlashgan insonlar deb atagan. Qissada asosiy qahramonlardan biri – Muazzam haqida: "Asardagi Muazzam – milliy qadriyatlarni o'zida to'la jamuljam etgan obraz. U o'ta sodda, mehnatkash, oila sha'ni va bolalarini o'z manfaatlaridan yuqori qo'yadi. Shuning barobarida juda ishonuvchan. Soddaligidan Shamsi Salohning badnafslilik ortidan aytilgan havoyi gaplariga, cho'pchaklariga ishona boshlaydi. Lekin tezda Muazzamdagi muazzam tuyg'u, insoniy sadoqat va sodiqlik hislari o'tkinchi xayollarni yengib chiqadi"<sup>15</sup> deyilgan. Darhaqiqat, Nazar Eshonqul asarlarida milliylikni saqlash, millatimizga xos bo'lgan g'urur hamda insoniylik tamoyillari qalamga olingan va bunda ayollar obrazining psixologik negizi muhim.

Olim tahlil so'ngida quyidagi fikrlar bilan o'z mulohazalari yakunlaydi: "Momoqo'shiq"da ko'tarilgan muammolar bir qarashda jo'ndek tuyulsa-da, aslida xalqning xalq bo'lishi, ajdodlardan davom etib kelayotgan qadriyatlarning yo'qolishi, inqirozga yuz burishi mana shunday oddiylikdan boshlanishini uqtiruvchi ogohlik belgisidir. "Momoqo'shiq"da fazilatlar ko'p. Eng muhimi yozuvchining estetik ideali yuksalib borish yo'lidagi, o'ziga xos falsafiy uslubining mukammallashish jarayonidagi bir bosqich hamdir"<sup>16</sup>. Darhaqiqat, mazkur asar yozuvchining uslubi mukammallashib borganidan dalolatdir.

Feruza Burxonovaning "Muallifning estetik qarashlari va ijodiy parallellik" mavzusidagi ilmiy izlanishida Nazar Eshonqul asarlaridagi momolar, ya'ni kampir obraziga to'xtalgan. Tadqiqotda mazkur obrazlar bevosita hayotiy prototip asosida yuzaga kelgani, ular orqali muallifning ijtimoiy, ma'naviy va falsafiy qarashlari ifodalangani ilmiy asosda tahlil etiladi. Muallif, xususan, "Urush odamlari"dagi Biydi momo, "Shamolni tutib bo'lmaydi"dagi Bayna momo kabi obrazlarning milliy g'urur, or-nomus, sabr-toqat va fidoyilik kabi fazilatlar bilan boyitilganligini ta'kidlaydi. Ular milliy ruh va qadriyatlar timsoli sifatida e'tirof etiladi. Izlanuvchi qissalarning yaratilish tarixini, yozuvchilar ijodida uchraydigan ayollar obrazining real hayotiy asoslarini adibning tug'ilib

<sup>14</sup> Холдорев Д. Ижод моҳияти – услуб ҳосияти. – Тошкент: Турон замин зиё, 2017. – Б. 43.

<sup>15</sup> O'sha asar. – B. 53.

<sup>16</sup> O'sha asar. – B. 55.

o‘sgan yurti, oilaviy va badiiy muhiti bilan birgalikda o‘rganib xulosalar chiqargan. Bu yerda keltirilgan qishloq Nazar Eshonqul tug‘ilib-o‘sgan, bolaligining ilk davrlari o‘tgan qishloqning nomi. “Momo obrazi esa adibning buvisi Pirmqul qizi Masil momoning prototipidir. Masil momo ham xuddi hikoyalarida tasvirlanganidek, yigirma yoshida eridan ayrilib, ikkita farzandi bilan beva qoladi va boshqa turmush qurmay hayotning butun mashaqqatlariga yolg‘iz o‘zi dosh beradi. Yozuvchi bolaligida o‘zi ko‘rgan-bilgan hayotiy xotiralar, diliga cho‘kib qolgan armonlar keyinchalik qayta uyg‘onib o‘z asarlari mohiyatiga singib ketgan”<sup>17</sup>. Adib asarlaridagi bu kabi kayvoni momolar obrazining hayotiy va jonliligini ta’minlash maqsadida uning xatti-harakatlari hamda gapirish manerasini, tashqi, ichki ruhiy dunyosini jonli tasvirlagan.

Adib asarlaridagi ayollar obrazini bir necha jihatlardan tasniflash mumkin. Biz ayollar obrazini yoshi jihatidan besh guruhga bo‘lib tasnifladik. Masalan: qizaloqlar (farzand yoki go‘dak ma’nosida), qizlar (turmushga chiqmagan, bo‘y yetib qolgan), kelinchaklar (turmushga chiqqan va farzandli bo‘lgunga qadar), juvon (turmushga chiqqan ayol, rafiqa), momolar obrazi.

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<sup>17</sup> O‘sha manba. – B. 18.

**Adib asarlaridagi ayollar obrazining yosh jihatidan tasnifi**

№	Tasniflanish	Ta'rif	Obraz namunasi (asarlar misolida)
1	Qizaloqlar	Farzand yoki go'dak; hali voyaga yetmagan kichik yoshli qizlar	Hojar (Normatning qizi)
2	Qizlar	Turmushga chiqmagan, bo'y yetgan, balog'at yoshidagi qizlar	Talaba qizlar (Bayna momoning uyiga kelgan)
3	Kelinchaklar	Turmushga chiqqan, ammo hali farzand ko'rmagan yosh ayollar	Muslim, Sora, Hanifa, Oyto'ldi.
4	Juvonlar	Turmushga chiqqan, odatda, farzandli bo'lgan	Anzirat, Biydi momoning katta kelini, Muazzam.
5	Momolar (keksalar)	Keksaygan, tajribali, odatda, nabirali, hurmatli ayollar obrazi	Bayna momo, Biydi momo, Kudurat kampir, Bo'ston momo, Norbi kampir.

Dissertatsiyaning ikkinchi bobi “Adib qissalarida ayollar obrazining aks ettirilishi” deb nomlangan bo‘lib, birinchi faslda “Urush odamlari” qissasida ayollar obrazi ruhiy olamining yoritilishi” masalasi tadqiq qilinadi. Aksar adabiy-badiiy asarlar markazida urush, muhabbat va o‘lim masalasi turadi. Bu xusudagi asarlarda esa ayollar obrazi markaziy o‘rin tutadi. Ayol timsolisiz san’atning biron bir yo‘nalishini tasavvur qilib bo‘lmaydi. Badiiy adabiyot, haykaltaroshlik, miniatyura, rassomchilik, kino, teatr va raqs shular jumlasidandir. Ayollar obrazi yillar davomida barcha xalqlar adabiyotida o‘ziga xos ko‘rinish bergan.

Nazar Eshonqulning dastlabki asari 1989-yilda “Urush odamlari” nomi bilan chop etilgan<sup>18</sup>. Qissa nomining o‘ziyoq urush va uning ortidagi hayot, frontda jang qilgan erkaklar va front ortida kurashgan ayollarning ayanchli qismatlari tasvirlanganidan dalolat beradi. Faslda ushbu qissada yuzga yaqin personajlar ishtirok etgani, ulardan qirq nafari ayol ekanligi aniqlangan. Qissada qahramonlarning nutqi orqali ham milliy kolorit sezilgan o‘rinlar tahlil etilgan. Ularda hududga xos bo‘lgan qarg‘ish, olqishlarni uchratish mumkin. Ayol zoti har qancha aqlli, erkaklardan-da o‘tar ishbilarmon bo‘lmasin, ruhiyatida ayol bo‘lib yashashi, barcha xotin-qizlar kabi mehrga tashna, suyilishni istovchi, pok muhabbatga talpinuvchi ayol ekanligiga urg‘u beriladi. Bu faslda xotin-qizlar ruhiyatining mehrga tashna ekanligi Anzirat va Biydi momoning ruhiyati hamda hislari misolida tahlil etilgan. Adib asarlarida o‘zbek ayolining dard-iztirobi, ruhiyatiga xos ma’sumalik, ko‘nuvchanlik, mutelik ortida bir qator hayotiy muammolar turishini talqin etar ekan, ularning tashqi qiyofasini ham nazardan chetda qoldirmaydi. Ularning yurish-turishi, qilayotgan ishlari, gapirgan gaplaridan tortib, qiliqlarigacha qahramon xarakteriga mos tushgan, deyish mumkin. Nazar Eshonqul asarlarida jamiyatdagi ayollar fojiasi o‘zga nigoh orqali kuzatilishini, qahramonlarning ruhiyatini, ayollik olamini o‘z tuyg‘ulari orqali ifodalanishini ko‘rish mumkin. Mazkur faslda qahramonlarning ruhiyati roviy nutqi, monolog, dialog, peyzaj, portret, rang va boshqa detallar orqali tahlil etilgan. Aksariyat o‘zbek momolarida kuzatiladigan kayvonilik xususiyati haqida mulohaza yuritilgan. Har bir xonadon borki, unda ayol bor, lekin kayvoni

<sup>18</sup> Эшонкул Н. Уруш одамлари. – Тошкент: Янги адабиёт, 1989. – Б. 35 - 48.

qishloqda, mahallada bitta bo'ladi. Hamma ayollar ham kayvoni sanalmaydi. Kayvonilik faqat ko'pni ko'rganlikda, ko'p narsani bilganlikda emas, balki ayolga, insonga xos talaygina xususiyatlarga ega bo'lish hamdir. Bunday go'zal fazilatlar ayollarda o'z-o'zidan paydo bo'lmaydi, shunchaki shakllanib qolmaydi. Ya'niki ajdodlar qonidagi xoh ijobiy, xoh salbiy xislat, albatta, keyingi avlodlarga o'tadi va o'z kuchini ko'rsatadi. Mohiyatan tug'ma kayvonilik sifati, onadan kayvoni bo'lib tug'ilish, avlod-ajdodlaridagi kayvonilik xususiyatlarini o'zida namoyon etish bilan ham belgilanadi. Bu qissada Biydi momoning onasi kayvoni bo'lganmi yoki yo'qmi bu haqda ma'lumot berilmaydi. Qissada unga berilgan ta'riflar, uning o'zini tutishi, nutqi, qadriyatlari, hattoki qarg'ishlarida ham obrazini to'ldiruvchi xususiyatlar mavjudligi aniqlandi. Aslida kayvoni sifati o'z urug'i yoki vatandoshlarining azaliy urf-odatlarini yaxshi anglagan, kezi kelganda so'zini ham o'tkazib, o'ziga ergashtiradigan gapga chechan yoshi katta ayollarga nisbatan qo'llaniladi. Ko'plab tadqiqotlarda ayol obrazi, eng avvalo, naslni davom ettiruvchi xilqat va bashariyatning yaratuvchisi sifatida talqin etilgan. Bundan tashqari, ayol dunyo xalqlari adabiyotida go'zallik, donishmandlik, aql, muhabbat timsoli sifatida ham qaralgan. Nazar Eshonqulning nasriy asarlarida esa ayollar obrazi or-nomus timsoli sifatida talqin etilgan. Adibning ko'p asarlarida or-nomus uchun kurashgan ayollar obrazini uchratish mumkin. Adib ularning portretlarini yaratishda folklor stilizatsiyasidan ilhomlangan, realistik tasvirlardan foydalangan, ularning nutqida kinoyaning o'rni ham borligi aniqlangan. Inson ruhiyatining chuqur tahlili, uning ong osti, yashirin sir-sinoatlarini yanada yaxshiroq tushunish va tasvirlash doim adabiyotshunoslikning dolzarb muammolaridan hisoblangan. Shu bois, badiiy asarda inson ruhiyatining chuqur va batafsil tahlili adabiyotning, badiiy asarning qiymatini belgilab kelmoqda. Ruhiyat tasviri muammosi jahon hamda o'zbek adabiyotshunosligida dolzarb tadqiqot muammolaridan biridir. Qissada Anziratning ruhiyati muammosi tasvirlariga qayta-qayta duch kelinadi, uning ruhiyatida bo'lib o'tgan baxtsiz hodisalarga oid chuqur iztirob, dard-alam chizgilari bor. Nazar Eshonqul ayollar obrazi ruhiyatidagi nozik qirralarni topishda ayol va jamiyat, er va xotin munosabatlari talqinidan, ayol va muhabbat masalalari tahlilidan foydalanadi. Adib ijodidagi befarzand ayol prototipi haqida ham alohida to'xtalish lozim. Qissada faqatgina bosh qahramon bo'lgan ayollar obrazi emas, balki epizodik qahramon bo'lgan ayollar obrazi ham muhim ahamiyatga ega. Masalan: Tursunoy guj-guj, Sora, Hanifa, Hojar, Kudurat kampir, Tiniq kampir, Muslim kabi obrazlar va ularning asardagi ishtiroki orqali adib jamiyatda ayollar bilan bog'liq bo'lgan muammolarga nazar solib o'tgan. Nazar Eshonqul Anzirat ruhiyatini ochishda nutq tiplaridan, xususan, muallifning bilvosita bayoni va qahramon ichki monologidan unumli foydalangan. Binobarin, monolog ichki tasviriy vosita sifatida ayol qahramonlar ruhiy dunyosini ishonarli ochishga xizmat qilgan. Anziratning xayollaridagi monologlarini monolog-muhokama, monolog-mulohaza, monolog-suhbat, monolog-xayol kabi turlarga ajratish mumkin. Bir necha o'rinlarda Anziratning ichidagi tuyg'ulari, tug'yonlari monologlar bilan o'quvchiga yetkazilgan.

Ushbu bobning ikkinchi faslida “Momoqo‘shiq” qissasida ayol-oila-jamiyat muammosi tadqiq etilgan. Ayol tabiatan nozik, nafis qilib yaratilgan. Uning shaxs erkinligi tuyg‘usini ifodalashda, xalqqa o‘zligini tanitishda adabiyotning roli va o‘rni beqiyosdir. So‘z san’atining betakror salohiyati ham shundaki, u ayni shu davrdagi odamlar ongi-shuurini, hayot nafasi va jamiyat ehtiyojlarini tasvirlanayotgan mazmunga singdirib yuboradi. Shunisi muhimki, ayol obrazlari har doim tasvir obyektiga ezgulik, go‘zallik, adolat va hokazo bashariy qadriyatlar asosida munosabat bildiradi. Aynan ana shu mohiyati bilan san’at asari umumbashariy mazmun kasb etadi. Badiiy asarning boqiy qadriyat maqomiga ega bo‘lishi, e‘zoz-ehtirom ko‘rishining boisi ham shunda. Ayol qalbining sinoatlari haqida so‘z aytmagan mutafakkir yo‘q. Zaif jussasi bilan tog‘larni ko‘tarishga qodir, bardoshi minglab tadqiqotlarga mavzu bo‘lgan. Biroq hali-hamon ayol botini, ruhiyati sirligicha qolmoqda. Bu asrorga to‘la mo‘jizaviy olamni tadqiq qilmoqqa bel bog‘lagan minglab adiblar, mutafakkirlar, faylasuflar uning ayrim jihatlarinigina ochib bera olgan, xolos.

Inson o‘z hayoti ma‘nosini anglagan kezdan yonidagilarni ham, ularning qalbini ham chuqur his eta boshlaydi. Yaqinlarini ko‘proq qadrlaydi. Chunki inson o‘zini anglamaguncha, o‘zgalarni anglay olmaydi. O‘zini tanimaguncha, yaratgan egasini tanimaydi. Qissa bosh qahramoni Muazzam vaqtida o‘zligini anglagani uchun oila deb atalmish muqaddas qadriyatga sodiq va loyiq qola olgan. Muazzam – o‘z hayotidan mamnun, baxtli va umr yo‘ldoshini sevadigan, uni hurmat qiladigan, oilasi uchun har ishga tayyor sodda qishloq ayoli. Balandparvoz va hashamdor so‘zlarga o‘ch bo‘lgan yozuvchi Shamsi Saloh tilidan aytilganda esa, “oyog‘igacha kesakning hidi urib ketgan qo‘shiq ilohasi”. “Momoqo‘shiq” qissasida Muazzam obrazi, aslida, milliy qadriyatlarni saqlab, davom ettirgan, ma‘naviy go‘zallik timsoli. Yozuvchi adabiy-estetik qarashlarining asosiy yo‘nalishlaridan birini tashkil etuvchi ichki madaniyat asar mohiyatiga singib ketgan. Asarda kitobxon asl madaniyatni “hasharchilar”da emas, go‘zallik, insoniylik, vafodorlikni beg‘ubor qalb sohibasi qishloqlik Muazzam obrazi misolida ko‘radi. Asar shunday insoniy ulug‘vorlikni, yuksak ma‘naviy barkamollikni ulug‘laydi. Qissada asosiy qahramon Muazzam va boshqa ayollar obrazi peyzaj, monolog, dialog, portret, ovoz kabi jihatlardan tahlil etilgan. Asarda ovozga nisbatan ingichka, shirali, nozli, ishvor, hirlingagan, yig‘lamsiragan, kulinqiragan, hadiksiragan, cho‘chinqiragan kabi sifatlar qo‘llangan. Yozuvchining qissa, hikoyalaridagi barcha qahramonlarni bir xususiyat – ulardagi javob izlash istagi o‘zaro yaqinlashtirib turadi. O‘zining muvaffaqiyatlari va muvaffaqiyatsizliklari to‘g‘risida o‘ylab, kechmishini tahlil qilish, o‘z-o‘ziga savol berib, javob izlash esa kishining ajoyib fazilatlarini sirasiga kiradi. Chunki inson javob izlash orqali o‘zini anglashga intiladi. Bu esa har bir kishining umri davomida erishishi mumkin bo‘lgan eng katta yutug‘i sanaladi.

Qissaning nomlanishi esa alohida mushohadani talab etadi. Ya‘ni bu qissada Momoqo‘shiq ismli biror qahramon yo‘q, lekin asosiy majoz qo‘shiq orqali berilgan. Qissada tilga olingan ayollar obrazidan biri Shamsi Salohning doimo yalangoyoq yuradigan momosi. Muazzamning qo‘shig‘ida momolarning nafasi, bobolarning shukuhi, ulug‘vor miskinlik, tovushlar, emranib-emranib

kuylashlar bor edi. Uning hayot borasidagi, o‘zbek ayollari borasidagi fikrlari yaratgan obrazlariga ta’sirchan tarzda singib, ularni hayot bilan bog‘laydi.

Nazar Eshonqul qaysi ayol obrazini tasvirlamasin, eng avvalo, uning ruhiyatiga nazar tashlaydi. Tashqi ko‘rinishni tasvirlash birlamchi emasdek tuyuladi. Adib mahoratining yuqoriligi shundaki, har bir obraz ruhiyati uning tashqi ko‘rinishiga, albatta, mos tushadi.

Dissertatsiyaning uchinchi bobi esa “Yozuvchi hikoyalarda ayollar obrazi tavsifi” deb nomlanib, birinchi faslida “Shamolni tutib bo‘lmaydi” hikoyasida ona obrazi portreti va ichki olami yoritilishi” mavzusida fikr-mulohazalar bildirildi. “Shamolni tutib bo‘lmaydi” Nazar Eshonqulning ayol xarakteri ochib berilgan dastlabki hikoyasidir. “O‘zbekiston adabiyoti va san’ati” gazetasida 1996-yil iyul (30-soni)da e’lon qilingan “Shamolni tutib bo‘lmaydi” hikoyasi esa o‘zbek hikoyachiligida muhim yangilik bo‘ldi. Bu faslda Bayna momoning iztiroblari, uni, eng avvalo, farzandidan judo bo‘lgan ona timsolida ko‘rish mumkin. Bayna momoning farzandi va turmush o‘rtog‘ining qotilidan yillar o‘tib qasos olishiga, qotilga aylanishiga sabab bo‘lgan jihatlar tahlil etilgan. Bayna momoning portretida, uning xarakteri, qishloqdoshlarini mensimasligi ortida uning ayollik his-tuyg‘ulari, og‘riqlari borligi aniqlangan. Asardagi yigirma bir personaj ichidan oltitasi ayol obrazi ekani aniqlangan.

Yozuvchi mazkur asar qahramoni Bayna momoning uzoq davom etgan fojiviy, motamsaro, ayni paytda, mardona hayot yo‘lini o‘ziga xos yo‘sin, ohangda hikoya qiladi. Unda momo qismati bilan bog‘liq ibratli voqealar, chunonchi u bilan qishloq ahli, olomon orasidagi ziddiyat bir-ikki detallar, chizgilar, ixcham lavhalar orqali eslatiladi. Adabiyotshunos Qozoqboy Yo‘ldoshev mazkur hikoyaning badiiy xususiyatlari haqida to‘xtalib shunday yozadi: “Shamolni tutib bo‘lmaydi” hikoyasidagi Bayna momo milliy adabiyotimizda mutlaqo tasvir etilmagan obraz. Hikoya chinakam insonga, butun shaxsga bitilgan madhiyadir. Nomusli odamni, g‘ururli insonni, chinakam shaxsni yengib bo‘lmaydi. Uni qiynash, chalish, yiqitish, boringki, o‘ldirish mumkin, lekin mag‘lub qilish mumkin emas. Shaxsligi shakllanmagan yoxud sindirilgan kimsada g‘urur bo‘lmaydi”<sup>19</sup>. “Shamolni tutib bo‘lmaydi” hikoyasida ana shunday ayol obrazi, ya’ni Bayna momo ruhiyatidagi ikki qutb – tiriklik bilan o‘lim oralig‘idagi umr manzarasini chizish, kayfiyat – kechinmalari ranglarini ko‘rsatish hikoyada ustuvor yo‘nalish kasb etadi. Yozuvchi qalamiga mansub hikoyalarda ayol timsoli ba’zan dardli, ma’yus, g‘amgin, ba’zan esa jo‘shqin, beqaror, qat’iyatli tasvirlangan bo‘lsa-da, baribir ayol nozik xilqat ekanligi, u doim mehr va muhabbatga burkangan olamdagina sokin yashay olishi adib tomonidan mohirona tasvirlangan. Adibning har bir nasrida ayolning ulug‘lanishi orqali o‘zbek xalqining onaga bo‘lgan yuksak e’tirofini ko‘rish mumkin.

Uchinchi bobning ikkinchi fasli “Bepoyon osmon” hikoyasida xotin-qizlar obrazining tutgan o‘rni” deb nomlangan. Nazar Eshonqulning hikoyalarda aksariyat ayollar obrazi o‘xshash bo‘lsada, o‘rni kelganida ular bir-biridan tubdan

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<sup>19</sup> Йўлдошев К. Йирик шахслар тасвири йўлида // Шарқ юлдузи. – Тошкент, 2024. – № 3 (март). – Б. 45-50.

farq qiladi. Adibning “Bepoyon osmon” hamda “Shamolni tutib bo‘lmaydi” hikoyalaridagi Bayna momo va Oyto‘ldi yozuvchining o‘zi ta’kidlaganidek, aynan o‘zbek ayollarining tipik vakilasi ekanligi ayonlashadi.

“Yozuvchining adabiy-estetik qarashlari bilan tanishar ekanmiz, eng avvalo, ijodkor kim, uning o‘zligi qanday namoyon bo‘ladi, yaratuvchanlik salohiyati nimalarda ko‘rinadi, shaxs darajasiga ko‘tarilishi yoki shaxssizlik, yozuvchi “men”i va “mensiz”lik, badiiy ijod va ijodkorlik, dunyoqarash, intuitsiya va boshqalarni badiiy ijodga aloqador tarzda tahlil qilish tashkil etadi”<sup>20</sup>. Nazar Eshonqul hikoyalarining o‘zaro – ruhan yaqinligi ma’naviy-axloqiy masalalar ustuvorligi bilan belgilanib, insonni badiiy tasvirlashdagi individual tafakkur tabiatining ijodiy yo‘sini bilan xarakterlanadi. Ularda insonni badiiy tushunish hamda tushuntirishda ikki yo‘nalish ko‘proq ko‘zga tashlanadi. Ayollar har qanday zamonda ham jamiyatda o‘z o‘rniga ega bo‘lgan deya ayta olmaymiz. Ayrim arab qabilalarida johiliyat davrida agar oilada qiz farzand dunyoga kelsa, tiriklayin ko‘mib yuborilganligi haqida ham ma’lumotlar bor. Lekin Sharq madaniyatida ayollarga qadim qadimdan hurmat va e’tibor ko‘rsatilgan. Islom dinida ham ayollarning xavfsizligi ularning oila boshliqlariga, ya’ni erkaklarga yuklatilgan. Jamiyatdagi ayollar huquqlari o‘zbek mentaliteti niqobi ortida toptalishiga misol bo‘ladigan badiiy asarlar talaygina. Shulardan biri Nazar Eshonqulning “Bepoyon osmon” hikoyasidir. Mazkur faslda hikoya qahramonlari, undagi ayollar obrazi statistikasi shakllantirilgan. Undagi uch ayol obrazi tahlil etilgan.

1. Oyto‘ldi – bu hikoyada markaziy qahramon. U fidoyilik, sabr, muhabbat va o‘zini qurbon qilish timsoli sifatida gavdalangan. Oyto‘ldi “tug‘mas” bo‘lsada farzand ne’matidan mosuvo bo‘lgan erkak (uning turmush o‘rtog‘i nazarda tutilyapti) va hikoya roviysi bo‘lgan bolalikdagi qahramonni mehr bilan parvarish etadi. U umri davomida xo‘rlilik, haqorat va e’tiborsizlik ichida yashaydi, lekin hech qachon e’tiroz qilish tugul, bir og‘iz ham nolimaydi. Hikoyada uning o‘z farzandi bo‘lmasada, qishloq bolalariga mehri ta’sirli tasvirlangan. Oyto‘ldi o‘zini bepushtlikda ayblab, turmush o‘rtog‘ining erkaklik sha’niga putur yetmasligi uchun tashxis hujjatlarini yashiradi. Ustiga kundosh olinishini bilsada, bu haqda og‘iz ochmaydi. Umri bo‘yi o‘zini aybdor holatda ko‘rsatadi.

2. Bibi Oyna obrazi hikoyada qat’iyatli, shafqatsiz va murossasiz ayol sifatida tasvirlanadi. Bu ayol uchun sharaf va urug‘-aymog‘ining obro‘si insoniy qadriyatlardan ham ustun turadi. Faqatgina hikoya yakuniga kelib bu qahramon insoniy zaiflik va nadomat hislarini o‘zida namoyon qila boshlaydi. Oyto‘ldini ilk bora “yangam” deb mehribonlik va hurmat bilan atagan. U bexosdan o‘z ichki armonini, qariyb butun umr o‘z dardini kimnidir malomat qilish bilan o‘zidan daf etganini tushunadi. Aslida Bibi Oyna ham ma’naviy ziddiyatlar va ko‘r-ko‘rona an’analar qurboni bo‘lgan ayol. Shu ayol obrazi orqali hikoyada ijtimoiy bosim va o‘ziga xos adolatsizlik ko‘rsatilgan. Bu qahramonni o‘zini oqlash ishtiyoqidan tug‘ilgan shafqatsizlik obrazi deyish ham mumkin.

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<sup>20</sup> Бурхонова Ф. Муаллиф адабий-эстетик қарашлари ва ижодий параллелизм (Назар Эшонқул ва Улугбек Хамдам ижоди мисолида). Филол. фан. б. фалс. док. ... дисс. автореф. – Тошкент, 2019. – Б. 48.

3. Ona obrazi – Oyto‘ldining ovsini, asrandi o‘g‘ilning haqiqiy onasi. Hikoyada Bibi Oynaga qiyoslaganda xarakter jihatidan nisbatan yumshoqroq, ammo ijtimoiy taqozolar va an‘anaviy me‘yorlarga bo‘ysungan ayol sifatida ko‘rsatilgan. U ham Oyto‘ldini tan olmaydi, lekin ochiqchasiga malomat qila olmaydi. Faqat oilaviy urf-odatlar va ammaning ta‘sirida Oyto‘ldini befarzandlikda aybdor sifatida qabul qiladi. O‘z mehrini oilasi va farzandlariga beradi. Bu obraz orqali shaxsiy mehr va ijtimoiy me‘yorlar o‘rtasidagi ziddiyat ochib beriladi. U ochiqcha dushmanlik qilmasa-da, ko‘r-ko‘rona an‘analarni davom ettiradi. Bu obraz urf-odat va an‘analar ta‘sirida shakllangan, faol bo‘lmagan ijtimoiy obraz. Muallif bu ayollar orqali jamiyatdagi adolatsizlik, mehrsizlik va insoniy qadrni bilmaslik muammolarini hayotiy misollar orqali ta‘sirchan tarzda ko‘rsatadi.

Uchinchi bobning uchinchi fasli “Qultoy” hikoyasida mazluma ayol timsolining yoritilishi deya nomlangan. Yozuvchining “Qultoy” hikoyasida insonning butun umr azoblangan va shunga duchor mavjudot sifatidagi manzarasi chiziladi. Hikoyada yana bir bechora, mushtipar ayol obraziga duch kelinadi. Hikoyada yigirma ikkita personaj mavjud bo‘lsa, shundan beshtasi ayollar obrazidir. Adibning bu hikoyasida zamonaviy o‘zbek adabiyotidagi insoniylik tushunchasi kabi tub ijtimoiy-axloqiy masalalar teran va dramatik tarzda yoritilgan. Inson taqdiriga befarqlik fojiali oqibatlarga olib kelishi, uning oqibatlari esa ayanchli bo‘lishi ko‘rsatib berilgan. Jamiyatda ayollarga bo‘lgan munosabat, ularga nisbatan mehrsizlik, xo‘rlilik, azob, fidoyilik kabi holatlar aks etgan. Asar markazidagi obraz bu – Arzixol obrazi. Nazar Eshonqul asarlari qahramonlari ismlari ham bir olam ma‘no tashiydi. Umri davomida hech holidan, atrofda gilardan, oilasidan, taqdiridan arz qilmagan ayolning ismi Arzixol. Nazar Eshonqulning nasriy asarlarida bu holat uchrab turadi. Arzixol – jismonan mayib bo‘lgan, ko‘ngli ham orzularidek toptalgan obraz. Muallif voqealarga shunchaki so‘zlab berish orqali yondashmaydi.

1. Arzixol – hikoyaning markazida turadigan obraz. U jismonan mayib, jamiyat va oilasi tomonidan xo‘rlangan ayol obrazi. Hayoti davomida hech kimdan hurmat ham, mehr ham ko‘rmaydi (hikoyada unga bir oz achinish holatlari ham uchraydi). Arzixolning hayoti sabr va fidoyilik namunasi sifatida tasvirlangan. Arzixol o‘zining majruhligini ham unutib, butun umrini Uljon va uning oilasi uchun xizmat qilishga bag‘ishlaydi. U Uljonning haqiqiy onasi bo‘lsa-da, bu haqiqatni umrining oxirigacha sir saqlaydi (xuddi Oyto‘ldi turmush o‘rtog‘ining aybini yashirganidek). O‘z farzandini o‘z qoni va jonidan bo‘lishiga qaramay, begonadek tarbiyalaydi, o‘zini cho‘ri, qul darajasiga tushirib yashaydi. Bu hikoyaga tanlangan epigrafda ham “Otam Qultoy, xush qol endi” satrida shunga ishora bor. Uljon o‘z onasini naqadar azoblaganini u o‘lgachgina anglab yetadi. Ungacha esa unga xuddi quldek, cho‘ridek ayovsiz va jirkanch munosabatda bo‘ladi. Arzixolning Uljonga nisbatan sevgisi shartsiz edi. Farzandi qanday bo‘lsa ham ayolga farqi yo‘q. Ayol bolasini boricha qabul qiladi, sevadi, ardoqlaydi. Agar Arzixol emas, Uljon jismonan mayib bo‘lgan taqdirda ham, onasining unga sevgisi o‘zgarmagan bo‘lar edi. Arzixolning sevgisi jimjit va beparvo muhitda ham so‘nmaydi, u kaltak yeydi, haqoratlanadi, lekin hech

qachon norozilik bildirmaydi. Har bir xo‘rligni, har bir azobni o‘zining gunohi uchun berilgan jazo sifatida qabul qiladi. Bu orqali Arzixol – mehr va fidoyilik timsoli, ayolning o‘zgarmas sabri va matonatini ifodalaydi.

2. Rohat – hikoyadagi ikkinchi asosiy ayol obrazi. Rohat Uljonning o‘gay onasi. U kasallikdan ezilgan, o‘zining zaifligini va qismatining alamini boshqa bir mayib hamda ojiza jigaridan chiqarishga harakat qilgan obraz. Rohat Arzixolni yomon ko‘rardi, unga doim g‘azab va nafrat bilan qarardi, undan oriyat qilar edi, qarg‘ardi. Kasallik va azob uni mehribonlikdan mosuvo qilib, qattiq alamzada ayolga aylantirgan. Rohat obrazi orqali muallif inson dardining qanday qilib nafrat va adovatga aylanishini, mehrsiz hayot qanday qilib ruhiy zaiflikni kuchaytirishini ko‘rsatadi. Hikoyada u Rajab cho‘ponning ayoli, Arzixolning opasi sifatida namoyon bo‘ladi. Otasining qistovi bilan Uljonni asrab oladi. U yuqorida ta‘kidlanganidek, bor alamini Arzixoldan oladi. O‘zini bechora va qurbon sifatida ko‘rsatsada, aslida mehrsiz va hissiz ayol sifatida gavdalanadi. Rohat yuragini g‘azab va nafrat egallagan ayol timsoli. Uning kasalligi va zaifligi orqali insoniy zaiflik hamda ma‘naviy tanazzul ko‘rsatiladi.

3. Uljonning ayoli (ismi hikoyada berilmagan). U jamiyatdagi yangi avlodning vakili sifatida tasvirlangan. U dastlab Arzixolga nisbatan yaxshi muomalada bo‘lsa-da, vaqt o‘tishi bilan oilaviy va atrof-muhit ta‘sirida o‘zi ham mehrsiz hamda befarq ayolga aylanadi. U Arzixoldan foydalanadi. Unga sadoqat va andisha tushunchalari yot. Unga ishonib, uni yupatish maqsadida hayotining eng shirin xotirasini gapirib bergan Arzixolni, farzandlarining otasi bo‘lgan Uljonning eng nozik joyini boshqalarga aytishdan oriyat qilmaydi. Arzixolni oddiy xizmatkor sifatida ko‘radi, keyinchalik unga achinish hissidan ham uzoqlashadi. Uning Arzixolga nisbatan piching va tahqirli gaplari, g‘azab va befarqligi yangi avlod orasida ham mehrsizlik ildiz otayotganini ko‘rsatdi. U Arzixolning eng nozik sirini piching bilan fosh etadi, Arzixolni xo‘rlamoqchi bo‘ladi. Bu obraz orqali jamiyatdagi mehrsizlik va befarqlik qanday holatda avloddan avlodga o‘tishi ko‘rsatilgan. Bu hikoyadagi barcha ayollar tragik qahramonlar sifatida berilgan. Ular hayotning adolatsizligi va odamlarning mehrsizliklari qurboni bo‘lgan.

Hikoyadagi barcha ayollar obrazi aslida ijtimoiy muhitning jabrdiydalari. Hikoyadagi ayollar obrazi inson ruhiyatining nozik qatlamlariga boradi. Yozuvchi o‘z qahramonlari orqali hayotning fojiali haqiqatlarini mehr va muhabbatning inson hayotidagi beqiyos o‘rni hamda uni yo‘qotish oqibatlarini ko‘rsatadi. Bu hikoya nafaqat ijtimoiy, balki chuqur ma‘naviy, axloqiy saboq ham beradi: mehrsiz jamiyatda eng ayanchli fojialar sodir bo‘ladi va eng mo‘tabar tuyg‘ular so‘ndiriladi. Bu hikoyada Arzixol – yuzaga chiqmagan ona mehrining fojiali ifodasidir. Arzixol obrazida mayiblik – nafaqat jismoniy nuqson, balki uning butun hayoti “buzilgan” taqdir bilan ifodalovchi ramziy belgiga aylanadi. Arzixol barchaga birdek o‘z mehrini ko‘rsatgan, lekin hech qachon tan olinmagan, mehrga loyiq ko‘rilmagan ayoldir.

## XULOSA

“Nazar Eshonqul nasrida ayollar obrazi talqini” mavzusidagi dissertatsiya tadqiqotining natijalari quyidagilardan iborat.

1. Nazar Eshonqul o‘zbek adabiyotiga o‘zining realistik uslubdagi “Urush odamlari” qissasi bilan kirib keldi. Keyinchalik yangi ifoda usullariga diqqat qaratdi. U modernizm va realizm unsurlarini birlashtirib, badiiy ifoda usullarini yangilaydi. Nazar Eshonqul realistik tasvir usulini romantika, sentimentallik, simvolik talqin yo‘sini bilan boyitgan. Asarlarida ichki monolog “men”ning xayoliy kechinmalari asosida ish olib bordi.

2. Adabiyotshunoslikda Nazar Eshonqul asarlari ko‘plab dissertatsion tadqiqotlarda o‘rganilgan. Adib asarlaridagi intellektual qahramon, syujetsizlik, konflikt, ramziy-majoziy timsol, bayon yo‘sini, adabiy ta’sir, poetik tasvirning notabiiyligi, taqlidchilik, G‘arb adabiyotidan ijodiy ta’sirlanish, yozuvchi ijodi ichki tadriji kabi muammolar ko‘plab tadqiqotchilar, olimlar, adabiyotshunoslar tomonidan ilmiy tahlil etilgan.

3. Nazar Eshonqul ijodi zamonaviy o‘zbek adabiyotida o‘ziga xos falsafiy-psixologik yondashuv bilan ajralib turadi. Yozuvchining nasriy asarlarida, ayniqsa, “Go‘r o‘g‘li yoxud hayot suvi ” romani, hikoya va qissalarida shaxs erkinligi, e’tiqod va vijdon masalalari teran badiiy tahlil qilinadi. Nazar Eshonqul asarlarining o‘ziga xosligi ham shundaki, milliy falsafa, hayotiy falsafa, tagmatn, mantiqiy mushohadakorlik, ramziylik juda quyug holatda berilgan va shu jihati bilan boshqa asarlardan ajralib turadi.

4. Adib asarlaridagi ayollar obrazi **yosh jihatidan** besh guruhga: qizaloqlar, qizlar, kelinchaklar, juvonlar, momolar (kampirlar) bo‘lingan. Adib asarlaridagi ayollar obrazi **ijtimoiy-ma’naviy mavqeyi** yuzasidan oddiy xalq vakili bo‘lgan mehnatkash ayollar, zodagon ayollar, ma’rifatli-ziyoli ayollar, ezilgan-jabrdiyda ayollar kabi guruhlarga, **xarakter va ruhiy holati tasviriga ko‘ra** sadoqatli va vafodor ayollar, jasur, ijtimoiy hayotda faol ayollar, fidokor va fojeali taqdirga ega ayollar kabi guruhlarga bo‘lindi.

5. Nazar Eshonqulning “Urush odamlari”, “Momoqo‘shiq” qissalari, “Shamolni tutib bo‘lmaydi”, “Bepoyon osmon”, “Qultoy” hikoyalardagi ayollar obrazi tasnifiy o‘rganildi va takrorlanmas qahramonlar yaratganligi dalillandi. Ayollar obrazi Nazar Eshonqul asarlarida murakkab ichki dunyo va ijtimoiy vaziyatlar orqali ochiladi. “Momoqo‘shiq”, “Urush odamlari”, “Shamolni tutib bo‘lmaydi” kabi asarlardagi ayollar obrazi – Muazzam, Anzirat, Bayna momo – o‘ziga xos iztirob, sabr, axloqiy tanlovlar bilan talqin etiladi. Shuni alohida ta’kidlash lozimki, bu obrazlar orqali yozuvchi ayol ruhiyatining murakkab qatlamlarini ko‘rsatishga intiladi.

6. Yozuvchining ayollar obrazini, ularning ichki dunyosini tasvirlash mahorati, qahramonlar ruhiy olamini qay yo‘sinda talqin etishi dalillandi. Qissa va hikoyalarda ayol qahramonlarning ruhiy holatlari, kechinmalari, ularning xarakteri, iztiroblari, jamiyat va oiladagi o‘rni va bu obrazlarga yuklangan badiiy zalvor mohiyati tahlil qilindi. Nazar Eshonqul ayol obrazlarini ideal yoki mutlaq salbiy qilib emas, balki insoniy murakkabligi bilan beradi. Biydi momo, Anzirat, Muazzam, Bayna momo, Oyto‘ldi Nazar Eshonqul ijodida yorqin aks etgan bosh qahramonlar hisoblanadi.

7. Yozuvchi obrazlar orqali ayolning ichki qarama-qarshiliklari, ijtimoiy bosimlar va shaxsiy qarorlar o'rtasidagi kurashni ochib beradi. Bu esa o'quvchida ayol obrazlariga nisbatan simpatiya va mulohaza uyg'otadi. Nazar Eshonqul hikoya va qissalarida badiiy tafakkurning tasviriy san'at va xalq og'zaki ijodi bilan sintezini yaratadi. Asarlarda badiiy detal (rang, tovush, hid, makon)ning kuchli ishlatilishi, tashbehlar va ramziy obrazlar orqali ichki holat tasviri kuchaytirilgan. Ayollarning tashqi qiyofasi: yurish-turishi, kiyinishi, hatti-harakat va imo-ishoralari, ongli va ongosti tuyg'ular dunyosi o'zining, roviyning va o'zga (personaj) nigohi, shuningdek ichki monolog (monolog-muhokama, monolog-mulohaza, monolog-xayol), diolog, peyzaj, portret, rang va boshqa detallar orqali ochilgan.

8. Nazar Eshonqul nasrida ayollar obrazi go'zallik, donishmandlik, aql farosat va muhabbat timsoli hamda insoniyat naslini davom ettiruvchi ulug' xilqat sifatida gavdalangan. "Bepoyon osmon" hikoyasida befarzandlik motivi "tug'mas kelin" versiyasi orqali ayolning eriga sadoqati va fidoyiligi ko'rsatib berilgan. Sharqda ayollar or-nomus timsoli ekanligi, ularning tabiatidagi itoatkorlik, hayotning sinovlariga, dard-iztiroblarga ko'nuvchanlik, keksa momolarida kayvonilik xususiyatlari borligi aks ettirilgan. Yozuvchi asarlarida ayollar obrazi, bir tomondan, milliy ruh va an'analar bilan bog'liq holda yoritilsa, boshqa tomondan, zamonaviy tafakkur, ichki ozodlikka intilish, shaxsiy drama va ijtimoiy beqarorlik kabi illatlar bag'rida shakllanganligi aniqlandi.

9. Tadqiqotlarda Nazar Eshonqul asarlari qiyosiy adabiyotshunoslik asosida keng tahlil qilingan. Adib asarlari Kafka, Tolstoy asarlari bilan qiyoslanib, universal muammolar – shaxsiyat inqirozi, axloqiy tanlovlar, jamiyatdagi ziddiyatlar bilan bog'langan. Bu yondashuv yozuvchining asarlarini xalqaro adabiy kontekstda baholash imkonini beradi. Adib ijodida G'arb adabiyotidan ta'sirlanish, uni ijodiy qayta o'zlashtirish holatlari kuzatiladi. Yozuvchi nasridagi bu holatlar milliy nasrimiz rivojida o'z hissasini qo'shib, uni boyitib kelmoqda.

10. Nazar Eshonqul ijodida ayol ruhiyati – milliylik, ma'naviyat va insoniylik timsoli sifatida talqin etiladi. Ayollar obrazi orqali muallif milliy qadriyatlar, ayollarning kuchi, sabr-toqati, hamda jamiyatdagi rolga yangicha, ba'zida fojeaviy nigoh bilan qaraydi. Shu orqali yozuvchi o'z estetik idealini – insoniylik va qadriyatlar ustuvorligini ilgari suradi. Nazar Eshonqul nasrida asardan asarga ko'chuvchi kayvoni momo obrazi mavjud. "Urush odamlari" qissasidagi Biydi momo, "Shamolni tutib bo'lmaydi" hikoyasi qahramoni Bayna momo, "Momoqo'shiq" qissasidagi epizodik qahramon Shamsi Salohning yalangoyoq o'tin terib yuradigan momosi obrazi prototipi bir ekani aniqlangan.

11. Nazar Eshonqul hikoyalaridagi ayollar obrazi – o'zbek ayolining sabr, sadoqat, fidoyilik, isyonsiz iztirob va insoniy yuksaklik timsolidir. Adib bu obrazlar orqali o'zbek xalqining ona siymosiga bo'lgan chuqur hurmatini, jamiyatdagi ayolning o'rni va ahamiyatini teran bilan ifodalagan. Farzandi uchun har ishga tayyor, ular uchun umrini ham fido etgan onalar obraziga adib ijodida qayta qayta murojaat qilingan. "Qultoy", "Shamolni tutib bo'lmaydi", "Bepoyon osmon" hikoyalari qahramonlari hayotida ro'y bergan hodisalar o'zining hayotiyligi bilan kitobxonlar qalbini zabt etgan. Bu hikoyalarda ayollar farzandidan judo bo'lgan mushtipar

onaizor, sadoqatli yor, nogiron ammo sabr-bardoshli, yuksak irodali ayollar obrazi yorqin tasvirlangan.

12. Ayol obrazlariga berilgan ismlarda ham adib o'z uslubini saqlagan. Biydi, Bayna, Hojar, Anzirat, Muazzam, Sora, Hanifa, Kudurat, Oyto'ldi, Arzixol kabi ismlar boshqa yozuvchilar asarlarida uchramaydi. Ularning har biri bir olam ma'no tashiydi va intertekstuallik xususiyatiga ham ega. "Momoqo'shiq" qissasining nomlanishida intertekstuallikni, Anzirat, Kudurat, Bayna, Biydi kabi ismlarda hududga xoslikni, Muazzam, Oyto'ldi ismlarida ramziylikni, Arzixol, Havvo kabi ismlarda kinoyaviy modusni ko'rish mumkin.

13. Ayol obrazlari faqat ijtimoiy kurash emas, balki milliy ong, tarixiy xotira va ma'naviy qadriyatlar tashuvchisi sifatida yoritilgan. Bu holat, ayniqsa, o'z o'rnini topa olmagan, ammo vazifasini sidqidildan bajargan ayollar timsolida teranroq namoyon bo'ladi. Nazar Eshonqul asarlarida yuzaga chiqmagan ayollik tuyg'ularining fojeali oqibatlari aks etgan. Ayol ruhiyatidagi muvozanatning buzilishi jamiyatdagi axloq qoidalarini chetlab o'tishiga sabab bo'lishi ko'rsatilgan. Barcha ayollarga xos bo'lgan mehr-muhabbatga tashnalik, sevish va sevilish hamda ezozlanishda intilish istagi tabiiy yoritilgan.

14. Nazar Eshonqul o'z hikoyalarida badiiy til, ramz, portret, konflikt, ichki monolog, kontrast va kulminatsiya kabi vositalardan yuqori darajada foydalangan. Har bir obraz hikoya voqealarining dramatik dinamikasini belgilagan. Adib hikoya va qissalarda ayollar obrazi nutqiga qarg'ish va olqishlarni mahorat bilan, samimiy tarzda kiritgan. Bu esa asar tilining jonliligini ta'minlovchi omillardandir. Bu orqali adib asarlarining syujeti, kompozitsion qurilishi, xilma-xil qahramonlar va xarakterlar yaratishning o'ziga xos usuli, badiiy talqinda muallif konsepsiyasi ko'rsatildi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC  
DEGREES DSc.03/30.12.2019.Fil.19.01 UNDER  
TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND  
LITERATURE NAMED AFTER ALISHER NAVO'I**

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

**ORIPOVA NURAFSHON OLIMJON KIZI**

**THE INTERPRETATION OF THE IMAGE OF WOMEN  
IN THE PROSE OF NAZAR ESHONKUL**

**10.00.02 – Uzbek Literature  
(20th-Century Uzbek Literature and the Contemporary Literary Process)**

**ABSTRACT OF THE DOCTOR OF PHILOSOPHY (PhD)  
DISSERTATION IN PHILOLOGY**

**Tashkent – 2025**

**The topic of the Doctor of Philosophy (PhD) dissertation is registered at the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under the number B2023.2.PhD/Fil3351.**

The dissertation was completed at Alisher Navo'i Tashkent State University of the Uzbek Language and Literature.

The dissertation abstract is posted in three languages (Uzbek, English, Russian (resume)) on the website of the Scientific Council ([www.tsuull.uz](http://www.tsuull.uz)) and on the "ZiyoNet" Information and Educational Portal ([www.ziynet.uz](http://www.ziynet.uz)).

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The dissertation defense will be held at the meeting of the Scientific Council DSc.03/30.12.2019.Fil.19.01 under Alisher Navo'i Tashkent State University of the Uzbek Language and Literature on \_\_\_\_\_, 2025 at \_\_\_\_\_ (Address: 100100, Tashkent city, Yakkasaroy district, Yusuf Khos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, [www.tsuull.uz](http://www.tsuull.uz); e-mail: [monitoring@navoiy-uni.uz](mailto:monitoring@navoiy-uni.uz)).

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The dissertation abstract was distributed on \_\_\_\_\_, 2025.

(Registry report No \_\_\_\_ dated \_\_\_\_\_, 2025).

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## INTRODUCTION

(PhD Dissertation Abstract)

**Relevance and necessity of the dissertation topic.** In world literary studies, the need to explore and comprehend problems related to the analysis of literary works has brought serious issues to the forefront of the humanities. In particular, opportunities for conducting new scientific research of social significance and literary-aesthetic value are expanding. Research focused on the literary canons characteristic of the novella and short story genres of the epic form, as well as studies concerning the depiction of women, their suffering, and their spiritual world, continues systematically. The study of the female psyche plays an important role in understanding the laws governing a person's spiritual world, worldview, and mode of thinking. The literary process is always closely intertwined with social life and the literary environment. Transformations in people's consciousness, thinking, and worldview find their clearest reflection in literature and art. Literary studies, in turn, strive to view their object from a new perspective and to gain a deeper understanding of issues related to the female psyche.

Theoretical generalizations derived from research on the genre of the novella and its poetic nature in world literary studies have created the need to re-evaluate works that emerged during earlier stages of literary development. Indeed, analyzing and studying the evolution of the novella genre on the basis of renewed literary and aesthetic canons enriches the science of literary criticism with new theoretical insights and makes it possible to clarify the current principles of literary development and forecast its future trends. The works of Nazar Eshonkul clearly reveal features characteristic of advanced creative tendencies in world prose in his portrayal of the female psyche. In contemporary Uzbek prose – particularly in the stories and novellas of Nazar Eshonkul – one observes a tendency toward philosophical-psychological, symbolic, and allegorical imagery in depicting a woman's role in society and family, her emotions, and her complex inner world. This dissertation sets out to examine the place and significance of the image of women in Nazar Eshonkul's stories and novellas as a research problem. Indeed, the study of female characters in literary works provides insight into the social life and literary landscape of a particular historical period.

Uzbek literary studies, particularly during the Soviet era, often depicted women mainly as a labor force or as bearers of a "happy life". In contrast, contemporary stories and novellas focus on women's complex destinies, their contradictory characters, and their conditions amid the struggles of everyday life. Investigating these distinctive features of the two literary periods through the example of Nazar Eshonkul's prose has significant scholarly value. In part of Eshonkul's creative work, women are presented as central protagonists – their fates, psychology, and spirituality are portrayed in harmony with their place and status in social life, with special emphasis on their position at the crossroads of life. Studying this particular aspect of the writer's oeuvre helps

reveal the main principles of modern Uzbek prose, which in turn substantiates the topicality of the research. The growing importance of studying the place of modern Uzbek literary scholarship in the international arena, researching the national cultural heritage, and understanding values in the context of globalization requires a deeper penetration into the essence of fiction, clarifying its role in the development of world literature, and studying the legacy of authors who have profoundly influenced later literary periods. The ongoing reforms in the cultural and educational spheres of Uzbekistan are also setting new tasks for Uzbek literary studies. “Salvation lies in education, salvation lies in upbringing, salvation lies in knowledge. For all noble goals are achieved through knowledge and education”<sup>21</sup>. The study of female images in Nazar Eshonkul’s stories and novellas and the demonstration of their role in enriching people’s worldviews and elevating their spirituality define the distinctive features of this research.

This dissertation also contributes, to a certain extent, to the implementation of the objectives outlined in the following normative and legal documents of the Republic of Uzbekistan: Presidential Decree No. PD-4997 of May 13, 2016, “*On the establishment of the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi*”; Decree No. PD-5850 of October 21, 2019, “*On the radical enhancement of the prestige and status of the Uzbek language as the state language*”; Resolution No. PR-2789 of February 17, 2017, “*On measures to further improve the organization, management, and financing of scientific research activities within the Academy of Sciences*”; Resolution No. PR-3160 of July 28, 2017, “*On increasing the effectiveness of spiritual and educational work and elevating the development of the field to a new level*”; and Resolution No. PR-3271 of September 13, 2017, “*On the program of comprehensive measures for developing the system of publication and distribution of books, promoting reading culture, and fostering book readership*”. The research also aligns with the goals set forth in the President’s address at the meeting with representatives of Uzbekistan’s creative intellectuals on August 3 and in his speech at the 72nd session of the UN General Assembly, as well as in other regulatory and legal acts pertaining to this field.

**Relevance of the research to the priority directions of the development of science and technology in the Republic.** The dissertation has been carried out in accordance with Priority Direction I of the development of science and technology in the Republic of Uzbekistan – “*The social, legal, economic, cultural, and spiritual-educational development of an information society and a democratic state, and the development of an innovative economy.*”

**Degree of study of the topic.** In Uzbek literature, analyses of certain works by Nazar Eshonkul have been reflected to some extent in the articles

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<sup>21</sup> Mirziyoyev Sh. O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga Murojaatnomasi // Xalq so‘zi. – Toshkent, 2022. 20-dekabr.

of scholars such as I. Hakkulov, E. Azam, K. Kahramonov, N. Jabborov, Y. Solijonov, D. Kuronov, B. Karimov, A. Ulugov, I. Yokubov, Sh. Ahmedova, M. Kochkorova, Fakhriyor, D. Kholdorov, U. Rasulova, F. Burkhanova, and N. Chuliyeva. In this study, the main research problem is defined as identifying the reflection of the image of women in modern Uzbek prose based on the analysis of Nazar Eshonkul's stories and novellas. The issue of depicting female images in the prose of Nazar Eshonkul has not previously been studied within a specialized research framework. Unlike the above-mentioned works, the topic is examined for the first time in a monographic manner in this dissertation. To address the subject comprehensively, the research draws upon the following theoretical sources<sup>22</sup> and scholarly studies<sup>23</sup>.

**Connection of the dissertation topic with the research plans of the higher education institution where it was carried out.** The dissertation has been conducted within the framework of the scientific research plan of the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi, under the topic *“Issues of the Contemporary Literary Process”*.

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<sup>22</sup> Султон И. Adabiyot nazariyasi. – Toshkent: O‘qituvchi, 2005; Каримов Н., Мамажанов С., Назаров Б. XX аср ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1999; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Йулдош Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006; Қўчқорова М. Бадий сўз ва рухият манзаралари (эссе, қисса, ҳикоя: тадқиқ ва талқин). – Тошкент: Муҳаррир, 2011; Солижонов Ю. Нутқ ва услуб. – Тошкент: Чўлпон, 2022; Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademnashr, 2018; Каримов Б. Адабиётшунослик методологияси. – Тошкент, 2012; Каримов Б. Рухият алифбоси. – Тошкент: Фафур Ғулом, 2018; Холдорев Д. Ижод моҳияти – услуб ҳосияти. – Тошкент: Turon zamin ziyo, 2017; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. – Тошкент: Nurafshon business, 2022; Холдорев Д. Ҳозирги ўзбек қиссаларида бадий услуб муаммоси. – Тошкент: FIRDAVS-SHOH, 2021; Namrayev K. Adabiyotshunoslik asoslari (kompozitsiya, syujet, obraz). – Toshkent: Nurafshon business, 2022.

<sup>23</sup> Досмухамедов Х. Ҳозирги ўзбек ҳикоячилигида бадий тафаккурнинг янгилиниши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида). Филол. фан. номз. ... дисс. – Тошкент, 1995; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси (Ғ.Хотам, Ҳ.Дўстмухаммад, Н.Эшонқул ҳикоялари мисолида). Филол. фан. номз. ... дисс. – Тошкент, 2002; Рустамова М. Истиқлол даври ўзбек қиссаларининг тараққиёт тенденциялари. Филол. фан. номз. ... дисс. – Тошкент, 2005; Матякубов С. Ҳозирги ўзбек ҳикояларида инсон концепсияси ва шахс бадий талқини. Филол. фан. номз. ... дисс. – Тошкент, 2006; Холмуродов А. Ўзбек қиссачилиги: тараққиёт муаммолари. Филол. фан. д-ри ... дисс. – Тошкент, 2008; Камилова С. XX аср охири – XXI аср бошлари рус ва ўзбек адабиётида ҳикоя жанри поэтикаси ривожини. Филол. фан. д-ри ... дисс. – Тошкент, 2016; Холдорев Д. Ҳозирги ўзбек қиссаларида бадий услуб муаммоси (Ш.Бўтаев ва Н.Эшонқул қиссалари мисолида). Филол. фан. фалс. док. ... дисс. – Тошкент, 2017; Раджапова Ф. Истиқлол даври ўзбек қиссачилигида услуб ва поэтик тил. Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2018; Бурхонова Ф. Муаллиф адабий-эстетик қарашлари ва ижодий параллелизм (Н.Эшонқул ва У.Ҳамдам ижоди мисолида). Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2019; Чулиева Н. Ижодкор маҳорати ва жанр поэтикаси (Назар Эшонқул қиссалари мисолида). Филол. фан. б. фалс. док. ... дисс. – Қарши, 2020; Ўразбаева М. Ҳозирги ўзбек романчилигида аёл образи ва унинг қиёсий таҳлили. Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2021; Эшматова Й. Истиқлол даври ўзбек қиссачилигида аёл рухиятининг бадий талқини. Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2022; Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). Филол. фан. д-ри ... дисс. – Тошкент, 2020; Saidmurodova S. Nazar Eshonqul asarlarida badiiy psixologiya. Filol. fan. b. fals. dok. ... diss. avtoref. – Termiz, 2023; Jovliyev V. Badiiy asarda mifopoetik talqin va badiiy obraz (Yozuvchi Nazar Eshonqul asarlari misolida). Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023; Shukurova S. Jon Steynbek va Nazar Eshonqul asarlarida shaxs erki va jamiyat munosabatlarining badiiy-falsafiy talqini. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023. Eshboyeva T. O‘zbek folkloridagi arxetiplar va zamonaviy proza. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023. Tojiyev A. Hozirgi o‘zbek hikoyachiligidagi uslubiy izlanishlar. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2025.

**The aim of the research** is to reveal, through the example of Nazar Eshonkul's prose works, the writer's mastery in character creation, the manifestation of his artistic skill in depicting the female psyche, and the reflection of life phenomena in his stories and novellas.

**Research objectives:**

to determine the ideological significance assigned to the main character, who embodies the author's artistic conception in Nazar Eshonkul's stories and novellas, and to substantiate the writer's attention to how characters behave in various situations, as well as to the influence of their decisions on others and on their environment;

to classify and analyze the images of women in the writer's prose, to scientifically substantiate the author's approach to character creation through interactions between the characters, including their relationships with opponents in conflicting situations, and to reveal the harmony between the writer's creative psyche and the depiction of women, as well as the role of details and objects (interior elements) of space and time in uncovering the personality of the characters;

to scientifically substantiate that, as the writer's artistic possibilities in realistic and non-realistic depiction expanded, traditional stereotypes associated with the female gender were simultaneously maintained;

to study the images of elderly wise women in Nazar Eshonkul's stories and novellas and to determine the extent to which the characters' external appearances (behavior, gestures, facial expressions, physique, clothing) correspond to their social status, as well as to identify the creation of original character types.

**The research object** includes Nazar Eshonkul's novellas "*Urush odamlari*" ("People of War") and "*Momoqo 'shiq*" ("The Grandmother's Song"), as well as his short stories "*Shamolni tutib bo 'lmaydi*" ("You Cannot Catch the Wind"), "*Bepoyon osmon*" ("The Boundless Sky"), and "*Qultoy*". Since the main aim of the research is to study the depiction of female characters in the writer's stories and novellas, works in which women are portrayed as central figures have been selected as the primary research material. In these three short stories and two novellas, not only the main female protagonists (Biydi momo, Anzirat, Muazzam, Bayna momo, Oytoldi, Arzikhol) but also the episodic female characters are vividly portrayed. The analysis of such images as Tursunoy guj-guj, Sora, Hanifa, Hojar, Kudurat kampir, Tinik kampir, and Muslim in the dissertation reveals the writer's artistic purpose even more clearly. Through these depictions, the author advances his aesthetic ideal – the supremacy of humanity and moral values.

**Research subject.** The subject of the study encompasses the depiction of female images in Nazar Eshonkul's stories and novellas, the interpretation of symbols, the analysis of internal and external factors influencing the characters' behavior, and the representation of their psychological states.

**Research methods.** In the elaboration of the dissertation topic, biographical, historical-comparative, psychological, statistical, hermeneutic, linguopoetic, and analytical methods were employed.

**The scientific novelty of the dissertation** is reflected in the following:

the aspects of obedience, endurance of suffering, submissiveness, and matriarchal wisdom reflected in the female characters of Nazar Eshonkul's stories and novellas have been examined. In depicting the psychology of women, the author's particular attention to internal monologue, portraiture, dialogue, landscape descriptions, color imagery, and other narrative details has been analyzed, revealing characteristic features of these characters such as loyalty, self-examination and self-questioning, integrity, and devotion;

based on the author's stories "Shamolni tutib bo'lmaydi" ("The Wind Cannot Be Caught"), "Qultoy", and "Bepoyon osmon" ("Endless Sky"), the external portrayal of female characters – their manner of walking, clothing, behavior, and gestures – has been studied. Their conscious and subconscious emotional worlds have been identified through the perspectives of the narrator, various personages, and the characters' internal monologues;

the specific features of the characters' speech have been clarified; in particular, the use of irony, blessings, and curses reflecting local color has been substantiated. The correspondence between the female characters and the dialectal vocabulary of the regions in which they live has been examined, and the representation of folkloric traditions in the works has been verified through textual examples;

the descriptive techniques, as well as the ironic and satirical narrative manner employed by the writer in realistic novellas portraying elderly women and matriarchal figures created to reveal the depth of female psychology, have been scientifically justified based on the author's artistic practice.

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

the distinctive features of female images in post-independence Uzbek prose – including external appearance, clothing, moral qualities or flaws, speech, and social status – have been demonstrated through the example of the writer's works, and it has been scientifically proven that Nazar Eshonkul's stories and novellas represent a unique phenomenon in Uzbek literature;

it has been shown that the writer's methods of revealing the personality, behavioral motives, and spiritual-psychological world of his characters, as well as the techniques he uses to convey the main idea of the artistic text to the reader, hold practical significance;

the portrayal and depiction of the female image in the author's works – the dialectal vocabulary used in their speech, region-specific concepts, as well as the characters' traits, gestures, facial expressions, physique, and clothing – have been scientifically justified, demonstrating the extent to which these features correspond to their social status;

it has been substantiated that the artistic language, psychological motivation, and symbolism used to portray the factors leading a woman to

commit a crime and become a murderer play an essential role in realistically and convincingly revealing the vengeful female psyche.

**The reliability of the research results** is determined by the clear formulation of the problem, the use of appropriate scientific methods, reliance on verified scholarly sources in presenting theoretical information, and the scientific substantiation of the analyzed material through relevant research methods. It is also ensured by the practical implementation of the theoretical ideas and conclusions, the confirmation of the obtained results by authorized institutions, and the analysis and interpretation of the material in accordance with modern scientific concepts of literary studies.

**Scientific and practical significance of the research.** The **scientific significance** of the research lies in the study of Nazar Eshonkul's creative work and the use of theoretical findings regarding his mastery of character creation in exploring the history of Uzbek literature of the independence period. It also contributes to enriching the scientific-theoretical views of literary theory related to prose, genre, style, artistic language, plot, and chronotope.

**The practical significance of the research** consists in its potential to provide material for scientific studies concerning the theoretical foundations of modern Uzbek prose and the artistic function of female images in fiction. The results can serve as a source in teaching such subjects as *"Theory of Literature"*, *"Modern Uzbek Literature and the Contemporary Literary Process"*, *"The Contemporary Literary Process"*, and *"History of Uzbek Literary Criticism"* in higher educational institutions within the field of *"Philology and Language Teaching (Uzbek Language)"*. The dissertation can also be used in conducting lectures, practical classes, and in the preparation of textbooks and teaching manuals.

**The implementation of the research results.** Based on the scientific findings of the research on the interpretation of female images in Nazar Eshonkul's prose, the following outcomes have been achieved:

the theoretical conclusions regarding the examination of obedience, endurance of suffering, submissiveness, and matriarchal wisdom reflected in the female characters of Nazar Eshonkul's stories and novellas, as well as the author's special attention to internal monologue, portrait, dialogue, landscape, color imagery, and other narrative details when depicting women's psychology – revealing characteristic features such as loyalty, self-examination and self-questioning, integrity, and devotion – were used in the applied project "Creation of the electronic platform and mobile application *bolalaradabiyoti.uz*" (Project No. IL-402104474), carried out at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2021–2023 (Reference No. N01/04-1256, dated April 5, 2025). As a result, the project content was enriched with conclusions concerning the author's mastery in creating female images, the correspondence between artistic means and the psychological state of characters, and the representation of folkloric stylization;

the scientific-theoretical conclusions regarding the identification of the conscious and subconscious emotional world of female characters – revealed through their appearance, manner of walking, clothing, behavior, gestures, the perspectives of the narrator and other personages, as well as internal monologues – in the stories “*Shamolni tutib bo‘lmaydi*”, “*Qultoy*”, and “*Bepoyon osmon*” were applied in the implementation of the applied project “Creation of the Alisher Navoi Authorial Corpus” (Project No. AL-662205561), conducted at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2023–2024 (Reference No. N01/04-1318, dated April 9, 2025). As a result, scientific conclusions substantiating the author’s place in modern Uzbek literature, including his use of classical literary sources and quotations, enriched the project materials;

the scientific conclusions concerning the identification of characteristics in the speech of literary characters – particularly irony, the local color expressed through blessings and curses, the correspondence of the female characters’ speech to the dialect of their region, and the representation of folkloric traditions – were utilized in the applied project “Creation of a multilingual (Uzbek, Russian, English) electronic platform for Uzbek literature” (Project No. PF-201912258), carried out at the university in 2021–2023 (Reference No. N01/04-1317, dated April 9, 2025). As a result, scientific materials addressing the nature of female images, prototype issues, the author’s mastery in portraiture, and the individuality of character speech were incorporated into the preparation of electronic platform content;

the scientific conclusions regarding the descriptive manner, ironic and satirical narrative style found in realistic novellas portraying elderly women and matriarchal figures created to reveal the depth of female psychology were used in preparing the scripts of the radio programs “*Ta’lim va taraqqiyot*” and “*Adabiy jarayon*”, as well as television segments dedicated to the life and work of Nazar Eshonqul broadcast on the “*O‘zbekiston*” television and radio channel (Reference No. N05-09-436, issued by the “*O‘zbekiston 24*” Creative Association of the National Television and Radio Company of Uzbekistan on April 7, 2025). As a result, the author’s approaches to depicting female images and the distinctive features of character portrayal were evaluated, and the materials presented in the study helped enhance the quality, content, and effectiveness of the programs, enriching their material base.

**Approval of the research results.** The findings of the dissertation were discussed and approved at six scientific-practical conferences, including four international and two national scientific-practical conferences.

**Publication of the research results.** A total of 11 scientific papers have been published on the topic of the dissertation. Among them, five articles were published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations. Of these, four were published in national journals and one in an international scientific journal.

**Volume and structure of the dissertation.** The dissertation consists of an introduction, three main chapters comprising seven sections, a conclusion, and a list of references. The total length of the dissertation is 140 pages.

## MAIN CONTENT OF THE DISSERTATION

In the **introduction**, the relevance and necessity of the topic are substantiated, and information is provided regarding the aim, objectives, object, and subject of the research, its correspondence to the priority directions of the development of science and technology, the scientific novelty of the study, its practical results, reliability, the theoretical and practical significance of the obtained findings, their implementation in practice, the approbation of the research, the published works, and the structure of the dissertation.

The first chapter of the dissertation is titled “*The Study of Nazar Eshonkul’s Creative Work in Literary Scholarship*” and consists of two sections. The first section is called “*The Research on Nazar Eshonkul’s Works*”. It presents information about Nazar Eshonkul’s entry into the literary field, the evaluations and acknowledgments given to his work by well-known literary scholars, as well as dissertations in which his works have been studied as research objects.

Regarding the writer’s creative work, literary scholar Umarali Normatov noted in one of his memoirs: “During the years of independence, many writers of the new generation, who stood at the forefront of renewal, appeared as defenders and theoretical founders of the principles they themselves had initiated. In prose, the works of Khurshid Dostmuhammad, Nazar Eshonkul, and Isajon Sulston have not yet been specifically studied or adequately evaluated”<sup>24</sup>.

Nazar Eshonkul first entered the literary field with his novella “*Urush odamlari*”. At the time of its publication, the author was twenty-three years old. However, it was his short story “*Maymun yetaklagan odam*” that attracted the attention of literary scholars.

His short story “*Maymun yetaklagan odam*”, written in 1989, occupies a distinctive place in modern Uzbek prose. When discussing this work, literary scholars have mentioned it among those that reveal the meaninglessness of the social system of that period and the futility of the efforts of people who devoted their lives to it. Having drawn the attention of critics with his early works, the writer’s story was described by Umarali Normatov as follows: “The profound and broad meaning conveyed through symbolic imagery, the deep analysis of the hero’s life path – these qualities allowed this story to be placed among the best examples of world short fiction”<sup>25</sup>. When Nazar Eshonkul’s short stories

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<sup>24</sup> Normatov U. Ижодкорнинг хароратли сўзи. – Тошкент: Турон замин зиё, 2005. – Б. 116.

<sup>25</sup> Normatov U. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000. – Б. 6.

were studied, it was noted that “during the past ten years, our realistic short story writing has been elevated to a new stage”<sup>26</sup>.

Among literary scholars, various approaches to the writer’s creative work and views on the influence of Western literature on his writings have been expressed as follows: “Nazar Eshonkul’s short story ‘*Muolaja*’ reminds one of Kafka’s ‘*In the Penal Colony*’. However, linking the principle of the absurd found in his work solely to Western influence and considering it as mere imitation would be incorrect. The causes of every new phenomenon in national literature should be sought not in external factors, but primarily in the native soil itself, in reality, and in the needs of the era”<sup>27</sup>. The writer himself also emphasized that he writes in a highly traditional manner.

The author’s novellas have likewise attracted the attention of literary scholars. Critic Kozokboy Yoldoshev approached Nazar Eshonkul’s novella “*Tun panjaralari*” in a critical spirit and analyzed it. He noted that the obscurity or vagueness of the novella’s imagery stemmed from its depth, scale, and scope. He wrote: “In this novella, Nazar seems to be viewing the world through someone else’s eyes and describing it in someone else’s language, as if he was writing the work merely as an experiment. The artificiality of comparisons and the distance between astonishment and the hero’s nature and psychology become irritating to the reader”<sup>28</sup>. Continuing his analysis, the scholar emphasized the lack of a clear plot, the unnaturalness of the depiction, and its inconsistency with logic. “The tendency to observe oneself, one’s era, and one’s time through deep reflection – this inclination to create intellectual heroes constitutes the distinctive feature of N. Eshonkul’s stories”<sup>29</sup>. The meditative characters and their inner reflections form the core of the writer’s works.

Scholars of both traditional and modern literary perspectives have approached the author’s novellas differently and expressed their views. For instance, literary scholar Bahodir Karimov stated: “Our talented writer Nazar Eshonkul, who began his creative career with the traditional novella ‘*Urush odamlari*’, later wrote unconventional novellas such as ‘*Qora kitob*’ and ‘*Tun panjaralari*’, which provoke reflection. The unique voice of the writer, who thinks differently about artistic literature, became distinctly recognizable”<sup>30</sup>. Interpretation and analysis in his works have developed gradually – from short stories to novellas, and from novellas to the novel.

Among Nazar Eshonkul’s works, his novel “*Go‘ro‘g‘li yoxud hayot suvi*” stands out for its modernist spirit. In his monograph “*The Poetics of Uzbek*

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<sup>26</sup> Досмухамедов Х. Ҳозирги ўзбек ҳикоячилигида бадий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида). Филол. фан. номз. ... дисс. – Тошкент, 1995. – Б. 11.

<sup>27</sup> Каримов Н., Мамажанов С., Назаров Б. XX аср ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1999. – Б. 65.

<sup>28</sup> Йўлдош Қ. Ёник сўз. – Тошкент: Yangi asr avlodi, 2006. – Б. 196.

<sup>29</sup> Досмухамедов Х. Ҳозирги ўзбек ҳикоячилигида бадий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида). Филол. фан. номз. дисс. – Тошкент, 1995. – Б. 33.

<sup>30</sup> Каримов Б. Руҳият алифбоси. – Тошкент: Фафур Фулом, 2018. – Б. 7.

*Novels of the Independence Period*”, literary scholar Islom Yokubov argued that the general content of the novel is connected with the struggle against colonialism, and that the tragic fate of its protagonist – his death – symbolically represents the decline of the epic space (the colonized land). The scholar concluded that “*Go‘ro‘g‘li is a profound, modern novel*”<sup>31</sup>. Regardless of genre, the author’s works have never escaped the attention of literary scholars. Nazar Eshonkul’s creative work, his stories and novellas, have been studied in the dissertation research of Kh. Dosmuhammedov, G. Sattorova, M. Rustamova, S. Matyokubov, A. Kholmurodov, S. Kamilova, D. Kholdorov, F. Radjapova, F. Burkhonova, A. Toshpolatov, N. Choliyeva, Y. Eshmatova, U. Rasulova, Y. Babakulov, T. Eshboyeva, S. Saidmurodova, B. Jovliyev, S. Shukurova, and A. Tojiyev<sup>32</sup>. The first section of the dissertation discusses some of these studies, which examine the writer’s style, the thematic scope of his short stories, the stylistic features of his novellas, the problem of character, and other related issues.

The second section of the chapter, titled “*The Classification of Female Images in the Writer’s Stories and Novellas*”, discusses the role of female characters in the author’s prose and their study by literary scholars and researchers. In modern Uzbek prose, the image of a woman appears as a complex category endowed with distinct artistic-aesthetic and socio-spiritual dimensions. The woman’s position in society and the family, her inner experiences, and her struggle amid social and domestic difficulties have become pressing themes in contemporary literature. The female images in Nazar Eshonkul’s works also occupy a special place among such complex and multifaceted depictions.

<sup>31</sup> Ёкубов И. Мустақиллик даври ўзбек романлари поэтикаси. – Тошкент, Nurafshon business, 2021. – Б. 246.

<sup>32</sup> See: Досмухамедов Х. Ҳозирги ўзбек ҳикоячилигида бадий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида). Филол. фан. номз. ... дисс. – Тошкент, 1995; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси (Ғ.Хотам, Ҳ.Дўстмухаммад, Н.Эшонкул ҳикоялари мисолида). Филол. фан. номз. ... дисс. – Тошкент, 2002; Рустамова М. Истиқлол даври ўзбек қиссаларининг тараққиёт тенденциялари. Филол. фан. номз. ... дисс. – Тошкент, 2005; Матякубов С. Ҳозирги ўзбек ҳикояларида инсон концепцияси ва шахс бадий талқини. Филол. фан. номз. ... дисс. – Тошкент, 2006; Холмуродов А. Ўзбек қиссачилиги: тараққиёт муаммолари. Филол. фан. д-ри ... дисс. – Тошкент, 2008; Камилова С. XX аср охири – XXI аср бошлари рус ва ўзбек адабиётида ҳикоя жанри поэтикаси ривож. Филол. фан. д-ри ... дисс. – Тошкент, 2016; Холдоров Д. Ҳозирги ўзбек қиссаларида бадий услуб муаммоси (Ш.Бўтаев ва Н.Эшонкул қиссалари мисолида). Филол. фан. фалс. док. ... дисс. – Тошкент, 2017; Раджапова Ф. Истиқлол даври ўзбек қиссачилигида услуб ва поэтик тил. Филол. фан. б. фалс. док. ... дисс. автореф. – Тошкент, 2018; Бурхонова Ф. Муаллиф адабий-эстетик қарашлари ва ижодий параллелизм (Н.Эшонкул ва У.Ҳамдам ижоди мисолида). Филол. фан. б. фалс. док. ... дисс. автореф. – Тошкент, 2019; Чулиева Н. Ижодкор маҳорати ва жанр поэтикаси (Назар Эшонкул қиссалари мисолида). Филол. фан. б. фалс. док. ... дисс. – Қарши, 2020; Эшматова Й. Истиқлол даври ўзбек қиссачилигида аёл руҳиятининг бадий талқини. Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2022; Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). Филол. фан. д-ри ... дисс. – Тошкент, 2020; Saidmurodova S. Nazar Eshonqul asarlarida badiiy psixologiya. Filol. fan. b. fals. dok. ... diss. avtoref. – Termiz, 2023; Jovliyev B. Badiiy asarda mifopoetik talqin va badiiy obraz (Yozuvchi Nazar Eshonqul asarlari misolida). Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023; Shukurova S. Jon Steynbek va Nazar Eshonqul asarlarida shaxs erki va jamiyat munosabatlarining badiiy-falsafiy talqini. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023; Eshboyeva T. O‘zbek folkloridagi arxetiplar va zamonaviy proza. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2023; Tojiyev A. Hozirgi o‘zbek hikoyachiligidagi uslubiy izlanishlar. Filol. fan. b. fals. dok. ... diss. avtoref. – Toshkent, 2025.

In the writer's stories and novellas, the portrayal of women is, on the one hand, deeply connected with national spirit and tradition, while on the other hand, it takes shape amid modern thinking, the pursuit of inner freedom, personal drama, and social instability. Women are portrayed as active and devoted not only in everyday life but also in spiritual processes, serving as symbols of kindness and compassion.

The women in Nazar Eshonkul's works such as "*Urush odamlari*", "*Momoqo 'shiq*", "*Qultoy*", "*Shamolni tutib bo'lmaydi*", and "*Bepoyon osmon*" represent not only individual characters but also the destiny of the nation, the spiritual image of the people, and the symbols of eternal struggle and patience for honor and dignity. Through their images, the author revives eternal themes such as family, motherhood, homeland, memory, affection, and companionship. This section provides a scientific analysis of the nature of female images in Nazar Eshonkul's works, the psychology of the characters, their social and educational roles, and their general artistic function. In modern Uzbek literary studies, the first research devoted to the study of female images can be considered Maksud Shaykhzoda's article "*The Image of Women in Navoi's Works*". In this article, Shaykhzoda examines the portrayal of women in Navoi's works, including Mehinbonu, Shirin, Layli, and Dilorom, discussing their physical, socio-political, cultural-enlightenment, and combative qualities. The image of women in Nazar Eshonkul's stories and novellas has also been studied from various perspectives by many literary scholars. The heroine Bayna momo of the short story "*Shamolni tutib bo'lmaydi*" (published in 1996) has been compared to the figure of Nayman Ona in the novel "*Asrga tatigulik kun*" and to the old man in "*The Old Man and the Sea*". Literary scholar Umarali Normatov remarked: "The heroine of this story – a beautiful and strong woman, an experienced mother – reflects a sacred principal characteristic of the development of our national literature today. There is perhaps a mysterious logic in the fact that the glorification of the noble being of women, of mothers, marks the beginning of this blessed tradition. After all, mothers are the nurturers of hope and goodness"<sup>33</sup>.

Literary scholar Dilmurod Kholdorov conducted research on the style of Nazar Eshonkul's novellas. Focusing on the depiction of female characters in the novella "*Urush odamlari*", he emphasized that the most tragic aspect of the work is entrusted to the character of Anzirat and that the gravest consequences of war are revealed through her fate. The writer, he noted, exposes Anzirat's inner turmoil mercilessly, taking a neutral stance and portraying her tragedy without one-sidedness. "At times, Anzirat comforts herself, believing that her sins are committed for the sake of saving her children's lives. However, she does not truly believe in these justifications. Therefore, the writer attempts to reveal the second 'self' within her, the inner voice of her consciousness"<sup>34</sup>. Dilmurod Kholdorov also analyzed Eshonkul's

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<sup>33</sup> Normatov U. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000. – Б. 73.

<sup>34</sup> Холдоров Д. Ижод моҳияти – услуб хосияти. – Тошкент: Турон замин зиё, 2017. – Б. 43.

novella “*Momoqo ‘shiq’*”, noting that the author divides the characters into two categories. The first group, in the author’s own words, are the “people of the land”, those who can truly feel national values because they are deeply nourished by the essence of national identity. The second group consists of those who have become estranged from their own land, yet have deeply absorbed foreign cultures and thus drifted away from their national heritage. Speaking about one of the main characters, Muazzam, he wrote: “Muazzam is an image that embodies national values completely. She is simple, hardworking, and places the honor of her family and the well-being of her children above her own interests. At the same time, she is very trusting. Because of her simplicity, she begins to believe the deceitful words and fantasies of Shamsi Saloh, driven by greed. However, her profound feelings, human loyalty, and faithfulness soon overcome those fleeting illusions”<sup>35</sup>. Indeed, in Nazar Eshonkul’s works, the preservation of national identity, as well as the pride and humanity characteristic of the Uzbek people, are expressed with particular emphasis, and the psychological foundation of the female image plays a crucial role in this regard.

At the end of his analysis, the scholar concludes with the following observation: “Although the issues raised in ‘*Momoqo ‘shiq’*’ may seem simple at first glance, they actually serve as a warning that the erosion and decline of values passed down from our ancestors – the very essence of a people’s identity – begin with such seeming simplicity. ‘*Momoqo ‘shiq’*’ contains many virtues. Most importantly, it represents a stage in the writer’s ascent toward an elevated aesthetic ideal and the perfection of his unique philosophical style”<sup>36</sup>. Indeed, this work testifies to the refinement of the writer’s style.

In her research titled “*The Author’s Aesthetic Views and Creative Parallels*”, Feruza Burkhonova examines the portrayal of elderly women – the “grandmother” figures – in Nazar Eshonkul’s works. The study scientifically analyzes how these images were created based on real-life prototypes and how the author’s social, moral, and philosophical outlooks are expressed through them. The researcher emphasizes that characters such as Biydi momo in “*Urush odamlari*” and Bayna momo in “*Shamolni tutib bo‘lmaydi*” embody qualities such as national pride, honor, patience, and devotion. They are recognized as symbols of national spirit and values. The researcher also explores the historical background of the creation of the novellas and the real-life foundations of the female characters found in the writer’s works, linking them to his native land, family environment, and artistic surroundings. The village mentioned in the stories is, in fact, the village where Nazar Eshonkul was born and spent his early childhood. “The image of the grandmother is modeled after the writer’s own grandmother, Masil momo, daughter of Pirmkul. Like the character depicted in his stories, Masil momo was widowed at the age of twenty, left with two children, and never remarried, enduring all

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<sup>35</sup> *Ibid.*, – P. 53.

<sup>36</sup> *Ibid.*, – P. 55.

the hardships of life alone. The writer's childhood memories, the experiences he personally witnessed, and the sorrows imprinted in his heart later resurfaced and became deeply embedded in the essence of his works"<sup>37</sup>. To ensure the authenticity and vitality of such wise grandmother figures, the writer vividly depicted their behavior, speech mannerisms, and both their external and internal emotional worlds.

The female characters in the writer's works can be classified from several perspectives. In this study, we have categorized them into five groups based on age: girls in childhood (in the sense of a child or infant), young maidens (unmarried and of marriageable age), brides (married women until they have children), wives (married women or spouses), and elderly women (grandmother figures).

**Table 1.**

**Classification of Female Characters in the Writer's Works by Age**

<b>№</b>	<b>Classification</b>	<b>Description</b>	<b>Example of Character (from the Works)</b>
1	Girls (Children)	Daughters or infants; young girls who have not yet reached maturity	Hojar (Normat's daughter)
2	Maidens	Unmarried girls of marriageable or adolescent age	Female students (who visit Bayna momo's house)
3	Brides	Young married women who have not yet had children	Muslim, Sora, Hanifa, Oytoldi
4	Wives (Young Women)	Married women, usually with children	Anzirat, the elder daughter-in-law of Biydi momo, Muazzam
5	Elderly Women (Grandmothers)	Aged, experienced, and respected women, often with grandchildren	Bayna momo, Biydi momo, Kudurat kampir, Boston momo, Norbi kampir

The second chapter of the dissertation is titled "*The Reflection of Female Images in the Writer's Novellas*". The first section focuses on "*The Depiction of the Inner World of Female Characters in the Novella 'Urush odamlari'*". Most literary and artistic works center around the themes of war, love, and death. In such works, the image of the woman often occupies a central position. It is impossible to imagine any branch of art – literature, sculpture, miniature painting, visual art, cinema, theater, or dance – without the image of a woman. Throughout the centuries, the depiction of women has taken on unique forms in the literature of all peoples.

Nazar Eshonkul's first published work, "*Urush odamlari*" (1989)<sup>38</sup>, by its very title, reflects the tragedy of war and life behind the front – the fate of men fighting on the battlefield and the women struggling on the home front. In this

<sup>37</sup> *Ibid.*, – P. 18.

<sup>38</sup> Эшонкул Н. Уруш одамлари. – Тошкент: Янги адабиёт, 1989. – Б. 35-48.

novella, nearly one hundred characters appear, of whom about forty are women. The section analyzes scenes in which the national color is conveyed through the speech of the characters, including regional expressions such as curses and blessings. The narrative emphasizes that no matter how intelligent or industrious a woman may be, she remains emotionally tender, yearning for affection, longing to be loved, and seeking pure love – like all women. The analysis of the emotional world of women, especially through the characters of Anzirat and Biydi momo, reveals this deep longing for compassion and warmth. In the writer's works, behind the sorrow, suffering, patience, and submission of Uzbek women lie real social and existential problems. Alongside this, the author does not neglect the external portrayal of his female characters. Their behavior, speech, and gestures are fully consistent with their personalities. Nazar Eshonkul observes the tragedy of women in society from a distinct perspective, expressing the world of femininity through emotion and inner sensitivity.

In this section, the psychological states of the heroines are analyzed through the narrator's speech, monologue, dialogue, landscape, portrait, color, and other artistic details. Special attention is given to the quality of *kayvonilik* (the wise, experienced matriarchal character) frequently found among Uzbek grandmothers. Every household has women, but in each village or neighborhood, there is only one *kayvoni* – not every woman attains such a status. *Kayvonilik* is not merely a matter of age or experience but also of possessing inherently human and moral qualities. Such traits do not emerge spontaneously; they are inherited, passed down from ancestors – whether positive or negative – and reveal themselves over time. This innate wisdom, the quality of being born with *kayvonilik*, manifests itself through the continuity of ancestral virtues. In “*Urush odamlari*”, it is not specified whether Biydi momo's mother possessed this quality, yet descriptions of her character, behavior, and even her curses suggest features that complete her image. The term *kayvoni* traditionally refers to elderly women who deeply understand the customs of their kin or homeland and, when necessary, command respect and authority through eloquence and wisdom. In many studies, the image of a woman is interpreted primarily as that of a being who continues the lineage and serves as the creator of humanity. In world literature, women are also viewed as symbols of beauty, wisdom, intellect, and love. In Nazar Eshonkul's prose, however, women are portrayed as embodiments of honor and dignity. His works frequently feature female characters who fight for their honor. In creating their portraits, the author draws inspiration from folklore stylization, employs realistic depiction, and incorporates elements of irony into their speech. The deep analysis of human psychology – the exploration of subconscious and hidden emotions – has long been one of the central issues in literary scholarship. The ability of a literary work to capture and analyze the complexities of the human psyche has always been a key determinant of its artistic value. The problem of psychological depiction remains one of the most relevant subjects of research in both world and Uzbek literary studies. In the

novella, the reader repeatedly encounters the inner turmoil of Anzirat – her profound sorrow, pain, and anguish resulting from tragic life events. Nazar Eshonkul reveals the subtleties of the female psyche through the lens of relationships between woman and society, husband and wife, and woman and love. The writer also addresses the image of the childless woman as a distinct prototype. The novella gives importance not only to the main female protagonists but also to episodic female characters. Figures such as Tursunoy guj-guj, Sora, Hanifa, Hojar, Kudurat kampir, Tinik kampir, and Muslim contribute to the author's reflection on issues related to women in society. To reveal Anzirat's psychological world, Nazar Eshonkul skillfully employs different types of narrative techniques, particularly indirect authorial narration and internal monologue. The monologue, as an inner descriptive device, effectively conveys the emotional depth of the female character. Anzirat's monologues can be classified into several types – monologue-reflection, monologue-deliberation, monologue-dialogue, and monologue-dream. In several instances, the reader perceives Anzirat's feelings and inner storms directly through her monologues.

The second section of this chapter examines "*The Problem of Woman – Family – Society in the Novella 'Momoqo 'shiq'*". A woman, by nature, is created as delicate and graceful. In expressing her sense of personal freedom and affirming her identity before her people, literature plays an immense and irreplaceable role. The unique power of verbal art lies in its ability to merge the consciousness, emotions, and social needs of its time into the very essence of its subject matter. What is most important is that female images in literature always respond to the depicted reality through the prism of universal human values – goodness, beauty, justice, and morality. It is precisely through this quality that an artistic work attains universal meaning and becomes timeless. The reason a literary work achieves the status of an eternal value and earns reverence lies in this essence. There is no thinker who has not spoken about the mysteries of a woman's heart. With her fragile form, she is capable of bearing the weight of mountains; her endurance has inspired countless studies. Yet, the depths of the female soul remain veiled in mystery. Thousands of writers, philosophers, and thinkers who have sought to explore this wondrous and enigmatic world have managed to reveal only fragments of its truth.

A person begins to feel deeply for others only after understanding the meaning of their own existence. One learns to value loved ones only after achieving self-awareness. Indeed, until one knows oneself, one cannot truly understand others; and without knowing oneself, one cannot know the Creator. The protagonist of the novella, Muazzam, remains loyal to the sacred value of family precisely because she has attained self-awareness. Muazzam is a simple village woman – content with her life, happy, loving and respecting her husband, and ready to do anything for her family. In the words of Shamsi Saloh, a character who delights in lofty and ornate expressions, she is "a goddess of song whose very feet carry the scent of earth". In "*Momoqo 'shiq'*", Muazzam's image embodies the preservation and continuation of national values and stands

as a symbol of spiritual beauty. The author's inner culture – one of the key aspects of his literary and aesthetic outlook – permeates the entire essence of the work. The reader perceives true culture not in pretentious “volunteers” (*hasharchilar*), but in the purity, humanity, and devotion of Muazzam, the village woman with a sincere heart. The novella glorifies such moral greatness and spiritual integrity. In the analysis, the images of Muazzam and other female characters are studied through aspects such as landscape, monologue, dialogue, portrait, and voice. Descriptive terms used for voices in the work include *delicate, melodious, graceful, coquettish, whispering, tearful, laughing, anxious, and startled*. All the characters in the writer's stories and novellas are united by a common trait – the desire to seek answers. The ability to reflect on one's successes and failures, to analyze the past, and to ask and answer questions within oneself is one of the finest human qualities. Through the pursuit of answers, a person strives for self-knowledge – the greatest achievement one can attain in a lifetime.

The title of the novella itself invites contemplation. There is no character named “Momoqo‘shiq” in the story; rather, the central metaphor is expressed through the motif of a song. One of the female figures mentioned in the story is Shamsi Saloh's grandmother, who always walks barefoot. In Muazzam's song one can hear the breath of grandmothers, the spirit of ancestors, noble humility, voices trembling with emotion, and heartfelt melody. The author's reflections on life and Uzbek women are deeply intertwined with his characters, giving them authenticity and vitality.

Regardless of which female image Nazar Eshonkul depicts, he first turns his attention to her inner world. The external appearance seems secondary. The strength of the writer's artistry lies in the perfect harmony between the inner psychology of each character and her outward expression.

The third chapter of the dissertation is titled “*The Depiction of Female Images in the Writer's Short Stories*”. The first section discusses “*The Portrait and Inner World of the Mother Image in the Short Story ‘Shamolni tutib bo‘lmaydi’ (You Cannot Catch the Wind)*”. “*Shamolni tutib bo‘lmaydi*” is the first short story by Nazar Eshonkul in which a female character's inner world is deeply revealed. Published in *O‘zbekiston adabiyoti va san‘ati* newspaper (issue No. 30, July 1996), the story became an important innovation in Uzbek short fiction. This section examines the sufferings of Bayna momo – the central figure – primarily as the symbol of a mother who has lost her child. The analysis explores the factors that led Bayna momo, after many years, to take revenge on the murderer of her son and husband and to become a killer herself. It is revealed that behind her portrait, her character, and her disregard for her fellow villagers lies the pain and sensitivity of a woman's inner feelings. Among the twenty-one characters in the story, six are identified as female.

The writer narrates Bayna momo's long, tragic, grief-stricken, and at the same time courageous life path in his own distinctive tone and rhythm. The conflicts between the elderly woman and the villagers, her clashes with the crowd, and the moral lessons drawn from her fate are conveyed through a few

concise yet expressive details and scenes. Literary scholar Kozokboy Yoldoshev, in his article “*On the Path Toward the Depiction of Great Personalities*”, comments on the artistic features of this story: “Bayna momo in ‘*Shamolni tutib bo‘lmaydi*’ is a completely new type of character in our national literature. The story is a hymn dedicated to a true human being, a complete personality. A person of honor, pride, and true individuality cannot be defeated. Such a person can be tormented, deceived, brought down – even killed – but never conquered. Those who lack individuality or whose identity has been broken cannot possess pride”<sup>39</sup>. In this short story, the image of Bayna momo – a woman standing between two poles, life and death – becomes central. The author portrays the spectrum of her moods and experiences, her inner landscape between vitality and mortality. In Nazar Eshonkul’s stories, female images are sometimes depicted as sorrowful, melancholic, and grief-laden, and at other times as passionate, restless, and determined. Yet, the writer consistently emphasizes that a woman, by her delicate nature, can live peacefully only in a world enveloped by affection and love. Through the glorification of women in each of his works, the author conveys the Uzbek people’s profound respect and reverence for motherhood.

The second section of the third chapter is titled “*The Role of Female Images in the Short Story ‘Bepoyon osmon’*”. Nazar Eshonkul’s short stories, although featuring female characters that appear similar, reveal that when the occasion arises, they differ fundamentally from one another. In the short stories “*Bepoyon osmon*” and “*Shamolni tutib bo‘lmaydi*”, the characters Bayna momo and Oytoldi, as the writer himself has emphasized, clearly represent the typical image of Uzbek women.

“When we become acquainted with the writer’s literary and aesthetic views, first of all, it involves analyzing who the creator is, how his identity manifests itself, what his creative potential reveals, how he rises to the level of personality or loses it, the notions of the writer’s ‘I’ and ‘I-lessness’, artistic creativity and worldview, intuition, and other aspects connected with the creative process”<sup>40</sup>. The spiritual closeness of Nazar Eshonkul’s stories is determined by the predominance of moral and ethical themes and is characterized by the individuality of artistic thinking in depicting human nature. In them, two main directions are visible in understanding and interpreting the human being artistically. It cannot be said that women have always held a worthy position in society. There are even reports that in some Arab tribes during the age of ignorance (*jahiliyyah*), if a girl was born in a family, she was buried alive. However, in Eastern civilization, women have been respected and valued since ancient times. In Islam, women’s safety is entrusted to the heads of their families, that is, to men. There are many literary works that illustrate how women’s rights have been trampled under the guise of the Uzbek mentality. One of these is Nazar Eshonkul’s “*Bepoyon osmon*”.

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<sup>39</sup> Йулдошев К. Йирик шахслар тасвири йўлида // Шарқ юлдузи. – Тошкент, 2024. – № 3 (март). – Б. 45-50.

<sup>40</sup> Бурхонова Ф. Муаллиф адабий-эстетик қарашлари ва ижодий параллелизм (Назар Эшонкул ва Улугбек Хамдам ижоди мисолида). Филол. фан. б. фалс. док. ... дисс. автореф. – Тошкент, 2019. – Б. 48.

In this section, the characters of the story and the statistics of the female images depicted in it are examined. Three female characters are analyzed in the story.

1. **Oytoldi** – the central character in this story. She embodies devotion, patience, love, and the spirit of self-sacrifice. Although Oytoldi is infertile, she lovingly cares for the man deprived of the blessing of fatherhood (her husband) and for the narrator, the child protagonist of the story. Throughout her life, she lives amid humiliation, insult, and neglect, but never complains or even utters a word of reproach. In the story, her affection for village children, despite not having her own child, is portrayed movingly. Oytoldi hides her medical diagnosis so that her husband's masculine pride would not be damaged. Even though she knows that her husband will take another wife, she does not speak about it. All her life, she presents herself as guilty.

2. **Bibi Oyna's image** in the story is depicted as a determined, ruthless, and uncompromising woman. For this woman, honor and the reputation of her kin stand above human values. Only toward the end of the story does this character begin to reveal feelings of weakness and remorse. For the first time, she calls Oytoldi "my sister-in-law" with affection and respect. She inadvertently realizes that she has spent almost her entire life driving away her pain by blaming others. In reality, Bibi Oyna is also a woman who has fallen victim to moral contradictions and blind traditions. Through this image, the story depicts social pressure and a unique kind of injustice. It can be said that this character's cruelty is born from a desire to justify herself.

3. **The image of the Mother** – Oytoldi's co-wife, the biological mother of the adopted son. In comparison with Bibi Oyna, she is shown as softer in character but a woman who submits to social demands and traditional norms. She also does not accept Oytoldi but cannot openly reproach her. Under the influence of family customs and her mother-in-law, she regards Oytoldi as guilty of infertility. She gives her affection to her family and children. Through this image, the conflict between personal affection and social norms is revealed. Although she does not openly act with hostility, she continues blind traditions. This image represents a socially passive woman formed under the influence of customs and traditions. Through these women, the author vividly shows, with real-life examples, the problems of injustice, lack of compassion, and disregard for human dignity that exist in society.

The third section of the third chapter is titled "*The Depiction of the Image of an Oppressed Woman in the Short Story 'Qultoy'*". In the writer's short story "Qultoy", the image of a human being who has suffered throughout life and remains a tormented creature is depicted. In the story, we encounter the image of yet another unfortunate, sorrowful woman. There are twenty-two characters in the story, five of whom are female characters. In this story, deep and dramatic social-moral issues such as the concept of humanity in contemporary Uzbek literature are depicted. It is shown how indifference to human destiny can lead to tragic consequences, and how such consequences become sorrowful. The story reflects attitudes toward women in society – lack of compassion, humiliation, suffering, and self-sacrifice. The central character of

the work is Arzikhol. Even the names of the characters in Nazar Eshonkul's works carry significant meaning. The name Arzikhol belongs to a woman who, throughout her life, has never complained about herself, those around her, her family, or her destiny. This situation is also found in other prose works of Nazar Eshonkul. Arzikhol is physically disabled, and her soul – like her unfulfilled dreams – has been trampled. The author does not merely narrate the events.

1. **Arzikhol** – the central character of the story. She is a physically disabled woman who is humiliated by her family and society. Throughout her life, she sees neither respect nor affection (although in the story, there are minor instances of pity shown toward her). Arzikhol's life is portrayed as an example of patience and devotion. Forgetting even her own disability, Arzikhol dedicates her entire life to serving Uljon and his family. Although she is Uljon's real mother, she keeps this truth a secret until the end of her life (just as Oytoldi hides her husband's fault). Although her child is her own blood and soul, she raises him as if he were a stranger, lowering herself to the level of a servant, a slave. The epigraph chosen for the story – “My father Qultoy, farewell now” – contains a reference to this. Uljon understands how cruelly he treated his mother only after her death. Until that moment, he treats her ruthlessly and disgustingly, like a slave. Arzikhol's love for Uljon was unconditional. For a woman, it does not matter how her child is – she accepts, loves, and cherishes her child just as he is. Even if Uljon had been physically disabled instead of her, a mother's love for him would not have changed. Arzikhol's love does not fade even in an environment filled with silence and indifference; she is beaten, humiliated, but never complains. She accepts every humiliation and every suffering as punishment for her own supposed sins. Through this, Arzikhol becomes a symbol of affection and devotion, expressing a woman's unwavering patience and fortitude.

2. **Rohat** – the second main female character in the story. Rohat is Uljon's stepmother. She is a character crushed by illness, transferring the bitterness of her suffering and destiny onto another physically disabled and helpless woman. Rohat hates Arzikhol, always looks at her with anger and disgust, feels ashamed because of her, and curses her. Illness and suffering have deprived her of compassion and turned her into a deeply distressed woman. Through the character of Rohat, the author shows how human pain can turn into hatred and hostility, and how a loveless life can intensify psychological weakness. In the story, she appears as the wife of Rajab the shepherd and the older sister of Arzikhol. Forced by her father, she adopts Uljon. As mentioned above, she takes all her anger out on Arzikhol. Though she portrays herself as a victim, she is actually depicted as an unfeeling and loveless woman. Rohat embodies a woman whose heart has been consumed by anger and hatred. Through her illness and weakness, human frailty and moral decline are shown.

3. **Uljon's wife** (her name is not given in the story). She is portrayed as a representative of the younger generation in society. At first, she treats Arzikhol kindly, but over time, under the influence of family and environment, she also becomes a heartless and indifferent woman. She exploits Arzikhol. She does

not understand loyalty or conscience. When Arzikhol, trusting her, tells her the sweetest memory of her life in order to comfort her, she does not hesitate to reveal to others the most sensitive truth about Uljon, the father of her children. She sees Arzikhol as a mere servant and gradually even loses the feeling of pity toward her. Her mocking and humiliating words toward Arzikhol, her anger and indifference, show that heartlessness is taking root in the younger generation as well. She reveals Arzikhol's most intimate secret with mockery, seeking to humiliate her. Through this character, the transmission of lovelessness and indifference from one generation to the next is shown. All the female characters in this story are depicted as tragic figures. They have become victims of the injustice of life and the lack of compassion among people.

The female characters in the story are, in fact, victims of the social environment. The portrayal of women's images in the story reaches the most delicate layers of the human psyche. Through his characters, the writer shows the tragic truths of life, the invaluable role of affection and love in human existence, and the consequences of losing them. This story provides not only a social but also a deeply moral and ethical lesson: in a loveless society, the most sorrowful tragedies occur and the noblest emotions are extinguished. In this story, Arzikhol is the tragic embodiment of unexpressed maternal love. In the image of Arzikhol, disability is depicted not only as a physical defect but also as a symbolic sign expressing a destiny "broken" in every sense. Arzikhol shows her love equally to everyone, yet she is never recognized, never considered worthy of love.

## CONCLUSION

The results of the dissertation research on the topic "*The interpretation of the image of women in the prose of Nazar Eshonkul*" are as follows:

1. Nazar Eshonkul entered Uzbek literature with his realistic novella "*Urush odamlari*" (*People of War*). Later, he focused on new forms of expression. By combining elements of modernism and realism, he renewed artistic methods of representation. Nazar Eshonkul enriched the realistic style of depiction with romantic, sentimental, and symbolic modes of interpretation. In his works, he employed the inner monologue based on the imaginary experiences of the "I".

2. In literary studies, Nazar Eshonkul's works have been examined in numerous dissertation researches. Issues such as the intellectual protagonist in the writer's works, absence of a traditional plot, conflict, symbolic-metaphorical imagery, narrative mode, literary influence, unnatural poetic representation, imitation, creative influence from Western literature, and the internal evolutionary development of the writer's creativity have been analyzed by many researchers, scholars, and literary critics.

3. Nazar Eshonkul's creativity stands out in modern Uzbek literature with a unique philosophical-psychological approach. In the writer's prose works, especially in the novel "*Go'ro'g'li yoxud hayot suvi*" (*Goroghli or the*

*Water of Life*), as well as in his stories and novellas, issues of personal freedom, belief, and conscience are subjected to deep artistic analysis. The uniqueness of Nazar Eshonkul's works lies in the dense presentation of national philosophy, philosophy of life, subtext, logical reasoning, and symbolism, which distinguish them from other works.

4. Female characters in the writer's works are classified into five groups by age: little girls, adolescent girls, brides, young women, and elderly women (grandmothers). Based on their social and spiritual status, the image of women in the writer's works is divided into groups such as working-class women from the common people, noblewomen, educated-intellectual women, and oppressed, victimized women. According to character and psychological depiction, they are classified as loyal and devoted women, brave and socially active women, and self-sacrificing women with tragic destinies.

5. The female images in Nazar Eshonkul's novellas "*Urush odamlari*", "*Momoqo 'shiq*" and stories "*Shamolni tutib bo 'lmaydi*", "*Bepoyon osmon*", "*Qultoy*" were studied in a classified manner and it was proven that the writer created unique characters. The image of women in Nazar Eshonkul's works is revealed through complex inner worlds and social situations. The female images in such works as "*Momoqo 'shiq*", "*Urush odamlari*", "*Shamolni tutib bo 'lmaydi*" – Muazzam, Anzirat, Bayna momo – are interpreted through distinctive suffering, patience, and moral choices. It should be emphasized that through these characters the writer strives to show the complex layers of the female psyche.

6. The writer's mastery in depicting the image of women and illustrating their inner world, as well as his approach to interpreting their psychological realm, has been substantiated. The psychological states, emotional experiences, characters, sufferings, social and family roles of female protagonists in the novellas and short stories, and the artistic weight attributed to these characters, were analyzed. Nazar Eshonkul presents the female images not as ideal or absolutely negative figures, but with human complexity. Biydi momo, Anzirat, Muazzam, Bayna momo, and Oytoldi are among the main characters vividly reflected in Nazar Eshonkul's creativity.

7. Through his characters, the writer reveals the struggle between a woman's inner contradictions, social pressures, and personal decisions. This evokes sympathy and reflection in the reader toward female images. In his stories and novellas, Nazar Eshonkul creates a synthesis of artistic thought with the visual arts and folklore. The depiction of inner states is intensified through strong use of artistic detail (color, sound, smell, space), similes, and symbolic images. Women's external appearance – their gait, clothing, behavior and gestures, the world of conscious and subconscious feelings – is revealed through the perspectives of themselves, the narrator, and others (characters), as well as through internal monologue (monologue-deliberation, monologue-reflection, monologue-imagination), dialogue, landscape, portrait, color, and other details.

8. In Nazar Eshonkul's prose, the image of women appears as a symbol of beauty, wisdom, intellect, and love, as well as a great being who continues humankind. In the short story "Bepoyon osmon", the motif of childlessness demonstrates, through the "infertile bride" version, a woman's loyalty and devotion to her husband. It is reflected that in the East women are symbols of honor and modesty, that their nature includes obedience, endurance in the face of life's trials and suffering, and that elderly grandmothers possess the quality of *kayvonilik*. It was determined that in the writer's works, on the one hand, female images are portrayed in connection with national spirit and traditions, and on the other hand, they are formed amid modern thinking, the pursuit of inner freedom, personal drama, and social instability.

9. In the research, Nazar Eshonkul's works have been extensively analyzed on the basis of comparative literary studies. The writer's works have been compared with those of Kafka and Tolstoy and linked to universal problems – crises of personality, moral choices, and social conflicts. This approach makes it possible to evaluate the writer's works within an international literary context. Cases of influence from Western literature and its creative assimilation are observed in the writer's prose. These phenomena in the writer's prose contribute to and enrich the development of our national prose.

10. In Nazar Eshonkul's creativity, the female psyche is interpreted as a symbol of nationality, spirituality, and humanity. Through female images, the author looks anew – and sometimes tragically – at national values, the strength and endurance of women, and their role in society. In doing so, the writer advances his aesthetic ideal – the primacy of humanity and values. In Nazar Eshonkul's prose there exists a recurring image of the *kayvoni* grandmother moving from work to work. It has been determined that the prototypes of Biydi momo in the novella "Urush odamlari", Bayna momo in the short story "Shamolni tutib bo'lmaydi", and the episodic character of Shamsi Saloh's barefoot, firewood-gathering grandmother in the novella "Momoqo'shiq" are one and the same.

11. The female images in Nazar Eshonkul's stories are symbols of the Uzbek woman's patience, loyalty, devotion, unrebelling suffering, and nevertheless human nobility. Through these images, the writer profoundly expresses the Uzbek people's deep respect for the image of the mother and the place and significance of women in society. The author repeatedly turns to the image of mothers who are ready to do anything for their children, even to sacrifice their lives for them. The events in the lives of the protagonists of the stories "Qultoy", "Shamolni tutib bo'lmaydi", and "Bepoyon osmon" have captured readers' hearts with their lifelikeness. In these stories, the images of women – bereaved, sorrowful mothers separated from their children; faithful beloveds; women with disabilities yet patient and steadfast, of strong will – are vividly depicted.

12. The writer has preserved his own style even in the names given to female images. Names such as Biydi, Bayna, Hojar, Anzirat, Muazzam, Sora,

Hanifa, Kudurat, Oytoldi, Arzikhol do not occur in other writers' works. Each carries a world of meaning and possesses intertextual qualities. Intertextuality can be seen in the titling of the novella "Momoqo'shiq"; regional specificity in names such as Anzirat, Kudurat, Bayna, Biydi; symbolism in the names Muazzam and Oytoldi; and ironic modus in names such as Arzikhol and Havvo.

13. Female images are portrayed not only as participants in social struggle but also as bearers of national consciousness, historical memory, and spiritual values. This is manifested more deeply in the images of women who have not found their place but have fulfilled their duties sincerely. In Nazar Eshonkul's works, the tragic consequences of unexpressed feminine feelings are reflected. It is shown that the disruption of balance in the female psyche leads to the bypassing of moral norms in society. The natural longing common to all women – for affection and love, to love and be loved, and the aspiration to be cherished – is depicted naturally.

14. In his stories, Nazar Eshonkul makes a high-level use of artistic language, symbol, portrait, conflict, internal monologue, contrast, and climax. Each image determines the dramatic dynamics of the story's events. In the stories and novellas, the writer skillfully and sincerely incorporates curses and blessings into the speech of female images. This is among the factors that ensure the vitality of the work's language. Through this, the writer's unique method of creating plots, compositional structure, diverse characters and types, and the author's conception in artistic interpretation are presented.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПРИ ТАШКЕНТСКОМ  
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ ЯЗЫКА И ЛИТЕРАТУРЫ  
УЗБЕКИСТАНА ИМЕНИ АЛИШЕРА НАВОИ**

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

**ОРИПОВА НУРАФШН ОЛИМЖОН КИЗИ**

**ИНТЕРПРЕТАЦИЯ ОБРАЗА ЖЕНЩИНЫ В ПРОЗЕ  
НАЗАРА ЭШОНКУЛА**

**10.00.02 – Узбекская литература  
(узбекская литература XX века и современный литературный процесс)**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ НА СОИСКАНИЕ СТЕПЕНИ  
ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

**Ташкент – 2025**

**Тема диссертации на соискание степени доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2023.2.PhD/Fil3351.**

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

Автореферат диссертации размещен на трех языках (узбекский, английский, русский (резюме)) на сайте Научного совета ([www.tsuull.uz](http://www.tsuull.uz)) и на Информационно-образовательном портале «ZiyoNet» ([www.ziynet.uz](http://www.ziynet.uz)).

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Защита диссертации состоится на заседании Учёного совета DSc.03/30.12.2019.Fil.19.01 при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои «\_\_\_» \_\_\_\_\_ 2025 года в \_\_\_ часов (Адрес: 100100, г. Ташкент, Яккасарайский район, ул. Юсуфа Хас Ходжиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, ([www.tsuull.uz](http://www.tsuull.uz)); e-mail: [monitoring@navoiy-uni.uz](mailto:monitoring@navoiy-uni.uz)).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована под № \_\_\_\_\_). Адрес: 100100, г. Ташкент, Яккасарайский район, ул. Юсуфа Хас Ходжиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, ([www.tsuull.uz](http://www.tsuull.uz)).

Автореферат диссертации был распространен «\_\_\_» \_\_\_\_\_ 2025 года.

(Регистрационный номер отчета \_\_\_ от «\_\_\_» \_\_\_\_\_ 2025 г.).

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

**Актуальность и необходимость темы диссертационного исследования.** В мировой литературоведческой науке необходимость изучения и осмысления проблем анализа художественного произведения ставит на повестку дня серьёзные вопросы и в гуманитарной сфере. Особенно активно расширяются возможности проведения новых научных исследований, обладающих социальным значением и литературно-эстетической актуальностью. Изучение литературных канонов, характерных для эпического жанра повести и рассказа, а также исследований, связанных с художественным изображением женских образов, их страданий и внутреннего мира, последовательно продолжается. Изучение женской психологии имеет важное значение для понимания духовного мира человека, его мировоззрения и закономерностей мыслительной деятельности. Литературный процесс всегда развивается в тесной связи с социальной жизнью и литературной средой. Обновление сознания и мировоззрения людей преимущественно находит отражение в литературе и искусстве. Литературоведение также стремится к новому подходу к своему объекту исследования, к глубокому осмыслению проблем, связанных с женской психологией.

Теоретические обобщения исследований мирового литературоведения, посвящённых жанру повести и его поэтической природе, обусловили необходимость переоценки образцов, возникших на предыдущих этапах литературного развития. Анализ и изучение эволюции повести на основе обновлённых литературно-эстетических канонов способствует дальнейшему обогащению литературоведческой науки новыми теоретическими обобщениями, а также позволяет выявить тенденции современного развития и прогнозировать его перспективы. В произведениях Назара Эшонкулова в отражении женской психологии отчётливо ощущаются характерные черты передовых творческих тенденций мировой прозы. В современной узбекской прозе, в частности, в рассказах и повестях Назара Эшонкула, при изображении роли женщины в общественной жизни и семье, её переживаний и сложного внутреннего мира заметна устремлённость к философско-психологической, символично-аллегорической образности. В диссертации вопрос о месте и значении женских образов в рассказах и повестях Назара Эшонкула поставлен в качестве основной научной проблемы. Изучение женских образов позволяет сформировать представление о социальной жизни и литературной картине определённого периода.

В узбекском литературоведении, особенно в литературе советского периода, отмечается, что женщины чаще изображались как рабочая сила, обладательницы «счастливой жизни». В современной прозе же внимание сосредоточено на сложной судьбе, противоречивом характере женщин, их положении среди жизненных забот и социальных трудностей. Исследование указанных особенностей двух литературных эпох на примере рассказов и

повестей Назара Эшонкула имеет важное научное значение. В ряде произведений автора женщины выступают в качестве центральных персонажей, их судьба, психология, духовность изображаются в гармонии с их местом и статусом в обществе, особое внимание уделяется их положению на жизненных перекрёстках. Изучение данного аспекта творчества писателя позволяет выявить основные принципы современной узбекской прозы, что является веским обоснованием актуальности темы исследования.

Актуальность исследования также определяется необходимостью изучения места современного узбекского литературоведения на международной арене и национального культурного наследия в условиях глобализации, что требует глубокого проникновения в сущность художественной литературы и выявления её роли в развитии мировой литературы, а также изучения наследия писателей, оказавших значительное влияние на последующее литературное развитие. Современные реформы в культурно-просветительской сфере ставят перед узбекским литературоведением и новые задачи. Согласно утверждению: «Спасение – в образовании, спасение – в воспитании, спасение – в знании. Ведь достижение всех благих целей возможно только благодаря знаниям и воспитанию», – изучение женских образов в рассказах и повестях Назара Эшонкула, их роли в обогащении мировоззрения и повышении духовности людей определяет специфику данного исследования.

Диссертационное исследование в определённой степени служит реализации задач, предусмотренных в следующих нормативно-правовых документах: Указ Президента Республики Узбекистан от 13 мая 2016 года № УП-4997 «Об учреждении Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои», Указ Президента Республики Узбекистан от 21 октября 2019 года № УП-5850 «О коренном повышении статуса и престижа узбекского языка как государственного», Постановление Президента Республики Узбекистан от 17 февраля 2017 года № ПП-2789 «О мерах по дальнейшему совершенствованию деятельности Академии наук, организации, управлению и финансированию научных исследований», Постановление Президента Республики Узбекистан от 28 июля 2017 года № ПП-3160 «О повышении эффективности духовно-просветительской работы и выводе отрасли на новый уровень», Постановление Президента Республики Узбекистан от 13 сентября 2017 года № ПП-3271 «О программе комплексных мер по развитию системы издания и распространения книжной продукции, повышению культуры чтения и её популяризации», а также в докладе на встрече с представителями творческой интеллигенции Узбекистана 3 августа и в выступлениях на 72-й сессии Генеральной Ассамблеи ООН и других нормативно-правовых актах, относящихся к данной сфере.

В качестве **объекта исследования** выбраны повести Назара Эшонкула «Люди войны» («Urush odamlari»), «Песнь бабушки» («Momoqo‘shiq») и рассказы «Ветер не удержать» («Shamolni tutib bo‘lmaydi»), «Беспредельное небо» («Veroyon osmon»), «Култой» («Qultoy»). Поскольку целью

исследования является изучение женских образов непосредственно в повестях и рассказах писателя, в качестве объекта были определены произведения, в которых женские персонажи выведены на уровень главных героев. В указанных трех рассказах и двух повестях автор раскрывает не только центральные женские образы (Бийди момо, Анзират, Муаззам, Байна момо, Ойтолди, Арзихол), но и ярко изображает женских персонажей эпизодического плана. В диссертации подчёркивается, что анализ таких образов, как Турсуной гуж-гуж, Сора, Ханифа, Хожар, Кудурат кампир, Тиник кампир, Муслим и других, позволяет глубже понять художественное намерение автора. Тем самым писатель продвигает свой эстетический идеал – приоритет человечности и духовных ценностей.

**Научная новизна исследования** заключается в следующем:

в рассказах и повестях Назара Эшонкула изучены такие черты женских образов, как покорность, склонность к страданию и боли, смирение, мудрость; установлено, что при изображении женской психологии автор уделяет особое внимание внутреннему монологу, портрету, диалогу, пейзажу, цвету и другим деталям, а также раскрыты характерные особенности образов – верность, самопроверка и самоиспытание, сдержанность, преданность;

на примере рассказов писателя «Шамолни тутиб бұлмайди», «Құлтой», «Бепөён осмон» выявлено, что внешний облик женских персонажей – походка, манера одеваться, поведение, жесты и мимика – отражает их сознательные и подсознательные переживания, и это определяется через взгляд самой героини, повествователя и различных персонажей, а также посредством внутренних монологов;

выявлены особенности речи литературных героев; в частности, доказано выражение местного колорита через иронию, благопожелания и проклятия, основанные на реалиях, и установлена соответствующая связь женских образов с диалектной лексикой регионов, в которых они проживают; также на примерах обосновано отражение фольклорных традиций в произведениях;

научно обоснованы изобразительность, иронический и сатирический способы повествования в реалистических повестях, в которых представлены созданные автором образы матерей и мудрых старушек, раскрывающие глубокие слои женской психологии.

**Внедрение результатов исследования.** Научные результаты исследования, посвящённого анализу интерпретации женских образов в прозе Назара Эшонкула, внедрены в практику следующим образом:

теоретические выводы о том, что в рассказах и повестях Назара Эшонкула исследованы такие стороны женского образа, как покорность, склонность к страданию и боли, смирение, мудрость, а также о том, что при изображении женской психологии автор уделяет особое внимание внутреннему монологу, портрету, диалогу, пейзажу, цвету и другим деталям и раскрывает характерные черты образов – верность, самопроверку и самоиспытание, немногословность, преданность – были использованы в

практическом проекте «Создание электронной платформы “bolalaradabiyoti.uz” и её мобильного приложения» № IL-402104474, выполненном в 2021–2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Справка № N01/04-1256 от 5 апреля 2025 года). В результате выводы о мастерстве писателя в создании женских образов, о соответствии используемых художественных средств внутреннему миру персонажей, а также о раскрытии фольклорной стилизации в его произведениях послужили обогащению материалов электронной платформы;

научно-теоретические выводы о том, что на примере рассказов «Шамолни тутиб бўлмайдн», «Култой», «Бепоён осмон» выявлено, что внешний облик женских персонажей – походка, одежда, поведение, жесты и мимика – отражает мир их сознательных и подсознательных чувств через взгляд самой героини, повествователя и различных персонажей, а также посредством внутренних монологов, были использованы при выполнении практического проекта «Создание авторского корпуса Алишера Навои» № AL-662205561, реализованного в 2023–2024 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Справка № N01/04-1318 от 9 апреля 2025 года). В результате материалы проекта были обогащены научными выводами, обосновывающими, что творчество Назара Эшонкула, опирающееся на использование произведений классиков, цитат и мыслей, является самобытным литературным явлением современной узбекской литературы;

научные выводы о выявленных особенностях речи литературных персонажей, в частности, доказательство выражения местного колорита в иронии, благопожеланиях и проклятиях, основанных на реалиях, о соответствии женских образов диалектной лексике регионов, где они проживают, а также доказательство отражения фольклорных традиций на примерах, были использованы при выполнении практического проекта «Создание многоязычной (на узбекском, русском и английском языках) электронной платформы узбекской литературы» № PF-201912258 (Справка № N01/04-1317 от 9 апреля 2025 года). В результате при подготовке материалов электронной платформы были использованы научные сведения о природе женских образов в произведениях автора, вопросах прототипа, мастерстве писателя в создании портретов, индивидуальности речи персонажей и самобытности образа узбекской женщины;

научные выводы о том, что в реалистических повестях, содержащих образы матерей и мудрых старушек, созданных с целью глубоко раскрыть женскую психологию, научно обоснованы изобразительность, иронический и сатирический способы повествования, были использованы при подготовке сценариев радиопередач «Таълим ва тараққийёт» и «Адабий жараён», созданных для передач, посвящённых жизни и творчеству Назара Эшонкула, на телеканале «Ўзбекистон» (Справка государственного учреждения творческого объединения «Ўзбекистон 24» Национальной телерадиокомпании Узбекистана № N05-09-436 от 7 апреля 2025 года). В

результате были оценены поиски Назара Эшонкула в изображении женских образов, особенности в раскрытии их характеров. Представленные в исследовании мнения и сведения повысили качество, содержание и эффективность телепередач и радиопередач, а также обогатили материалы эфира.

**Объём и структура диссертации.** Диссертация состоит из введения, трёх основных глав, включающих семь параграфов, заключения и списка использованной литературы. Общий объём исследования составляет 140 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
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