

**QARSHI DAVLAT UNIVERSITETI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI
DSc.03/30.12.2021.Fil.70.01 RAQAMLI ILMIY KENGASH**

SHAHRISABZ DAVLAT PEDAGOGIKA INSTITUTI

NORBABOYEVA MATLUBA TOXIROVNA

**YANGI O‘ZBEK NASRIDA YETIM BOLA OBRAZINING
POETIK TALQINI**

10.00.02 – O‘zbek adabiyoti

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

Qarshi – 2025

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

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

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philological sciences**

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2025.2.PhD/Fil2071 raqam bilan ro‘yxatga olingan.

Dissertatsiya Shahrisabz davlat pedagogika institutida bajarilgan.

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

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida yetim bola obrazi insoniyatning eng universal badiiy timsollaridan biri sifatida doimo alohida diqqat markazida bo‘lib kelgan. Yetim bola obrazi urush, yo‘qotish, qismat, ijtimoiy tengsizlik, zo‘ravonlik, oilaviy inqirozlar, madaniy identitetning izdan chiqishi, ruhiy jarohatlar kabi global muammolarni badiiy tahlil etishning samarali modeli sifatida qaralmoqda. Epik tafakkur doirasida yetim bola obrazining poetik talqini jahon adabiyotidagi obraz yaratishning yangilangan tamoyillarini o‘rganishda muhim nazariy asos vazifasini bajaradi.

Dunyo adabiyotshunosligida yetim bolalar obrazi tasvirlangan badiiy asarlarni ilmiy o‘rganish zarurati tobora ortib bormoqda. Zero, badiiy adabiyotda yetim bola obrazini epik tafakkur tizimida tasvirlash masalasi faqat badiiy-tarixiy, ijtimoiy-psixologik muammo emas, umummadaniy muammo sifatida global ahamiyat kasb etmoqda. Yetim bola obrazi va yetimlik motivini tadqiq etish umumbashariy hamda ma’naviy qadriyatlarimizning mohiyatini anglash, milliy an’analarimizning tarixiy ildizini aniqlashga ko‘mak beradi. Badiiy asarlarda yetimlik motivi badiiyati, obrazlarning ruhiy-psixologik tasvirida sharqona an’analar tarannumi, shuningdek, g‘arbga xos xususiyatlarning o‘zlashtirilishi oldimizda turgan masalalardan biridir. Milliy adabiyotshunoslikda yetim bola obrazining alohida tadqiqot ishi sifatida hali tahlilga tortilmaganligi mavzuni o‘rganishning dolzarbligini izohlaydi.

Badiiy nasrimizda yetimlik mavzusi folklordan to hozirgi adabiy jarayongacha poetik talqin qilingani uning o‘zbek adabiyotshunosligida alohida tadqiq etiladigan muammolardan biri ekanligini ko‘rsatadi. Yetim bola obrazi genezisini o‘rganish, obrazning badiiyatini ochib berish, o‘ziga xos xususiyatlarini tahlil qilish, yetim bola obrazining tarixiy, badiiy, ijtimoiy, biografik, psixologik omillarini aniqlash, ularni ilmiy-nazariy dalillash, yetim bola ruhiyati tasviri, yetim bola va jamiyat munosabati, yetim bolaning olamni idrok etishi kabi masalalar mazkur tadqiqot ishining mazmun-mohiyatini tashkil etadi. Prezidentimiz Sh. Mirziyoyev ta’kidlaganlaridek: “Darhaqiqat, adabiyot, san’at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi”¹.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi 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”, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi farmoyishi va boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda tadqiqot muayyan darajada xizmat qiladi.

¹ Мирзиёев Ш. Нияти улуг халқнинг иши ҳам улуг, ҳаёти ёруғ ва келажаги фаровон бўлади. 3-китоб. – Тошкент: Ўзбекистон, 2019. – Б. 338.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy, innovatsion iqtisodiyotni rivojlantirish”ning ustuvor yo‘nalishi doirasida bajarilgan.

Mavzuning o‘rganilganlik darajasi. Jahon va rus adabiyotshunosligida yetim bola obrazi muammosi V.I. Nikolayevna, S.Y. Neklyudov, O. Buxin, A. Lanu, Laurin² kabi olimlarning ilmiy tadqiqotlarida o‘rganilgan. O‘zbek adabiyotshunosligida yetimlik mavzusiga oid izchil ilmiy izlanishlar olib borilmagan. Obraz masalasi I. Sul-ton, B. Sarimsoqov, T. Boboyev, A. Ulug‘ov, D. Qur-onov³ kabi olimlarning tadqiqot ishlarida yoritilgan, yetim bola obraziga oid ayrim masalalar esa L. Qayumov, H. Abdusamadov, M. Qo‘shjonov, U. Normatov, I. G‘afurov, A. Rasulov, S. Meli, B. Nazarov, Q. Yo‘ldosh, M. Jo‘rayev, M. Olimov, R. Barakayev, U. Jo‘raqulov, U. Hamdam, M. Kuchkarova, Sh. Akramov, S. Babayeva, A. Qosimov, X. Ahmadjonov, R. Tulaboyeva, R. Umurzakov⁴ kabi adabiyotshunoslarning ilmiy ishlarida nazariy asoslangan. Yetim bola obrazi muammosi o‘zbek adabiyotshunosligida alohida tadqiqot doirasida o‘rganilmaganligi masalaning monografik tarzda tadqiq etilishi muhimligidan dalolat beradi. Mazkur tadqiqotimizda yangi o‘zbek nasrida

² Николаевна В.И. Тема сиротства в детской литературе // <https://infourok.ru>; Неклюдов С.Ю. Сирота в сказках. Фольклор и постфольклор // <https://www.ruthenia.ru>; Бухина О. Сироты в детской литературе // <https://cyberleninka.ru>; Бухина О., Лану А. Герои-сироты в детской литературе: отражение социального кризиса начала и конца советской эпохи социальные потрясения постсоветской эпохи. Бунин, Лаурин. Исследования сиротства; Аристотель. Поэтика. – Тошкент: Адабиёт ва санъат, 1980. – Б. 152.

³ Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1980. – 392 б.; Ҳотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли лугати. – Тошкент: Ўқитувчи, 1979. – 366 б.; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент: А.С.Аҳмедова босмаҳонаси, 2004. – 128 б.; Адабий турлар ва жанрлар. 3 жилдлик. Эпос. – Тошкент: Фан, 1991. – 264 б.; Бобоев Т. Адабиётшунослик асослари. – Тошкент: Ўзбекистон, 2002. – 560 б.; Улуғов А. Адабиётшунослик назарияси. – Тошкент: Фафур Фулом, 2018. – 298 б.; Куронов Д. Адабиёт назарияси асослари. – Тошкент: Академнашр, 2018. – 480 б.; Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик лугати. – Тошкент: Академнашр, 2010. – 400 б.

⁴ Қаюмов Л. Аср ва наср. Адабий-танқидий мақолалар. – Тошкент: Адабиёт ва санъат, 1975. – 272 б.; Қаюмов Л. Биз билмаган Ҳамза // Ўзбекистон адабиёти ва санъати, 1999. 1 октябр; Абдусаматов Х. Драма назарияси. – Тошкент: Адабиёт ва санъат, 2000. – 288 б.; Қўшжонов М. Маъно ва мезон. – Тошкент: Адабиёт ва санъат, 1974. – 186 б.; Норматов У. Ижод сеҳри. – Тошкент: Шарқ, 2007. – 352 б.; Фафуров И. Мангу латофат. – Тошкент: Шарқ, 2008. – 458 б.; Расулов А. Бадиийлик – безавол янгилик. – Тошкент: Шарқ, 2007. – 336 б.; Мели С. Комик катарсис // Ўзбек тили ва адабиёти. – Тошкент, 2003. – № 2. – Б. 22-28; Suvon Meli. Global ilmiy-badiiy talqin poetikasi. Filol. fan. d-ri ... diss. – Toshkent, 2019. – 226 b.; Мели С. Сўзу сўз. – Тошкент: Шарқ, 2020. – 528 б.; Назаров Б. Фафур Фулом олами. – Тошкент: Фан, 2004. – 156 б.; Йўлдош Қ. Очқич сўз. – Тошкент: Тафаккур, 2019. – 687 б.; Жўраев М. Фольклоршунослик асослари. – Тошкент: Фан, 2009. – 192 б.; Olimov M. Globallashuv: badiiy talqin, zamon va qahramon. – Toshkent: Fan, 2018. – 352 b.; Баракаев Р. Бугунги болалар адабиётининг қаҳрамони. 5 жилдлик. Адабий танқид. – Тошкент: Adib, 2013. – 394 б.; Жўрақулов У. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. – Тошкент: Фафур Фулом, 2015. – 362 б.; Ҳамдам У. Янгиланиш эҳтиёжи. – Тошкент: Янги аср авлоди, 2010. – 123 б.; Kuchkarova M. Hozirgi o‘zbek nasrida badiiy shartlilik. Filol. fan. d-ri ... diss. – Toshkent, 2020. – 280 b.; Akramov Sh.X. Istiqloq davri o‘zbek qissalarida milliy ozodlik kurashchilari obrazi talqini. Filol. fan. b. fals. dok. ... diss. avtoref. – Qarshi, 2022. – 48 b.; Бабаева С. Америка ва ўзбек адабиётида болаликнинг бадиий талқини (М. Твен ва F. Фулом ижоди мисолида). Филол. фан. номз. ... дисс. – Тошкент, 2011. – Б. 110-111; Qosimov A., Ahmadjonov X. Isajon Sul-ton ijodi adabiyotshunoslar nigohida / “Filologiya ta’limi masalalari: muammo va uning yechimlari” mavzusidagi Xalqaro-amaliy anjuman materiallari to’plami. 1-qism. – Toshkent, 2022. 11-may. – B. 185-187; Tulaboyeva R. Badiiy asarda ijtimoiy muhit va bola ruhiyati // Yoshlik. – Toshkent, 2011. 6-son. – B. 56-58; Safarova Z. G‘afur G‘ulom asarlarida yetim bola hayoti va yetimlikka munosabatning yoritilishi // Xorazm Ma’mun akademiyasi. – № 1. – Xorazm, 2022. – B. 354-356; Umurzakov R. XX asr o‘zbek qissalarida bola obrazi: davr va ruhiyat. Filol. fan. b. fals. dok. diss. – Farg‘ona, 2021. – 135 b.

yetim bola obrazining poetik takomilini talqin qilish va mavzuga oid yetakchi tamoyillarni belgilashni o‘z oldimizga maqsad qilib qo‘ydik.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta’lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya o‘zbek adabiyotshunosligidagi fundamental tadqiqotlar rejalari mos tarzda Shahrizabz davlat pedagogika instituti Til va adabiyot kafedrasining “O‘zbek tili va adabiyoti ta’limining zamonaviy metodikasi muammolari” mavzusidagi ilmiy ishlari rejasi asosida bajarilgan.

Tadqiqotning maqsadi o‘zbek nasrida yetim bola obrazining poetik takomilini izchil tadqiq etish, uning shakllanish jarayoni va badiiy-estetik funksiyalarini ilmiy-nazariy jihatdan asoslab berishdan iborat.

Tadqiqotning vazifalari:

badiiy adabiyotda yetim bola obrazining genezisini aniqlash, yetimlik motivining islomiy tafakkur bilan bog‘liq ildizlarini tahlil qilish hamda mazkur motivning shakllanish xususiyatlarini yoritish;

yangi o‘zbek adabiyotida yetim bola obrazining ijtimoiy, psixologik, biografik, badiiy va tarixiy omillar bilan bog‘liqligini izohlash;

milliy istiqlol davri nasrida yetimlik motivi va yetimlik muammosining badiiy funksiyasini aniqlash hamda ularning poetik talqinini amalga oshirish;

modernistik va postmodernistik nasrda yetim bola obrazining badiiy talqinini o‘rganish, mazkur obrazning tasvir prinsiplari, ruhiy jarayonlari, ichki kechinmalari va konseptual mohiyatini tahlil qilib, umumlashma ilmiy xulosalar chiqarish.

Tadqiqotning obyekti sifatida xalq og‘zaki ijodi namunalarida, mumtoz adabiyotda, jadid adabiyotida (Hamza, A. Qodiriy, Cho‘lpon), sho‘ro davri nasrida (G‘. G‘ulom, X. To‘xtaboyev, T. Malik) hamda mustaqillikdan keyingi o‘zbek adabiyotida (L. Bo‘rixon, A. Yo‘ldosh, Q. Norqobil, T. Rustamov, Sh. Hamro, I. Sulton, N. Eshonqul, N. Norqobilov, N. Jaloliddin va boshqalar) yaratilgan asarlardagi yetim bola obrazlari tanlab olindi.

Tadqiqotning predmeti. Yetim bola obrazining genezisi, yetimlik mavzusi va motivining poetik talqini, uning adabiy-estetik omillari hamda yangi o‘zbek nasridagi badiiy ifodasini o‘rganish tashkil qiladi.

Tadqiqotning usullari. Dissertatsiya materiallarini yoritishda biografik, qiyosiy-tarixiy, sotsiologik, psixologik va germeneytik tahlil metodlaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

xalq og‘zaki ijodi va mumtoz adabiyot manbalarida yetimlik motivi islomiy tafakkur asosida shakllanganligi ilmiy dalillar bilan asoslangan;

yetim bola obrazining folklor va mumtoz adabiyot namunalaridan transformatsion usulda yangi o‘zbek nasriga o‘zlashganligi, tarixiy-an‘anaviy va realistik tasvir vositalari asosida shakllanganligi hamda ushbu obraz yuzaga kelishida ijtimoiy, psixologik va biografik omillarning o‘rni aniqlangan;

jadid nasri misolida yetim bola obrazining ijtimoiy va milliy mazmunlari tahlil qilinib, sho‘ro davri o‘zbek nasrida yetimlik mavzusi markaziy mavzulardan

biriga aylangani, yetim bola va jamiyat o'rtasidagi konflikt poetik jihatdan ochib berilgan;

zamonaviy o'zbek nasrida yetimlik motivi hamda yetim bola epizodik obraz sifatida bajaradigan badiiy funksiyalar o'rganilgan, rad etilgan yetim bola va ota obrazlari tasvirining o'ziga xosliklari, modernistik asarlarda yetim bolaning ichki olami, ruhiy evrilishlari va olamni idrok etish tizimi umumiy badiiy mohiyati bilan birga yoritilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

yetim bola obrazi genezisi o'rganilib, yetimlik motivining nazariy asoslari aniqlangan;

yangi o'zbek nasrida yetim bola obrazining poetik takomili ilmiy-nazariy jihatdan asoslangan;

obrazning shakllanishiga ta'sir etuvchi tarixiy, an'anaviy, biografik, psixologik va ijtimoiy omillar belgilangan;

o'zbek nasrida modernistik va postmodernistik asarlarda yaratilgan yetim bola obrazining poetik talqini yuzasidan umumlashma xulosalar chiqarilgan.

Tadqiqot natijalarining ishonchliligi. Tadqiqotda o'zbek va jahon adabiyotshunosligidagi ilmiy xulosalardan foydalanilgani, yetim bola obrazining biografik, sotsiologik, germenevtik, psixologik, qiyosiy-tarixiy usullarda ilmiy-nazariy tadqiq etilgani, yangi poetik xususiyatlari ochib berilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati tadqiqot natijalaridan yangi o'zbek nasrida yetim bola obrazini aniqlashda, adabiyot nazariyasi fanining nasr, obraz, mavzu, motiv, badiiy tasvir vositalari kabi masalalarini o'rganishda foydalanish mumkinligi bilan belgilanadi.

Amaliy ahamiyati esa oliy ta'lim muassasalari bakalavriat va magistratura bosqichlarida "Hozirgi adabiy jarayon", "Adabiy tanqid", "Badiiy tahlil asoslari" kabi kurslarni o'qitishda, ilmiy tadqiqot ishlarini olib borishda, shuningdek, o'quv-uslubiy qo'llanmalar tayyorlashda tadqiqot natijalaridan foydalanish imkoniyati bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Yangi o'zbek nasrida yetim bola obrazining poetik talqini mavzusida olib borilgan tadqiqot natijalari quyidagi ishlarda joriylangan:

xalq og'zaki ijodi va mumtoz adabiyot manbalarida yetimlik motivi islomiy tafakkur asosida shakllanganiga oid xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan IL-402104474 "Bolalar adabiyoti.uz" elektron platforma va uning mobil ilovasini yaratish" davlat innovatsion granti loyihasida foydalanildi (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti 2025-yil 17-mart №01/4-987-sonli ma'lumotnomasi). Natijada badiiy matnni o'qib tushunish, uning mazmunini anglash va yozma nutq bilan bog'liq muammolarning amaliy yechimini topishda qimmatli ma'lumotlar berishga erishildi;

yangi o'zbek nasrida folklor va mumtoz adabiyotdan transformatsiya jarayonlari mavjudligi, yetim bola obrazining tarixiy-an'anaviy va realistik tasvir vositalari asosida shakllangani, ushbu obraz yuzaga kelishida ijtimoiy,

psixologik va biografik omillarning o'rne aniqlanganligiga doir natijalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida PF-201912258-raqamli 2021-2024 yillarga mo'ljallangan "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusidagi fundamental ilmiy loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti 2025-yil, 17-mart № 01/4-988-sonli ma'lumotnoma). Natijada loyihaning ilmiy-nazariy konsepsiyasi yangi umumlashma xulosalar bilan boyigan;

yangi o'zbek nasri misolida yetim bola obrazining ijtimoiy va milliy mazmunlari ochib berilgani, sho'ro davri o'zbek nasrida yetimlik mavzusi markaziy mavzulardan biriga aylangani, yetim bola va jamiyat o'rtasidagi ziddiyatlar poetik jihatdan ochib berilganligi hamda yetim bola epizodik obraz sifatida bajaradigan badiiy funksiyalar, rad etilgan yetim bola va ota obrazlari tasvirining o'ziga xosliklari, yetim bolaning ichki olami, ruhiy evrilishlari va olamni idrok etish tizimi yoritilganligiga oid xulosalardan O'zbekiston milliy teleradiokompaniyasi "Madaniyat va ma'rifat" telekanali tomonidan e'fira uzatiladigan "Birgalikda o'qiymiz" ko'rsatuvining "Shum bola" asari tahliliga bag'ishlangan sonini tayyorlashda foydalanilgan (O'zbekiston milliy teleradiokompaniyasi "Madaniyat va ma'rifat" telekanali davlat muassasasining 12.04.2023-yildagi, 01-02-03/91-son ma'lumotnomasi). Natijada teletomoshabinlarning milliy adabiyotimizda yetim bola obrazi poetik talqinida bola ruhiyatiga xos yangicha qarashlari boyitilgan;

xalq og'zaki ijodi va mumtoz adabiyotga oid manbalarda yetimlik motivi hamda yetim bola obrazining poetik ifodasida islomiy tafakkur ta'siri ilmiy dalillangani; yangi o'zbek nasrida yetim bola obrazining badiiy tasvirida folklor va mumtoz adabiyot manbalaridan transformatsiya mezonlari kuzatilgani; sho'ro nasrida yetim bola obrazi va jamiyat o'rtasidagi konfliktning ilmiy-nazariy asoslangani haqidagi ilmiy natijalaridan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida filologiya fanlari bo'yicha falsafa doktori (PhD), dotsent B. Xoliqov rahbarligidagi 2021-2023-yillarga mo'ljallangan F3-201912258-raqamli "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusidagi amaliy loyiha bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti 2021-2023-yillarga mo'ljallangan F3-201912258-raqamli "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusidagi amaliy loyiha ma'lumotnomasi). Natijada loyihaning ilmiy-nazariy konsepsiyasi yangi umumlashma xulosalar bilan boyishiga xizmat qilgan.

Tadqiqotning aprobatsiyasi. Tadqiqot natijalari 4 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 16 ta ilmiy ish e'lon qilingan, shulardan O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini

chop etish tavsiya etilgan ilmiy nashrlarda 8 ta maqola, jumladan, 6 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat. Dissertatsiyaning hajmi 133 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi, zarurati, tadqiqotning maqsadi, vazifalari, obykti, predmeti, fan va texnologiyalar rivojining ustuvor yo'nalishlariga mosligi, tadqiqotning ilmiy yangiligi, amaliy natijalari, ishonchligi, nazariy va amaliy ahamiyati, amaliyotga joriy qilinishi, e'lon qilingan ishlar hamda tadqiqotning tuzilishi ko'rsatilgan.

Dissertatsiyaning **“Badiiy nasrda yetimlik motivi va yetim bola obrazining genezisi”** deb nomlangan dastlabki bobi ikki fasldan iborat. Bobning *“Folklor va mumtoz adabiyotda yetimlik motivining islomiy asoslari”* nomli birinchi faslida epik tafakkur tarixida yetimlik mavzusi va motivining badiiy tadriji, uning yuzaga kelish omillari, diniy-ma'rifiy asosi Qur'oni karim oyatlari, hadislar, folklor hamda mumtoz adabiyot manbalariga tayanib poetik talqin qilingan.

Yozuvchi epik asarlarda obrazlar tizimi, ularning portreti, xarakteri, xatti-harakatlarini tasvirlab bayon qilarkan, shoir hamda dramaturgga qaraganda fikrlar tizimini erkin qo'yadi. Bunda uning iste'dodi, poetik mahorati muhim rol o'ynaydi. Shuningdek, epik badiiy tafakkur tizimidagi har bir obraz hech shubhasiz, adabiy-tarixiy jarayon mahsuli ham hisoblanadi. M. Baxtinning “bironta fikr yangi ham emas, so'nggi bor aytilayotgani ham yo'q. U zanjirning halqasi, xolos, uni zanjirdan uzib olib o'rganib bo'lmaydi”⁵, – degan fikrlari yuqoridagi qarashlarga asos bo'ladi. Shu ma'noda, adabiyotda yetimlik mavzusining genezisi, yetim bola obrazining poetik takomili, uning diniy-ma'rifiy asoslari xususida fikr yuritish yangi o'zbek nasrida ushbu obrazning turfa xil talqinini kengroq yoritishga zamin yaratadi. Shu bois, mazkur faslda yetimlik mavzusi, yetim bola obrazining folklor va mumtoz adabiyot namunalariidagi poetik tadriji, uning Qur'oni karim oyatlari hamda hadislardagi bayoni haqida baholi-qudrat to'xtalishga jazm etildi. Umuman olganda, adabiyotda oshiq-ma'shuqa-raqib, telba, ayyor, masxara, xizmatkor, do'st, o'gay ota, o'gay ona, o'gay qiz, asrandi farzand, yetim bola obrazlarining poetik silsilasi mavjud. Bunday an'anaviy obrazlarning aksariyati muqaddas oila qo'rg'onidan sizib chiqib adabiyotga tarqagan. Aynan yetimlik mavzusi, yetim bola, asrandi farzand obrazi genezisida ham noto'kis oila o'tmishi yotadi. Ayniqsa, bu tipdagi obrazlar tizimi folklor asarlarida keng tarqalgan.

Sharq epik tafakkur tizimida yetim bola obrazini gavdalantirishda islom ma'rifati asos bo'ladi. “Baqara” surasining 83-oyati izohida “Yetim deb shariatda balog'at yoshiga yetmay otasi vafot etgan sag'ir va sag'iralarga aytiladi. Hadisi sharifda “Balog'at yoshidan so'ngra yetimlik yo'q” deyilgan”⁶. Qur'oni karim

⁵ Расулов А. Танқид, талқин, баҳолаш. – Тошкент: Фан, 2006. – Б. 96.

⁶ Шайх Абдулазиз Мансур. Куръони карим маъноларининг таржима ва тафсири. – Тошкент: Sano-standart, 2021. – В. 120.

suralarida keltirilgan ba'zi bir oyatlar, hadislar o'zbek badiiy nasrida yetimlik motivining poetik tasvirlanishiga asos bo'lib xizmat qiladi. Ayniqsa, Sharq adabiyotida yetimlik motivining negizida islom ta'limoti yotadi, o'zbek xalqining yetimlarga bo'lgan samimiy, iliq munosabati akslantiriladi. Ko'rinadiki, islomda yetim bola va u bilan bog'liq turli masalalar atroflicha qamrab olingan. Bularni yetimning haqi, uning mol-mulkini to'g'ri sarf etish, unga nisbatan xushmuomala bo'lish, yetim bolani oq yuvib oq tarash, uyli-joyli qilish, ilm o'rgatish haqida dasturi amal deyish mumkin. Bunday boy meros hech shubhasiz, folklor asarlarida yetim bola obrazining shakllanishida katta ta'sir o'tkazgan. To'g'rirog'i, og'zaki ijodda yetim bola obrazi islom ma'rifati va xalq turmush-tarzi sintezining mahsuli sifatida aks ettiriladi.

Mumtoz adabiyotda esa yetimlik mavzusi Qur'oni karim oyatlari va hadislarida bayon qilingan axborotlarga asosan poetik talqin qilingan. Maqollarda xalqning yetim bola hayotiga doir kuzatuv, tajribasi, paremik kechinmasi va xulosasi aks etsa, ertaklarda yetim bolaning quvligi, topqirligi, boy tajribasi, unga butun tabiatning homiylik qilishi, xayoliy uydirma tafakkur mahsuli o'laroq gavalantiriladi. Yetimlikka munosabatning eng sodda va xalqona ko'rinishlarini folklorda uchramiz. Shunisi ahamiyatliki, yetimlar obrazi ertak, doston, xalq qo'shiqlari va maqollari kabi folklor janrlarida o'ziga xos o'rin tutgan hamda o'z mazmun-mohiyati bilan ma'lum ma'noda yetim bolalar uchun ma'naviy madad ham bo'lgan. Ayniqsa, epik tafakkur tizimida yetimlik asar syujetini harakatlantiruvchi motiv sifatida keng qo'llangan. Yetim qiz va yetim bola obrazining mushtarak jihatlari folklorda o'gay ona obrazi bilan o'zaro konflikt hosil qilishi hamda uddalab bo'lmas topshiriqlarni bajarishida ko'rinadi. Bunda bolalarga tabiat homiyliigi hamda sehr motivining roli muhim ahamiyatga ega bo'lgan.

Folklor va mumtoz adabiyotda epik qahramon ta'sirida yetimlikka sinov hamda taqdir ishi sifatida talqin qilish ko'zga tashlanadi. Qahramonning dunyoga kelishi, voyaga yetishi, ilm o'rganishi, ma'rifatli kishi rutbasini olishida yetimlik motivi energiya beruvchi maqomda turadi. Ilohiy kuchlar homiyligida yetim bola obrazi minimumdan maksimum nuqtaga yetganda haqiqiy alp bo'lib shakllanadi. Bu vazifani eposlarda borliq jismlari quyosh, oy, tog', daryo yoki turli jonivorlar bajarsa, mumtoz adabiyot namunalarida Yaratganning inoyati, marhamati va qudrati tufayli qahramon o'z maqsadiga yetadi. Yana bir mushtaraklik epos va "Xamsa" janrlari aro kuzatiladi. Ushbu asarlarda ko'pincha yetimlikning sabab va oqibatlariga e'tibor qaratilmaydi. Qahramonning qismati va taqdiriga bitilgan yozuv sifatida alplik tizimidagi bir motiv o'laroq ifoda etiladi. Asar qahramonining ma'nan yuksak shaxs bo'lib tarbiya topishida yetimlik turtki hisoblanadi. Agar "Go'ro'g'li" dostoni va Navoiyning "Xamsa"si tarkibidagi "Saddi Iskandariy" asari qahramoniga e'tibor berilsa, bu qahramonning taqdiridagi yetimlik keyinchalik ularning ma'nan yuksalishi uchun tayanch motiv vazifasini bajaradi.

"Go'ro'g'li" dostonida Go'ro'g'lining yoshligidagi beboshligi, sho'xligi, shumligi, g'ayrioddiy kuchga egaligi, yo'ldan chiqqanning dodini berishi, yoshligidayoq el ichida ovoza bo'lishi, odamlar nazari ko'p tushmaydigan joydan tasodifan topilishi, o'z yurtidan tashqarida ulg'ayishi kabi qator motivlar nafaqat, xalq eposlarida, mumtoz adabiyot namunalarida ham keng singib ketgan.

Avvalo, bunday analogik hodisa mohiyatida yetimlik motivi yetakchi sanaladi. Jumladan, islomiy asosni yoritishda yetimlik motivining taggenezisi ilk ko‘rinishi va poetik takomili Odam alayhissalomning yaratilishi, Muso alayhissalomning ulg‘ayishlari, Iso alayhissalomning tug‘ilishlari, payg‘ambarimiz Muhammad (s.a.v.)ning bolaliklari muhim rol o‘ynaydi.

Bobning “*XX asr o‘zbek nasrida yetim bola obrazi muammosining ijtimoiy-psixologik omillari*” deb nomlangan ikkinchi faslida yangi o‘zbek nasrida yetim bola obrazini poetik talqin qilishda tarixiy-an‘anaviy, realistik tasvir, biografik, ijtimoiy va psixologik omillar yetakchilik qilishi tadqiq qilingan.

Mazkur mavzuning XX asr nasridagi badiiy tadriji, badiiy ko‘lami, ijtimoiy-psixologik asoslarini, shakl va tamoyillarini tasnifiy planda o‘rganish zamonaviy epik asarlarda yetim bola obrazi talqinlarini atroflicha tadqiq etishga imkon beradi.

XX asr o‘zbek nasrida yetim bola obrazining tasvirini yaratishda tarixiylik va an‘anaviylik tayanch omil sifatida ko‘zga tashlanadi. Yetimlik mavzusi va motivi folklor hamda mumtoz adabiyotdan XX asr o‘zbek nasrida transformatsiya mezonlari doirasida yangicha mohiyat kasb etgan. O‘zbek nasrida taraqqiy etgan hikoya, qissa va roman janrlarining tarixiy genezisi, nazariy asoslari ko‘p hollarda mumtoz adabiyot davrida pishib yetilgani hisobga olinsa, ushbu obraz tasviridagi tarixiylik va an‘anaviylik mohiyatan tabiiy ekanligi oydinlashadi. XX asr o‘zbek nasrida tarixiy va an‘anaviy yetim bola obrazini yaratishda quyidagilar muhim sanaladi: a) yetimlik etikasi, yetimlik mavzusiga munosabat, jamiyat tomonidan yetim bolaning qabul qilinishi, diniy-ma‘rifiy va islomiy asosga ko‘ra badiiy talqin qilinadi; b) XX asr nasrida yetim bola asar qahramoni sifatida markazga qo‘yilishi, epik tafakkur an‘anasiga monand badiiy ifoda etiladi. Shuningdek, XX asr nasrida yetim bolaning realistik tasviri yaratildi. Bunda jamiyatning ijtimoiy muammolari, shaxs fojiasi, davr muhitining realistik tasvir vositalariga tayanib aks ettirish tamoyili shakllandi. A. Cho‘lponning “Do‘xtur Muhammadiyor” va “Novvoy qiz” hikoyalarida yetim bola realistik tasvir mahsuli sifatida poetik talqin qilindi. Ikki hikoyada ham yetim bolaning noto‘kis, ammo kurashlarga to‘la hayoti aks ettirildi.

XX asr o‘zbek nasrida yetim bola obrazi muammosini tasvirlashda biografik omilning yetakchiligi ijodkor shaxsiyati, hayotiy faoliyatida muhim sanaladi. Ijodkorning yetimlikda ulg‘ayishi yoki yetim bolalar bilan yashagani mazkur mavzuni ichidan badiiy talqin qilishga imkon beradi. Ijodiy individuallik, boshdan kechirganlik, ijtimoiy qiyinchilik, ruhiy kemtiklik singari jihatlar yetim bola obrazini yaratishda biografik omil sifatida namoyon bo‘ldi. Misol uchun G‘. G‘ulomning adabiy merosi qator munaqqidlar tomonidan turli rakursda talqin qilingan. S. Meli o‘zining “O‘g‘rigina bola”ning izzati (yoxud mehr sehri)” maqolasida quyidagicha yozadi: “Mening o‘g‘rigina bolam”da hikoyachi ikkilangan: biri o‘n uch-o‘n to‘rt yashar bola, ikkinchisi shu bolaning oltmishdan oshgan pallasi. Asar “voqeiy” deb qo‘yilganini e‘tiborga olsak, har ikki hikoyachi muallifning o‘zi, ya‘ni G‘afur G‘ulom. Vaqt bekatlarida galma-gal paytda turgan hikoyachi – muallif”⁷.

⁷ Мели С. “Ўғригина бола” нинг иззати (ёхуд меҳр сеҳри). Ўзбек адабий танқиди. – Тошкент: Турон Иқбол, 2011. – Б. 366.

XX asr adabiyotida ko‘plab adabiy-estetik hodisalar qatori yetim bola obrazi ham ijtimoiylashdi. Bunda yetimlikning sabab va oqibatlari, yetim bolaning boshidan kechirganlari, odamlarning yetim bolaga munosabati yo‘qchilik, bir burda nonga zor ota-onasiz qolgan bolalarning qismati badiiy talqin qilingan. A. Qodiriyning “Mehrobdan chayon” asarida yetimlikning sababi o‘ziga xos tarzda ifoda etiladi. Yangi o‘zbek nasrida yetim bola obrazining ijtimoiylashuviga ikkita jahon urushining oqibati, shuningdek, ijtimoiy muhitning, siyosiy mafkuraning ta’siri katta bo‘ldi. Ayniqsa, nasriy asarlarda yetim bola obrazini poetik ifodalashda psixologik tasvir vositalaridan foydalanish kuchaydi. Yetim bola psixikasining hayotni idrok qilishdagi o‘ziga xosligi, yetimlikning bola ruhiyatida qoldirgan izi, taqdiridan alamzada, bebosh va qasoskor bola dunyosi badiiy talqin qilindi. Ota-onaning ajrimi va nikohsiz tug‘ilgandan so‘ng, tashlab ketilgan bola ruhiyatidagi ziddiyat, ma’yuslik, isyonkorlik badiiy asarlarda o‘z ifodasini topdi. Yetim bola obrazi ham bola, ham yetimlik ruhini o‘zida mujassamlashtirgan universal obrazdir.

Dissertatsiyaning ikkinchi bobi **“Jadid va sho‘ro nasrida yetim bola obrazi”** deb nomlanadi. *“Hamza, Qodiriy va Cho‘lpon nasrida yetimlik motivining ijtimoiy, milliy talqinlari”* mavzusidagi birinchi faslida jadid adabiyotida Fitrat, Qodiriy, Cho‘lpon, Hamza ijodida yetimlik mavzusining diniy-ma’rifiy, ijtimoiy, milliy ifodasi o‘rganilgan.

Ma’lumki, jadidchilik ijtimoiy va milliy harakat sifatida adabiyotga shiddat bilan kirib keldi. Shunga muvofiq, adabiy tur va janrlarning yangilanishi, badiiy asar hamda uning motiv, detal, obraz, syujet kabi komponentlari ijtimoiy ma’no kasb etdi. Xalqning hayoti, turmush-tarzi, erki kuylana boshlandi. Bundan tashqari, jadidlar millatning o‘zligini anglash, ijtimoiy-siyosiy hayot, fan, maorif, san’at, til, madaniyat sohalarida ko‘pgina yangiliklar olib kirdi. Hamzaning “Burungi qozilar yoxud Maysaraning ishi” dramasida davr ijtimoiy ruhi aks ettiriladi. Drama qahramoni Cho‘pon tilidan “Yetim og‘zi oshga yetsa, burni qonar” maqoli keltiriladi. “Muallif, qahramon yoki asar umumkonsepsiyasini hikmatomuz, qisqa va lo‘nda ifodalashda maqolning o‘rni beqiyos”⁸. Xalqimiz maqolda yetimlarning og‘zi tegay deb turgan oshni ham yeyishga hadigi borligini, oldidagi oshni yeguncha necha bor minnat va tanbeh eshitishi mumkinligini nazarda tutadi. Jadid ijodkorlarining asarlarida yetim bola obraziga badiiy konseptual vazifa yuklash orqali dunyoviy ilm-ma’rifat va kasb-hunar o‘rganish g‘oyasi ilgari suriladi. Qodiriyning “O‘tkan kunlar”, “Mehrobdan chayon” romanlarida ham yetim bola obrazi tasvirlangan. Romanda keltirilgan “Baxt va baxtsizlik”⁹ bobida usta Alim hikoyatida Saodat va usta Alimning yetimlikda o‘sganligi tilga olingan. Saodat va usta Alim obrazini tasvirlash orqali Qodiriy xalqning ijtimoiy-iqtisodiy qiyinchiliklarini ham tasvirlaydi.

Asarda Saodatning otasi Sharif miltiqchi va yetti yoshga yetgan akasi Qayumjonlarning o‘limi haqidagi tasvirlar keltiriladi. Saodatning akasi qizamiqdan o‘lgani ham aytiladi, ya’ni bu davrda Qodiriy tomonidan yaratilgan “Mehrobdan

⁸ Журакулов У. Назарий поэтика масалалари. – Тошкент: Фафур Фулом, 2015. – Б. 48.

⁹ Qodiriy A. Mehrobdan chayon. – Toshkent: G‘afur G‘ulom, 2013. – B. 27.

chayon” romanida ham aynan shunday syujet takrorlanadi. Salim bo‘yoqchi bobosir va uning ikki bolasi: bir bolasi o‘pkasidan sovuq tegdirib, yana biri esa qizamiqdan vafot etishi tasvirlari keltiriladi. Demak, Qodiriy roman yaratilgan davr va ijtimoiy muhit tasvirida yetim bola obrazini bejizga kiritmaydi. Boisi, aynan ana shu davrda real hayotda bugungi kunda davosi mavjud bo‘lgan oddiy kasallikdan katta yoshlilar ham, yosh bolalarning ham o‘limi ko‘p uchraydi, natijada otasiz yoki onasiz yetim bolalar soni ham ortib boradi. Cho‘lponning “Do‘xtur Muhammadiyor” hikoyasida yetimlik motivi – asosiy markazda turadi. Jadidlar millatni ma’rifatga yetaklovchi asarlarida Turkistonni uyg‘otuvchi, madaniyatni ulug‘lovchi obrazga ehtiyoj sezadi. Jadidlar o‘z asarlarida ilmsizlik qanday oqibatlariga olib kelishi mumkinligini ko‘rsatgan bo‘lsa, Cho‘lpon hikoyalarida ota-onasidan ayrilgan yetim bola obrazi orqali Turkiston o‘lkasining kelajagini ko‘radi. Millatning birligi kambag‘al yetim bolaga qilgan marhamatidir. Jadid ijodkorlari asarlaridagi yetimlar obrazi boylarning zulmiga qarshi bo‘lgan. Cho‘lpon kambag‘al, hech kimi yo‘q, ilm olishga ehtiyoji bor bolani chet elda o‘qishi va xalqiga nafi tegadigan inson bo‘lishi uchun ulkan qiyinchilik va to‘siqlar bilan ilmi, ziyoli darajasigacha olib chiqadi. Xullas, jadid adabiyotida yetim bola obrazining ideal qiyofasi Hamza, Qodiriy va Cho‘lpon nasrida kuzatiladi hamda yetim bola obrazining badiiy qiyofasi mehnatkashlik, tirishqoqlik, kurashuvchanlik, ilm-ma’rifatli bo‘lishga intilish kabi fazilatlarni o‘zida aks ettiradi.

“*Sho‘ro davri o‘zbek adabiyotida yetim bola obrazi*” deb nomlangan ikkinchi faslda G‘. G‘ulom, X. To‘xtaboyev, T. Malik kabi ijodkorlarning asarlari tahlilga tortilgan. “Shum bola” qissasida Shum bola otasi yo‘q, onasi qaramog‘ida qolgan yetim bola sifatida tasvirlanadi. Umuman olganda, yetimlik mavzusi, yetim bola obrazi G‘. G‘ulom ijodi mohiyatini tashkil etadi. Yetimlik muammolari qiyin vaziyatlar, favqulodda hodisalar fonida poetik ifoda etiladi. Yetim bolalar taqdiriga befarq bo‘lmagan, o‘zi ham yetimlikni boshidan kechirgan adiblardan yana biri X. To‘xtaboyevdir. Uning “Besh bolali yigitcha” romanida otasi urushga ketgan Orifjonning ukalarini ham, ro‘zg‘orni eplab o‘tirishi ham unga taqdir tomonidan ko‘p ko‘rildi. Onasini to‘satdan traktor bosib qolib, bolalar yetim bo‘lib qolishdi. Romanda urushdan minglab chaqirim olisda bo‘lsa ham urushning sovuq nafasi sabab yetim bo‘lib qolayotgan bolalarning taqdiri qalamga olinadi. Boshiga yetimlik tushgan bolalarning erta ulg‘ayishi, kattalardek fikrlashi, hayot tashvishlariga uralashib bolaligini yo‘qotishi, mehnatkash, tirishqoq Orifjon obrazi orqali tasvirlanadi.

Tohir Malikning aksariyat asarlari markazida bolalikda jamiyat, insonlar nazaridan chetda qolib ketgan, bevosita jinoyatchilikka aralashib qolgan yetim bolalar obrazi tasvirlanishini inobatga olsak, yozuvchi shaxsining ana shu mavzuga yaqinligini kuzatish mumkin. “...Avval aytilganidek, asarda tasvirlanayotgan voqea va obrazlar talqinidan tortib, undagi eng kichik elementgacha – hammasi qaysidir darajada asarni bitgan zot, ijodkor haqida axborot beradi”¹⁰. Bunda muallifning o‘ziga xosligi, yozish uslubi kuzatiladi. “Alvido... bolalik” qissasida Qamariddin obrazi orqali yozuvchi “ichidagi fikr”larini tashqariga chiqarishga erisha olgan.

¹⁰ Мели. С. Сўзу сўз. – Тошкент: Шарқ, 2016. – Б. 89.

Yozuvchining dardini badiiy obraz akslantirib turganini, Qamariddinning xatti-harakatlari ayon qiladi. Qamariddin obrazida jamiyatdagi insonlarning yetimlarga beshafqatligi tasvirlanadi, yetimlarda esa odamlardan norozilik kayfiyati kuzatiladi. “Shaytanat” asarida Asadbekda ham mazkur ruhiy holat hukmron. U ham otasining dushmanlariga bolaligining qurboni sifatida qaraydi, ulardan o‘ch olish istagi bilan ulg‘ayadi. Asadbek, Mahmud, Haydar, Zelixon obrazlarining jinoyat ko‘chasiga kirib qolishida to‘kis oilada ulg‘aymagani, yetimlikda o‘sgani sabab bo‘ladi. Asarda Zelixon obrazi chechen millatiga mansub bo‘lib, u ham olti yoshligida yetim bo‘lib qoladi. Otasi urushda halok bo‘ladi, bola fashistlardan o‘ch olishni ko‘ngliga tugib qo‘yadi. Otasining o‘limida fashistlarni ayblaydi. Otasidan ayrilgach, uch kun o‘tib onasidan ayriladi, uch yildan so‘ng bobosi ham omonatini topshiradi, to‘qqiz yoshli bola yolg‘iz yetim bo‘lib qoladi. Bobosining vasiyatiga o‘zbeklar bizlar kabi xo‘rlangan, ularga yordam ber degan o‘gitiga amal qilib yashaydi. Ammo Elchinga yordam beray desa, u o‘zbek, u qarshi kurashayotganlar ham o‘zbek. Zelixonning o‘zi tanimagan, bilmagan odamlardan o‘ch olish istagi bilan ulg‘ayishi, uni noto‘g‘ri yo‘lga boshlaydi. U na oila, na xotin, na farzand qilishga qiziqadi. Ortiqcha mol-dunyo to‘plashni ham orzu qilmaydi. Faqat bugunini ko‘rib yashashga odatlanadi. O‘g‘irlik yo‘liga kirib qoladi. Ota-onasi o‘z ajali bilan o‘lmagani, yo‘qotilgan bolalik yillari sababli bola alamzada, o‘ch olish istagi bilan ulg‘ayadi. Bu o‘rinda asar qahramonlarining hayotida yetimlik tayanch motiv funksiyasini bajaradi.

Dissertatsiyaning uchinchi bobi **“90-yillardan keyingi o‘zbek nasri namunalarida yetimlik motivi”** deb nomlanib ikki faslni o‘z ichiga oladi. *“Milliy istiqlol nasrida yetimlik motivining poetik ifodasi”* faslida XX asrning so‘nggi choragida mustaqillikning qo‘lga kiritilishi zamonaviy o‘zbek nasrining o‘ziga xos xususiyatlarini yuzaga kelishida muhim omil sanalishi, uning yetim bola obrazini poetik talqin qilishda muhim rol o‘ynaganiga e‘tibor qaratildi. Sh. Xolmirzayev, O‘. Hoshimov, N. Norqobilov, A. Yo‘ldosh, Q. Norqobil, L. Bo‘rixon singari yozuvchilarning badiiy asarlari hal qiluvchi ahamiyat kasb etdi. Ijod harakatdagi jarayon, davr o‘tishi, ijtimoiy hayotdagi o‘zgarishlar natijasida adabiyotda umumbashariy motivlar novatorlik mezonini doirasida yangilandi. Shunga muvofiq, yetimlik obrazi va motivi ham istiqlol davri nasrida qator o‘zgarishlarga yuz tutdi. Bundan tashqari mustaqillik ne‘mati o‘laroq, yetim bolalarga doir qaror va dasturlar qabul qilindi. Bunday qaror, dasturlar mohiyatida dono xalqimizning yetim bolaga munosabati, mehribonchiligi, milliy qadriyatlari, bolajonligi aks etdi. Xalqimizning “Bir bolaga yetti mahalla ota-ona”, – degan purma’no xulosasi o‘z tasdig‘ini topdi. Odamlarning ijtimoiy-ma’naviy hayotida yetim bolalarga nisbatan qarashlari o‘zgardi. O‘z navbatida, bunday o‘zgarishlar xalqimizning epik tafakkuri mahsuli o‘laroq, nasriy asarlarda namoyon bo‘ldi. Umuman olganda, mustaqillik davri o‘zbek nasrida yetimlik mavzusi muayyan obraz taqdirini ko‘rsatish orqali emas, undan motiv sifatida foydalanish kuchaydi. Sho‘ro nasrida yetim bola bosh obraz sifatida asar markazida tasvirlangan bo‘lsa, mustaqillik davrida yaratilgan asarlarda badiiy motiv o‘laroq asar syujetini qurishda poetik vazifa bajaradi. Bundan tashqari, mazkur davrda yetimlik mavzusini yoritishda quyidagi omillar yetakchilik qildi:

1. Yetimlik mavzusini tarixiy xotira va kundaliklar kontekstida badiiy talqin qilish.
2. Yetimlikning sabab va oqibatlarini badiiy taftish qilish, poetik idrok etish.
3. Yetimlik motivi orqali inson botinini yoritish, uning ruhiy olamini poetik ifodalash.
4. Inson sabri va bardoshini yetimlik motivi orqali badiiy tasvirlash.
5. Yolg'iz odam taqdiri va qismatini yetimlik motiviga tayanib yoritish.
6. Yetim bolaning yo'qotish hissi va sog'inch iztiroblarini ifodalash.
7. Bebosh qarovsiz bezori yetim bola fojiasini tasvirlash.
8. Otasidan erta judo bo'lgan, oila yukini o'z yelkasiga olgan gul yetimlarning ulg'ayish daqiqalarini ko'rsatish shular jumlasidandir.

Milliy istiqlol adabiyotida O'. Hoshimov, L. Bo'rixon, A. Yo'ldosh, Q. Norqobil kabi ijodkorlarning asarlarida yetimlik motivi bilan bog'liq tasvirlar uchraydi. Mustaqillik davrida yaratilgan badiiy nasrda ham yetimlik motivi Birinchi va Ikkinchi jahon urushi muammolari doirasida badiiy talqin qilinadi.

Mustaqillik davri o'zbek nasrida hikoya yetimlik mavzusi va motivining turli-tuman qirralarini badiiy aks ettirgan eng faol janr sifatida ko'zga tashlanadi. Bu borada Mirmuhsinning "Ona qabriga gul", Sh. Xolmirzayevning "To'p o'yini", N. Norqobilovning "Yangi ertak", "Chetdagi odam", "Erkak", N. Jaloliddinning "Erkagi bor uy", A. Yo'ldoshning "Yetim so'z" hikoyalari o'ziga xoslik kasb etadi. Masalan, "Yangi ertak" hikoyasida o'gay ona va qizcha munosabatiga yangicha nuqtayi nazar bilan yondashish kuzatiladi. "Zumrad va Qimmat" ertagi hikoya voqeasiga zid qo'yiladi. Xolaning kelishi kutilayotgan o'gay ona haqidagi aytgan gaplari qizchanning murg'ak qalbida qo'rquv paydo qiladi: "Aslida qizchanning ko'ngliga "o'gay ona" qo'rquvini solgan o'sha Xolbuvi xolasi edi"¹¹. O'gay onaning o'gay qizga munosabati xalq ertaklarida o'zaro ziddiyat orqali tasvirlanishi an'anaga aylanib qolgan. Zamonaviy adabiyotga nazar tashlasak, bu holatga noan'anaviy yondashuv ham ko'zga tashlanadi. Ayniqsa, N. Norqobilovning "Yangi ertak" hikoyasida o'gay ona bilan o'gay qiz munosabatiga yangicha, noodatiy poetik tasvirlar kuzatiladi. Hikoyada o'gay ona obrazining yangicha talqini yetim qizchanning ertagi orqali badiiy ifoda etiladi. Kutilmagan mehr-shafqat yetim qizcha hayotini tubdan o'zgartiradi. Dissertatsiyada ushbu masalalar tizimli tahliliy ifodasini topgan.

Bobning "*Yetim bola obrazining modernistik, postmodernistik asarlardagi talqini*" deb nomlangan ikkinchi faslida yetimlik motivi va yetim bola obrazi mustaqillik davri o'zbek nasrida yuz bergan shakliy izlanishlar mahsuli o'laroq poetik talqin etilgan.

Ma'lumki, istiqlol davri o'zbek adabiyotida an'anaviy asarlar bilan bir qatorda yangilanish ehtiyoji o'laroq, modern nasr namunalari ham vujudga keldi. Motiv, detal, obraz va xronotop badiiy uslubdagi shakliy izlanishlar, mustaqillik davri adabiyotida modernistik asarlarning o'ziga xos jihatlarini belgilashda hal qiluvchi mohiyat kasb etdi. Adabiy jarayonda esa bunday tipdagi asarlarni adabiyotshunoslar turli aspektda o'rgandilar. Ozod Sharafiddinov, Umarali

¹¹ Норқобилов Н. Янги эртақ. Ҳикоя / Ижод олами. 1-сон. – Тошкент, 2017. – Б. 26.

Normatov, Tilavoldi Jo'rayev, Ulug'bek Hamdam modernizm adabiyoti o'ta murakkab hodisa ekanligi, uni jo'n tushunmaslik kerakligi, inson botinining eng tubiga qadar kirib borishi, tasvir yo'sini, personajlarning dunyoqarashi bilan ijod jarayonidagi erkinlik hamda inkor konsepsiyasini talqin qilishi haqida to'lib, jo'shib fikr yuritadilar. Adabiyotshunos olim U. Jo'raqulovning ilmiy tadqiqotlarida modernizm adabiyotida matnning ikkita shakli xususida so'z boradi. Ular o'rtasidagi nozik farqni anglamaslik o'quvchini boshi berk ko'chaga olib kirib qo'yishi hech gap emas. Buning **birinchi ko'rinishi** bevosita mantiqdan xoli, ma'nisiz, betartib harakat va so'z tizmalarida namoyon bo'lsa, **ikkinchi ko'rinishi** zohiriy tartib, shakl va mazmundorlikda ifoda etilgan xaotik talqinda yuz ko'rsatadi"¹².

Zamonaviy o'zbek nasrida mazkur muammoning badiiy talqiniga e'tibor qilinsa, yetim bola va u bilan bog'liq mavzular o'zining yangicha poetik qiyofasiga ega bo'ldi. Agar modernistik nasrdagi yetim bolaga doir bunday o'zgarishlarni muxtasar jumlada ifodalab ko'rsatilsa, quyidagilar oydinlashadi:

1. Zamonaviy o'zbek nasrida yetim bola epizodik obraz sifatida asar g'oyasini ifodalashda badiiy vazifa bajaradi. Bunda yetim bola badiiy asar qahramoni sifatida ko'tarilmasa-da, epizodik obraz sifatida muallifning badiiy rejasini yuzaga chiqarishda faol ishtirok etadi. Shuningdek, asar syujet liniyalarini ulashda, voqeadan voqeaga o'tishda, asar kompozitsiyasini tashkil qilishda muhim epizod o'laroq, poetik ma'no kasb etadi. Masalan, T. Rustamovning "Kapalaklar o'yini" romanida Suvon Abdol va uning bolalari epizodik obraz sifatida tasvirlansa, N. Eshonqulning "Urush odamlari" qissasida epigraf sifatida olingan mana bu parcha yuqoridagi qarashlarga asos bo'ladi. "...Men katta bo'lsam miltiq sotib olaman".

"Miltiqni nima qilasan?.."

"Otamni otaman!!!".

2. Zamonaviy o'zbek nasrida rad etilgan yetim bola va ota obrazlarining ifoda etilishi bo'rtib ko'rinadi. Bu tipdagi asarlarda ota va bolalar muammosi, ota-onasi tomonidan o'z bolasining rad etilishi yoki bolalar tomonidan otaning inkor qilinishi poetik talqin qilinadi. Ko'p hollarda bunday asarlarda rad etish sababi sifatida nikohsiz tug'ilgan bolalar qismati va bolaning otaga oq bo'lishi ifoda etiladi. Bundan tashqari, uzoq yillar davomida mumtoz adabiyotning bosh mavzusi sifatida kuylanib kelingan oila va ota-onaga bo'lgan an'ana, qadriyatlarni inkor etish ko'zga tashlanadi. Aytaylik, jahon modernizm adabiyoti namoyandalari J. Joysning "Uliss" sarguzashti, F. Kafkaning "Otamga xat", A. Kamyuning "Begona" asarlarida ayni muammoning badiiy talqini uchraydi. O'zbek nasrida N. Eshonqulning "Qora kitob" qissasi, I. Sultonning "Qismat" hikoyalarida bunday tipdagi insonlar hayoti qalamga olingan.

3. Zamonaviy o'zbek nasrida ma'naviy inqiroz, buzilgan muhit va qiyomat alomatlari yetim bola obrazi tasviri orqali yoritiladi. Bunda odam va olam munosabati, inson umri, uning savobi hamda gunohi bir butun holda umummohiyat kasb etadi. Bunday asarlarda yetimlik mavzusiga doir qadriyat va an'analarga

¹² Жўрақулов У. Худудсиз жилва. – Тошкент: Фаң, 2006. – Б. 34.

darz ketgani, odamlarning yetim bolaga bo'lgan zulmi, uning haqidan qo'rqmaslik, gunoh qilishdan cho'chimaslik holatlari orqali badiiy talqin qilinadi. Bundan tashqari, badiiy asarda voqelikni poetik idrok etishda badiiy shartlilik, ramziy talqin, metaforik tafakkur kabi epik tasvir vositalari yetakchi omil sifatida bo'y ko'rsatadi. Badiiy asarning motiv, detal, obraz, syujet singari poetik komponentlari ham ramziy ma'no kasb etadi. Butun asar syujeti oqibatdan sababga qarab shiddat bilan yechimga qarab rivojlanib boradi. Zamonaviy o'zbek nasrida Sh. Hamroning "Qora kun", I. Sultonning "Munojot" qissalarida yetimlik mavzusi yuqoridagi omillarga tayanib badiiy talqin qilinadi.

4. Modernistik asarlarning tasvir obykti sifatida yetim bolaning botinidagi evrilishlar ifoda etiladi. Bu tipdagi asarlarda yetim bola atrofidagi voqealardan chekinib, uning ichki olamidagi tug'yon badiiy ifoda etiladi. Begonalik, yolg'izlik, isyon va tushkunlik motivlari bunday obraz botinini yoritishda yetakchilik qiladi. Asar voqeasi assotsiativ va retrospektiv syujet tipi orqali ikkinchi shaxs "sen" tilidan bayon qilinadi. Ta'm, hid, tovush va rang detallari yetim bolani tashqi olam bilan bir butun holda ifodalashda hamda uning ichki dunyosini anglashda poetik tayanch vazifasini bajaradi. Yuqoridagi zamonaviy o'zbek nasriga xos jihatlar faqat yetim bola obraziga daxldor bo'lmay, badiiy asarning har bir poetik komponenti ifodasida bo'rtib ko'rinadi. Ko'p hollarda bunday asar qahramonlari o'z oilasi, ota-onasi, yaqinlaridan ayro holda yolg'izlikda tasvirlanishi ularning ruhiyatidagi o'zgarishlarni badiiy taftish etishga asos bo'ladi. Bu esa yetim bolaga bo'lgan e'tiborning susayishiga olib keladi. Ko'proq uning "men"i, ichki istaklari, kayfiyati badiiy talqin qilinadi. Yetim bola obrazi to'qimasiga singishib, muallifning badiiy g'oyasiga muvofiq yangicha poetik usul mahsuli sifatida namoyon bo'ladi.

Yetim bola tasviriga doir bunday xususiyatlar zamonaviy o'zbek nasri misolida kengroq o'rganilsa, masalaning mohiyati chuqurroq ochiq lanadi. Masalan, Shodiqul Hamroning "Qora kun" qissasi ham yangicha talqin yo'sini bilan adabiy jarayonda jamoatchilik nigohini o'ziga qaratdi. Qissada eng achinarlisi tog'asi tomonidan yetim qizning yakka-yu yagona boyligi – nomusi o'g'irlanadi. Bunday ish esa yetimning haqiga xiyonat qilish bilan birga qarindosh-urug'chilik rishtasining buzilishiga, o'rtadan iymonning ko'tarilishiga sabab bo'ladi. Haqiqatan, yetim qizga bo'lgan munosabat mikrosyujet voqeasi makrosyujetga olib boruvchi (ya'ni tobutning g'oyib bo'lishiga) oqibatning bir necha sabablaridan biri sifatida badiiy talqin qilinadi. Qissa so'ngida homilador bo'lgan yetim qiz va qishloq odamlarining borar manzili ayro holda ko'rsatiladi. Yetim qizning nikohsiz, hali tug'ilmagan begunoh bolasi muallifning badiiy konsepsiyasini ifodalashga xizmat qiladi. Yozuvchining ilinjga aylangan umidiga yetim qizning mazlumligi va uning tug'ilajak farzandi orqali ishora qilinadi.

Modernistik va postmodernistik yo'nalishdagi asarlarda yetim bola obrazi talqinida yetimlik mavzusining tilga olinmaganligi, yetimlikka urg'u berilmaganligi, yetimlik syujeti bor-u, ammo yetim degan so'zning yoritilmaganligi kuzatuvlarimiz natijasida namoyon bo'ldi. Shuningdek, bu yo'nalishlardagi nasriy asarlarda yetimlik motivi poetikasida ichki psixologizm tasviri yetakchilik qilishi ochiq landi.

UMUMIY XULOSA

O'zbek nasrida yetim bola obrazining genezisi, poetik takomili hamda tadrijini ilmiy-nazariy tadqiq qilishda islomiy manbalar, xalq og'zaki ijodi, mumtoz adabiyot namunalaridan boshlab o'rganish muhim ahamiyat kasb etadi. Ilmiy-nazariy tadqiqotlar natijasi shuni ko'rsatadiki, yetimlik motivining diniy-ma'rifiy ildizi, asosi Qur'oni karim va hadislarga tayanadi. Folklor va mumtoz adabiyotga doir ijod namunalarida yetimlik motivining poetik tasvirida islomiy tafakkur ta'siri seziladi. Keyinroq XX asr o'zbek nasrida yetimlik mavzusini poetik talqin etishda xalq og'zaki ijodi hamda mumtoz adabiyot manbalaridan transformatsiya mezonlari ko'zga tashlanadi. Xulosa qilib aytganda, yetimlik motivi va yetim bola obrazining poetik tadriji, badiiy takomili ilmiy-nazariy tadqiq etilganda, davr adabiyotlari misolida qiyoslab o'rganilganda quyidagilar ayon bo'ladi:

1. Og'zaki ijodda yetim bola obrazi islom ma'rifati va xalq turmush tarzi sintezining mahsuli sifatida aks ettiriladi. O'zbek folklorida yetim qahramonlarning xarakterini badiiy tasvirlashda ezilgan, xo'rlangan obraz sifatida ifodalash, uning donoligi, tirishqoqligi, epcilligi, topqirligi va mehnatsevarligi kabi sifatlash, sehr hamda sinov motivlarining ifodalanishi ham poetik an'anaga aylangani kuzatiladi. Folklorida yetim bola obrazi ertaklarda asosiy qahramon sifatida ham tasvirlangan, bundan tashqari folklor janrlarida yetimlik motiv sifatida ham qo'llanilgan.

2. Jadid adabiyotida Hamza, Cho'lpon, Qodiriylar ijodida tasvirlangan yetim bola obrazi poetikasida ilm-ma'rifatni ulug'lash, xotin-qizlar, kambag'al yetim bolalarni o'qitish, ijtimoiy hayotda o'z o'rnini topishi kabi ijtimoiy-badiiy g'oya mujassam. Shuningdek, yetim bola obrazini poetik ifodalashda peyzaj, portret, dialog, ichki monolog, badiiy tafsilot kabi badiiy tasvir vositalaridan foydalanilgan.

3. G'.G'ulom ijodida yetimlikning turli sinovlari va holatlari tasvirlangan. "Netay" qissasida "toptalgan yetim qiz", "Yodgor" qissasida "tashlab ketilgan yetim bola", "omadli yetim bola", "Tirilgan murda" qissasida "boqimanda, dangasa yetim bola", "Shum bola" qissasida "yo'l axtargan yetim bola" obrazi kuzatiladi.

4. Sho'ro davri o'zbek nasrida yaratilgan asarlarda zamon bilan hamohanglik, ijtimoiy hayot ifodasi, bola va jamiyat konflikti bo'rtib ko'rinadi. Mazkur davr nasrida yetimlik mavzusi ko'paydi. Yetimlik mavzusi, yetim obrazlarining tasviri asosan urush, ijtimoiy hayot, tarixiy sharoit ta'sirida yuzaga kelishi tasvirlansa, zamonaviy nasrda esa adabiy ta'sir yoxud muallifning individual-psixologik yondashuvi asosida badiiy ifoda etiladi.

5. Sho'ro nasrida yetim bola bosh obraz sifatida asar markazida tasvirlangan bo'lsa, mustaqillik davrida yaratilgan asarlarda badiiy motiv o'laroq asar syujetini qurishda poetik vazifa bajaradi. Mazkur davrda urushni eslash, undan ta'sirlanish va ota-onasi tashlab ketgan bolalar taqdirini yoritish ustuvorlik qiladi. Mustaqillik davri o'zbek nasrida yaratilgan asarlarda bosh qahramon, ikkinchi darajali obraz yoki epizodik personajning nutqida yetimlikni xotirlash orqali yetimlik motivi yoritilganligi kuzatiladi.

6. Mustaqillik davri o'zbek nasrida yetim bola mavzusining modern va postmodernistik asarlardagi talqinida yetimlik motivi epizodik obrazlar orqali ifodalangan. Yetimlikka alohida urg'u berilmagan, ammo badiiy ma'noni ifodalashda poetik vazifa yuklangan. Modern va postmodern adabiyotida yetimlik motivi inson shuurida yuz beradigan g'ayritabiiy xatti-harakat, tafsilot, tush tasviri bilan uyg'unlashib ketadi.

7. Istiqloq davri nasrida o'gay ota, o'gay ona, o'gay bola va asrandi farzand muammolarini badiiy talqin qilish, ular bilan bog'liq turli-tuman voqealarni poetik ifodalash ustuvorlik qiladi. Yetimlik motivi va yetim bola obrazi mustaqillik davri o'zbek nasridagi shakliy izlanishlar mahsuli sifatida yangicha qiyofa kasb etdi. Yolg'iz, tashlab ketilgan, qarovsiz, bebosh, qasoskor yetim bolalarning fojiali hayoti, ruhiy iztiroblari badiiy talqin etilgan.

8. Yangi o'zbek nasrida hikoya yetimlik mavzusini yoritishda yetakchi janrlardan biri hisoblanadi, unda yetim bolaning yo'qotish hissi, judolik qayg'usi, sog'inch iztiroblari dialog, monolog, portret kabi epik tasvir vositalari asosida badiiy talqin qilindi. Shuningdek, otasidan ayrilgan o'g'il bolaning ruhiyatida ro'zg'ordagi og'ir yumushlarni o'z yelkasiga olishi, otaning mas'uliyatini erta anglab yetishi kabi holatlar kuzatilishi aniqlandi.

9. Zamonaviy nasrda yetim bola obrazi asosiy qahramon etib tasvirlanmasa-da, epizodik obraz sifatida undan muallif o'z badiiy rejasini amalga oshirishda, shuningdek, asarning badiiy g'oyasini ifodalashda foydalangani aniqlandi. Hozirgi o'zbek nasrida farzand va ota muammosi, bolaning ota-onasi tomonidan rad etilishi, otaning farzand tomonidan inkor etilishi, rad qilindan farzand va ota obrazlarining poetik ifodasi ko'zga tashlanadi.

10. Zamonaviy o'zbek nasrida ma'naviy inqiroz, buzilgan muhit, qiyomat alomatlarini yoritishda yetim obraziga tayanilishi ko'rinadi, bunda odam va olam munosabati, inson umri, savob hamda gunoh bir butun holda umummohiyat kasb etishi poetik ifodalanadi.

11. Modernistik nasr namunalari tasvir obyekti sifatida yetim bolaning botinidagi evrilishlar ifoda etiladi. Yetim bola atrofidagi voqealardan chekinib, uning ichki olamidagi tiyiqsiz istaklar badiiy talqin qilinadi. Begonalik, yolg'izlik, isyon va tushkunlik motivlari bunday obraz botinini yoritishda yetakchilik qiladi.

**SCIENTIFIC COUNCIL OF AWARDING SCIENTIFIC DEGREES
DSc.03/30.12.2021.Fil.70.01 AT
KARSHI STATE UNIVERSITY**

SHAHRISABZ STATE PEDAGOGICAL INSTITUTE

NORBABOEVA MATLUBA TOKHIROVNA

**POETIC INTERPRETATION OF THE IMAGE OF AN ORPHAN IN
MODERN UZBEK PROSE**

10.00.02 – Uzbek literature

**DISSERTATION
abstract of the doctor of philosophy (PhD) on
PHILOLOGICAL SCIENCES**

Karshi – 2025

The topic of the Doctor of Philosophy (PhD) dissertation is registered by the Higher Attestation Commission at the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under the number B2025.2.PhD/Fil2071.

The dissertation was prepared at Shahrisabz state pedagogical institute.

The abstract of the dissertation is posted in three languages (Uzbek, English, Russian (rezume)) on the Scientific Council website of Karshi state university (www.qardu.uz) and on the website “ZiyoNet” Information-educational portal (www.ziynet.uz).

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The dissertation defense will be held on “_____” _____ 2025 at _____ at the meeting of the Scientific Council DSc.03/30.12.2022.Fil.70.01 at Karshi State University (Address: 180119, Karshi city, Karshi-Shahrisabz Avenue, A. Avloni 15. Ph.: (+99875) 221-21-04, fax: (+99875) 220-02-10, e-mail: kasu_info@edu.uz). Karshi State University, Hall of Philology faculty activists.

The dissertation is available at the Information-resource center of Karshi State University, (registration number _____). (Address: 180119, Karshi city, Uzbekistan. Kuchabag street, 17, Ph.: (+99875) 221-21-04).

The dissertation abstract is distributed on “_____” _____ 2025
(Mailing report № _____ on “_____” _____ 2025).

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INTRODUCTION (Abstract of the (PhD))

Topicality and relevance of the dissertation theme. In world literary studies, the image of an orphan has always been in the spotlight as one of the most universal artistic symbols of humanity. The image of an orphan is considered an effective model for the artistic analysis of global problems such as war, loss, fate, social inequality, violence, family crises, the breakdown of cultural identity, and psychological trauma. The poetic interpretation of the image of an orphan within the framework of epic thinking serves as an important theoretical basis for studying the updated principles of image creation in world literature.

In world literature, the need for scientific study of artistic works depicting the image of orphans is increasing more and more. After all, the issue of portraying the image of an orphan in the epic system of thought in fiction is not only an artistic-historical, socio-psychological problem, but a universal cultural problem is gaining global importance. Researching the image of an orphan and the motive of orphanhood helps to understand the essence of our universal and spiritual values, and to determine the historical roots of our national traditions. The artistry of the motive of orphanhood in works of art, the singing of Eastern traditions in the spiritual and psychological depiction of images, as well as the assimilation of Western characteristics are among the issues before us. The fact that the image of an orphan child has not yet been analyzed as a separate research work in national literary studies shows the relevance of studying the topic.

The poetic interpretation of the theme of orphanhood in our literary prose from folklore to the current literary process shows that it is one of the problems to be studied separately in Uzbek literary studies. To study the genesis of the image of an orphan, to reveal the artistry of the image, to analyze its characteristics, to determine the historical, artistic, social, biographical, psychological factors of the image of an orphan, to prove them scientifically and theoretically, to describe the psyche of an orphan, an orphan and issues such as society's attitude, orphan's perception of the world are the essence of this research work. After all, President Sh.Mirziyoev emphasizes: "If literature, art and culture live, the nation and the people, all humanity will live peacefully"¹.

The research serves at a certain level to accomplish the tasks specified in Decree of the President of the Republic of Uzbekistan No. PD-4947 dated February 7, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan", in Resolution of the President of the Republic of Uzbekistan No. PR-3271 dated September 13, 2017 "On the program of complex measures to develop the publishing and distribution system, increase and promote book reading and reading culture", in Order No.124-F of the Cabinet of Ministers of the Republic of Uzbekistan dated February 16, 2018 "On holding an international conference on the topic of "Urgent issues of studying and promoting Uzbek classical and modern literature at the international level" and other regulatory legal documents.

¹ Мирзиёев Ш. Нияти улуг халқнинг иши ҳам улуг, ҳаёти ёруғ ва келажаги фаровон бўлади. 3-китоб. – Тошкент: Ўзбекистон, 2019. – Б. 338.

The dependence of research on the priorities of the development of science and technology. The dissertation was completed in accordance with the priorities of the development of science and technology of the republic: I. “Organizing a system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of an informed society and a democratic state and ways to implement them”.

The study degree of the problem. The problem of the image of an orphan in world and Russian literary studies has been studied in the researches of scientists such as V.I. Nikolayevna, S.Y. Neklyudov, O. Bukhin, A. Lanu, Laurin². In Uzbek literary studies, the theme and issues of orphanhood have not been studied completely. There has been no consistent scientific research on the topic of orphanhood in Uzbek literary studies. The issue of image has been enlightened in the research works of scholars like, I. Sulton, B. Sarimsokov, T. Boboev, A. Ulugov, D. Kuronov³ and some issues concerning the image of orphan have been theoretically based in the literary works of literary scholars like L. Kayumov, H. Abdusamadov, M. Koshjonov, U. Normatov, I. Gafurov, A. Rasulov, S. Meli, B. Nazarov, Q. Yuldosh, M. Juraev, M. Olimov, R. Barakaev, U. Jourakulov, U. Hamdam, M. Kuchkarova, Sh. Akramov, S. Babaeva, A. Kosimov, X. Ahmadjonov, R. Tulaboeva, R. Umurzakov⁴. In the above studies, the theoretical foundations

² Николаевна В.И. Тема сиротства в детской литературе // <https://infourok.ru>; Неклюдов С.Ю. Сирота в сказках. Фольклор и постфольклор // <https://www.ruthenia.ru>; Бухина О. Сироты в детской литературе // <https://cyberleninka.ru>; Бухина О., Лану А. Герои-сироты в детской литературе: отражение социального кризиса начала и конца советской эпохи социальные потрясения постсоветской эпохи. Бунин, Лаурин. Исследования сиротства; Аристотель. Поэтика. – Тошкент: Адабиёт ва санъат, 1980. – Б. 152.

³ Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1980. – 392 б.; Ҳотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. – 366 б.; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент: А.С.Аҳмедова босмаҳонаси, 2004. – 128 б.; Адабий турлар ва жанрлар. 3 жилдлик. Эпос. – Тошкент: Фан, 1991. – 264 б.; Бобоев Т. Адабиётшунослик асослари. – Тошкент: Ўзбекистон, 2002. – 560 б.; Улуғов А. Адабиётшунослик назарияси. – Тошкент: Фафур Фулом, 2018. – 298 б.; Куронов Д. Адабиёт назарияси асослари. – Тошкент: Академнашр, 2018. – 480 б.; Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Академнашр, 2010. – 400 б.

⁴ Қаюмов Л. Аср ва наср. Адабий-танқидий мақолалар. – Тошкент: Адабиёт ва санъат, 1975. – 272 б.; Қаюмов Л. Биз билмаган Ҳамза // Ўзбекистон адабиёти ва санъати, 1999. 1 октябрь; Абдусаматов Ҳ. Драма назарияси. – Тошкент: Адабиёт ва санъат, 2000. – 288 б.; Қўшжонов М. Маъно ва мезон. – Тошкент: Адабиёт ва санъат, 1974. – 186 б.; Норматов У. Ижод сеҳри. – Тошкент: Шарқ, 2007. – 352 б.; Ғафуров И. Мангу латофат. – Тошкент: Шарқ, 2008. – 458 б.; Расулов А. Бадиийлик – безавол янгилик. – Тошкент: Шарқ, 2007. – 336 б.; Мели С. Комик катарсис // Ўзбек тили ва адабиёти. – Тошкент, 2003. – № 2. – Б. 22-28; Suvon Meli. Global ilmiy-badiiy talqin poetikasi. Filol. fan. d-ri ... diss. – Toshkent, 2019. – 226 b.; Мели С. Сўзу сўз. – Тошкент: Шарқ, 2020. – 528 б.; Назаров Б. Ғафур Фулом олами. – Тошкент: Фан, 2004. – 156 б.; Йўлдош Қ. Очқич сўз. – Тошкент: Тафаккур, 2019. – 687 б.; Жўраев М. Фольклоршунослик асослари. – Тошкент: Фан, 2009. – 192 б.; Olimov M. Globallashuv: badiiy talqin, zamon va qahramon. – Toshkent: Fan, 2018. – 352 b.; Баракоев Р. Бугунги болалар адабиётининг қаҳрамони. 5 жилдлик. Адабий танқид. – Тошкент: Adib, 2013. – 394 б.; Жўракулов У. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. – Тошкент: Фафур Фулом, 2015. – 362 б.; Ҳамдам У. Янгиланиш эҳтиёжи. – Тошкент: Янги аср авлоди, 2010. – 123 б.; Qo'chqorova M. Hozirgi o'zbek nasrida badiiy shartlilik. Filol. fan. d-ri ... diss. – Toshkent, 2020. – 280 b.; Akramov Sh.X. Istiqloq davri o'zbek qissalarida milliy ozodlik kurashchilari obrazi talqini. Filol. fan. b. fals. dok. ... diss. avtoref. – Qarshi, 2022. – 48 b.; Бабаева С. Америка ва ўзбек адабиётида болаликнинг бадиий талқини (М.Твен ва Ғ.Фулом ижоди мисолида). Филол. фан. номз. ... дисс. – Тошкент, 2011. – Б. 110-111; Qosimov A., Ahmadjonov X. Isajon Sulton ijodi adabiyotshunoslar nigohida / “Filologiya ta’limi masalalari: muammo va uning yechimlari” mavzusidagi xalqaro-amaliy anjuman materiallari to’plami. 1-qism. – Toshkent, 2022. 11-may. – B. 185-187; Tulaboyeva R. Badiiy asarda ijtimoiy muhit va bola ruhiyati // Yoshlik. – Toshkent, 2011. 6-son. – B. 56-58; Safarova Z. G’afur G’ulom asarlarida yetim bola hayoti va yetimlikka munosabatning yoritilishi // Xorazm Ma’mun akademiyasi. – № 1. – Xorazm, 2022. – B. 354-356; Umurzakov R. XX asr o'zbek qissalarida bola obrazi: davr va ruhiyat. Filol. fan. b. fals. dok. diss. – Farg’ona, 2021. – 135 b.

of the artistic image have been studied to a certain extent. The fact that the problem of the image of an orphan has not been studied in the framework of a separate study in new Uzbek literary studies indicates the importance of studying the issue in a monographic way. In this study, we set ourselves the goal of interpreting the poetic development of the image of an orphan in modern Uzbek prose, and defining the leading principles related to the topic.

The relevance of the dissertation research to the research plans of the higher education institution where the dissertation was completed.

The dissertation was carried out on the basis of the scientific work plan of the Department of Uzbek Language and Literature of the Shahrizabz State Pedagogical Institute on the topic “Problems of the Modern Methodology of Uzbek Language and Literature Education” in accordance with the plans of fundamental research in Uzbek literature.

The aim of the research work is research and scientific-theoretical justification of the poetic development of the image of an orphan in Uzbek prose.

Tasks of the research:

to determine the genesis of the image of an orphan, to explore the basis of the orphanhood motif as a product of Islamic thought, to determine the poetic development of the image;

to explain the social, psychological, biographical, artistic, and historical factors of the image of an orphan in new Uzbek literature;

to identify the artistic function of the orphan motif and the orphan problem in national independence prose and to carry out a poetic analysis;

to conduct an artistic study of the image of an orphan in modernist and postmodernist works, to draw scientific, theoretical, and general conclusions.

Object of the research. Some folklore sources on the theme of orphanhood, sources of classic literature, the image of an orphan in the works of writers of Jadid literature like Hamza, A. Qadiri, Cholpon, works of G. Gulom, Kh. Tokhtaboev, T. Malik in soviet period literature, in the works of post-independence period, such as L. Borikhan, A. Yoldosh, K. Norkabil, T. Rustamov, Sh. Hamro, I. Sultan, N. Eshonkul, N. Norkabilov, N. Jaloliddin have been selected as the object of the research.

The purpose of the study is to systematically study the poetic development of the image of an orphan in Uzbek prose, to scientifically and theoretically substantiate its formation process and artistic and aesthetic functions.

The objectives of the research:

to determine the genesis of the image of an orphan in fiction, to analyze the roots of the orphan motif in connection with Islamic thought, and to shed light on the characteristics of the formation of this motif;

to explain the connection of the image of an orphan in new Uzbek literature with social, psychological, biographical, artistic, and historical factors;

to identify the artistic function of the orphan motif and the orphan problem in the prose of the period of national independence and to carry out their poetic interpretation;

to study the artistic interpretation of the image of an orphan in modernist and postmodernist prose, to analyze the principles of depiction, mental processes, internal experiences and conceptual essence of this image, and to draw general scientific conclusions.

The object of the study was the image of an orphan child in works created in folk oral works, classical literature, modern literature (Hamza, A. Qodiriy, Cholpon), Soviet-era prose (G. Ghulom, Kh. Tokhtaboev, T. Malik) and post-independence Uzbek literature (L. Borikhon, A. Yoldosh, Q. Norqobil, T. Rustamov, Sh. Hamro, I. Sultan, N. Eshonkul, N. Norkobilov, N. Jaloliddin, etc.).

The subject of the study. The genesis of the image of an orphan child, the poetic interpretation of the theme and motif of orphanhood, its literary and aesthetic factors, and its artistic expression in new Uzbek prose.

Research methods. Biographical, comparative-historical, sociological, psychological and hermeneutic analysis methods were used to cover the dissertation materials.

The scientific novelty of the research is as follows:

The fact that the motif of orphanhood in folk oral art and classical literature is based on Islamic thought is supported by scientific evidence;

It was determined that the image of an orphan child was transformed from folklore and classical literature into new Uzbek prose, formed on the basis of historical-traditional and realistic means of depiction, and the role of social, psychological, and biographical factors in the emergence of this image;

The social and national content of the image of an orphan boy is revealed on the example of Jadid prose, and the fact that the theme of orphanhood has become one of the central themes in Uzbek prose of the Soviet era, the conflict between the orphan and society is poetically revealed;

The motif of orphanhood in modern Uzbek prose and the artistic functions that the orphan boy performs as an episodic image are studied, the peculiarities of the depiction of the rejected orphan boy and father, the inner world of the orphan boy in modernist works, his spiritual evolution and the system of perception of the world are illuminated along with the general artistic essence.

The practical results of the research are as follows:

the genesis of the image of an orphan child was studied and the theoretical foundations of the orphanhood motif were identified;

the poetic development of the image of an orphan in new Uzbek prose is scientifically and theoretically based;

the historical, traditional, biographical, psychological and social factors influencing the formation of the image are identified;

general conclusions are drawn on the poetic interpretation of the image of an orphan created in modernist and postmodernist works in Uzbek prose.

Reliability of research results. The study uses scientific conclusions from Uzbek and world literary studies, scientifically and theoretically studies the image of an orphan using biographical, sociological, hermeneutic, psychological, and comparative-historical methods, reveals new poetic features, and the results obtained are confirmed by authorized organizations.

Scientific and practical significance of the research results. The scientific significance of the research results is determined by the fact that the results of the research can be used to identify the image of an orphan in new Uzbek prose, to study issues of literary theory such as prose, image, theme, motif, and means of artistic depiction.

The practical significance is explained by the possibility of using the results of the research in teaching courses such as “Current Literary Process”, “Literary Criticism”, “Analysis of a Work of Art” at the undergraduate and graduate levels of higher education institutions, conducting scientific research, as well as preparing teaching and methodological manuals.

Implementation of research results. The results of the research on the poetic interpretation of the image of an orphan in new Uzbek prose were introduced in the following works:

The conclusions that the motif of orphanhood in folk folklore and classical literary sources was formed on the basis of Islamic thought were used in the state innovation grant project IL-402104474 “Creation of the electronic platform “Bolalar adabiyoti.uz” and its mobile application”, carried out at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2021-2023 (Reference of the Alisher Navoi Tashkent State University of Uzbek Language and Literature dated March 17, 2025 No. 01/4-987). As a result, valuable information was provided in reading and understanding the content of the literary text and finding practical solutions to problems related to written speech.

The results of the study on the existence of transformation processes from folklore and classical literature in new Uzbek prose, the formation of the image of an orphan based on historical-traditional and realistic means of depiction, and the identification of the role of social, psychological and biographical factors in the emergence of this image were used in the fundamental scientific project “Creating a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature” at the Alisher Navoi Tashkent State University of Uzbek Language and Literature for 2021-2024 under the title PF-201912258 (Reference No. 01/4-988 of the Alisher Navoi Tashkent State University of Uzbek Language and Literature of 2925, March 17, 2015). As a result, the scientific and theoretical concept of the project was enriched with new general conclusions;

The conclusions on the social and national content of the image of an orphan boy in the example of new Uzbek prose, the fact that the theme of orphanhood became one of the central themes in Uzbek prose of the Soviet era, the poetic disclosure of the conflicts between an orphan boy and society, and the artistic functions performed by an orphan boy as an episodic image, the peculiarities of the depiction of the images of a rejected orphan boy and father, the inner world, spiritual evolutions and the system of perception of the world of an orphan boy were used in the preparation of the issue of the program “We Read Together” broadcast by the National Television and Radio Company of Uzbekistan “Culture and Enlightenment” dedicated to the analysis of the work “Shum Bola” (Reference of the state institution of the National Television and Radio Company

of Uzbekistan “Culture and Enlightenment” dated 12.04.2023, No. 01-02-03/91). As a result, viewers have been enriched with new perspectives on the child’s psyche through the poetic interpretation of the image of an orphan in our national literature;

The influence of Islamic thought on the motif of orphanhood and the poetic expression of the image of an orphan in folk and classical literature sources has been scientifically proven; the artistic depiction of the image of an orphan in new Uzbek prose has observed transformation criteria from folklore and classical literature sources; the scientific results on the scientific and theoretical basis of the conflict between the image of an orphan and society in Soviet prose were used in the implementation of the practical project No. F3-201912258 “Creating a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature” at the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi under the leadership of Doctor of Philosophy (PhD) in Philology, Associate Professor B. Kholikov, for 2021-2023 (Alisher Navoi Tashkent State University of Uzbek Language and Literature, practical project reference number F3-201912258 for 2021-2023 on the topic “Creating a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature”). As a result, the scientific and theoretical concept of the project was enriched with new general conclusions.

Approbation of the research. The research results were publicly discussed in reports at 4 international and 3 republican scientific and practical conferences.

Publication of research results. A total of 16 scientific works have been published on the topic of the dissertation, of which 8 articles were published in scientific publications recommended for publication by the Higher Attestation Commission of the Republic of Uzbekistan, including 6 in national and 2 in foreign journals.

The structure and volume of the thesis. The dissertation consists of an introduction, three main chapters, a conclusion, and a list of references. The volume of the dissertation is 133 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introductory part the relevance and necessity of the topic has been substantiated, description of the goals, tasks, objects and subjects have been presented, the relevance of the priorities of science and technology of the republic has been shown, the scientific novelty of the research, the practical results have been stated, the scientific and practical significance of the results has been revealed, data on the implementation of research results, published works and the structure of the dissertation have been cited.

The first chapter of the dissertation entitled “**The motive of orphanhood and the genesis of the image of an orphan in literary prose**” consists of two parts. In the first part of the chapter entitled “*Islamic foundations of the motive of orphanhood in folklore and classical literature*”, the artistic development of the theme and motive of orphanhood in the history of epic thought, the factors of its

occurrence, the religious and educational basis are interpreted basing on the verses of the Holy Qur'an, hadiths, folklore and poetic sources of classical literature.

When describing the system of characters, their portraits, character, and behavior in epic works, the writer gives free rein to his thoughts compared to the poet and dramatist. His talent and poetic skills play an important role in this. Also, each image in the epic artistic thought system is undoubtedly a product of the literary-historical process. According to M. Bakhtin, "no idea is new, nor is it the last time. It is only a link in the chain, and it cannot be studied by detaching it from the chain"⁵, and this idea of him can be foundation to the above-mentioned opinions. In this sense, thinking about the genesis of the theme of orphanhood in literature, the poetic development of the image of an orphan, and its religious and educational foundations creates a basis for a wider illumination of the various interpretations of this image in modern Uzbek prose. Therefore, in this part, the theme of orphanhood, the poetic development of the image of an orphan in folklore and classical literature, and its description in the Qur'anic verses and Hadiths were discussed. In general, there is a poetic series of images of lover-lover-rival, madman, trickster, mocker, servant, friend, step-father, step-mother, step-daughter, adopted child, orphan. Most of such traditional images leaked out of the holy family fortress and spread into literature. It is precisely the theme of orphanhood, the genesis of the image of an orphan, an abandoned child, that lies in the imperfect family past. This type of image system is especially common in folklore works.

Islamic enlightenment is the basis for embodying the image of an orphan in the Eastern epic system of thought. In the explanation of verse 83 of Surah Al-Baqara, "Orphans are called orphans in Shariat, whose father died before reaching the age of adulthood. It is said in Hadith Sharif, "There is no orphanhood after puberty"⁶. Some verses and hadiths mentioned in the Holy Qur'anic verses serve as the basis for the poetic description of the motive of orphanhood in Uzbek artistic prose. Especially in Eastern literature, the motive of orphanhood is based on the teachings of Islam, and the sincere and warm attitude of the Uzbek people to orphans is reflected. It seems that in Islam, orphans and various issues related to them are comprehensively covered. These can be called the guideline about the orphan's rights, proper spending of his property, being kind to him, taking care of the orphan, making him a home, and educating him. Such a rich heritage undoubtedly had a great influence on the formation of the image of an orphan in folklore works. Rather, the image of an orphan is reflected in oral works as a product of the synthesis of Islamic enlightenment and folk lifestyle.

In classical literature, the topic of orphanhood is poetically interpreted based on the information provided in the Qur'anic verses and Hadiths. Proverbs reflect people's observation, experience, paremic experiences and conclusions about the life of an orphan, while fairy tales depict the orphan's wisdom, ingenuity, rich

⁵ Расулов А. Танқид, талқин, баҳолаш. – Тошкент: Фан, 2006. – Б. 96.

⁶ Шайх Абдулазиз Мансур. Куръони карим маъноларининг таржима ва тафсири. – Тошкент: Sano-standart, 2021. – Б. 120.

experience, patronage of the whole nature, as a product of imaginary and fictional thinking. Especially in the epic system of thought, orphanhood is widely used as a motive that drives the plot of the work. The common aspects of the image of an orphan girl and an orphan boy are seen in folklore in the conflict with the image of a stepmother and the fulfillment of impossible tasks. In this, the role of nature's protection of children and the motif of magic played an important role.

In folklore and classical literature, the interpretation of orphanhood as a test and an act of fate is prominent, influenced by the epic hero. In the hero's coming into the world, coming of age, learning science, and gaining the rank of an enlightened person, the motive of orphanhood has an energizing status. Under the auspices of divine forces, the image of an orphan child becomes a real brave man when it reaches from the minimum to the maximum point. In epics, the sun, moon, mountain, river or various animals perform this task, while in classical literature, the hero achieves his goal thanks to the grace, mercy and power of the Creator. Another commonality is observed between the epic and "Khamsa" genres. These works often do not focus on the causes and consequences of orphanhood. It is expressed as a motive in the bravery system as an inscription written on the hero's fate and destiny. Orphanage is the motivation for the hero of the play to be educated as a person with high morals. If we pay attention to the hero of "Saddi Iskandariy" in the epic "Gorogli" and Navoi's "Khamsa", then the orphanhood in the fate of this hero serves as the main motive for their spiritual growth. In the "Gorogli" epic, a number of motives such as Gorogli's youthfulness, cheerfulness, fearlessness, his unusual strength, his teasing any person he meets, becoming known in the country at a young age, his appearance in an unexpected place, growing up outside of his own naveland are widely embedded not only in folk epics, but also in examples of classical literature. First of all, the motive of orphanhood is the leading one in the essence of such an analogous event. In particular, the first appearance and poetic development of the theme of orphanhood, the creation of Adam, the growth of Moses, the birth of Jesus, and the childhood of our Prophet Muhammad (pbuh) play an important role in illuminating the Islamic foundation.

In the second part of the chapter entitled "*Social-psychological factors of the problem of the image of an orphan in 20th century Uzbek prose*", it has been researched the leading role of historical-traditional, realistic description, biographical, social and psychological factors in the interpretation of the image of an orphan in new Uzbek prose of the 20th century.

Studying the artistic development, artistic scope, socio-psychological foundations, forms and principles of this subject in the prose of the 20th century in a classification plan allows to thoroughly research the interpretations of the image of an orphan in modern epic works. Based on these, the following can be said about what factors led the creation of the image of an orphan in 20th century Uzbek prose.

Historicity and traditionalism are the main factors in creating the image of an orphan in Uzbek prose of the 20th century. The theme and motive of orphanhood

acquired a new essence from folklore and classical literature in the Uzbek prose of the 20th century within the criteria of transformation. Considering that the historical genesis and theoretical foundations of the genres of narrative, short story, and novel that developed in Uzbek prose were often matured during the period of classical literature, it becomes clear that the historicity and traditionalism in this depiction of the image are essentially natural. The following are considered important in the creation of the historical and traditional image of an orphan in the 20th century Uzbek prose: a) ethics of orphanhood, attitude to the topic of orphanhood, acceptance of an orphan by society, view of the religious-educational and Islamic basis are interpreted artistically; b) In the prose of the 20th century, the orphan boy is placed in the center as the hero of the work, and the tradition of epic thinking is artistically expressed. Also, a realistic depiction of an orphan was created in 20th-century prose. This formed the principle of reflecting the social problems of society, the tragedy of the individual, and the environment of the era using realistic means of depiction. In A. Cholpon's stories "Doctor Muhammaddiyar" and "Baker Girl" the orphan boy was poetically interpreted as a product of realistic image. In both stories, the life of an orphan which is imperfect but full of struggles, was described.

The leading role of the biographical factor in depicting the problem of the image of an orphan in 20th-century Uzbek prose is considered important in the personality and life of the creator. In this, the personality and life activity of the creator are considered important. The fact that the artist grew up as an orphan or lived with orphans allows for an artistic interpretation of this topic from within. Aspects such as creative individuality, experience, social difficulties, and mental retardation appeared as a biographical factor in creating the image of an orphan. Biography of the writer, childhood, diary, names of people and places around him lead the biographical factor in researching the poetic interpretation of the image of an orphan in prose works. For example, the literary legacy of G. Ghulam has been interpreted from different perspectives by a number of critics. S. Meli in his article "The glory (or the magic of love) of Ogrigina Bola (a robber boy)" writes as follows: In "My Ogrigina Bola" the narrator is divided: one is thirteen or fourteen-year-old boy, and the second is sixties of that boy. Taking into account that the work is presented as "true", both narrators are the author himself, that is, Gafur Ghulam. The narrator is the author, standing at various points in time"⁷.

In the literature of the 20th century, along with many other literary and aesthetic phenomena, the image of an orphan child was also socialized. In this, the causes and consequences of orphanhood, the experiences of an orphan child, the lack of people's attitude towards an orphan child, and the fate of children left without parents who barely make a living are artistically interpreted. In A. Kadiriy's work "Mehrabdan shayon" (Scorpion from the Altar), the cause of orphanhood is expressed in a unique way. The socialization of the image of an orphan in new Uzbek prose was greatly influenced by the consequences of two world wars, as

⁷ Мели С. "Ўғригина бола" нинг иззати (ёхуд меҳр сеҳри). Ўзбек адабий танқиди. – Тошкент: Турон Иқбол, 2011. – Б. 366.

well as the social environment and political ideology. In particular, the use of psychological imagery in poetic expression of the image of an orphan in prose works has increased. The uniqueness of the orphan's psyche in the perception of life, the imprint of orphanhood on the child's psyche, the world of a helpless and vengeful child, tormented by his fate, was artistically interpreted. The conflict, despair, and rebellion in the psyche of a child abandoned after the separation of his parents and his birth out of wedlock have found expression in works of art. The image of an orphan is a universal image that embodies the spirit of both the child and orphanhood.

The second chapter of the dissertation is called “**The Image of an Orphan in the Prose of Jadid and socialism**”. In the first of chapter “*Social and national interpretations of the motive of orphanhood in the prose of Hamza, Qadiri and Cholpon*” the religious-educational, social and national expression of the theme of orphanhood is studied in the works of representatives of Jadid literature as Fitrat, Qadiri, Cholpon, and Hamza.

It is known that Jadidism as a social and national movement entered the literature abruptly. In accordance with this, literary types and genres have been renewed, literary work and its components such as motive, detail, image, and plot have gained social meaning. The people's life, lifestyle, and will began to be sung. In addition, the Jadids introduced many innovations in the fields of national identity, socio-political life, science, education, art, language, and culture. Hamza's drama “Ancient Judges or Maysara's Case” reflects the social spirit of the time. Chupon quotes the proverb “If an orphan's mouth reaches a meal, his nose bleeds” from the language of the hero of the drama. “The role of a proverb in expressing the general concept of an author, character, or work in a wise, short, and concise way is incomparable.”⁸. In the proverb, our people mean that orphans are afraid to eat even the food that is in front of them, and how many times they can hear reproaches and reprimands before they eat the food in front of them. In the works of Jadid writers, the idea of worldly knowledge and vocational training is put forward by assigning an artistic conceptual task to the image of an orphan. The image of an orphan is also depicted in Qadiri's novels “O'tkan kunlar (Days gone by)” and “Mehrobdan chayon (a scorpion from Altar)”. Qadiri uses the word “orphan” (yetim) in the form of “yatim” in the novel “Days gone by”: “I was orphaned from my parents at a young age and grew up in the hands of my uncle”⁹. In the chapter “Happiness and Misfortune” of the novel, in the story of Usta Alim, it is mentioned that Saodat and Usta Alim grew up as orphans. By depicting the character of Saodat and master Alim, Qadiri also describes the socio-economic difficulties of the people.

The work contains thoughts about the death of Saodat's father, Sharif, a rifleman, and his seven-year-old brother, Qayumjan. It is also said that Saodat's brother died of measles, that is, the same plot is repeated in the novel

⁸ Жўракулов У. Назарий поэтика масалалари. – Тошкент: Фафур Фулом, 2015. – Б. 48.

⁹ Qodiriy A. Mehrobdan chayon. – Toshkent: G'afur G'ulom, – Б. 27.

“Mehrobdan Chayon (A scorpion from the altar)” created by Qadiri during this period. There are images of Salim the dyer and his two children: one died of pneumonia and the other died of measles. So, Qadiri does not include the image of an orphan in the description of the period and social environment of the novel without reason. As, it is during this period that in real life there are many deaths of both adults and young children from a simple disease that has a cure today, and as a result, the number of fatherless or motherless children also increases. In Cholpon's story “Doctor Muhammaddiyar”, the motive of orphanhood is the main focus. Jadids feel the need for an image that awakens Turkestan and glorifies culture in their works that lead the nation to enlightenment. While Jadids showed the consequences of ignorance in their works, Cholpan sees the future of Turkestan through the image of an orphan who lost his parents in his stories. The unity of the nation is in a blessing to a poor orphan. The image of orphans in the works of Jadid writers was against the tyranny of the rich. Cholpon takes out a poor child, who has no one, who needs to learn, to study abroad and become a person who will benefit his people, with great difficulties and obstacles, to the level of knowledge and intelligence. So, in Jadid literature, the ideal image of an orphan is observed in the prose of Hamza, Qadiri and Cholpon, and the artistic image of an orphan reflects such qualities as hard work, diligence, struggle, striving to become enlightened.

The second season, titled “*The Image of the Orphan in Uzbek Literature of the Soviet Era*” analyzes the works of such authors as G. Ghulom, Kh. Tokhtaboyev, and T. Malik. In general, the theme of orphanhood, the image of an orphan child, constitutes the essence of G. Ghulam's work. In general, the motive of orphanhood, the image of an orphan is the essence of G. Ghulam's work. The problems of orphanhood are expressed poetically against the background of difficult situations and extraordinary events. Another writer who was not indifferent to the fate of orphans, who himself experienced orphanhood, is H. Tokhtabayev. In his novel “A Boy with Five Children”, Orifjon, whose father went to war and who took care of his young brothers and householding experiences a hard life. The mother was suddenly run over by a tractor and the children became orphans. The novel depicts the fate of children who become orphans due to the cold breath of war even though they are thousands of miles away from the war. The orphaned children at their early age, their thinking like adults, and the loss of their childhood due to the worries of life are depicted through the image of the hardworking and diligent Orifjon.

If we take into account that most of Tahir Malik's works depict the image of orphans who were left out of society and people's eyes in childhood, and who were directly involved in crime, it can be observed that the writer's personality is close to this topic. “...As mentioned earlier, from the interpretation of the events and images depicted in the work, to the smallest element in it – everything to some extent provides information about the person who completed the work, the creator”¹⁰. In this the author's originality and writing style are observed. In T. Malik's story “Farewell, childhood...” through the image of Qamariddin, the

¹⁰ Мели. С. Сўзу сўз. – Тошкент: Шарқ, 2016. – Б. 89.

writer was able to express his “inner thoughts”. Qamariddin’s actions show that the writer’s pain is reflected in the artistic image. In the image of Qamariddin, we can observe people’s rudeness to orphans in the society and their feeling of dissatisfaction with people. In story “Shaytanat” Asadbek also has this state of mind. He also looks at his father’s enemies as victims of his childhood, and grows up with a desire to take revenge on them. Asadbek, Mahmud, Haidar, Zelikhan’s involvement in the crime is caused by the fact that they did not grow up in a good family, they grew up as orphans. In the play, the character of Zelikhan belongs to the Chechen nationality, and he also became an orphan at the age of six. His father is killed in the war, the boy decides to take revenge on fascists. He blames fascists for his father’s death. After losing his father, he lost his mother three days later, and after three years his grandfather dies, and the nine-year-old boy becomes an orphan. He lives by his grandfather’s will, saying that Uzbeks are humiliated like us, help them. But if he helps Elchin, he is Uzbek, and those who are fighting against him are also Uzbek. Zelikhan's growing up with a desire to take revenge on people he doesn’t know leads him down the wrong way. He is not interested in a family, wife, or children. He does not dream of accumulating too much wealth. He gets used to living only for today. He gets into the way of theft. Due to the fact that his parents did not die of their own death, the child grows up with a desire to take revenge. In this, orphanhood serves as a basic motif in the lives of the characters in the work.

The third chapter of the dissertation is entitled “**The motive of orphanhood in samples of Uzbek prose after the 1990s**” and includes two parts. In the first part, called “*Poetic expression of the motive of orphanhood in national independence prose*” the achievement of independence in the last quarter of the 20th century is considered an important factor in the emergence of the unique features of modern Uzbek prose, its poetic interpretation of the image of an orphan attention was paid to the fact that it played an important role. The most important thing is that the way was opened for free creativity, listening to the dictates of the heart and writing everything. In this regard, the artistic works of writers such as Sh. Kholmirezayev, U. Hoshimov, N. Norkabilov, A. Yuldosh, K. Norkabil, L. Borikhon gained decisive importance. As a result of the process of creativity, the passage of time, changes in social life, universal motives in literature were renewed within the criterion of innovation. Accordingly, the image and motive of the orphan underwent a number of changes in the prose of the independence period. In addition, as a blessing of independence, decisions and programs on orphans were adopted. Such a decision reflected the attitude of our wise people towards orphans, kindness, national values and childhood in the essence of the programs. The traditional conclusion of our people, “Seven neighborhood people are parents for one child”, has been confirmed. People’s attitudes towards orphans in their social and spiritual life have changed. In turn, such changes were manifested in prose works as a product of the epic thinking of our people. In general, the theme of orphanhood in Uzbek prose during the period of independence increased not by showing the fate of a specific character, but by using it as a motive. In soviet prose, the orphan boy is depicted as

the main character in the center of the work, while in the works created during independence, he performed a poetic task as an artistic motive in the construction of the plot of the work. In addition, the following factors led the coverage of the topic of orphanhood in this period:

1. Artistic interpretation of the theme of orphanhood in the context of historical memory and diaries.
2. Artistic research of the causes and consequences of orphanhood, poetic perception.
3. Enlightenment of human inner being through the motive of orphanhood, poetic expression of his spiritual world.
4. Artistic depiction of human patience and endurance through the motive of orphanhood.
5. Illuminating the fate and life of a lonely person based on the motive of orphanhood.
6. Expressing the sense of loss and longing of an orphan.
7. Depicting the tragedy of the orphaned bully.
8. One of these is to show the growing up moments of flower orphans who were separated from their father early and took the burden of the family on their shoulders.

Images related to the motive of orphanhood can be found in the works of artists such as U. Hoshimov, L. Borikhan, A. Yuldosh, K. Norkabil in the national independence literature. The motive of orphanhood is also artistically interpreted in the framework of the problems of the First and Second World War in the artistic prose created during the period of independence.

In the Uzbek prose of the independence period, the story stands out as the most active genre that artistically reflects various aspects of the theme and motive of orphanhood. In this regard, Mirmuhsin's "Flower to Mother's Grave", Sh. Kholmirezayev's "Ball Game", N. Norkabilov's "New Fairy Tale", "The Man Outside", "Man", N. Jalaliddin's "The House with a Man", A. Yuldosh's "Orphan Word" stories are unique. For example, in the story "New Fairy Tale" the relationship between stepmother and little girl is described from a new point of view. The fairy tale "Zumrad and Qimmat" contradicts the plot of the story. The words about an aunt's arrival arise fear of a stepmother in the little girl's heart: "Actually, it was that Holbuvi aunt who put the fear of the "stepmother" in the little girl's heart. "You are a poor orphan" she pats her head, and hugs her, saying that her bad days will begun with the stepmother. "In fact, it was Aunt Holbuvi who instilled the fear of the 'stepmother' in the little girl's heart"¹¹. It has become a tradition in folk tales to depict the relationship between a stepmother and a stepdaughter through mutual conflict. In particular, in N. Norkobilov's story "A New Fairy Tale", new, unusual poetic images of the relationship between a stepmother and a stepdaughter are observed. In the story, a new interpretation of the image of a stepmother is artistically expressed through the tale of an orphan girl. Unexpected kindness

¹¹ Норқобилов Н. Янги эртақ. Ҳикоя / Ижод олами. 1-сон. 2017. – Б. 26.

radically changes the life of an orphan girl. These issues are systematically analyzed in the dissertation.

In the second part of the chapter, “*Modernist, postmodernist interpretation of the image of an orphan*”, the motive of orphanhood and the image of an orphan are poetically interpreted as a product of formal research that took place in Uzbek prose during the period of independence.

It is known that during the period of independence, along with traditional works of Uzbek literature, there was a need for modern prose examples. Motive, detail, image, and chronotopic literary style formal researches have acquired a decisive essence in determining the specific aspects of modernist works in the literature of the period of independence. In the literary process, literary scholars have studied works of this type in different aspects. Ozod Sharafiddinov, Umarali Normatov, Tilavoldi Jurayev, Ulugbek Hamdam mention about modernist literature is a very complex phenomenon, it should not be found easy, it penetrates to the very bottom of the human heart, its way of affect, its freedom in the creative process with the way of image, and the interpretation of the concept of negation. The scientific research of literary critic U. Jurakulov discusses two forms of text in modernist literature. “Not understanding the subtle difference between them can lead the reader to a dead end. The first form of this is manifested in meaningless, chaotic actions and word sequences, devoid of direct logic, and the second form is manifested in chaotic interpretation expressed in apparent order, form and content. On the surface, the first form seems to contradict the essence of the surface, but the second form is no different. Even the appearance of a surface form with a chaotic content hidden inside becomes more attractive and deceptive”¹².

If attention is paid to the artistic interpretation of this problem in modern Uzbek prose, the orphan and related topics have acquired a new poetic image. If such changes regarding the orphan child in the modernist thing are expressed in a concise sentence, the following becomes clear:

1. In modern Uzbek prose, the orphan boy as an episodic character performs an artistic task in expressing the idea of the work. Although the orphan child does not rise as the hero of the work of art, he takes an active part in revealing the author’s artistic plan as an episodic character. Also, the work acquires a poetic meaning as an important episode in connecting plot lines, transitioning from event to event, and organizing the composition of the work. For example, in T. Rustamov’s novel “Game of Butterflies” Suvon Abdol and his children are depicted as an episodic character, and in N. Eshonkul’s story “People of War” as an epigraph, this passage is the basis of the above views. “...I’m going to buy a gun when I grow up.”

“What will you do with the gun?..”

“I’ll shoot at my father!!!”.

2. Expression of rejected orphan and father images in modern Uzbek prose. In works of this type, the problem of father and children, parents’ rejection of

¹² Жўракулов У. Худудсиз жилва. – Тошкент: Фаи, 2006. – Б. 34.

their child or children's rejection of their father are poetically interpreted. In many cases, in such works, the fate of children born out of wedlock and the fact that the child's rejection by the father are expressed as reasons for rejection. In addition, the denial of the traditions and values of family and parents, which have been sung as the main theme of classical literature for many years, is noticeable. For example, the artistic interpretation of the same problem can be found in the works of representatives of world modernism literature as J. Joyce's adventure "Ulysses", F. Kafka's "Letter to My Father", and A. Camus' "The Stranger". In Uzbek prose, the story "Black Book" by N. Eshonqul, and the stories "Qismat (Fate)" by I. Sultan depict the lives of such people.

3. In modern Uzbek prose, spiritual crisis, negativity and signs of doomsday are illuminated through the image of an orphan. In this, the relationship between man and the universe, human life, his merits and sins become a whole. In such works, the rupture of values and traditions related to the topic of orphanhood, people's oppression of an orphan child, cases of not being afraid of his fate, and not being afraid of committing sins are artistically interpreted. In addition, in the poetic perception of reality in the artistic work, the means of the epic image, such as artistic conditionality, symbolic interpretation, and metaphorical thinking, appear as a leading factor. Poetic components of a work of art, such as motive, detail, image, plot, also acquire symbolic meaning. The plot of the whole work is rapidly developing from the cause to the solution. In modern Uzbek prose representatives' works, like in "A dark day" by Sh. Hamro, in the story "Munojat" by I. Sultan, the theme of orphanhood is artistically interpreted based on the above factors.

4. The transformations inside the orphan child are expressed as the image object of modernist works. In works of this type, the inner world of the orphan is artistically expressed, withdrawing from the events surrounding the orphan. The motives of alienation, loneliness, rebellion and depression lead in illuminating the interior of such an image. The story of the work is told in the second person "you" language through the associative and retrospective plot type. Details of taste, smell, sound and color serve as a poetic support in expressing the orphan child as a whole with the outside world and understanding his inner world. The above characteristics of the modern Uzbek prose are not only related to the image of an orphan, but appear in the expression of every poetic component of the artistic work. In many cases, the characters of such works are depicted alone, separated from their families, parents, and loved ones, which is the basis for artistic analysis of changes in their psyche. This leads to a decrease in attention to the orphan. More often, his "I", inner desires, mood are artistically interpreted. The image of an orphan is absorbed into the fabric and appears as a product of a new poetic method in accordance with the author's artistic idea. If such characteristics of the image of an orphan child are studied more widely on the example of modern Uzbek prose, the essence of the issue will be revealed more deeply. For example, Shadiqul Hamro's short story "Black Day" attracted the attention of the public in the literary process with a new interpretation. In the story, the saddest thing is that

the orphan girl's only wealth and honor are stolen by her uncle. This kind of work, along with betraying the rights of the orphan, causes the breaking of the bond of kinship and the rise of faith in the middle. In fact, the treatment of the orphan girl is artistically interpreted as one of several reasons for the consequence of the micro-plot incident that the scientist intended to lead to the macro-plot (that is, the disappearance of the coffin). At the end of the story, the destinations of the pregnant orphan girl and the villagers are shown. The unmarried, unborn innocent child of an orphan girl serves to express the artistic concept of the author. The hope of the writer turned into a dream is indicated through the oppression of an orphan girl and her unborn child.

Our observations showed that in the interpretation of the image of an orphan in modernist and postmodernist works, the topic of orphanhood is not mentioned, orphanhood is not emphasized, there is an orphan plot, but the word orphan is not covered. It was also revealed that the image of inner psychologism dominates the poetics of the motive of orphanhood in the prose works of these directions.

GENERAL CONCLUSION

In the scientific and theoretical study of the genesis, poetic development and evolution of the image of an orphan in Uzbek prose, it is important to study it from Islamic sources, folk oral works, and classical literature. The results of scientific and theoretical studies show that the religious and educational roots and foundations of the orphan motif are based on the Holy Quran and hadiths. In the examples of folklore and classical literature, the influence of Islamic thought is felt in the poetic depiction of the orphan motif. Later, in the poetic interpretation of the orphan motif in Uzbek prose of the 20th century, the criteria for transformation from folk oral works and classical literature sources become apparent. In conclusion, when the orphan motif and the poetic development and artistic development of the image of an orphan are studied scientifically and theoretically, and when compared with the examples of the literature of the period, the following becomes clear:

1. In oral works, the image of an orphan is reflected as a product of the synthesis of Islamic enlightenment and people's way of life. In Uzbek folklore, showing the oppressed and humiliated image of an orphan, portraying his wisdom, simplicity, generosity, struggle and hard work, creating a mutual conflict between the orphan and the stepmother, solving the problems of orphanhood with magic and expression through test motives has become a poetic tradition. In folklore, the image of an orphan is also depicted as the main character in fairy tales, and orphanhood is also used as a motif in folklore genres.

2. In Jadid literature, the poetics of the image of an orphan, depicted in the works of Hamza, Cholpon, Qadiriyy, have social-artistic themes such as glorifying knowledge, teaching women, poor orphans, and finding their place in social life. Also, in the poetic expression of the image of an orphan, artistic image tools such as landscape, portrait, dialogue, inner monologue, and artistic detail were used.

3. Various tests and situations of orphanhood are described in G. Ghulam's work. In the story "Netay (What should I do)" "a trampled orphan girl", in the story "Yodgor" "abandoned orphan boy", "lucky orphan boy", in the story "The Resurrected Corpse" "a poor, lazy orphan boy", in the story "Shum Bola (a naughty boy)" "the image of an orphan who was looking for a way" is observed.

4. In the works created in Uzbek prose during the Soviet era, harmony with the times, expression of social life, and conflict between children and society are emphasized. In the literature of this period, the theme of orphanhood and the depiction of orphan images are mainly described as arising under the influence of war, social life, and historical circumstances, while in modern prose, they are artistically expressed based on literary influence or the individual-psychological approach of the author.

5. In soviet prose, the orphan boy is depicted as the main character in the center of the work, while in the works created during the period of independence, he performed a poetic task as an artistic motive in constructing the plot of the work. In this period, the priority is to remember the war, to be affected by it, and to shed light on the fate of children abandoned by their parents. In the works created in Uzbek prose during the period of independence, it is observed that the topic of orphanhood is covered by remembering orphanhood in the speech of the main character, secondary character or episodic character.

6. In the modern and postmodernist interpretation of the theme of the orphan in the Uzbek prose of the independence period, the motive of orphanhood is expressed through episodic images. Orphanage was not particularly emphasized, but a poetic task was assigned to express the artistic meaning. In modern and postmodern literature, the theme of orphanhood is combined with the image of abnormal behavior, details, and dreams that occur in human consciousness.

7. In the prose of the independence period, priority is given to the artistic interpretation of the problems of the stepfather, stepmother, stepchild and orphaned children, as well as the poetic expression of various events related to them. The motive of orphanhood and the image of an orphan child acquired a new appearance as a product of formal research in Uzbek prose during the period of independence. The tragic life and mental anguish of lonely, abandoned, neglected, destitute, vengeful orphans is artistically interpreted.

8. In the new Uzbek prose, the story is one of the leading genres in covering the theme of orphanhood, in which the orphan's sense of loss, grief of separation, and longing were artistically interpreted based on epic visual means such as dialogue, monologue, and portrait. It was also found that in the psyche of a boy who lost his father, he takes on the heavy burdens of life and realizes the responsibilities of a father early.

9. Although the image of an orphan is not depicted as the main character in modern prose, it has been found that the author uses it as an episodic image to implement his artistic plan, as well as to express the artistic idea of the work. In modern Uzbek prose, the problem of the child and the father, the

rejection of the child by the parents, the denial of the father by the child, the poetic expression of the images of the rejected child and the father are prominent.

10. Modern Uzbek prose relies on the image of an orphan to illuminate the signs of a spiritual crisis, a broken environment, and the doomsday. In this, the relationship between man and the world, human life, merit and sin acquire a unified essence.

11. In modernist prose examples, the inner twists of an orphan child are expressed as an image object. Distracting from the events surrounding the orphan, the unrestrained desires in his inner world are artistically interpreted. The motives of alienation, loneliness, rebellion and depression lead in illuminating the interior of such an image.

**НАУЧНЫЙ СОВЕТ DSc 03/30.12.2021.Fil.70.01
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
КАРШИНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

**ШАХРИСАБЗСКИЙ ГОСУДАРСТВЕННЫЙ
ПЕДАГОГИЧЕСКИЙ ИНСТИТУТ**

НОРБАБОВА МАТЛУБА ТОХИРОВНА

**ПОЭТИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ ОБРАЗА СИРОТЫ
В НОВОЙ УЗБЕКСКОЙ ПРОЗЕ**

10.00.02 – Узбекская литература

**АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Карши – 2025

Тема диссертации на соискание ученой степени доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2025.2.PhD/Fil2071.

Диссертация выполнена в Шахрисабзском государственном педагогическом институте.

Автореферат диссертации на трех языках (узбекский, английский, русский (резюме)) размещен на веб-странице Научного совета по адресу: www.qarshidu.uz и Информационно-образовательном портале «ZiyoNet» по адресу www.ziyo.net.uz.

Научный руководитель:	Эрназарова Гулноза Хамраевна доктор филологических наук, профессор
Официальные оппоненты:	Имомова Гулчехра Мухаммадиевна доктор филологических наук, профессор Кучкарова Мархабо Худайберганиевна доктор филологических наук, профессор
Ведущая организация:	Ташкентский государственный университет узбекского языка и литературы имени Алишера Навои

Защита диссертации состоится «_____» _____ 2025 года в _____ часов на заседании Научного совета DSc.03/30.12.2022.Fil.70.01 по присуждению ученых степеней при Каршинском государственном университете (Адрес: 180119, г. Карши, ул. Проспект Карши-Шахрисабз, А. Авлони 15. Тел.: (+998 75) 221-21-04, факс: (+998 75) 220-02-10; e-mail: kasu_info@edu.uz). Каршинский государственный университет, Филологический факультет, зал актива.

С диссертацией можно ознакомиться в Информационно-ресурсном центре Каршинского государственного университета (регистрационный номер _____) (Адрес: 180119, г. Карши, ул. Кучабег, 17. Тел.: (+998 75) 221-21-04).

Автореферат диссертации разослан «_____» _____ 2025 года
(Протокол реестра рассылки № _____ от «_____» _____ 2025 года).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в системное изучение поэтического развития образа сироты в узбекской прозе, научно-теоретическое обоснование процесса его формирования и художественно-эстетических функций.

Объектом исследования стал образ сироты в произведениях, созданных в устном народном творчестве, классической литературе, современной литературе (Хамза, А. Кадыри, Чолпон), прозе советского периода (Г. Гулом, Х. Тохтабоев, Т. Малик) и узбекской литературе периода независимости (Л. Борихон, А. Юлдаш, К. Норкобил, Т. Рустамов, Ш. Хамро, И. Султан, Н. Эшонкул, Н. Норкобилов, Н. Джалолиддин и др.).

Научная новизна исследования заключается в следующем:

Научными данными подтверждается тот факт, что мотив сиротства в народном творчестве и классической литературе формируется на основе исламской мысли;

определяется наличие трансформационных процессов из фольклора и классической литературы в новой узбекской прозе, формирование образа ребенка-сироты на основе историко-традиционных и реалистических средств изображения, роль социальных, психологических и биографических факторов в формировании этого образа;

На примере джадидской прозы раскрывается социально-национальное содержание образа мальчика-сироты, отмечается, что тема сиротства стала одной из центральных в узбекской прозе советского периода, поэтически раскрывается конфликт сироты и общества;

Изучается мотив сиротства в современной узбекской прозе и художественные функции, которые выполняет мальчик-сирота как эпизодический образ, освещаются особенности изображения отверженного мальчика-сироты и отца, внутренний мир мальчика-сироты в модернистских произведениях, его духовная эволюция и система мировосприятия, а также общая художественная сущность.

Представление результатов исследования. Результаты исследования поэтической интерпретации образа сироты в новой узбекской прозе нашли свое отражение в следующих работах:

Выводы о том, что мотив сиротства в народном фольклоре и классических литературных источниках сформировался на основе исламской мысли, были использованы в государственном инновационном грантовом проекте П-402104474 «Создание электронной платформы «Bolalar adabiyoti.uz» и ее мобильного приложения», выполняемом в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023 годах (Справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 17 марта 2025 года № 01/4-987). В результате были получены ценные сведения по чтению и пониманию содержания художественного текста и нахождению практических решений проблем, связанных с письменной речью.

Результаты исследования наличия трансформационных процессов из фольклора и классической литературы в новой узбекской прозе, формирования образа сироты на основе историко-традиционных и реалистических средств изображения, выявления роли социальных, психологических и биографических факторов в становлении этого образа были использованы в фундаментальном научном проекте «Создание многоязычной (узбекский, русский, английский) электронной платформы узбекской литературы» в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои на 2021-2024 годы по названию ПФ-201912258 (Справка № 01/4-988 Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои от 2925 года, 17 марта 2015 года). В результате научно-теоретическая концепция проекта обогатилась новыми обобщающими выводами;

Выводы о социально-национальном содержании образа мальчика-сироты на примере новой узбекской прозы, о том, что тема сиротства стала одной из центральных в узбекской прозе советского периода, о поэтическом раскрытии конфликтов между мальчиком-сиротой и обществом, о художественных функциях, выполняемых мальчиком-сиротой как эпизодическим образом, об особенностях изображения образов отвергнутого мальчика-сироты и отца, о внутреннем мире, духовных эволюциях и системе мировосприятия мальчика-сироты были использованы при подготовке выпуска программы «Читаем вместе» Национальной телерадиокомпании Узбекистана «Культура и просвещение», посвященного анализу произведения «Шум бола» (Справка государственного учреждения Национальной телерадиокомпании Узбекистана «Культура и просвещение» от 12.04.2023 г. № 01-02-03/91). В результате зрители обогатились новыми взглядами на психику ребенка через поэтическую интерпретацию образа сироты в нашей национальной литературе;

Научно доказано влияние исламской мысли на мотив сиротства и поэтическое воплощение образа сироты в народных и классических литературных источниках; в художественном изображении образа сироты в новой узбекской прозе прослеживаются критерии трансформации из фольклорных и классических литературных источников; научные результаты по научно-теоретическому обоснованию конфликта образа сироты и общества в советской прозе использованы при выполнении практического проекта № ФЗ-201912258 «Создание многоязычной (узбекский, русский, английский) электронной платформы узбекской литературы» в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои под руководством доктора философии (PhD) по филологии, доцента Б.Холикова на 2021-2023 годы (Ташкентский государственный университет узбекского языка и литературы имени Алишера Навои, практическая работа № ФЗ-201912258 на 2021-2023 годы по теме «Создание многоязычной (узбекский, русский, английский) электронной платформы

узбекской литературы»). В результате научно-теоретическая концепция проекта обогатилась новыми обобщающими выводами.

Структура и объём диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка литературы. Объём диссертации составляет 133 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
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2. Norbaboyeva M. “Yetim bola” obrazining ijtimoiy hayotdagi o'rni // Til va adabiyot ta'limi. – Toshkent, 2022. – № 3. – B. 15-17. (10.00.00. № 9)
3. Norbaboyeva M. G'arb vs Sharq adabiyotida “yetim bolalar”ga munosabat // O'zMU xabarлари. – Toshkent, 2022. – № 1/6. ISSN 2181-7324. – B. 270-273. (10.00.00. № 15) // <http://science.nuu.uz/>
4. Norbaboyeva M. Tohir Malik ijodida “Yetim bola” obrazi talqini // Xorazm Ma'mun Akademiyasi axborotnomasi. – Xorazm, 2022. – № 5/4. – B. 118-122. (10.00.00. № 21) // <http://mamun.uz/uz/page/56>.
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6. Norbaboyeva M. Yetimlik mavzusining milliy istiqlol konsepsiyasi asosidagi poetik ifodalanishi // Tafakkur ziyosi. – Jizzax, 2022. – № 4. – B. 142-146. (10.00.00. № 29)
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8. Norbaboyeva M. Postmodernist interpretation of the orphans motif / Academic research in modern science International scientific-online conference, 2024-yil. June. – P. 34-36 // <https://doi.org/10.5281/zenodo.11504381>.
9. Norbaboyeva M. The motif of orphans in folklore and written Literature / Development of pedagogical technologies in Modern sciences International scientific-online conference, 2024-yil. June. – P. 9-12 // <https://doi.org/10.5281/zenodo.11504440>.
10. Norbaboyeva M. Folklor va yozma adabiyotda “Yetim bola” obrazi va yetimlik motivi / Qarshi davlat universiteti O'zbek tili va adabiyoti kafedrası. “Janubiy O'zbekiston folklari va shevashunosligi muammolari” mavzusidagi respublika ilmiy-amaliy anjuman materiallari. – Qarshi, 2022. 21-may. – B. 184-188.
11. Norbaboyeva M. Folklorda yetimlik motivi / “Yangilanayotgan O'zbekiston taraqqiyotida iqtisodiy fanlarni o'qitishning dolzarb masalalari” mavzusidagi respublika ilmiy-amaliy konferensiyasi materiallari to'plami. – Qarshi, 2023. 16-iyun. – B. 324-325.

II bo'lim (II часть; II part)

12. Norbaboyeva M. The role of the image of an orphan in social life // International scientific research journal, 2022. Dec. ISSN: 2776-0979. Volume 3. Issue 12. – P. 656-660 // <https://wos.academiascienceorg/index.php/wos/about>.

13. Norbaboyeva M. “Alvido... bolalik” qissasida “Yetim bola” obrazining poetik talqini / Жамият ва инновациялар – Общество и инновации – Society and innovations, 2021. Special Issue – 12. ISSN 2181-1415. – B. 247-252.

14. Norbaboyeva M. Badiiy adabiyotda obrazlar tizimi va “Yetim bola” obrazi / Farg‘ona davlat universiteti Filologiya fakulteti “Filologiya ta’lim masalalari muammo va uning innovatsion yechimlari” mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari to‘plami. – Farg‘ona, 2022. 11-may. 1-qism. – B. 353-356 // <https://doi.org/10.5281/zenodo.6582616>

15. Norbaboyeva M. O‘zbek adabiyotida yetimlik motivi / O‘zbekistonda turizmni rivojlantirishda moddiy-madaniy yodgorliklar va muzeylarning o‘rni Qashqadaryo moddiy-madaniy yodgorliklari va muzeylari misolida mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari to‘plami. – Qarshi, 2022. 5-may. 1-qism. – B. 313-317.

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Guvohnoma № 14-061

06.12.2025. Bosishga ruxsat etildi.

Ofset bosma qog‘ozi. Qog‘oz bichimi 60x84 1/16.

“Times” garniturası. Ofset bosma usuli.

Hisob-nashriyot t. 3.2. shartli b.t. 3,7.

Adadi 60 nusxa. Buyurtma № 95.

Qarshi davlat universiteti

Kichik bosmaxonasida chop etildi.

