

**QARSHI DAVLAT UNIVERSITETI HUZURIDAGI  
ILMIY DARAJALAR BERUVCHI  
DSc.03/2025.27.12.Fil.11.05 RAQAMLI ILMIY KENGASH**

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**QARSHI DAVLAT UNIVERSITETI**

**RAJABOVA HULKAR FARMONOVNA**

**ZAMONAVIY O‘ZBEK QISSALARIDA RUHIYAT TASVIRI  
(Shuhrat Matkarim va Xoliyor Safarov qissalari misolida)**

**10.00.02– O‘zbek adabiyoti**

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

**Qarshi – 2026**

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## KIRISH(falsafa doktori (PhD) dissertatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunoslik ilmidagi nasriy asarlar talqini orqali ijodkorning badiiy olamini, xarakter yaratish mahoratini o'rganish, yaratgan asarlari, hikoya, qissa va romanlarini badiiyati va janr xususiyatiga tadqiq etish, jumladan, qissa janrida yozilgan asarlarni ham nazariy aspektida, ham estetik jihatlariga ko'ra o'rganishga katta e'tibor qaratilmoqda, bu borada ko'plab tadqiqotlar yaratilmoqda. Jahon adabiy hayotida yaratilayotgan asarlar davr kesimida, yuz berayotgan ijtimoiy-madaniy o'zgarishlar fonida zamon ruhi bilan chambarchas aloqadorlikda baholanmoqda, adabiy jarayonda ro'y berayotgan badiiy yangilanishlarning tub asoslari ilmiy jihatdan asoslanmoqda. Binobarin, har bir xalq adabiy muhitida amalga oshirilayotgan poetik izlanishlarni jahon adabiy jarayonidagi yangilanishlar bilan qiyosan o'rganish, yaratilayotgan ijodiy bitiklarning umumjahon adabiy olamiga qo'shayotgan hissasini aniqlash ham milliy, ham jahon adabiy jarayoni haqida muayyan ilmiy xulosalar chiqarishga asos bo'ladi.

Dunyo adabiyotshunosligida nasrnavislik, xususan, qissanavislik janr tabiatiga ko'ra ham, adibning poetik mahoratini ochish nuqtayi nazaridan ham turli rakurslarda ilmiy-nazariy jihatdan keng o'rganilmoqda. Bu masalaga o'zbek adabiyotshunoslari tomonidan o'tgan asrdayoq keng miqyosda e'tibor qaratilgan. Xarakter yaratish masalasiga oid, qahramonning ruhiy olamini tadqiq etuvchi ko'plab ilmiy izlanishlar olib borilgan. Biroq alohida olingan ijodkorlar asarlari badiiyatini, mahorat qirralarini, inchunun, qahramon obrazini yaratishdagi o'ziga xosligini tadqiq etuvchi ishlar kam uchraydi. Binobarin, ijodkorning individual uslubi, voqelikka bo'lgan turli yo'sindagi ijodiy yondashuvi, poetik tafakkurni yangilashga qo'shgan hissasi, qahramon yaratishdagi mahoratini tadqiq etish kun tartibidagi dolzarb masalalardan biri bo'lib turibdi.

Mustaqillik yillarida o'zbek adabiyotshunosligi yangi davrga qadam qo'ydi. Har yili o'zbek adabiyotida o'nlab qissa va romanlar, hikoyalar yaratilmoqda. Bu asarlar adabiyotshunoslarimiz tomonidan ilmiy aspektida har tomonlama o'rganilmoqda, tadqiqotlarga tortilmoqda. Yangilanayotgan ilm istiqloq davri o'zbek nasrini, jumladan, qissachiligini badiiy mahorat nuqtayi nazaridan o'rganish zaruratini yuzaga keltirdi. Zero, Prezidentimiz haqli ravishda ta'kidlaganlaridek, "Adabiyot xalqning yuragi, elning ma'naviy ko'zguisi. Bugungi murakkab zamonda odamlar qalbiga yo'l topish, ularni ezgu maqsadlarga ilhomlantirishda adabiyotning ta'sirchan kuchidan foydalanish kerak"<sup>1</sup>. Shunga ko'ra, istiqloq yetishtirgan iste'dodli adiblarimiz Sh.Matkarim va X.Safarov yaratgan qissa va hikoyalar o'zbek nasrini, uning poetik tafakkurini yangilashga munosib hissa qo'shmoqda. Ular ijodi hali fundamental tadqiqotlarga obyekt bo'lmagani, maxsus o'rganilmaganini hisobga olsak, adiblar ijodini, ayniqsa, mahorat qirralari ochilayotgan qissalarini tadqiq etish adabiyotshunoslik oldida turgan dolzarb masalalardan biri bo'lib turibdi.

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<sup>1</sup> O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Alisher Navoiy nomidagi O'zbekiston Milliy bog'ida barpo etilgan Adiblar xiyobonining ochilish marosimida so'zlagan nutqi // Xalq so'zi, 2020. 21-may, № 106 (7608).

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi, 2019-yil 8-oktabrdagi PF-5847-son “O‘zbekiston Respublikasida oliy ta‘lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi farmonlari va 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 13-sentabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarorlari hamda mazkur sohaga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarning amaldagi ijrosiga ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

**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 rivojlanishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari”** ustuvor yo‘nalishiga muvofiq bajarilgan.

**Mavzuning o‘rganilganlik darajasi.** Insonni poetik idrok etish, badiiy kashf qilish adabiyotning bosh vazifasidir. Shunga ko‘ra, inson har doim badiiy asarlarning bosh qahramonidir. Binobarin, adabiyot insonni, taniqli adabiyotshunos va munaqqid U.Normatov ta‘kidlaganidek, “...ilohiy, tug‘ma-tabiiy, sirli-sehrli mavjudot sifatida ko‘rsatuvchi...<sup>2</sup> individ sifatida tasvir etishi lozim. Shu bois azal-azaldan inson ruhiyati tasviri nafaqat shoir va yozuvchilarni, ayni paytda olim-u faylasuflarni ham birdek qiziqtirib keladigan masalalardan biridir.

Adabiyot ilmining asoschilaridan biri bo‘lgan yunon faylasuflaridan biri Arastuning “Poetika” asarida nafaqat adabiyot, balki san‘atning barcha turlariga xos qonun qoidalar bayon etilgan. H.Boltaboyev va M.Mahmudov qalamiga mansub “Adabiy-estetik tafakkur tarixi” kitobida bu haqda quyidagi fikrlarni o‘qiymiz. “Arastu” “Poetika”sidagi asosiy g‘oya – mimesis, ya‘ni poeziyada o‘xshatish san‘ati degan g‘oyadir. Tabiiyki, bu yerda hayotni, xarakterlarni tasvirlash qonuniyatlari haqida so‘z boradi. Arastu fikricha, epos va tragediya, shuningdek, komediya... – bularning hammasi, umuman aytganda, o‘xshatish(mimesis) san‘atidan o‘zga narsa emas; ular ozaro uch jihatdan; tasvirlarning turli vositalari bilan(1); tasvirlash predmeti bilan(2); rang-barang, o‘ziga xos usullar bilan(3) farqlanadi<sup>3</sup>.

G.E.Lessing ta‘kidlaganidek, “Poetika”(Arastu)da hayotga taqlid tasvir, xarakterlar, hamdardlik va qo‘rquv orqali poklanish haqidagi nazariy qoidalar

<sup>2</sup> Normatov U., Умидбахш тамойиллар. – Тошкент: Ма‘naviyat nashriyoti, 2000. – 109 b.

<sup>3</sup> Болтабоев Х., Махмудов М., Адабий эстетик-тафаккур тарихи. I жилд. Қадимги давр. – Ташкент: Мумтоз сўз. 2013. – 164 б.

eposga ham, tragediyaga ham, komediyaga ham taalluqlidir<sup>4</sup>. Ruhiyat tasviri, psixologik talqin masalalari xorijiy adabiyotshunoslikda psixologik realizm, psixologik tanqid, psixoanalitik tanqid deb nomlanib, psixologiya, psixoanaliz va badiiy asar yo‘nalishlari uyg‘unligida Z.Freyd<sup>5</sup>, K.Yung<sup>6</sup>, A.Adler kollektiv ong osti va arxetiplar, individual psixologiya, inson xatti-harakatining ijtimoiy omillar bilan bog‘liqligini izohlab, inson ruhiyatida ong osti jarayonlari, instinktlar va ruhiy ziddiyatlarni chuqur tahlil qilgan.

Psixologik adabiy tanqid vakillari Erich Fromm<sup>7</sup>, Norman Holland kabilar esa inson shaxsiyati va jamiyat o‘rtasidagi munosabatni o‘rganib, badiiy asarlardagi ruhiy jarayonlarni hamda o‘quvchi psixologiyasi va badiiy matnni qabul qilish jarayonini psixoanalitik nuqtayi nazardan tadqiq etishgan.

Jahon adabiyotshunosligida xarakter yaratish, ruhiyat qirralarini yoritishning ilmiy-nazariy asoslari Freyd<sup>8</sup>, Yung<sup>9</sup> va Adler<sup>10</sup> kabi olimlarning ilmiy kuzatishlarida yoritilgan bo‘lsa, keyingi tadqiqotchilar bu qarashlarni asar tahlilida joriylantirib, qahramon ruhiyati tasviri masalalari tadqiq qilindi<sup>11</sup>.

Jahon<sup>12</sup> va sharq adabiy nazariy qarashlarining ilk davridan to hozirgi kunga qadar nasriy asarlar, jumladan, qissa janri haqida ko‘plab ilmiy tadqiqotlar amalga oshirilgan, u haqidagi nazariy fikrlar salmoqli o‘rinini egallaydi. Ushbu tadqiqotlarda qissa janrining o‘ziga xos xususiyatlari, spetsifikasi, janrlararo munosabati, badiiyati, qahramon yaratish prinsiplari kabi masalalarga urg‘u berildi.

N.Chernishevskiy, L.Vigotskiy, D.Lixachyov, L.Ginzburg kabi olimlarning ishlari badiiy asarda inson ruhiyatini tasvirlashning nazariy asoslarini shakllantirishda muhim o‘rin tutgani aytiladi. Shuningdek, psixoanaliz nazariyasining namoyandalari Z.Freyd va K.Yungning qarashlari ham badiiy matnda inson ong osti jarayonlarini talqin qilishda muhim metodologik asos ekanligining ilmiy tomondan yoritilganiga e‘tibor qaratildi. Psixologizm muammosini samarali tadqiq qilgan D.S.Lixachyov<sup>13</sup>, L.Y.Ginzburg<sup>14</sup>, A.V.Karelskiy<sup>15</sup>, N.V.Zababurova<sup>16</sup> singari rus adabiyotshunoslari so‘z san‘atidagi

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<sup>4</sup> <https://www.scribd.com/document/941511187/u-u-qobilov-Yangi-Qo-Llanma-1>

<sup>5</sup> Фрейд, Зигмунд. Психоанализ хақида бешта маъруза[Матн]: илмий /таржимон Х.Алимов. – Тошкент: “Muharrir” нашриёти. 2019. – 140 б.

<sup>6</sup> Jung, C.G.(1959). “The Archetypes and the Collective Unconscious”. Princeton UP. – 539 b.

<sup>7</sup> Фромм, Эрих Искусство любить /[пер.с.англ. А.В.Александровой]. – Москва: Издательство АСТ, 2018. – 248. С;

<sup>8</sup> Ko‘rsatilgan manba.

<sup>9</sup> Ko‘rsatilgan manba.

<sup>10</sup> Adler, N.E., Stewart, J.(2010). Health disparities across the lifespan: Meaning, methods, and mechanisms. *Annals of Science*, 1186(1), 5-23.

<sup>11</sup> Erikson, E.H.(1950). *Childhood and society*. New York, NY: W/W/Norton Company p. 404.

<sup>12</sup> Фромм, Эрих Искусство любить /[пер.с.англ. А.В.Александровой]. – Москва: Издательство АСТ, 2018. – 248. С; Лихачёв Д.С. Человек в литературе Древней Руси. – М.: Наука, 1970. – С. 178.

Гинзбург Л.Я. О психологической прозе. – М.: INTRADA, 1999. – С. 415; Карельский А.В. От героя к человеку (Развитие реалистического психологизма в европейском романе 30-60- х годов XIX в.). – Вопросы лит. – 1983. - №9. – С. 81-122;

<sup>13</sup> Лихачёв Д.С. Человек в литературе Древней Руси. – М.: Наука, 1970. – С. 178.

<sup>14</sup> Гинзбург Л.Я. О психологической прозе. – М.: INTRADA, 1999. – С. 415;

<sup>15</sup> Карельский А.В. От героя к человеку (Развитие реалистического психологизма в европейском романе 30-60- х годов XIX в.). – Вопросы лит. – 1983. - №9. – С. 81-122;

ruhiyat tasvirining ko‘p qirraliligi va uni o‘rganishda asarni har tomonlama tahlil qilishni taqozo etuvchi sinxron hamda diaxron yondashuvlar birikuvidan foydalanish zarurligi haqida fikr yuritdilar. L. Ginzburg “psixologizm” terminini faqat XIX asr nasriga, realistik personaj xarakteriga nisbatan qo‘llaganiga alohida e‘tibor qaratildi.

O‘zbek adabiyotshunosligida qissa janrining tarixi, tadrijiy bosqichlari, poetik takomili, janr taraqqiyotiga xos alohida tamoyillari, an’anaviy realistik, modernistik yo‘nalishdagi qissalar tahlili, uslub rang-barangligi, syujet, konflikt, obrazlar yangilanishiga oid ilmiy-nazariy kuzatishlar alohida “Adabiyot nazariyasi”, “Adabiyotshunoslikka kirish”, “Adabiy tur va janrlar”, “Adabiyotshunoslik lug‘ati”<sup>17</sup> kabi ilmiy kitoblarda, M.Baxtin, I.Sulton, M.Qo‘shjonov, O.Sharafiddinov, D.Quronov, D.To‘rayev, U.Normatov, A.Rasulov, B.Nazarov, A.Ulug‘ov, H.Umurov, Q.Qahramonov, Q.Yo‘ldoshev, B.Karimov, D.Xoldorov kabi olimlarning monografiya, qo‘llanma va risolalar<sup>18</sup>ida hozirgi o‘zbek qissalariga xos ruhiyat tasviri haqida fikr-mulohazalar bildirilgan. D.To‘tayev<sup>19</sup>, U.Rasulova<sup>20</sup>, A.Xolmurodov<sup>21</sup>, M.Boboxonov<sup>22</sup>, Sh.Isayeva<sup>23</sup>, M.Rustamova<sup>24</sup>, P.Kenjayeveva<sup>25</sup>, D.Xoldarov<sup>26</sup>, M.Jo‘rayeva<sup>27</sup>, O‘.Nazarov<sup>28</sup>, F.Nizomov<sup>29</sup>, S.Rasulova<sup>30</sup>, S.Saydazimova<sup>31</sup>, M.Ulkanboyeva<sup>32</sup>, L.Xayitova<sup>33</sup>

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<sup>16</sup> Забабурова Н.В. Французский психологический роман (эпоха Просвещения и романтизм). – Ростов-на-Дону, 1992. – С. 223.

<sup>17</sup> Султон И. Адабиёт назарияси – Тошкент: Ўқитувчи, 1986; Адабиёт назарияси. I жилд. – Тошкент: Фан, 1978. – 416 б; Адабиёт назарияси. II жилд.- Тошкент: Фан, 1979. – 306 б; Адабий турлар ва жанрлар. Уч томлик. I том. – Тошкент: Фан, 1991. – 382 б; Бобоев Т. Адабиётшунослик асослари. – Тошкент: Ўзбекистон нашриёт-матбаа ижодий уйи, 2002. – 560 б.

<sup>18</sup> Бахтин М. Эстетика словесного творчества. – Москва: Искусство, 1986. С. 416; Қўшжонов М. Сайланма. II томлик. 2-том. – Тошкент: Гофур Фулом, 1983. 360 б; Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарқ, 2004. – 640 б; Қозоқбой Йўлдошев. Ёниқ сўз. Янги аср авлоди, - Тошкент: 2006 й, – 560 б; Карим, Баходир. Рухият алифбоси. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи. 2018. – 364 б. Норматов У. Ижод сеҳри. — Т.: «Шарқ», 2007. — 352 б.

– Расулов А. Танкид, талкин, баҳолаш – Тошкент: Фан, 1992. – 120 б. Qahramonov, Q. Vadiiy so‘z qudrati – Toshkent: Anorbooks, 2024. – 344 б;

<sup>19</sup> Тўраев Д. 1994. Ҳозирги ўзбек романларида бадиий тафаккур ва маҳорат муаммоси. Филол. фан. д-ри... дисс. Тошкент. – Б. 312.

<sup>20</sup> U.Rasulova. XX asr o‘zbek qissachiligi: poetik izlanishlar va taraqqiyot tamoyillari. Filol. fan. d-ri...diss. avtoref. – Toshkent, 2020. – 69. b.

<sup>21</sup> A.Xolmurodov. O‘zbek qissachiligi: taraqqiyot muammolari (XXI asr so‘nggi choragi). Filol. fan. d-ri...diss.avtoref. – Toshkent, 2007. – 48. b.

<sup>22</sup>Бoboxonov M. Ҳозирги ўзбек қиссачилигида психологизм. фил. Фан. Номз. ...дисс. – Тошкент, 2012. –160. Б.

<sup>23</sup> Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари. Фил.фан.номз...дисс. автореф. – Тошкент, 2001. – 22. Б.

<sup>24</sup>Руставома Малика. Истиклол даври ўзбек қиссаларининг тараққиёт тендинциялари. Фил.фан.ном...дисс.автореф. – Тошкент. 2005. – 26 б.

<sup>25</sup> Кенжаева П. Ҳозирги ўзбек ҳикояларида қаҳрамон рухиятини тасвирлаш тамойиллари. Фил.фан.номз...дисс. – Тошкент, 2009. – 152. Б.

<sup>26</sup> Холдаров Д. Ҳозирги ўзбек қиссаларида бадиий услуб муаммоси. Фил.фан.б. фал.док. (PhD) дисс. – Тошкент, 2016. – 148 б.

<sup>27</sup> М.Жўраева. Замонавий ўзбек насрида янги инсон концепцияси (Абдуқаюм Йўлдошев ва Зулфия Қуролбой кизи ҳикоялари асосида). Филол. фан. б. фалс.док...(PhD) дисс.автореф. – Фарғона, 2018. – 54 б.

<sup>28</sup> Ў.Назаров. Омон Мухтор романларида хронотоп муаммоси. Филол. фан. б. фалс.док...(PhD) дисс.автореф. – Қарши, 2018.– 48 б.

<sup>29</sup> F.Nizomov. Luqmon Bo‘rixon, Abduqayum Yo‘ldosh qissalarida ramziylik va xarakter yaratish. Filol. fan. b. fals.dok...(PhD) diss.avtoref. – Samarqand, 2025. – B. 58.

kabi olimlarning doktorlik va nomzodlik dissertatsiya ishlarida janrning o‘ziga xos tabiati, janr bilan bog‘liq nazariy masalalar tadqiq etilgan. Bu tadqiqotlar adabiyot ilmidagi qissanavislik taraqqiyoti tamoyillarini ko‘rsatish, ushbu janrdagi asarlarning badiiyatini baholash, yozuvchi mahorat qirralarini talqin etishga yo‘naltirilgan.

Istiqlol yillarida adabiyotdagi evrilishlar, badiiy tafakkurdagi yangilanishlar turli ijodiy-uslubiy izlanishlarni, oqim va yo‘nalishlarni yuzaga keltirdi. X.Do‘stmuhammad, E.A‘zam, N.Eshonqul, U.Hamdani, Sh.Bo‘tayev, I.Sulton, L.Bo‘rixon kabi ko‘plab adiblarimiz ijodida bu ijodiy yangilanishlar o‘z samarasini namoyon etadi. Natijada realizm bilan birga modernistik yo‘nalishdagi ijod namunalari paydo bo‘ladi. Ular ijodiga oid tadqiqotlarda yangilanayotgan badiiy tafakkur qirralari keng yoritildi. Asarlarga xos poetik izlanishlar, ijodiy-uslubiy o‘ziga xosliklar tahlil orqali ilmiy jihatdan asoslandi.

Ularning izdoshi sifatida adabiyotga kirib kelgan Sh.Matkarim va X.Safarov keyingi avlod vakillari sifatida o‘zbek nasrini, jumladan, qissachiligimizni yangicha izlanishlari bilan boyitdi. Ular o‘z ijodida realizmning sho‘ro davridagidan farq qiluvchi yangi-yangi qirralarini kashf qildi. Realizm bilan ramziylikni uyg‘unlashtirib poetik mahoratini namoyon etishmoqda.

Binobarin, ular badiiy mahoratini, qahramon yaratish sirlarini tadqiq etish adabiyotshunoslik oldidagi muhim masalalardan biri bo‘lib qolmoqda.

**Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasi ilmiy-tadqiqot ishlari bilan bog‘liqligi.** Dissertatsiya Qarshi davlat universiteti Yangi o‘zbek adabiyoti va adabiyot nazariyasi kafedrasida ilmiy-tadqiqot ishlari rejasining “Adabiyotshunoslikning dolzarb masalalarini o‘rganish” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** iste‘dodli yozuvchilar Shuhrat Matkarim va Xoliyor Safarov qissalari tahlili asosida istiqloq davri qissachiligining poetik yangilanishi va taraqqiyot tamoyillarini badiiy mahorat nuqtayi nazaridan ilmiy-nazariy aspektida tadqiq etishdan iborat.

#### **Tadqiqotning vazifalari:**

istiqloq yillarida yaratilgan qissalarning yetakchi tamoyillarida Sh.Matkarim va X.Safarov ijodining qissachilik rivojidadagi o‘rnini aniqlash;

Sh.Matkarim va X.Safarov qissa yaratish mahoratini ochishda ijodkor shaxsiyati, zamonga bo‘lgan faol munosabati va ijodiy-uslubiy o‘ziga xosligini yoritish;

Sh.Matkarim va X.Safarov qissalari tadqiqi orqali ularning ijodiy individualligi va uslubiy o‘ziga xosligini ko‘rsatish;

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<sup>30</sup> С.Расулова. Тохир Малик қиссалари поэтикаси: Филол. фан. бўйича (PhD). фал. док ... дисс. автореф. – Тошкент, 2025. – 56 б.

<sup>31</sup> С.Сайдазимова. Замонавий ўзбек қиссаларида паранормал эпизодларнинг бадий вазифаси: Филол. фан. бўйича (PhD). фал. док ... дисс. автореф. – Тошкент, 2025. – Б. 59.

<sup>32</sup> М.Улканбойева. Замонавий ўзбек ҳикоячилигида анъанавийлик ва новаторлик (Истиқлол даври ҳикоячилиги мисолида): Филол. фан. бўйича (PhD). фал. док ... дисс. автореф. – Тошкент, 2025. – 54 б.

<sup>33</sup> Л.Хайитова. Замонавий ўзбек ҳикояларида рухий-психологик тасвир тамойиллари: Филол. фан. д-ри... дисс. автореф. – Тошкент, 2025. – Б. 56.

qissalardagi qahramonlar ruhiyatini tadqiq etish orqali adiblarning estetik qarashlarini o'rganish va umumjahon adabiy g'oyalariga mushtarakligi masalasini tadqiq etish;

istiqlol davri qissachiligining yangilanishdagi takomili va badiiyati o'rganilishining ahamiyati haqida ilmiy xulosalar chiqarish.

**Tadqiqotning obyekti** Shuhrat Matkarimning "Yilon" va "Maqar", Xoliyor Safarovning "Eng qayg'uli quvonch" kabi qissalaridan iborat. O'rni-o'rni bilan jahon va o'zbek zamondosh adiblar qissalariga ham murojaat qilinadi.

**Tadqiqotning predmetini** Shuhrat Matkarim va Xoliyor Safarov qissalarini tadqiq etish orqali qahramonning ruhiy olamini yoritish masalalari tashkil qiladi.

**Tadqiqotning usullari.** Dissertatsiyani yozishda qiyosiy-tipologik, ijtimoiy, germenevtik va psixologik tahlil usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

Istiqlol davri o'zbek qissachiligining yetakchi mavzu ko'lami va g'oyaviy xususiyatlari, badiiyati, qahramon ruhiyati hamda insonni badiiy kashf etishdagi yozuvchi mahorati sirlarini o'rganish orqali badiiy yuksaklik masalalari aniqlangan;

Sh.Matkarim va X.Safarov qissalarida qahramon ruhiyatini poetik idrok etishda ma'naviyatga daxldor masalalar – burch va mas'uliyat, imon va e'tiqod, yashash uchun kurash, iztirob va yolg'izlik psixologiyasining ijtimoiy-estetik jihatdan ochilishi adiblar mahorati mahsuli sifatida dalillangan;

adiblar asarlarida hayot haqiqatini aks ettirishda reallik va badiiy to'qimaning uyg'unligi asosida haqqoniylikka erishishi hamda ko'plab poetik unsurlardan, jumladan, ramzlardan mohirlik bilan foydalanishlari tahlillar bilan asoslangan;

yozuvchilarning ijodiy individualligi va uslubiy o'ziga xosligi badiiy til va ifodadan foydalanishlarida, dialog va monologlarni qo'llashlari hamda poetik unsurlardan mohirlik bilan foydalana olishlarida ko'rinishi shuningdek, qissalarda ruhiyat tasvirini talqin qilishda tizimli yondashuv qo'llanilib, badiiy matnning psixologik, ijtimoiy va madaniy qatlamlari o'zaro bog'liqlikda ochib berilgan.

**Tadqiqotning amaliy natijalari quyidagilardan iborat:**

o'zbek va jahon adabiyotshunosligida qissa janriga oid ilmiy qarashlarga muayyan darajada munosabat bildirilgan hamda istiqlol davri qissachiligining taraqqiyot tamoyillari aniqlangan;

Shuhrat Matkarimning "Maqar", Xoliyor Safarovning "Nomus va hayot" "Qanotsiz qushlar" kabi qissalari tahlilga tortilib, qahramon ma'naviy olamiga xos xususiyatlar badiiy mahorat nuqtayi nazaridan yoritilgan;

"Yilon"(Shuhrat Matkarim), "Eng qayg'uli quvonch"(Xoliyor Safarov) kabi qissalar davr fojialari ijtimoiy-ma'naviy hayot kesimida tadqiq etilgan.

adiblar qissalari badiiy mahorat va ijtimoiy-uslubiy o'ziga xoslik nuqtayi nazaridan o'rganilgan.

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo'yilganligi, xulosalarning ijtimoiy, qiyosiy-tipologik, germenevtik hamda psixologik yondashuv usullari asosida yoritilgani hamda qissalar tahlili asosida Sh.Matkarim va X.Safarov adabiy-estetik qarashlari davr ruhi va inson ma'naviyatiga daxldor

bo'lgan ichki xislatlarga ega ekanining ilmiy asoslanganligi tadqiqot natijalarining ishonchligini belgilaydi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati adiblar ijodiy mahoratiga oid tadqiqotlarda erishilgan ilmiy-nazariy kuzatishlarning to'ldirilishi, qissalardagi obrazlar talqini va muallif ijodiy-estetik prinsiplarini aniqlashtirish, adabiy jarayondagi o'rnini aniqlashga xizmat qilishi bilan belgilangan.

Tadqiqot natijalarining amaliy ahamiyati oliy ta'lim tizimida "Mustaqillik davri o'zbek adabiyoti", "Hozirgi adabiy jarayon" fanlari bo'yicha darslik, o'quv qo'llanma va majmualarini yaratish, shuningdek, o'quv adabiyotlarini tayyorlashda foydalanilishi bilan belgilanadi.

**Tadqiqot natijalarining joriy qilinishi.** Zamonaviy o'zbek qissalarida ruhiyat tasviri tadqiqi bo'yicha olingan natijalar asosida:

istiqlol davri o'zbek qissachiligining yetakchi mavzu ko'lami va g'oyaviy xususiyatlari, badiiyati, qahramon ruhiyati hamda yetakchi yangilanish tamoyillari, insonni badiiy kashf etishdagi mahoratini o'rganish orqali badiiy yetuklik masalalariga doir ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan PF-201912258-raqamli "O'zbek adabiyotining ko'p tili (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" nomli amaliy loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 13-maydagi 01/4-1967-son ma'lumotnomasi). Natijada istiqloq davri qissachiligiga doir nazariy muammolarga doir ilmiy-nazariy qarashlarga doir ma'lumotlar bilan boyitilgan;

Sh.Matkarim va X.Safarov qissalarida qahramon ruhiyatini poetik idrok etishda ma'naviyatga daxldor masalalar – burch va mas'uliyat, imon va e'tiqod, yashash uchun kurash, iztirob va yolg'izlik psixologiyasining ijtimoiy-estetik jihatdan ochilishi adiblar mahorati mahsuliga doir ma'lumotlardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan IL-402104474-raqamli "Bolalaradabiyoti.uz" elektron platforma va uning ilovasini yaratish" nomli loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 8-iyuldagi 01/4-2999-son ma'lumotnomasi). Natijada o'zbek qissalarida qahramon ruhiyatini poetik idrok etish, yolg'izlik psixologiyasining ijtimoiy-estetik xususiyatlariga doir nazariy qarashlar boyitilgan;

Bugungi adabiy jarayonda epik turning estetik ideal turi – qissa janriga xos yangi tamoyil va yondashuvlarning yangicha talqin qilinishi haqidagi ilmiy xulosalar asosida "Ma'rifat" ijodiy birlashmasi" davlat muassasasi tarkibidagi "O'zbekiston tarixi" telekanalida e'fira uzatilgan "Vaqt mashinasi" ko'rsatuvi ssenariylarini tayyorlashda foydalanilgan (O'zbekiston milliy teleradiokompaniyasining 06.05.2025-yildagi 01-30/303-son ma'lumotnomasi). Natijada mazkur ko'rsatuvlar uchun tayyorlangan materiallar mazmunining falsafiy jihatdan qiymati oshib, qissalarda inson psixologiyasini realistik va falsafiy asosda talqin etish holatlari, ruhiy murakkabliklarning ijtimoiy, falsafiy va

ma'naviy ildizlari, o'zbek qissachiligida shaxs va jamiyat munosabatining ruhiy in'ikosini ifodalovchi obrazlar tizimiga oid ma'lumotlar ko'rsatuvning ilmiy dalillarga boy bo'lishini ta'minlagan;

kompozitsion ixchamlik, ramziy obrazlar, zamon va makonning shartli talqini hamda hayotiy muammolarning individual taqdir misolida yoritilgan "Maqar", "Yilon" (Shuhrat Matkarim) va "Eng qayg'uli quvonch"(Xoliyor Safarov) qissalari bugungi kutobxon e'tiborini tortayotgani haqidagi tadqiqot xulosalaridan Xorazm viloyati teleradiokanali tomonidan "Assalom Xorazm", "Xorazm adabiy muhiti an'analari" teleloyihalarini tayyorlash, ularning badiiy, g'oyaviy talqinlari va ma'no-mazmunini shakllantirishda ham ushbu tadqiqot ishidan foydalanilgan (Xorazm viloyati teleradiokanalining 8.05.2025-yildagi 306-sonli ma'lumotnomasi). Natijada tadqiqotda aks ettirilgan ilmiy-uslubiy yondashuvlar, poetik talqin vositalari va nazariy qarashlar mazkur ko'rsatuvlar yo'nalishini badiiy belgilashga xizmat qilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 4 ta, jumladan, 2 ta respublika va 2 ta xalqaro ilmiy-amaliy anjumanlarda aprobatsiyadan o'tkazildi.

**Natijalarning e'lon qilinganligi.** Dissertatsiya mavzusi bo'yicha jami 14 ta ilmiy ish nashr qilingan bo'lib, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar asosida ilmiy natijalarni chop etish tavsiya etilgan ilmiy jurnallarda 9 ta maqola, jumladan xorijiy jurnallarda 3 ta, respublika jurnallarida 7 ta maqola nashr qilingan.

**Dissertatsiyaning hajmi va tuzilishi.** Tadqiqot kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan tarkib topgan bo'lib, umumiy 147 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **Kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi ko'rsatilgan, maqsad va vazifalari berilgan, obykti va predmeti tavsiflangan, ilmiy yangiligi va amaliy natijalari bayon qilingan, natijalarning ilmiy va amaliy ahamiyati ochib berilgan, joriylanishi, aprobatsiyasi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Tadqiqotning "**Hozirgi o'zbek qissachiligida poetik izlanishlar**" deb nomlangan birinchi bobi ikkinchi fasldan iborat bo'lib, uning birinchi fasli "*Hozirgi o'zbek qissalarida qahramon ruhiyati tasvirining adabiyotshunoslikda o'rganilishi*" deb nomlanadi.

Adabiyotning asosiy maqsadlaridan biri inson mohiyatini chuqur anglash va uni badiiy obrazlar orqali yoritishdan iborat. Shu jihatdan inson har qanday badiiy asarning markazida turadi va asosiy e'tibor aynan uning ichki olamiga qaratiladi.

Tadqiqotchilar, jumladan, arastushunos olim M.L.Gasparov qarashlariga berilgan sharhlarda Arastu ta'limotining ayrim muhim jihatlari alohida yoritiladi. Unga ko'ra, badiiy asar, avvalo, so'z vositasida yaratiladigan hodisa sifatida talqin qilinadi. Shuningdek, dramatik tur tarkibida tragediya va komediya janrlarining ajratilishi tasvir obykti hamda qahramonlar xarakteriga bog'liq holda izohlanadi.

Xususan, tragediyada yuksak va ulug‘vor xarakterlar ifodalansa, komediyada esa pastroq, kulgili va hajviy tiplar tasvir markaziga olinadi<sup>34</sup>. G.E.Lessing talqiniga ko‘ra, Arastuning “Poetika” asarida ilgari surilgan mimesis, xarakter yaratish hamda hamdardlik va qo‘rquv orqali ruhiy poklanish (katharsis)ga oid nazariy tamoyillar alohida bir janr doirasida cheklanmay, epos, tragediya va komediyaning barchasiga xos umumiy estetik qonuniyatlar sifatida qaraladi. Shu nuqtai nazardan, adabiyotda qahramon ichki olamini ifodalash masalasi psixologizm kategoriyasi bilan uzviy bog‘liqdir. Mazkur tushuncha badiiy matnda personajlarning ruhiy kechinmalari, ichki ziddiyatlari, dunyoqarashi va hissiy holatlarini estetik jihatdan asoslangan holda tasvirlashni nazarda tutadi. Jahon adabiyotshunosligida badiiy xarakter yaratish va inson ruhiy olamini tahlil etishning nazariy asoslari psixoanalitik va psixologik ta’limotlar doirasida shakllangan. Xususan, Zigmund Freyd<sup>35</sup>, Karl Yung<sup>36</sup> hamda Alfred Adler kabi olimlarning ilmiy qarashlari inson psixikasining murakkab tuzilishini ochib berishga xizmat qilgan. Keyingi tadqiqotlarda mazkur nazariyalar adabiy tahlil metodologiyasiga tatbiq etilib, qahramon ruhiyati, xarakter shakllanishi va ichki ziddiyatlarni ilmiy asosda izohlash imkonini kengaytirgan<sup>37</sup>.

Xorijiy adabiyotshunoslikda adabiyot va psixologiya o‘rtasidagi o‘zaro aloqadorlik muhim ilmiy yo‘nalish sifatida e’tirof etiladi. Bu yondashuvga ko‘ra, badiiy asarni chuqur anglash uchun inson psixologiyasi haqidagi nazariy bilimlar zarur bo‘lib, ular personajlarning ichki dunyosini, ruhiy holatini va motivatsion asoslarini tahlil qilishda metodologik asos vazifasini bajaradi. Natijada, psixologik yondashuvlarning adabiyotshunoslikka kirib kelishi badiiy obrazlarning ruhiy qatlamlarini yanada teranroq o‘rganish imkonini yaratdi. Ayniqsa, ruhiyat tasviri va psixologik talqin masalalari xorijiy ilmiy an’anada psixologik realizm, psixologik tanqid va psixoanalitik tanqid kabi yo‘nalishlar doirasida rivojlangan. Ushbu yo‘nalishlar psixologiya va badiiy tafakkur integratsiyasi asosida shakllanib, inson xulq-atvorining ichki va tashqi omillar bilan bog‘liqligini kompleks tarzda izohlashga qaratilgan. Psixoanaliz vakillari tomonidan ilgari surilgan ong osti jarayonlari, arxetiplar, individual psixologiya va ijtimoiy muhit ta’siri haqidagi qarashlar badiiy asarlarda inson ruhiyatini chuqur va ko‘p qirrali talqin etishda muhim nazariy asos bo‘lib xizmat qiladi. Psixologik adabiy tanqid yo‘nalishida Erich Fromm<sup>38</sup> va Norman Holland singari tadqiqotchilar inson shaxsiyati hamda ijtimoiy muhit o‘rtasidagi o‘zaro aloqani tahlil qilib, badiiy matndagi ruhiy jarayonlar bilan bir qatorda o‘quvchining qabul qilish mexanizmlarini ham psixoanalitik nuqtayi nazardan o‘rganganlar. Karl Yung nazariyasiga tayangan holda adabiyotdagi arxetipik obrazlar tizimini ilmiy jihatdan

<sup>34</sup> Болтабойев Х., Махмудов М. Адабий-эстетик тафаккур тарихи. II жилд. Қадимги давр. – Toshkent: 2013. – Б.164.

<sup>35</sup> Фрейд, Зигмунд. Психоанализ ҳақида бешта маъруза [Матн]: илмий /таржимон Х.Алимов. – Тошкент: “Muharrir” нашриёти. 2019. – 140 б.

<sup>36</sup> Jung, C.G.(1959). “The Archetypes and the Collective Unconscious”. Princeton UP. – 539 b.

<sup>37</sup> Erikson, E.H.(1950). Childhood and society. New York, NY: W/W/Norton Company p. 404.

Erik H. Erikson - Identity Youth and Crisis I(1968, W. W. Norton & Company) (1) p. 338.

<sup>38</sup> Фромм, Эрих Искусство любить. [пер.с.англ. А.В.Александровой]. – Москва: Издательство АСТ, 2018. – 248.

asoslab bergan. Ularning yondashuvlarida badiiy asarda ruhiyatni ifodalash vositalari sifatida ichki monolog, ong oqimi va psixologik tasvir usullarining ahamiyati alohida qayd etiladi. Shuningdek, qahramonning ichki kechinmalarini “erkin tafakkur oqimi” orqali ochish, xotiralar vositasida ruhiy holatni yoritish hamda voqelikni personaj ongi prizmasida tasvirlash masalalari markaziy o‘rin egallaydi. Badiiy matnda inson ruhiyatini tasvirlashning nazariy asoslarini ishlab chiqishda N. Chernishevskiy, L. Vigotskiy, D. Lixachyov, L. Ginzburg kabi olimlarning ilmiy ishlari muhim ahamiyat kasb etadi. Shu bilan birga, Z.Freyd va K.Yungning tomonidan ilgari surilgan psixoanalitik qarashlar badiiy asarlarda ong osti jarayonlarini talqin etishda muhim metodologik tayanch vazifasini bajaradi.

Psixologizm muammosini chuqur o‘rgangan D.S.Lixachyov<sup>39</sup>, L.Y.Ginzburg<sup>40</sup>, A.V.Karelskiy<sup>41</sup>, N.V.Zababurova<sup>42</sup> kabi rus adabiyotshunoslari badiiy asarda ruhiyat tasvirining ko‘p qatlamli xususiyatga ega ekanligini ta’kidlaydilar. Ularning fikricha, mazkur hodisani tadqiq etishda sinxron va diaxron yondashuvlarning uyg‘unligi zarur bo‘lib, bu asarni har tomonlama tahlil qilish imkonini beradi. Shu bilan birga, Lydia Ginzburg “psixologizm” atamasini asosan XIX asr realizmiga xos nasriy asarlar hamda realistik xarakterlar tahliliga nisbatan qo‘llash lozimligini asoslab bergan. L.Ginzburg qarashlariga ko‘ra, badiiy psixologizm ko‘pincha qahramon xulq-atvorida kutilmagan, tasodifiy va bir-biriga zid holatlarning namoyon bo‘lishidan boshlanadi. U psixologizmni inson ruhiy hayotini uning ichki ziddiyatlari va chuqur qatlamlari bilan birgalikda o‘rganishni nazarda tutuvchi hodisa sifatida talqin etadi. Tadqiqotchining fikricha, psixologik tahlil bir tomondan muallifning bevosita izohlari orqali, ikkinchi tomondan esa qahramonning o‘z-o‘zini anglash va tahlil qilish jarayonlari vositasida amalga oshadi. Shu bilan birga, u bilvosita shaklda ham ifodalanishi mumkin, ya’ni personajlarning imo-ishoralari, harakatlari orqali ochiladi; bunday vaziyatda esa mazkur belgilarni anglash va talqin qilish vazifasi tayyorlangan kitobxon zimmasiga yuklanadi.

Psixologizm tushunchasining mazmunini aniqlashtirish borasidagi ilmiy munozaralarda O.B.Zolotuxina ham o‘z qarashlarini ilgari suradi. Uning ta’kidlashicha, badiiy psixologizm – bu inson ichki olamini obrazli va ifodaviy vositalar yordamida qayta yaratish jarayonidir. Ushbu jarayon muallifning qadriyatlar tizimi, shaxs haqidagi tasavvurlari hamda kommunikativ yondashuvi bilan belgilanadi. Psixologik tasvir esa qahramonning hissiy-kechinmalari, ruhiy holatlari va individual tajribasini badiiy jihatdan ochib berishni anglatadi; mazkur tajriba insonning ma’naviy va ruhiy dunyosi bilan uzviy bog‘liqdir<sup>43</sup>. M.M.Baxtin talqinida psixologizm badiiy asarning faqat uslubiy yoki shakliy unsuri bilan cheklanmay, balki muallifning dunyoni idrok etish tarzini, uning estetik va

<sup>39</sup> Лихачёв Д.С. Человек в литературе Древней Руси. – М.: Наука, 1970. – С. 178.

<sup>40</sup> Гинзбург Л.Я. О психологической прозе. – М.: INTRADA, 1999. – С. 415;

<sup>41</sup> Карельский А.В. От героя к человеку (Развитие реалистического психологизма в европейском романе 30-60-х годов XIX в.). – Вопросы лит. – 1983. - №9. – С. 81-122.

<sup>42</sup> Забатурова Н.В. Французский психологический роман (эпоха Просвещения и романтизм). – Ростов-на-Дону.: Изд. Ростовск. Ун-та, 1992. – С. 223.

<sup>43</sup> Золотухина, О. Б. Психологизм в литературе: пособие по спецкурсу [Текст] / О.Б. Золотухина. – Гродно: ГРГУ, 2009. – 181 с.

mafkuraviy qarashlarini ham ifodalovchi muhim omil sifatida namoyon bo'ladi. Shu ma'noda, psixologizm asarning umumiy badiiy sifatini belgilovchi xususiyatlardan biri bo'lib, muayyan adabiy taraqqiyot bosqichlarida yetakchi komponent darajasiga ko'tariladi. Bunday holatda u voqelikni psixologik jihatdan anglash va tasvirlashga asoslangan alohida badiiy tizimlar tarkibida shakllanadi. Mazkur tizimlarda qo'llaniladigan usul va vositalar majmui psixologik tahlil kategoriyasiga mansub hisoblanadi. Baxtin konsepsiyasida so'z ham alohida ahamiyat kasb etadi: u bir tomondan dialog jarayonida, boshqa nutq egasining so'zi bilan o'zaro munosabatda shakllanadi, ikkinchi tomondan esa har doim javobga yo'naltirilgan bo'lib, kutilayotgan munosabatning ta'siridan mustasno bo'la olmaydi. Bu esa badiiy matnda nutqning dialogik tabiatini va uning ma'no hosil qilishdagi faol rolini ko'rsatadi<sup>44</sup>.

O'zbek adabiyotshunosligida ruhiyat tasviri masalasi badiiy obraz, xarakter, psixologik tahlil va badiiy mahorat masalalariga qaratildi. Adabiyotshunos olimlar I.Sulton, O.Sharafiddinov, N.Karimov, B.Nazarov, D.Quronov, B.Karimov, Q.Yo'ldoshev, U.Jo'raqulov kabi olimlarning tadqiqotlari shu jihatdan xarakterlidir.

Badiiy asarda psixologik tasvir qahramon xarakterini ochishning muhim vositasi ekanligini o'zbek adabiyotshunosligida adabiyot nazariyasi va badiiy tahlil masalalarini chuqur o'rgangan olim U.Normatov<sup>45</sup>, Notam Umurov<sup>46</sup>, Dilmurod Quronov<sup>47</sup>, Q.Qahramonov<sup>48</sup>larning ilmiy qarashlarida izohlandi.

Badabiy tahlil metodlariga oid tadqiqotlarida Baxtiyor Nazarov<sup>49</sup>, Qozoqboy Yo'ldoshev<sup>50</sup>, Qahramon Karimov<sup>51</sup>lar adiblarning badiiy asarda qahramon ruhiyatini ochish mahoratiga e'tibor qaratishgan.

O'zbek adabiyotshunosligida ruhiy tasvir masalasini maxsus o'rgangan olimlardan biri Hotam Umurov badiiy psixologizmning tur va vositalari to'g'risida yozar ekan, adabiyotshunoslikka oid manbalarda badiiy psixologizmning dinamik, tipologik va analitik prinsiplarini farqlab ko'rsatadi. Dinamik prinsipda personaj ruhiyati uning muayyan hayotiy situatsiyalarda o'zini tutishi, xatti-harakatlari va gap-so'zlari orqali ochiladi. Badiiy psixologizmning tipologik prinsipi personaj ruhiyatini u shakllangan va harakatlanayotgan muhit shart-sharoitlari bilan bog'lagan, shulardan kelib chiqqan holda tasvirlashni nazarda tutadi. Analitik prinsip esa personaj dilidagi his-tuyg'ular, ongidagi o'y-fikrlarning ildizlari, tadrijini jarayon tarziday izchil va atroflicha tasvirlashni bildiradi<sup>52</sup>.

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<sup>44</sup> Бахтин, М. М. Собрание сочинений в 7 томах. Том 4. [Текст] / М.М. Бахтин – М.: Языки славянских культур, 2011. – 880 с.

<sup>45</sup> Норматов У. Ижод сеҳри. – Тошкент: Шарк, 2007. — 352 б

<sup>46</sup> Umurov H. Adabiyotshunoslik nazariyasi. Darslik –Toshkent: A.Qodiriy nomidagi xalq merosi nashriyoti, 2004. – 264 b.

<sup>47</sup> Quronov D. Adabiyot nazariyasi asoslari. /darslik/. – Toshkent: “Innovatsiya-Ziyo”, 2020. –310 b.

<sup>48</sup> Qahramonov Q. Badiiy so'z qudrati – Toshkent: Anorbooks, 2024. – 344 b.

<sup>49</sup> Назаров Бахтиёр. Хаётийлик – безавол мезон: Адабий ўйлар. – Тошкент, 1985, – 224 б.

<sup>50</sup> Қозоқбой Йўлдошев. Ёниқ сўз. Янги аср авлоди. – Тошкент, 2006 й. – 560 б.

<sup>51</sup> Карим, Баҳодир. Рухият алифбоси. – Тошкент: Фафур Фулом номидаги нашриёт-мағбаа ижодий уйи, 2018. – 364 б.

<sup>52</sup> Умуров Х. Адабиётшунослик назарияси: Олий ўқув юртлири учун дарслик. –Тошкент: А.Қодирий номидаги халқ мероси нашриёти, 2004. – 264 б.

Adabiyotshunos olim D.Quronov inson obrazini to'laqonli yaratishning muhim sharti va ayni paytda, samarali vositasi badiiy psixologizm sanalishini ta'kidlaydi. U fikrini inson o'ylaydigan va his etadigan mavjudot, demakki, ruhiyatida kechayotgan jarayonlar tasvirisiz uning obrazi ham noqis bo'ladi. Vosita deganimiz, aynan psixologizm tufayli asarda personaj jonli inson o'laroq harakat qilayotgandek taassurot qoladi, xatti-harakatlari, gap-so'zlari hayot mantiqiga muvofiq ko'rinish olishini izohlaydi<sup>53</sup>.

Asarlarda qahramon ruhiyati tasviri va uning adabiyotshunoslikda o'rganilishi masalasi tadqiqotchi Mavlon Boboxonovning "Hozirgi o'zbek romanlari strukturasi psixologizm muammosi" mavzusidagi doktorlik dissertatsiyasi<sup>54</sup> avtoreferatida ham psixologizm badiiy asarda inson ichki olamini tasvirlashga xizmat qiluvchi estetik kategoriya sifatida talqin qilingan. Olim psixologizm qahramonning his-tuyg'ulari, kechinmalari, ruhiy holati va ichki ziddiyatlarini badiiy tahlil qilish orqali obrazning tabiati va xarakterini ochishga xizmat qilishini hamda badiiy psixologizm qahramon ichki olamini tasvirlash bilan bog'liq bo'lgan murakkab badiiy hodisa ekanligini, uni adabiyotshunoslik va psixologiya fanlari tutashgan nuqtada shakllangan nazariy tushuncha sifatida talqin qilingan.

Olima Shoira Isayevaning "O'zbek tarixiy romanlarida xarakter ruhiyatini tasvirlash usullari" mavzusidagi nomzodlik dissertatsiyasi avtoreferati<sup>55</sup>da tarixiy roman poetikasida inson ruhiyatini badiiy talqin qilib, romanlarda voqelik tasviri faqat tarixiy fakt va hodisalar bayoni bilan cheklanib qolmasdan, balki qahramonning ichki dunyosi, ruhiy kechinmalari va ma'naviy ziddiyatlari orqali ochilishini asoslaydi. Shoira Isayeva tadqiqot obyekti bo'lgan Odil Yoqubovning "Ulug'bek xazinasi" va "Ko'hna dunyo" romanlari misolida tarixiy shaxs ruhiyatining badiiy talqinini tarixiy voqelik va psixologik tasvir o'rtasidagi badiiy uyg'unlik asarning estetik qiymatini belgilovchi muhim omil sifatida talqin qilgan. Sh.Isayeva tarixiy romanlarda xarakter ruhiyatini ochish realizm tamoyillari bilan uzviy bog'liqligini ta'kidlaydi. Umuman olganda, hozirgi o'zbek adabiyotshunosligida badiiy psixologizm muammosi, uning tamoyil va shakllari, ruhiy tahlil va ong oqimi, ayniqsa, ijod psixologiyasi va inson ruhiyatini tasvirlash kabi masalalar P.U.Kenjayeveva<sup>56</sup>, M.Sheraliyeva<sup>57</sup>, M.Rustamova<sup>58</sup>larning ishlarida chuqur tahlil qilingan.

Birinchi bobning ikkinchi fasli "*Zamonaviy o'zbek qissachiligiga xos tamoyillar*" deb nomlangan. Mazkur faslda birinchi bobning ikkinchi faslida qissa janrining taraqqiyot bosqichlari xronologik izchillik asosida ko'rib chiqildi. Unda qissaning shakllanishi va rivojlanish jarayonlari turli davrlar kesimida sanab

<sup>53</sup> Dilmurod Quronov. Adabiyot nazariyasi asoslari. Darslik. – Toshkent: Innovatsiya-Ziyo, 2019. – B. 70.

<sup>54</sup> Boboxonov M. Hozirgi ўzbek kissachiligida psixologizm: Fil. fan. nomz. ...diss. – Toshkent, 2012. – 160 b.

<sup>55</sup> Isaeva Sh. Ўzbek tarixiy romanlarida xarakter ruhiyatini tasvirlash usullari: Fil. fan. nomz... diss. – Toshkent, 2001. – 129 b.

<sup>56</sup> Kenjaeva P. Hozirgi ўzbek hikoyalari qahramon ruhiyatini tasvirlash tamoyillari: Fil.fan. nomz...diss. – Toshkent, 2009. – 152 b.

<sup>57</sup> Шералиева М. Hozirgi ўzbek nasrida kinoya (ijtimoiy-psixologik omillari, poetik tizimdaги ўрни): Филол. fan. бўйича (PhD) фалсафа д-ри ... diss. автореф. – Toshkent, 2017. – Б.164.

<sup>58</sup> Rustamova Malika. Istiklol davri ўzbek kissalarining taraqqiyot tendentsiyalari. Fil.fan.nomz...diss.автореф. – Toshkent. 2005. – 26 б.

o‘tilib, janrning adabiy jarayondagi o‘rni hamda tarixiy rivojlanish yo‘nalishlari umumiy tarzda yoritib berildi. Shuningdek, ushbu faslda bugungi o‘zbek qissachiligiga xos bo‘lgan yangi badiiy tamoyillar aniqlanib, ularning mazmun-mohiyati ilmiy-nazariy jihatdan izohlandi. Xususan, zamonaviy qissalarda qahramon ruhiyatini tasvirlash usullari, zamon va makon talqini, milliy kolorit hamda badiiy tasvirning yangi shakllari bilan bog‘liq jihatlar alohida e‘tiborga olindi. Mazkur tamoyillar hozirgi o‘zbek qissachiligida shakllanayotgan yangi badiiy yo‘nalish sifatida talqin qilindi va ular zamonaviy qissalar misolida asoslab berildi. Shu tariqa, faslda qissa janrining tarixiy rivojlanish bosqichlari xronologik tartibda ko‘rsatilib, bugungi qissachilikda namoyon bo‘layotgan yangi badiiy tamoyillarning o‘ziga xos xususiyatlari yoritildi.

Hozirgi qissalarda ramziylik va metaforik tafakkurga tayangan bo‘lib, unda voqelik tasviridan ko‘ra, matnosti ma‘no qatlamlarini ifodalash yetakchilik qilinayotgani, postmodern adabiyotiga xos intertekstuallik<sup>59</sup>, kinoya, muallif uslubining o‘zgaruvchanligi, ochiq yakun bilan badiiy tafakkurni chuqur yangilovchi qarashlar aks etayotgani, an‘anaviy qadriyatlar zamonaviy tafakkur bilan qayta idrok qilingani, individuallashtirilgan qahramonning tipik emas, o‘ziga xos ichki izlanishlar, shaxsiy tanlovlar va identitet muammolari bilan tasvirlanayotganligi qissalarning muhim badiiy xususiyatlaridan biri sifatida tahlillar orqali ilmiy tadqiq qilindi. Chunonchi, Erkin A‘zamning “Shoirning to‘yi” qissasida hayotiy haqiqatlar kinoyaviy, oddiy, badiiy bezaksiz, biroq kuchli reallik bilan majozilikning qarashligida ifodalangan realizmning yangicha namunasini taqdim etadi. Qissani realistik asar sifatida baholadik. Sababi, unda aks etgan voqealar haqqoniy, to‘qimalarsiz real muhitda tasvirlanadi. Asarda aksariyat adabiy anjumanlar, yubiley va rasmiy marosimlarda an‘anaviy tarzda ishtirok etadigan, siyosiy savodsizligi, manqurtligini fosh qiluvchi hajviy realizm ustuvor. Sho‘ro davri madaniy hayotining oddiy, biroq achchiq haqiqatlari o‘rtaga tashlanadi. Asarda Mafkuraxonim nomi bilan tasvirlanayotgan siyosiy arbobning ma‘naviy inqirozi anjumanga yubilyarning o‘zi keldimi yo‘qmi, deb so‘rashining o‘ziyoq uning kimligini fosh etuvchi fojiviy kinoyadir.

Yozuvchi anjuman o‘tayotgan binoning qurilish tarixini bayon etar ekan, *“Asirlar – harbiymi, siyosiyymi, jo‘ngina jinoiyymi yoxud o‘zinikimi, begonami – farqi yo‘q, aybi bo‘lsa bas. Aybdor sho‘rlik o‘lib-tirilib ishlaydi, shunga majbur”*<sup>60</sup> deya davr ruhining haqqoniy manzarasini chizadi.

Ramziylikka asoslangan qissalarda ijodkor yo‘sini realizmdagidek matnda ochiq bayon etilmaydi, ular ko‘proq narsa-hodisalar, buyum, makon va zamon, harakat, sukut va holat kabi poetik unsurlar orqali muallifga chuqur g‘oya beradi. An‘anaviy qissalarda ramz aniq ko‘rinish kasb etgan. Quyosh hayotni, tun o‘limni ifodalaydi. Bu tipdagi zamonaviy qissalar esa ko‘pma‘noli bo‘lib, o‘quvchi o‘z tafakkuri bilan bir ramzni turlicha talqin qila oladi. Oddiy buyum ham zamonaviy qissalarda ramzga aylanadi.

<sup>59</sup> Dilmurod Quronov va boshq. Adabiyotshunoslik lug‘ati. – Toshkent: Akademnashr, 2010. – B. 119.

<sup>60</sup> Erkin A‘zam. Gonoluluga Elchi. – Toshkent: Pir nashr, 2024. – 378-bet.

Bunga misol qilib, “Oromkursi”(Xurshid Do‘stmuhammad)<sup>61</sup> qissasini keltirish o‘rinlidir. Qissadagi oromkursi o‘z ma’nosida buyum, oddiy mebel bo‘lsa-da, ramziy ma’noda soxta lavozim va mansabning ulug‘vorligi kabi kuchli ruhiy ma’no beradi. Bir qarashda asar qahramoni kursiga o‘tirib, o‘zini orom olgandek his qilsa ham, ammo uning ruhini kibr, mas’uliyatsizlik, manmanlik tuyg‘ulari chirmab oladi. Qahramondagi bunday ichki yemirilishni yozuvchi badiiy metaforik tarzda ko‘rsatadi. Shuni alohida aytish kerakki, asarda makonlar ruhiy holatni his qildiradi. Negaki, qissada makon ramzida ifodalangan xona qahramonning yopiq ongi, lift esa mansabga tez ko‘tarilib ketishi, biroq bu mansabning barqaror emasligini anglatasa, yo‘laklar qahramonning tartibsiz qarorlari aksidir. “Eski arava(Shoyim Bo‘tayev)<sup>62</sup>da arava real hayotda transport vositasi bo‘lsa-da, ramziy ma’noda millat xotirasidagi og‘ir tarix, avlodlar yelkasidagi yukni anglatadi. To‘g‘ri, arava eski, ammo unutib bo‘lmaydigan o‘tmish fojiasidir. Yo‘l esa geografik toponim emas, ruhiyat uchun tarixiy voqeadir. Agar e’tibor qaratilsa, arava yurgan yo‘l qissada ravon tasvirlanmagan. Bu ramziy topilma millat boshidan kechirgan sinovlar, tinimsiz mehnatlar va bu mehnatga millatning mustahkam bardoshi ramzidir.

Umuman olganda, birinchi bobda amalga oshirilgan nazariy tahlillar ruhiyat tasviri badiiy adabiyotning muhim estetik kategoriyalaridan biri ekanini tasdiqlaydi. Rus, jahon va o‘zbek adabiyotshunosligida shakllangan ilmiy qarashlar zamonaviy o‘zbek qissachiligida qahramon ruhiyatini tadqiq etish uchun zarur nazariy-metodologik asos yaratildi. Shu jihatdan mazkur bobda ilgari surilgan ilmiy xulosalar dissertatsiyaning keyingi boblarida zamonaviy qissalarda ruhiyat tasvirini badiiy tahlil qilish uchun muhim ilmiy zamin vazifasini bajarildi.

Tadqiqotning “**Adib qissalarida davr ruhi va qahramon talqini**” deb nomlangan ikkinchi bobning birinchi fasli “*Shuhrat Matkarim qissalarida davr ruhi va qahramon talqinida an’anaviylik va ramziylik*” deb nomlanadi.

Tadqiqot obykti sifatida olingan Shuhrat Matkarim qissalarida davr ruhi va qahramon talqini masalasi badiiy-estetik hamda ijtimoiy-falsafiy nuqtayi nazardan tahlil qilindi. Mazkur bo‘limda qissalarda tasvirlangan voqelik, davr muhitining ruhiy-ma’naviy manzarasi hamda ularning badiiy ifodasi qahramon obrazi orqali ochib berilishi masalasi tadqiq etildi.

Xususan, muallif qissalarida yaratilgan qahramonlar nafaqat individual xarakter sifatida, balki muayyan tarixiy davrning ruhiy-ijtimoiy muammolarini o‘zida mujassam etgan badiiy timsollar sifatida talqin qilindi. Qahramonning ichki kechinmalari, ruhiy iztiroblari, qaror qabul qilish jarayonlari va hayotiy tanlovlari orqali jamiyatda yuz berayotgan ijtimoiy-ma’naviy o‘zgarishlar hamda davrga xos ziddiyatlar ochib berildi.

Shuhrat Matkarim qissalarining syujeti shiddatli voqealardan iborat emas. Biroq qissalardagi dialoglar orqali tug‘iladigan ruhiy hayajon va fikrlar to‘lqini asarni jiddiy dramatik darajaga olib chiqadi. Shu bilan asar syujeti o‘zining sodda,

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<sup>61</sup>.Do‘stmuhammad X. Oromkursi. –Toshkent: Sharq nashriyoti-matbaa aksiyadorlik kompaniyasi bosh tahririyati. – Toshkent, 2011

<sup>62</sup> O‘sha kitob

lekin ma'nodor, original va noodatiy shaklda qurilgani bilan yangilik sifatida kashf etiladi. Shuningdek, "Yilon" qissasining syujet originalligi hayotiy va teran falsafiy ma'nolar bilan to'ldirilgani, simbolikadan samarali foydalanilgani, real muammolarni yumor va tanqid bilan ko'targani, kuchli xarakterlar va jonli dialoglar orqali rivojlanishi bilan ajralib turadi.

Tadqiqotimiz davomida "Yilon" qissasi syujetining originalligini bir necha tamoyillar asosida o'rgandik:

*Birinchidan*, syujetda odatiy voqelik orqali falsafiy mulohazalar aks ettiriladi.

Yuqorida ta'kidlaganimizdek, qissa oddiy voqeadan – uch hamrohdan birining ilon solingan xaltani orqalagancha daryo bo'yiga borishdek safari bilan boshlansa-da, u orqali juda keng, falsafiy va ijtimoiy masalalar ochiladi. Ilondek xatarli simbol orqali muallif hayot, odamlar o'rtasidagi ishonch, shuningdek, mansabparastlik, adolatsizlik, munofiqlik kabi illatlarni dialoglar orqali o'rta tashlaydi.

*Ikkinchidan*, qissa syujetida muqaddas tushunchalar ramzli tilda bayon qilinadi. Ilon bu yerda faqat jonzot emas, balki uning ortida turli ramziy ma'nolar davlat, xatar, sir, ayb, yolg'onlar fosh etilishi bilan ham estetik ahamiyatga ega. Bu o'ziga xoslik, ya'ni ilonni xaltada ko'tarib yurish simbolida sinov, sirni yoki xavfni yuk qilib yurish sifati majoziy ifodalaydi.

*Uchunchidan*, qissa syujetida haqiqiy hayot voqeligini dialog orqali aks ettirishdek tasvir usulidan mahorat bilan foydalanilgan. Muallif hikoyani suhbat asosiga qurib, syujetni haqiqiy hayotdagi insonlar orasidagi gap-so'z, tortishuv, bahs, xafagarchilik, araz, kuyunish, hamdardlik kabi turli hissiyotli munosabatlar orqali rivojlantiradi. Bu usul, ham realistik, ham yumorli, ham chuqur falsafiy ma'nolarni anglatishi bilan yangi mazmun kasb etadi.

*To'rtinchidan*, syujet yuksak falsafiy va tanqidiy yuklama bilan ham to'yintirilgan. Qissa qahramonlari Yusufboy va Qahramon o'rtasidagi tortishuv, rahbarlikka oid tanqidlar, mansab va undan manfaatdorlik kabi illatlar bilan insoniylikning qarama-qarshiliklari fonida asar mazmunan katta ijtimoiy-siyosiy falsafiy asar darajasiga olib chiqiladi.

Yozuvchi "Yilon" qissasining ekspozitsiyasi (kirish)da asosiy qahramonlar – Qahramon, Yusufboy va Qahramon haqida ma'lumot beradi. Ularning xarakteri, bir-birlari bilan munosabati hikoyaning boshida tasvirlanadi. Bu qism o'quvchini asar muhitiga olib kiradi. Qissada tugun asosiy voqeaning ichida emas, qahramon Yusufboy va Qahramonning o'zaro dialoglari orqali rivojlanadi. Asar voqeligi ular orasidagi bahs-munozaralar, jamiyat va inson tabiatiga oid falsafiy mushohadalar orqali aks ettiriladi. Ayniqsa, qissada muhim detallar (masalan, ilonning borligi yoki yo'qligi) voqealar yanada sirli va qiziqarli bo'lishi, mavhumlikning chuqurlashuviga, ramziylikning kuchayishiga olib keladi. Shu tariqa, asardagi asosiy intriga (ilonning haqiqiyliigi yoki ramziy ma'nosi) shakllangan. Qissaning yana bir muhim yangiligi, kulminatsiyasida qahramonlar orasidagi ziddiyat dramatik ahamiyat kasb etishidadir. Matnda dramatik usul ko'rinishlari bo'lmasada, Yusufboy va Qahramon jamiyat, mansab, odamlarning fe'l-atvori haqida keskin bahs yuritishi, shuningdek, ilon haqidagi falsafiy

kurashlar eng yuqori cho‘qqiga ko‘tariladi. Bu mushohadalarni o‘qigan o‘qirman haqiqatan ham ilon bormi yoki u shunchaki ramziy ma’no tashidimi?” degan savolga duch keladi. Qissada yechim (natija, yakun) Qahramonning ichki kechinmalari va jamiyatdagi o‘rni haqida ochiqroq gapira boshlashi bilan uning real hayot qoidalarini qabul qilganini tan olishi, lekin shu bilan birga, ichki qarama-qarshiliklardan aziyat chekishi bilan ochiq lanadi. To‘g‘ri, qissa so‘ngida ilon masalasi ham o‘z yechimini topadi. Biroq bu faqat voqealarning tashqi yakuni bilan belgilanadi. Asarning ichki g‘oyasi toki qissa oxiriga yetsa hamki o‘quvchini o‘ylantiradi. Shuningdek, tadqiqotda qahramon talqini zamonaviy globallashuv jarayoni bilan bog‘liq muammolar kontekstida ham ko‘rib chiqildi. Ya’ni qissalarda aks etgan qahramon ruhiyati, uning qadriyatlar bilan munosabati, shaxs va jamiyat o‘rtasidagi murakkab aloqalar global davrga xos ma’naviy, ijtimoiy va madaniy muammolar bilan uzviy bog‘liqlikda talqin qilindi. Natijada qahramon obrazi nafaqat muallif badiiy tafakkurining mahsuli, balki bugungi globallashuv sharoitida insonning o‘zligini anglash, qadriyatlar muvozanatini saqlash hamda zamon bilan munosabatini belgilash jarayonini ifodalovchi muhim badiiy vosita sifatida baholandi.

Ikkinchi bobning *“Adib qissalarida yangi qahramon talqini”* deb nomlangan ikkinchi faslida Shuhrat Matkarimning *“Maqar”* qissasida keltirilgan yangi qahramon Maqar obrazi misolida tahlil qilindi. Qissada ushbu qahramon obrazi orqali zamonaviy inson ruhiyatiga xos bo‘lgan yolg‘izlik muammosi badiiy talqin etilgani kuzatildi. Qahramonning ichki kechinmalari, ruhiy iztiroblari hamda hayotiy tashvishlari orqali bugungi davr insonining ma’naviy-ruhiy holati ochib berildi. Shuningdek, qissada qahramon ruhiyati tasviri orqali zamonaviy jamiyat sharoitida insonning yolg‘izlik hissi, ichki izlanishlari va mavjud hayotiy ziddiyatlari badiiy-estetik jihatdan ifodalangani aniqlandi. Muallif qahramonning individual ruhiy kechinmalarini tasvirlash orqali umumlashma ma’noda yangi davr insonining tashvishlari va muammolarini yoritishga erishgan.

Natijada Maqar obrazi orqali ochilgan yolg‘izlik muammosi qissaning badiiy-estetik qimmatini oshiruvchi muhim omil sifatida baholandi. Mazkur yondashuv esa zamonaviy o‘zbek qissachiligida qahramon ruhiyatini yangicha talqin qilishga xizmat qiluvchi badiiy yangilik sifatida ilmiy jihatdan asoslandi. Yolg‘izlik tashqi jimlikdan ichki ovoza aylangan, insonni o‘z-o‘zi bilan qoldirib, eng halol (chunki yolg‘iz qolganda eng ko‘p vijdon so‘roqqa tutiladi), eng og‘ir suhbatdir. Aynan qissa janri ham o‘zining yangi tamoyilida inson ruhiyati chuqur tahlil qilinishi bilan yolg‘izlik mavzusini badiiy talqin etishda estetik qiymatga ega janr hisoblanadi. Shuning uchun ham qissada yolg‘izlik ichki monolog, sukut, uzilgan dialoglar, ramziy makon: kimsasiz uy, tun, yo‘l, xotira va retrospeksiya (o‘tmish va bugun, kelajak o‘rtasida borib kelish) orqali badiiy qoliplanadi. Darhaqiqat, bugungi zamonaviy qissalarda ham yolg‘izlik foni an’anaviy qissalar kabi shaxs va jamiyat, muhit o‘rtasidagi ziddiyat asosi sifatida tasvirlanmoqda. Biroq bugungi zamonaviy o‘zbek qissalarida yolg‘izlik sindromi ijtimoiy va ma’naviy o‘zgarishlar ta’sirida biroz o‘zgarib badiiy talqin markaziga chiqdi.

Bunday qissalar qahramonlari atrofida bilan yashasa-da, ichki jihatdan yolg'iz. Ular jismoniy emas, ma'naviy-ruhiy tabiati bilan har doim ham o'z-o'zini qiynab, dardini his qiladigan muhitni izlaydi. Shundan begonalashuv zamonaviy qahramon o'z oilasi, yaqinlari, hatto o'zidan ham uzoqlashtiradi. U har doim "men kimman?" savoli ostida milliy an'ana va zamonaviylik, sharqona tafakkur va g'arbonsa qarashlar o'rtasida sarson bo'ladi.

So'nggi yillarda yaratilayotgan qissalarda inson qadr-qimmati masalasi yetakchi o'ringa ko'tarilayotganini kuzatish mumkin. Aniqrog'i, yolg'izlanayotgan odamning qadrsizlanishi, ijtimoiy chetlashish jarayonining badiiy-psixologik talqiniga e'tibor kuchaydi. Shu jihatdan Sh.Matkarim ijodi o'ziga xos xususiyatga ega. Shuhrat Matkarim asarlaridagi obrazlarning hayotda ham prototiplari bor. Yozuvchi qaysidir voqea, voqelik yoki atrofida biror kishining xarakteridan ta'sirlansa shu zahotiyoq ularni obrazlarga aylantiradi. Barchaga ma'lumki, yozuvchi ifodalamoqchi bo'lgan g'oyani faqatgina hayotda ko'rgan-bilganlarini tasvirlash bilan chegaralamaydi, balki ularni o'z tasavvur olami, fantaziyasi, badiiy to'qimasi bilan boyitib go'zallik timsoliga aylantiradi. Adibning "Maqar" qissasi qarilik, yolg'izlik va jamiyatdan ajralish kabi asosiy hayotiy muammo bilan boshlanadi. Asar Maqar cholning kundalik hayoti, ko'lga borib baliq tutib, uni sotishi, bolalarning kulishi, qari kampirining uydan chiqmasligi kabi realistik voqelikdan tashkil topgan. Bu oddiy, hayotiy voqea esa chuqur ijtimoiy muammoning, ya'ni keksa insonning jamiyatning umumiy oqimidan chetga chiqib, qadrsizlanib qolishi fonida kechadi. Shu nuqtayi nazardan, yozuvchi qissada aksariyat hollarda nuroniy deb ulug'lanadigan qariyalar obraziga zid bo'lgan yangi tipdagi qahramonni yarata olgan. Xususan, Maqar zamonaviy o'zbek qissalarida odamlardan qadr topmagan, ammo ma'naviy kamolotiga ko'ra bo'y ko'rinayotgan keksalarning yangi timsolidir. Uning yangi qahramon ekanligining yana bir eng muhim dalili u muhit oqimini zarracha o'zgartirmaydi, ammo insoniylikni saqlab qoladi.

Maqar – o'zbek otalariga xos fazilatlarini o'zida mujassam etgan qadriyat namunasi. Maqar – ko'ngil odami. Birovga qattiq gapirmaydigan, ming azob bilan qarmoqqa tushirgan baliqlariga ko'z olaytirgan, ko'chani to'ldirib, "ana, Maqar kelayotir, ana itii" deya, qichqirayotgan bola-baqraga ulashgan, qishloqdagi har bir kishini yetti pushtigacha biladigan, so'rashadigan mehr-oqibat odami. Masalaning yana bir tomoni, Maqar — cholning o'z ismi emas. Uning asl ismi Husenboy, bir vaqtlari mulla qulog'iga shunday deb azon aytgan. Bir sabab bilan tuman "войнком"i u bilan muloqotda, "Спасибо, Макаp Митрофонович!" deydi. "Макаp Митрофонович" deb o'ris o'zining ismini aytdimi yo Husenboyga shunday murojaat qildimi bu qorong'u. Ammo odamlar endi Husenboyga Makar Mitrofonovich, Makar Mitrofonovich, keyin Makar, Makar deb murojaat qiladilar. Keyinchalik xalq tilida Makar<sup>63</sup> Maqarga aylanadi va Husenboy Maqar bo'lib

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<sup>63</sup>[https://www.researchgate.net/publication/392711447\\_QISSADA\\_EKZISTENSIAL\\_QAHRAMON\\_VA\\_UNING\\_JONZ\\_ODLAR\\_BILAN\\_YASHASH\\_MOTIVI\\_SHUHRAT\\_MATKARIMNING\\_MAQAR\\_QISSASI\\_MISOLIDAEXISTENTIAL\\_HERO\\_IN\\_THE\\_STORY\\_AND\\_HIS\\_MOTIVE\\_OF\\_LIVING\\_WITH\\_CREATURES\\_ON\\_THE\\_EXAMPLE\\_OF](https://www.researchgate.net/publication/392711447_QISSADA_EKZISTENSIAL_QAHRAMON_VA_UNING_JONZ_ODLAR_BILAN_YASHASH_MOTIVI_SHUHRAT_MATKARIMNING_MAQAR_QISSASI_MISOLIDAEXISTENTIAL_HERO_IN_THE_STORY_AND_HIS_MOTIVE_OF_LIVING_WITH_CREATURES_ON_THE_EXAMPLE_OF)

qoladi. Xalq ichida Husenboyning Makarga, Makarning Maqarga aylanishi esa qissaga o'zgacha estetik zavq beradi.

Dissertatsiyaning uchinchi bobi "**Adib qissalarida badiiy psixologizm**" deb nomlangan. Mazkur bobning dastlabki faslida "*Xoliyor Safarov qissalarida realistik ruhiyat talqini*" tahlil qilindi. Asarda qahramon hayotining turli bosqichlari, xususan, uning yoshlik davridan boshlab ijtimoiy muhit ta'sirida shakllangan ruhiy holati va hayotiy iztiroblari ilmiy-nazariy jihatdan yoritildi. Qahramonning ijtimoiy bosim, qashshoqlik va hayotiy imkoniyatlarning cheklanganligi sharoitida ulg'ayishi uning ichki dunyosida murakkab psixologik ziddiyatlarni yuzaga keltirgani kuzatildi. Shuningdek, obrazning hayotiy taqdirida ta'lim tizimidagi adolatsizliklar, turli norasmiy munosabatlar va "oldi-berdi" holatlarining mavjudligi uning shaxs sifatida shakllanish jarayoniga salbiy ta'sir ko'rsatgani badiiy misollar asosida tahlil qilindi. Qahramonning o'qishga kira olmasligi, hayotiy maqsadlarini aniq belgilay olmasligi va vaqt o'tishi bilan orzu-intilishlarining asta-sekin so'nib borishi uning ruhiyatida tushkunlik va ichki iztiroblarning kuchayishiga sabab bo'lgani ko'rsatildi. Ayniqsa obrazning 40–45 yoshlar davrida o'z hayotiga nazar tashlashi, amalga oshmagan orzular va boy berilgan imkoniyatlar qarshisida yuzaga kelgan ruhiy iztiroblari inson psixologiyasining murakkab qatlamlarini ochib beruvchi muhim badiiy vosita sifatida talqin qilindi.

Qissada onasining o'kinch bilan: "*Men-ku quvonch nimaligini bilmadim. Hech bo'lmasa, bolalarimning hayoti quvonchga to'la bo'lsin, deb ismingni Quvonch qo'ygandim... Sen ham buning nimaligini bilmading-a, bolam-a...*"<sup>64</sup> degan iztirobli so'zlari Quvonch ruhiyatining ildizi qanday og'riqli manbaga borib taqalishini anglatadi. U yoshligidan mehnatga botgan, orzulari esa chorasizlik tufayli armon bilan qorishgan inson. Yozuvchi uning o'qish uchun uringani, pul topish uchun Rossiyaga ketib, sog'lig'ini yo'qotgani, tamagirliklar bois psixik ezilishlar va ruhiy bosimlar ostida qolganini realistik tasvirlar bilan aks ettiradi. Qissada oilaviy muhitdagi norasolik ham Quvonchning taqdiriga psixologik ta'sir ko'rsatgani mahorat bilan tasvirlangan. Otasining ichkilikka ruju qo'yishi, onasining kasalmandligi, kollejdagi pora bilan ish bitirishlar, bularning barchasi Quvonch qalbida chuqur ruhiy iztirob uyg'otadi va hayotga, odamlarga nisbata ishonchsizlik kayfiyatini ko'rsatadi.

Qolaversa, o'zbeklarda ism qo'yish bolaning ichki dunyosi, ruhiyati, eng muhimi, ota-onaning orzu-umidlari bilan bog'lanadi. O'zbeklar ma'naviy va ijobiy ma'no anglatuvchi ismlarni ko'proq tanlaydi. Umid, Yaxshiboy, Mehribon, Azamat, Shahlo ismlari orqali ota-ona farzandlarida baxt, omad, ezgu fazilatlar mujassam bo'lishini niyat qiladi. Yozuvchi ham qissada Quvonch ismi orqali onaning umidi va istagini ramziy ifodalaydi. Ism orqali yozuvchi qahramonlarida shaxsiy ruhiy tajribani milliy hayotiy tajriba bilan uyg'unlashtirib matnga singdiradi. Psixologik jihatdan esa onaning o'g'liga Quvonch deb ism qo'yishi uning ism orqali taqdirga ta'sir qilish ishonchini uyg'otadi. Afsuski, ona o'g'liga Quvonch deb ism qo'ygan edi, uning hayoti esa onaning tilaklariga mos kelmadi.

<sup>64</sup> Safarov Xoliyor. Eng qayg'uli quvonch // Sharq yulduzi, 2023. – 3-son. – B. 38.

Dilbandining hayoti qiyinchiliklar va sinovlarga to‘la bo‘ldi. Bunda yozuvchi real hayot haqiqatini inson orzusi va haqiqat o‘rtasidagi tafovutda ko‘rsatadi. “Menku”, “hech bo‘lmasa” kabi oddiy so‘zlar bilan chuqur hissiy mazmun yaratib, matnga xalqona ohang bag‘ishlaydi. Yozuvchi shu bilan milliy an’anaga asoslanib, hayotiy haqiqatni ochadi. Ushbu satrlarda milliy falsafiy ohang orqali adabiyotimizdagi baxt, quvonch va sinovni bir-biriga yaqin tutib, milliy qadriyatlar bilan hayotiy tajribani jipslashtiradi. Bunda o‘ziga xos ramziy qatlam bor: “Quvonch” – tilak bo‘lsa, “hayotdagi sinovlar” – real haqiqatdir.

Uning qayta-qayta “Ay-e...” deb bo‘shashganicha javob berishi — ruhiy charchoq, hayotdan umid uzilgan odamning alamli nolasi edi go‘yo. Yozuvchi qissada realistik tamoyillarga suyangan holda oddiy, xalqona obrazlar, voqealar ketma-ketligi fonida hayotdagi kabi tabiiy, sodda til, lekin hissiyotga, samimiylikka tayangan holda badiiy manzara yaratadi.

Xususan, asardagi “Ay-e...” iborasi faqatgina og‘riq ifodasi emas, shuningdek, hayotdan umidsizlik, ko‘nikma, maqsadsizlik va hatto, atrofdagilarga achchiq kinoya belgisidir. Qissadagi obrazlar nutqidagi ahmoqona kulgu va tamakiga moyillik qahramonlarning ruhiy bosimdan qochish vositasi sifatida tasvirlangan.

Tadqiqotda ushbu jarayonlar jahon adabiyotshunosligida shakllangan badiiy psixologizm metodlari asosida o‘rganildi. Qahramon ruhiyatidagi ichki ziddiyatlar, hayotiy sinovlar ta’sirida yuzaga kelgan ruhiy tushkunlik hamda shaxsiy izlanishlar uning ichki dunyosidagi murakkab kechinmalarni ochishga xizmat qilgani ilmiy mushohada qilindi. Ayni paytda asarda qahramonning qashshoqlik, ijtimoiy bosim va hayotiy to‘siqlar qarshisida sabr va matonat bilan kurash olib borishi, ruhiy jihatdan toblanib borishi ham alohida e’tiborga loyiqdir. Obraz ruhiyatida kechgan ichki evrilishlar, o‘z hayotini qayta anglash jarayoni hamda yangi kelajak sari intilish motivlari inson taqdirining murakkab psixologik jarayonlarini yorituvchi muhim badiiy omil sifatida tahlil qilindi. Natijada qissada tasvirlangan qahramon taqdiri shaxsning ijtimoiy muhit, hayotiy sinovlar va ichki ruhiy kurashlar ta’sirida shakllanish jarayonini aks ettiruvchi chuqur badiiy-psixologik hodisa sifatida baholandi.

Uchinchi bob uchinchi fasli “*Ijodkor qissalarida milliy kolorit va realistik ruhiyat uyg‘unligi*” deb nomlanib, mazkur faslda qahramonlar ruhiyatining realistik talqini milliy ruhiyat bilan uzviy bog‘liqlikda o‘rganildi. Tadqiqot jarayonida yozuvchi yaratgan obrazlarning ichki dunyosi, ruhiy kechinmalari va psixologik holatlari milliy mentalitet hamda xalqning ma’naviy qadriyatlari bilan chambarchas aloqador holda tahlil qilindi. Shuningdek, asarda muallifning an’anaviy tasvir uslubidan qisman chekinib, milliy koloritni yanada chuqurroq badiiy talqin qilishga intilgani kuzatildi. Ya’ni milliy kolorit faqat tashqi belgilar — qahramonning milliy libosi, kiyinish madaniyati yoki urf-odatlar tasviri bilangina cheklanib qolmay, balki obrazning ruhiy olami, tafakkuri, dunyoqarashi va hayotiy qarashlarida ham namoyon bo‘lishi ilmiy jihatdan asoslandi. Natijada yozuvchi qahramon ruhiyatini milliy mentalitet bilan uyg‘un holda tasvirlash orqali milliy koloritning yangi badiiy qatlamini ochib bergani aniqlandi. Bu esa zamonaviy qissachilikda milliy ruhiyatni nafaqat tashqi tasvir vositalari, balki

qahramonning ichki psixologik olami orqali ifodalashga qaratilgan muhim badiiy tamoyil sifatida talqin qilindi.

*“Qishloqda cho‘milish eng katta muammo. Kimlardir yerto‘laga, kimlardir mashina garajga kirib g‘usl qiladi, biron og‘ilxonaga boradi...”*<sup>65</sup>

Parchadagi milliy koloritni shakllantiruvchi omil — yerto‘la, garaj, og‘ilxona qishloqning infratuzilmasiga xos maishiy sharoit, muayyan hududga xos turmush tarzi, kundalik odatlari modelidir. Qishloqda hammomning yo‘qligi, odamlarning yer osti, xo‘jalik binolarida cho‘milishi mahalliy ijtimoiy sharoitni, oddiy odamlarning o‘zicha qulaylik yaratayotgani milliy koloritning o‘ziga xos yangi talqinidir. Yozuvchi katta bir muammoni kichik, xalqona, o‘ziga xos milliy koloritda o‘rtaga tashlaydi. Yerto‘la, garaj, og‘ilxonada cho‘milish, oddiy amalning ham odatiy emas, beg‘araz joylarda bajarilishi qahramon ruhiyatida to‘laqonli hayot kechira olmaslik tuyg‘usini kuchaytiradi. Qissaning ma‘naviy-axloqiy g‘oyasini ifodalashda ota obrazi ham muhim badiiy vosita bo‘lgan. Qissa boshida ota bolasi hayotiga befarq edi. Quvonch maktabga borganida boshqa bolalarni otalari qo‘llaridan yetaklab kelayotganini ko‘radi. Ammo uning otasi biror marta maktabga kelmaydi. Qissa boshida muallif otani o‘qirmanga farzandiga e‘tiborsiz sifatida tasvirlaydi. Yana bir misol, qahraton qish kechasida Sevinch uyda kasal bo‘lib qolgan qizini parvarish qilayotgan paytda ro‘zg‘ordagi yagona umid — sigir bolalash arafasida edi. Sevinch eriga molga yem sotib olib berish kerakligini bir necha bor aytsa-da, Salim o‘zini eshitmaganga solidi. Qiziga dori olib kelaman deb uydan chiqqan Salim kechqurun mast holda qaytadi. Salim og‘ilxona tomon dalbanglab chiqib borsa, sigir o‘lib yotibdi. Bolasi teskari kelgan ekan. Biroq Salim o‘z aybini tan olmay, “Molga qaramagansan!” deb ayolini uradi. “Urmang!” deb tizzasiga yopishgan Quvonchni ham silkilab tashlaydi. Bu holat Quvonch qalbida og‘riqli tuyg‘ularni uyg‘otib, otasi bilan munosabatlaridagi ma‘naviy uzulishni anglatadi.

*“Ko‘ngliga qil sig‘may qolgan Quvonch o‘qishga borish o‘rniga, cho‘kayotgan ro‘zg‘orni, singillarini o‘ylab, bu g‘urbatlar orasida ishga ketib qolgan edi. Aprelning boshlari edi. Bir kuni tongda kelsa, otasi joynamoz ustida yig‘lab duo qilib o‘tiribdi. Quvonchning dami ichiga tushib ketdi. Otasini hech qachon bu holatda ko‘rmagan edi. Avvaliga nimadir bo‘ldimikan deb qo‘rqdi, keyin yuragi allanechuk hapriqdi. Padariga tikilib turib, mijjalarida yosh qalqdi. Shunchalar mehri iydiki, borib quchoqlab olgisi keldi, ammo to‘xtadi. Ota joynamoz ustida, tavba ostonasida, imon koshonasida edi! “Otam namoz o‘qishni biladimi?..” Quvonch uy devorga suyanganicha sirg‘alib, bo‘sag‘aga o‘tirib qoldi. – Allohim, o‘zing gunohlarimni kechirgin. O‘g‘lim, ikki go‘dak qizim haqqi, tavbalarimni qabul qilgin! Allohim, o‘zing kechirmasang, holim xarobdir, Allohim... Ota nidosini eshitgan Quvonch o‘zini tutib turolmadi. Hiqillab yig‘lab yubordi. “Nahotki otam...” Ota o‘g‘li kelganini sezdi. Yuziga fotiha tortdi”*<sup>66</sup>

Muallif otani bir tomonlama salbiy obraz sifatida emas, balki hayot qiyinchiliklari, ichki iztiroblari, xatolarini anglash jarayonida inson qalbining

<sup>65</sup> Xoliyor Safarov. Eng qayg‘uli quvonch//*Sharq Yulduzi*. – 2023. – №3. – B.29.

<sup>66</sup> Safarov Xoliyor. Eng qayg‘uli quvonch // *Sharq yulduzi*. – 2023. – 4-son. – B. 162-173.

poklanishi tavba va tazarrudan boshlanishi haqidagi fikrni asar syujetiga singdiradi. Bundan o‘qirman inson xatoga yo‘l qo‘yishi mumkinligi, biroq uning ma‘naviy qayta tug‘ilishi gunohini anglash va tavba qilish orqali uni poklanishga yetaklaydi. Shuningdek muallif insonning ma‘naviy kamoloti va qalb poklanishi g‘oyasini badiiy tarzda ifodalab, otaning ichki kechinmalari, hayotdan olgan saboqlari va pushaymonlik hissi asardagi asosiy fikrni — inson qalbining poklanishi tavba va tazarrudan boshlanadi degan g‘oyani chuqur ochib beradi.

## XULOSA

1. Istiqlol davri o‘zbek qissachiligining yetakchi mavzu ko‘lami va g‘oyaviy xususiyatlari, badiiyati, qahramon ruhiyati hamda yangilanish tamoyillari, insonni badiiy kashf etishdagi mahorati sirlarini o‘rganish orqali badiiy yuksakliklik masalalari, shuningdek, qissalarida qahramon ruhiyatini poyetik idrok etishdagi ma‘naviyatga daxldor masalalar – burch va mas‘uliyat, imon va e‘tiqod, yashash uchun kurash, iztirob va yolg‘izlik psixologiyasining ijtimoiy-estetik jihatdan ochilishi adiblar mahorati mahsulidir.

2. Rus, jahon va o‘zbek adabiyotshunosligida shakllangan ilmiy qarashlar zamonaviy o‘zbek qissachiligida qahramon ruhiyatini tadqiq etish uchun zarur nazariy-metodologik asos yaratildi. Shu jihatdan mazkur bobda ilgari surilgan ilmiy xulosalar dissertatsiyaning keyingi boblarida zamonaviy qissalarda ruhiyat tasvirini badiiy tahlil qilish uchun muhim ilmiy zamin vazifasini bajarildi.

3. Shuhrat Matkarim qissalarida davr ruhi va qahramon talqini masalasi badiiy-estetik hamda ijtimoiy-falsafiy nuqtayi nazardan tahlil qilindi. Mazkur bo‘limda qissalarda tasvirlangan voqelik, davr muhitining ruhiy-ma‘naviy manzarasi hamda ularning badiiy ifodasi qahramon obrazi orqali ochib berilishi masalasi tadqiq etildi.

4. Yozuvchilarning ijodiy individualligi va uslubiy o‘ziga xosligi badiiy til va ifodadan foydalanishlarida, dialog va monologlarni qo‘llashlari hamda poyetik unsurlarning qo‘llanishida namoyon bo‘ladi. Matkarim va X.Safarov qissalarida qahramon ruhiyatini poyetik idrok etishda ma‘naviyatga daxldor masalalar – burch va mas‘uliyat, imon va e‘tiqod, yashash uchun kurash, iztirob va yolg‘izlik psixologiyasining ijtimoiy-estetik jihatdan ochilishi adiblar mahorati mahsuli sifatida o‘rganildi.

5. Muallif qissalarida yaratilgan qahramonlar nafaqat individual xarakter sifatida, balki muayyan tarixiy davrning ruhiy-ijtimoiy muammolarini o‘zida mujassam etgan badiiy timsollar sifatida talqin qilindi. Qahramonning ichki kechinmalari, ruhiy iztiroblari, qaror qabul qilish jarayonlari va hayotiy tanlovlari orqali jamiyatda yuz berayotgan ijtimoiy-ma‘naviy o‘zgarishlar hamda davrga xos ziddiyatlar ochib berildi.

6. “Eng qayg‘uli quvonch” qissasi zamonaviy o‘zbek qissachiligida ruhiyat tasvirining psixologik realizm tamoyillariga asoslangan holda badiiy talqin etilgan muhim namunalaridan biridir. Asarda individual ruhiy kechinmalar ijtimoiy muhit bilan uzviy bog‘liqlikda yoritilib, zamonaviy jamiyatdagi ma‘naviy, iqtisodiy va institutsional muammolar qahramon ruhiyatining shakllanish omili sifatida talqin

qilinadi. Shu jihatdan qissa shaxs va jamiyat o'rtasidagi murakkab munosabatlarni badiiy-psixologik tahlil asosida ochib beruvchi muhim estetik hodisa sifatida baholandi.

7. Mualliflar asarlarida hayot haqiqatini aks ettirishda reallik va badiiy to'qimaning uyg'unligi asosida haqqoniylikka erishishi hamda ko'plab poyetik unsurlardan, jumladan, ramzlardan mohirlik bilan foydalanishlari tahlillar bilan asoslandi.

8. Qahramon talqini zamonaviy globallashuv jarayoni bilan bog'liq muammolar kontekstida ham ko'rib chiqildi. Ya'ni qissalarda aks etgan qahramon ruhiyati, uning qadriyatlar bilan munosabati, shaxs va jamiyat o'rtasidagi murakkab aloqalar global davrga xos ma'naviy, ijtimoiy va madaniy muammolar bilan uzviy bog'liqlikda talqin qilindi. Natijada qahramon obrazi nafaqat muallif badiiy tafakkurining mahsuli, balki bugungi globallashuv sharoitida insonning o'zligini anglash, qadriyatlar muvozanatini saqlash hamda zamon bilan munosabatini belgilash jarayonini ifodalovchi muhim badiiy vosita sifatida baholandi.

9. Yozuvchilarning ijodiy individualligi va uslubiy o'ziga xosligi badiiy til va ifodadan foydalanishlarida, dialog va monologlarni qo'llashlari hamda poyetik unsurlardan mohirlik bilan foydalana olishlarida ko'rinishi tahlillar bilan dalillandi.

10. Hozirgi qissalarda ramziylik va metaforik tafakkurga tayangan bo'lib, unda voqelik tasviridan ko'ra, matnoliq ma'no qatlamlarini ifodalash yetakchilik qilinaotgani, postmodern adabiyotiga xos intertekstuallik, kinoya, muallif uslubining o'zgaruvchanligi, ochiq yakun bilan badiiy tafakkurni chuqur yangilovchi qarashlar aks etayotgani, an'anaviy qadriyatlar zamonaviy tafakkur bilan qayta idrok qilingani, individuallashtirilgan qahramonning tipik emas, o'ziga xos ichki izlanishlar, shaxsiy tanlovlar va identitet muammolari bilan tasvirlanayotganligi qissalarning muhim badiiy xususiyatlaridan biri sifatida tahlillar orqali ilmiy tadqiq qilindi.

11. Xoliyor Safarovning "Eng qayg'uli quvonch" qissada aks etgan inson psixologiyasi badiiy psixologizm tamoyillari asosida tahlil qilindi. Asarda qahramon hayotining turli bosqichlari, xususan, uning yoshlik davridan boshlab ijtimoiy muhit ta'sirida shakllangan ruhiy holati va hayotiy iztiroblari ilmiy-nazariy jihatdan yoritildi. Qahramonning ijtimoiy bosim, qashshoqlik va hayotiy imkoniyatlarning cheklanganligi sharoitida ulg'ayishi uning ichki dunyosida murakkab psixologik ziddiyatlarni yuzaga keltirgani kuzatildi.

12. Jahon adabiyotshunosligida shakllangan badiiy psixologizm metodlari asosida o'rganildi. Qahramon ruhiyatidagi ichki ziddiyatlar, hayotiy sinovlar ta'sirida yuzaga kelgan ruhiy tushkunlik hamda shaxsiy izlanishlar uning ichki dunyosidagi murakkab kechinmalarni ochishga xizmat qilgani ilmiy mushohada qilindi. Ayni paytda asarda qahramonning qashshoqlik, ijtimoiy bosim va hayotiy to'siqlar qarshisida sabr va matonat bilan kurash olib borishi, ruhiy jihatdan toblanib borishi ham alohida e'tiborga loyiqdir. Obraz ruhiyatida kechgan ichki evrilishlar, o'z hayotini qayta anglash jarayoni hamda yangi kelajak sari intilish

motivlari inson taqdirining murakkab psixologik jarayonlarini yorituvchi muhim badiiy omil sifatida tahlil qilindi.

13. Qissalarda tasvirlangan qahramon taqdiri shaxsning ijtimoiy muhit, hayotiy sinovlar va ichki ruhiy kurashlar ta'sirida shakllanish jarayonini aks ettiruvchi chuqur badiiy-psixologik hodisa sifatida baholandi.

**SCIENTIFIC COUNCIL DSc.03/2025.27.12.Fil.11.05  
ON AWARDING SCIENTIFIC DEGREES AT**

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**KARSHI STATE UNIVERSITY**

**UO‘K: 894.375-3 (021)**

**RAJABOVA HULKAR FARMONOVNA**

**THE PORTRAIT OF SPIRITUALITY IN MODERN UZBEKISTAN  
STORIES  
(On the example of the stories of Shukhrat Matkarim and Khaliyor  
Safarov)**

**10.00.02 – Uzbek literature**

**ABSTRACT  
dissertation of doctor of philosophy (PhD) in  
PHILOLOGICAL SCIENCES**

**Karshi – 2026**

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The dissertation is available for review at the Information-Resource center of Karshi State University, (registered under number \_\_\_\_\_). (Address: 180119, Karshi city, Kuchabog street, 17. Phone: (+99 875) 221-21-04;).

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### **INTRODUCTION (abstract of the Philosophy (PhD) dissertation)**

**The relevance and necessity of the dissertation topic.** In world literary studies, great attention is paid to studying the artistic world of the creator, the skill of creating characters through the interpretation of prose works, studying the artistic and genre characteristics of his works, stories, short stories and novels, including the study of works written in the short story genre both from a theoretical and aesthetic perspective, and many studies are being created in this regard. The works created in world literary life are evaluated in terms of the period, in close connection with the spirit of the times against the background of ongoing socio-cultural changes, and the fundamental foundations of artistic renewals taking place in the literary process are scientifically substantiated. Consequently, the comparative study of poetic research carried out in the literary environment of each nation with the renewals in the world literary process, and the determination of the contribution of the creative works being created to the universal literary world, will serve as a basis for drawing certain scientific conclusions about both the national and world literary processes.

In world literary studies, prose writing, in particular, short stories, is widely studied scientifically and theoretically from various angles, both due to the nature of the genre and from the point of revealing the poetic skill of the writer. This issue has been widely studied by Uzbek literary scholars since the last century. Many scientific studies have been conducted on the issue of character creation, studying the spiritual world of the hero. However, there are few studies that study the artistry of the works of individual creators, aspects of their skill, and their uniqueness in creating the image of the hero. Consequently, the study of the individual style of the creator, his various creative approaches to reality, his contribution to the renewal of poetic thinking, and his skill in creating the hero are among the urgent issues on the agenda.

During the years of independence, Uzbek literary studies entered a new era. Every year, dozens of short stories, novels, and stories are created in Uzbek literature. These works are being comprehensively studied and researched by our literary scholars from a scientific perspective. The renewed science of the independence era has created the need to study Uzbek prose, including short stories, from the point of view of artistic skill. After all, as our President rightly emphasized, “Literature is the heart of the people, the spiritual mirror of the people. In today's complex times, it is necessary to use the impressive power of literature to find a way to people's hearts and inspire them to noble goals <sup>67</sup>.” Accordingly, the short stories and stories created by our talented writers Sh. Matkarim and Kh. Safarov, who were brought up after independence, make a worthy contribution to the renewal of Uzbek prose and its poetic thinking.

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<sup>67</sup> Speech by the President of the Republic of Uzbekistan Shavkat Mirziyoyev at the opening ceremony of the Alley of Writers in the Alisher Navoi National Park of Uzbekistan. /Xalq so'zi, 2020, May 21, No. 106(7608).

Considering that their work has not yet been the subject of fundamental research or special study, studying the work of writers, especially their stories, where the facets of their skill are revealed, is one of the pressing issues facing literary studies.

of the President of the Republic of Uzbekistan No. PF-4947 dated February 7, 2017 “On the Strategy of Actions for the Further Development of the Republic of Uzbekistan”<sup>68</sup>, No. PF-5847 dated October 8, 2019 “On approval of the Concept for the Development of the Higher Education System in the Republic of Uzbekistan until 2030”<sup>69</sup>, No. PF-6084 dated October 20, 2020 “On measures to further develop the Uzbek language and improve language policy in our country” and No. PQ-2789 dated February 17, 2017 “On measures to further improve the organization, management and financing of the activities of the Academy of Sciences, scientific research work”<sup>70</sup>, No. PQ-3271 dated September 13, 2017 This dissertation research will to a certain extent contribute to the actual implementation of the tasks set out in the resolutions "On the Program of Comprehensive Measures<sup>71</sup> to Develop the System of Publishing and Distribution of Book Products, Increase and Promote the Culture of Book Reading and Reading" and other regulatory and legal documents related to this area.

**Compliance of the research with the priority directions of the development of science and technology of the republic.** The dissertation was completed in accordance with the priority direction of the development of science and technology of the republic I. “Spiritual, moral and cultural development of a democratic and legal society, formation of an innovative economy”<sup>72</sup>.

**The level of study of the topic.** The poetic perception of man, the artistic discovery of man is the main task of literature. Accordingly, man is always the main character of works of art. Therefore, literature<sup>73</sup> should depict man, as the famous literary critic and critic U. Normatov noted, “...as an individual, presenting him as a divine, innate, mysterious and magical being.” Therefore, from time immemorial, the depiction of the human psyche has been one of the issues that has interested not only poets and writers, but also scientists and philosophers.

One of the founders of literary science, the Greek philosopher Aristotle, in his work “Poetics” describes the laws and principles inherent not only in literature, but also in all types of art. In the book “History of Literary and Aesthetic Thought” by H. Boltaboev and M. Mahmudov, we read the following thoughts on this. The main idea in “Poetics” by “Aristotle” is mimesis, that is, the art of simile in poetry. Naturally, this is about the laws of depicting life and characters. According to Aristotle, epic and tragedy, as well as comedy... – all of these, generally speaking, are nothing more than the art of simile (mimesis); they differ from each other in

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<sup>68</sup> <https://fayllar.org/ozbekiston-respublikasi-oliy-va-orta-maxsus-talim-vazirligi-bu-v457.html>

<sup>69</sup> <https://lex.uz/ru/docs/-4545884>

<sup>70</sup> <https://lex.uz/docs/-3117025?ONDATE=18.02.2017%2000>

<sup>71</sup> <https://fayllar.org/ingliz-adabiyotshunosligi.html>

<sup>72</sup> <https://lex.uz/ru/docs/6102462>

<sup>73</sup> Normatov U., Promising principles. – Tashkent: Ma'naviyat publishing house. 2000. – 109.p.

three ways: by different means of images (1); by the subject of depiction (2); by colorful, unique methods (3) <sup>74</sup>.

As G. Lessing points out, the theoretical rules of the Poetics (Aristotle) about the imitation of life through imagery, characters, sympathy, and purification through fear apply to epic, tragedy, and comedy <sup>75</sup>.

The issues of portrayal of the psyche and psychological interpretation **are known in foreign literary studies as psychological realism, psychological criticism, and psychoanalytic criticism**. **Z. Freud** <sup>76</sup>, **K. Jung** <sup>77</sup>, **A. Adler** in the combination of psychology, psychoanalysis and artistic work. He explained the collective subconscious and archetypes, individual psychology, and the connection between human behavior and social factors, and deeply analyzed subconscious processes, instincts, and psychological conflicts in the human psyche.

Representatives of psychological literary criticism, such as Erich **Fromm** <sup>78</sup> and **Norman Holland**, studied the relationship between the human personality and society, and examined the mental processes in works of art, as well as the psychology of the reader and the process of receiving a literary text from a psychoanalytic perspective.

In world literary studies, the scientific and theoretical foundations of character creation and the elucidation of aspects of the psyche were covered in the scientific observations of scientists such as Freud <sup>79</sup>, Jung <sup>80</sup>, and Adler <sup>81</sup>, while subsequent researchers introduced these views into the analysis of the work and investigated the issues of portraying the psyche of the hero <sup>82</sup>.

The world <sup>83</sup> and the east. From the early days of literary theoretical views to the present day, many scientific studies have been conducted on prose works, including the short story genre, and theoretical ideas about it occupy a significant place. These studies have emphasized issues such as the specific characteristics of the short story genre, its specification, inter-genre relations, its artistry, and the principles of creating a hero.

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<sup>74</sup>Boltaboev Kh., Mahmudov M., History of literary aesthetic thought. (Volume I. Ancient era. – Tashkent: Mumtoz soz. 2013. – 164.p.

<sup>75</sup> <https://www.scribd.com/document/941511187/uu-qobilov-Yangi-Qo-Llanma-1>

<sup>76</sup> Freud, Sigmund. Five lectures on psychoanalysis [Text]: scientific /translator H. Alimov. – Tashkent: “Muharrir” publishing house. 2019. – 140 p.

<sup>77</sup> Jung, C. G. ( 1959). “The Archetypes and the Collective Unconscious.” Princeton UP . – 539 b .

<sup>78</sup> Fromm, Erich The Art of Love / [ translated from English by A.V. Alexandrova ] . – Moscow: AST Publishing House, 2018. – 248. P ;

<sup>79</sup>Ko'rsatilgan manba.

<sup>80</sup>Ko'rsatilgan manba.

<sup>81</sup> Adler, N. E., Stewart, J. ( 2010). Health disparities across the lifespan: Meaning, methods, and mechanisms. *Annals of Science*, 1186(1), 5-23.

<sup>82</sup> Erikson, E.H.(1950). *Childhood and society*. New York, NY: W/W/Norton Company p. 404.

<sup>83</sup> Fromm, Erich The Art of Love / [ translated from English by A.V. Alexandrova ] . – Moscow: AST Publishing House, 2018. – 248. P; Likhachev D.S. *Man in the Literature of Ancient Rus.* – M.: Nauka, 1970. – P. 178. Ginzburg L.Ya. *On Psychological Prose.* – M.: INTRADA, 1999. – P. 415; Karelsky A.V. *From Hero to Man (The Development of Realistic Psychologism in the European Novel of the 1830s-60s).* – *Issues of Literature.* – 1983. - No. 9. – P. 81-122;

It was noted that the works of such scientists as N. Chernyshevsky, L. Vygotsky, D. Likhachev, L. Ginzburg played an important role in the formation of the theoretical foundations of the depiction of the human psyche in a work of art. Attention was also drawn to the fact that the views of the representatives of the theory of psychoanalysis Z. Freud and K. Jung were also scientifically illuminated as an important methodological basis for interpreting the processes of the human subconscious in a literary text. Russian literary scholars such as D. S. Likhachev <sup>84</sup>, L. Ya. Ginzburg <sup>85</sup>, A. V. Karelsky <sup>86</sup>, and N. V. Zababurova, who effectively studied the problem of psychologism, discussed <sup>87</sup>the versatility of the depiction of the psyche in the art of words and the need to use a combination of synchronous and diachronic approaches in its study, which requires a comprehensive analysis of the work. Special attention was paid to the fact that L. Ginzburg used the term "psychologism" only in relation to 19th-century prose, to the character of a realistic character.

In Uzbek literary criticism, scientific and theoretical observations on the history of the short story genre, its stages of development, poetic development, specific principles of genre development, analysis of short stories in traditional realistic and modernist directions, stylistic diversity, plot, conflict, and renewal of images are presented in separate scientific <sup>88</sup>books such as "Literary Theory", "Introduction to Literary Studies", "Literary Types and Genres", "Dictionary of Literary Studies", and in monographs, manuals and pamphlets by scholars such as M. Bakhtin, I. Sultan, M. Qoshjonov, O. Sharafiddinov, D. Quronov, D. Turayev, U. Normatov, A. Rasulov, B. Nazarov, A. Ulug'ov, H. Umurov, Q. Qahramonov, Q. Yo'ldoshev, B. Karimov, D. Kholdorov, and others <sup>89</sup>. D.To'tayev <sup>90</sup>, U.Rasulova <sup>91</sup>, A.Kholmurodov <sup>92</sup>, M.Boboxonov <sup>93</sup>, Sh.Isayeva <sup>94</sup>, M.Rustamova

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<sup>84</sup> Likhachev D.S. Man in the Literature of Ancient Rus. – M.: Nauka, 1970. – P. 178.

<sup>85</sup> Ginzburg L.Ya. On psychological prose. – M.: INTRADA, 1999. – P. 415;

<sup>86</sup> Karelsky A.V. From hero to man (Development of realistic psychologism in the European novel of the 1830s-60s). – Questions of Literature. – 1983. - No. 9. – P. 81-122;

<sup>87</sup> Zababurova N.V. French psychological novel (the Age of Enlightenment and Romanticism). – Rostov-on-Don.: Rostov University Press, 1992. – P. 223.

<sup>88</sup> Sultan I. Theory of Literature – Tashkent: Teacher, 1986; Theory of Literature. Volume I. – Tashkent: Fan, 1978. – 416 p.; Theory of Literature. Volume II. – Tashkent: Fan, 1979. – 306 p.; Literary Types and Genres. Three Volumes. Volume I. – Tashkent: Fan, 1991. – 382 p.; Boboev T. Fundamentals of Literary Studies. – Tashkent: Uzbek Publishing House, 2002. – 560 p.

<sup>89</sup> Bakhtin M. Aesthetics of verbal creativity. – Moscow: Art, 1986. P. 416; Kushjonov M. Selection. Volume II. Volume 2. – Tashkent: Gafur Gulom, 1983. 360 p.; Sharafiddinov O. The happiness of understanding creativity. – Tashkent: Sharq, 2004. – 640 p.; Qazaqboy Yuldashev. Bright word. New generation of the century, - Tashkent: 2006, – 560 p.; Karim, Bahodir. Alphabet of the soul. – Tashkent: Gafur Gulom Publishing House. 2018. – 364 p. Normatov U. The magic of creativity. – T.: "Sharq", 2007. – 352 p.

– Rasulov A. Criticism, interpretation, evaluation – Tashkent: Fan, 1992. – 120 p. Kahramonov, Q. The power of the literary word – Tashkent: Anorbooks, 2024. – 344 p.;

<sup>90</sup> Turaev D. 1994. Current Uzbek in novels artistic thinking and skill problem Philol. science d - ri ... diss. Tashkent. - B. 312.

<sup>91</sup> U.Rasulova. Uzbek short story of the 20th century: poetic research and principles of development. Philology. science. doctorate...diss. author ref. – Tashkent, 2020. – 69. p.

<sup>92</sup> A. Kholmurodov. Uzbek short story: development problems (last quarter of the 21st century). Philology. science. doctor... dissertation. author's ref. – Tashkent, 2007. – 48. p.

<sup>93</sup> Bobokhonov M. Psychologism in contemporary Uzbek storytelling. phil. Science. Candidate of Sciences. ... dissertation. – Tashkent, 2012. –160. P.

<sup>95</sup>, P.Kenjayeveva <sup>96</sup>, The specific nature of the genre and theoretical issues related to the genre have been studied in the doctoral and candidate dissertations of scientists such as D.Kholdarov <sup>97</sup>, M.Jurayeva <sup>98</sup>, O.Nazarov <sup>99</sup>, <sup>100</sup>F.Nizomov <sup>101</sup>, S.Rasulova <sup>102</sup>, S.Saydazimova, M.Ulkanboyeva <sup>103</sup>, L.Khayitova . <sup>104</sup>These studies are aimed at demonstrating the principles of the development of short stories in literary science, assessing the artistry of works in this genre, and interpreting the aspects of writing skills.

During the years of independence, developments in literature and renewals in artistic thinking gave rise to various creative and stylistic research, currents and trends. These creative innovations manifest their effects in the work of many of our writers, such as Kh. Do'stmuhammad, E. A'zam, N. Eshonqul, U. Hamdam, Sh. Bu'tayev, I. Sultan, L. Borikhon. As a result, examples of creativity in the modernist direction appear along with realism. In studies of their work, the aspects of the renewed artistic thinking have been widely covered. The poetic research and creative and stylistic features inherent in the works have been scientifically substantiated through analysis.

Sh. Matkarim and Kh. Safarov, who entered literature as their followers, enriched Uzbek prose, including our short story, with their new research as representatives of the next generation. They discovered new aspects of realism in their work, different from the Soviet era. They demonstrate their poetic skills by combining realism with symbolism.

Consequently, studying their artistic skills and the secrets of creating characters remains one of the important issues facing literary studies.

**The research is related to the scientific research work of the higher educational institution where the dissertation was completed.** The dissertation was completed within the framework of the scientific research plan of the

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<sup>94</sup> Isayeva Sh. Methods of describing the character's psyche in Uzbek historical novels. Candidate of Philology...diss. author's ref. – Tashkent, 2001. – 22. P.

<sup>95</sup>Rustavoma Malika. Development trends of Uzbek stories during the period of independence. Phil.Fan.Name....diss.author's abstract. - Tashkent. 2005 . - 26 p.

<sup>96</sup>Kenjaeva P. Principles of depicting the spirit of the hero in contemporary Uzbek stories. Dissertation of the candidate of philology. – Tashkent , 2009. – 152. P.

<sup>97</sup> Kholdarov D. The problem of artistic style in contemporary Uzbek short stories. Phil.Sc. Ph.D. Dissertation . – Tashkent, 2016. – 148 p.

<sup>98</sup>concept of man in modern Uzbek prose (based on the stories of Abdukayum Yuldashev and Zulfiya Kuroilboy kyzi). Philology. science. b. fals.doc...(PhD) diss.author's ref. – Fergana, 2018. – 54 p.

<sup>99</sup>U.Nazarov. The problem of chronotope in the novels of Amon Mukhtar. Philology. science. p. false.doc...(PhD) diss.author's abstract. – Karshi, 2018.– 48 p.

<sup>100</sup>S. Rasulova. Poetics of the stories of Tohir Malik. Philology. science. p. fals.doc...(PhD) diss.author's ref. – Tashkent, 2025. – 56 p.

<sup>101</sup>F.Nizomov. Symbolism and character creation in the stories of Luqmon Borikhon, Abdukayum Yuldosh. Philology. science. p. false.doc...(PhD) diss.author. – Samarkand, 2025. – P. 58.

<sup>102</sup>S.Saidazimova. The artistic function of paranormal episodes in modern Uzbek stories. Philology. science. b. fals.doc...(PhD) diss.author's ref. – Tashkent, 2025. – P. 59.

<sup>103</sup>M. Ulkanboyeva. Traditionalism and innovation in modern Uzbek storytelling (on the example of storytelling during the Independence period). Philology. science. b. fals.doc...(PhD) diss.author's ref. – Tashkent, 2025. – 54 p.

<sup>104</sup>L. Khayitova. Principles of spiritual and psychological depiction in modern Uzbek stories. Philol. science. doctor... dissertation. Authored. – Tashkent, 2025. – P. 56.

Department of New Uzbek literature and literary theory of Karshi State University, within the theme "Study of Current Issues in Literary Criticism".

**The purpose of the research** is to examine the principles of poetic renewal and development of the story-telling of the independence period from the point of view of artistic skill, based on the analysis of the stories of talented writers Shuhrat Matkarim and Khaliyor Safarov.

**Objectives of the study:**

To determine the place of Sh. Matkarim and Kh. Safarov's work in the development of storytelling in the leading principles of stories created during the years of independence;

In revealing the skill of Sh. Matkarim and Kh. Safarov in creating stories, highlighting the creative personality, active attitude to the times, and creative and stylistic uniqueness;

To demonstrate the creative individuality and stylistic uniqueness of Sh. Matkarim and Kh. Safarov through the study of their stories;

to study the aesthetic views of writers and explore the issue of their commonality with universal literary ideas by examining the psychology of the characters in the stories;

To draw scientific conclusions about the importance of studying the renewal and artistic development of the narrative of the independence period.

**The object of the research** is Shuhrat Matkarim's stories "Yilon" and "Maqar", and Khaliyor Safarov's "Eng gaig'uli o'jod". References are also made to the stories of contemporary world and Uzbek writers from time to time.

**The subject of the research** is the issue of illuminating the spiritual world of the hero through the study of the stories of Shuhrat Matkarim and Khaliyor Safarov.

**Research methods.** Comparative-typological, social, hermeneutic, and psychological analysis methods were used in writing the dissertation.

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

The issues of artistic excellence are highlighted by studying the leading thematic scope and ideological characteristics of Uzbek short stories of the independence era, their artistry, the spirit of the hero, and the secrets of the writer's skill in artistically discovering humanity;

In the stories of Sh. Matkarim and Kh. Safarov, the socio-aesthetic revelation of the psychology of suffering and loneliness in the poetic perception of the hero's psyche is studied as a product of the writers' skill; issues related to spirituality - duty and responsibility, faith and belief, the struggle for survival;

The authors' ability to achieve truthfulness in reflecting the truth of life in their works through the harmony of reality and artistic texture, and their skillful use of many poetic elements, including symbols, is supported by analysis;

The creative individuality and stylistic uniqueness of the writers are reflected in their use of artistic language and expression, their use of dialogue and monologues, and their skillful use of poetic elements. A systematic approach is also used to interpret the depiction of the psyche in the stories, and the

psychological, social, and cultural layers of the literary text are analyzed in their interrelationship.

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

In Uzbek and world literary studies, scientific views on the short story genre have been expressed to a certain extent, and the principles of development of short stories during the independence period have been identified;

Stories such as Shukhrat Matkarim's "Maqar", Khaliyor Safarov's "Honor and Life" and "Wingless Birds" are analyzed, and the characteristics of the hero's spiritual world are highlighted from the point of view of artistic skill;

Stories such as "Yilon" (Shuhrat Matkarim) and "Eng gaig'uli o'jood" (Khaliyor Safarov) are studied in the context of the tragedies of the socio-spiritual life of the period.

The stories of writers are studied from the point of view of artistic skill and socio-stylistic originality.

**The reliability of the research** results is determined by the fact that the problem is clearly stated, the conclusions are based on the methods of social, comparative-typological, hermeneutic and psychological approaches, and the scientific basis of the analysis of the stories, which shows that the literary and aesthetic views of Sh. Matkarim and Kh. Safarov have internal qualities that are relevant to the spirit of the era and human spirituality.

**Scientific and practical significance of the research results.** The scientific significance of the research results is determined by the fact that they complement the scientific and theoretical observations made in studies on the creative skills of writers, clarify the interpretation of images in stories and the creative and aesthetic principles of the author, and determine his place in the literary process.

The practical significance of the research results is determined by their use in the higher education system in the creation of textbooks, study guides and collections on the subjects "Uzbek Literature of the Independence Period", "Current Literary Process", as well as in the preparation of educational literature.

**Introduction of research results.** Based on the results obtained in the study of the image of the psyche in modern Uzbek short stories:

The leading thematic scope and ideological features of the Uzbek short story of the independence period, its artistry, the spirit of the hero and the principles of leading renewal, the issues of artistic maturity through the study of the skill of the human being in artistic discovery, as well as issues related to spirituality in the poetic perception of the spirit of the hero in stories - duty and responsibility, faith and belief, the struggle for life, the socio-aesthetic disclosure of the psychology of suffering and loneliness as a product of the skill of writers. The scientific conclusions studied <sup>105</sup>were used in the practical project No. PF-201912258 "Creating a multilingual (in Uzbek, Russian, English) electronic platform of Uzbek literature" carried out at the Alisher Navoi University of the Uzbek Language and Literature in 2021-2023. (Reference No. 01/4-1967 of the Tashkent State

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<sup>105</sup>[https://tsuull.uz/sites/default/files/pf201912258.Creating\\_an\\_electronic\\_platform\\_for\\_multilingual\\_uzbek\\_literature\\_in\\_uzbek\\_russian\\_english\\_languages.pdf](https://tsuull.uz/sites/default/files/pf201912258.Creating_an_electronic_platform_for_multilingual_uzbek_literature_in_uzbek_russian_english_languages.pdf)

University of Uzbek Language and Literature named after Alisher Navoi dated May 13, 2025). It was also used in the project “Creation of the electronic platform “bolalaradabiyoti.uz” and its application” under the project number IL-402104474 at the Alisher Navoi University of the Uzbek Language and Literature for 2021-2023 <sup>106</sup>(Reference of the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi No. 01/4-2999 dated July 8, 2025). In addition, based on scientific conclusions about the new interpretation of the aesthetic ideal type of the epic genre - the new principles and approaches inherent in the story genre - in the current literary process, <sup>107</sup>it was used in the preparation of the scripts for the program “Vaqt mashinya” broadcast on the “O'zbekiston Tarikhi” TV channel under the “Ma'rifat” Creative Association” state institution (Reference of the National Television and Radio Company of Uzbekistan No. 01-30/303 dated 06.05.2025). As a result, the philosophical value of the content of the materials prepared for these programs increased, and information about the realistic and philosophical interpretation of human psychology in stories, the social, philosophical and spiritual roots of mental complexities, and the system of images expressing the spiritual perception of the relationship between the individual and society in Uzbek storytelling ensured that the program was rich in scientific evidence.

The results of the research on the interpretation of the image of reality in the stories of writers Shukhrat Matkarim and Khaliyor Safarov through conflicts, choices, and internal struggles in the consciousness of the individual rather than through a sequence of external events were used in a number of schools and universities in the Khorezm region and in events held at the Khorezm regional branch of the Writers' Union of Uzbekistan on the theme "My Favorite Writer" dedicated to the promotion of Shukhrat Matkarim's work, held within the framework of the "Book Reading Week" based on the approved plan of the Khorezm regional branch of the Writers' Union of Uzbekistan (Reference No. 25 of the Khorezm regional branch of the Writers' Union of Uzbekistan dated 07.05.2025).

The conclusions of the research that the stories "Maqar", "Yilon" (Shuhrat Matkarim) and "The Saddest Joy" (Kholiyor Safarov), which highlight the problems of life through the example of individual fate, are attracting the attention of today's readers, were also used by the Khorezm regional television and radio channel in the preparation of the TV projects "Assalom Khorezm", "Traditions of the Khorezm Literary Environment", and in the formation of their artistic, ideological interpretations and meaning-content (reference number 306 of the Khorezm regional television and radio channel dated 8.05.2025). As a result, the scientific and methodological approaches, poetic interpretation tools and theoretical views reflected in the research served as a scientific basis for artistic determination of the direction of these programs.

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<sup>106</sup> [https://tsuull.uz/sites/default/files/tsuull\\_umumiy\\_last.pdf](https://tsuull.uz/sites/default/files/tsuull_umumiy_last.pdf)

<sup>107</sup> <https://tvcom.uz/uz/channel/62/ozbekiston-tarixi>

**Approbation of research results.** The research results were approved at 4 scientific and practical conferences, including 2 republican and 2 international.

**Publication of results.** A total of 14 scientific works have been published on the topic of the dissertation, and 9 articles have been published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of scientific results based on dissertations, including 3 in foreign journals and 7 in republican journals.

**The size and structure of the dissertation.** The research consists of an introduction, three chapters, a conclusion, and a list of references, totaling 147 pages.

## MAIN CONTENT OF THE DISSERTATION

**The Introduction** to the dissertation establishes the relevance and necessity of the topic, indicates its connection with the priority areas of development of science and technology of the republic, gives goals and objectives, describes the object and subject, describes its scientific novelty and practical results, reveals the scientific and practical significance of the results, provides information on the implementation, approval, published works, and the structure of the dissertation.

of the study, entitled "**Poetic Research in Contemporary Uzbek Short Stories**," consists of 2 chapters, the first of which is titled "*The study of the image of the hero's soul in contemporary uzbek short stories in literary studies.*"

One of the main goals of literature is to deeply understand the essence of man and illuminate it through artistic images. In this regard, man is at the center of any work of art, and the main attention is paid to his inner world.

In the comments given to the views of researchers, including the scholar M.L.Gasparov, some important aspects of Aristotle's teachings are highlighted. According to him, a work of art is interpreted, first of all, as a phenomenon created through words. Also, the separation of the genres of tragedy and comedy within the dramatic genre is explained depending on the object of the image and the character of the heroes. In particular, in tragedy, high and majestic characters are expressed, while in comedy, low, comic and satirical types are taken as the center of the image<sup>108</sup>. According to G.Lessing's interpretation, the theoretical principles of mimesis, character creation, and spiritual purification (catharsis) through sympathy and fear put forward in Aristotle's "Poetics" are not limited to a particular genre, but are considered as general aesthetic laws inherent in all of the epic, tragedy, and comedy. From this point of view, the issue of expressing the inner world of the hero in literature is inextricably linked with the category of psychologism. This concept refers to the aesthetically based depiction of the characters' mental experiences, internal conflicts, worldviews, and emotional states in a literary text. In world literary studies, the theoretical foundations for creating

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<sup>108</sup> Boltaboyev H., Makhmudov M. History of literary and aesthetic thought. (Volume II. Ancient era). – T.: 2013. – P.164.

an artistic character and analyzing the human spiritual world were formed within the framework of psychoanalytic and psychological teachings. In particular, Sigmund Freud<sup>109</sup>, Carl Jung<sup>110</sup> and Alfred Adler served to reveal the complex structure of the human psyche. In subsequent studies, these theories were applied to the methodology of literary analysis, expanding the possibilities for a scientific explanation of the psyche of the hero, character formation, and internal conflicts<sup>111</sup>. In foreign literary studies, the interrelationship between literature and psychology is recognized as an important scientific direction. According to this approach, theoretical knowledge of human psychology is necessary for a deep understanding of a work of art, which serves as a methodological basis for analyzing the inner world, mental state, and motivational foundations of characters. As a result, the introduction of psychological approaches into literary studies has made it possible to study the psychological layers of artistic images in more depth. In particular, the issues of the depiction of the psyche and psychological interpretation have developed in the foreign scientific tradition within the framework of such directions as psychological realism, psychological criticism, and psychoanalytic criticism.

These directions are formed on the basis of the integration of psychology and artistic thinking and are aimed at a comprehensive explanation of the relationship of human behavior with internal and external factors. The views on subconscious processes, archetypes, individual psychology and the influence of the social environment put forward by representatives of psychoanalysis serve as an important theoretical basis for a deep and multifaceted interpretation of the human psyche in works of art. In the direction of psychological literary criticism, researchers such as Erich Fromm<sup>112</sup> and Norman Holland analyzed the interaction between the human personality and the social environment and studied the psychological processes in the literary text as well as the reader's perception mechanisms from a psychoanalytic point of view. Based on the theory of Carl Jung, he scientifically substantiated the system of archetypal images in literature. In their approaches, the importance of internal monologue, stream of consciousness and psychological imagery methods as means of expressing the psyche in a work of art is especially noted. Also, the central issues are the disclosure of the hero's inner experiences through the "free flow of thought", the illumination of the mental state through memories, and the depiction of reality through the prism of the character's consciousness.

The scientific works of such scientists as N.Chernyshevsky, L.Vygotsky, D.Likhachev, L.Ginzburg are of great importance in developing the theoretical foundations for depicting the human psyche in a literary text. At the same time, the psychoanalytic views put forward by Z.Freud and K. Jung serve as an

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<sup>109</sup> Freud, Sigmund. Five lectures on psychoanalysis [Text]: scientific /translator H. Alimov. – Tashkent: "Muharrir" publishing house. 2019. – 140 p.

<sup>110</sup> Jung, C.G.(1959). "The Archetypes and the Collective Unconscious." Princeton UP. - 539 p.

<sup>111</sup> Erickson, EH (1950). Childhood and society. New York, NY: W/W/Norton Company p. 404.

Erik H. Erikson - Identity Youth and Crisis 1(1968, WW Norton & Company) (1) p. 338.

<sup>112</sup> Fromm, Erich Iskustvo lubit / [ per.s.angl. A. V. Aleksandrovoy ] . - Moscow: Izdatelstvo AST, 2018. –P. 248.

important methodological basis for interpreting subconscious processes in literary works. Russian literary scholars such as D.S.Likhachev<sup>113</sup>, L.Ginzburg<sup>114</sup>, A.V.Karelsky<sup>115</sup>, and N.V.Zababurova, who have deeply studied the problem of psychologism<sup>116</sup>, emphasize that the depiction of the psyche in a literary work has a multilayered nature. In their opinion, the combination of synchronous and diachronic approaches is necessary in the study of this phenomenon, which allows for a comprehensive analysis of the work. At the same time, Lydia Ginzburg justified the application of the term “psychologism” mainly to prose works characteristic of 19th-century realism and to the analysis of realistic characters. According to L.Ginzburg, artistic psychologism often begins with the manifestation of unexpected, accidental and contradictory situations in the behavior of the hero. She interprets psychologism as a phenomenon that involves the study of the spiritual life of a person together with its internal contradictions and deep layers. According to the researcher, psychological analysis is carried out, on the one hand, through the direct comments of the author, and on the other hand, through the processes of self-understanding and analysis of the hero. At the same time, it can also be expressed indirectly, that is, it is revealed through the gestures and actions of the characters; in such a situation, the task of understanding and interpreting these signs falls on the prepared reader. In scientific discussions on clarifying the content of the concept of psychologism, O.B.Zolotukhina also puts forward her views.

He states that artistic psychologism is the process of recreating the inner world of a person using figurative and expressive means. This process is determined by the author's value system, ideas about the person, and his communicative approach. Psychological depiction means the artistic disclosure of the hero's emotional experiences, mental states, and individual experience; this experience is inextricably linked with the spiritual and mental world of a person<sup>117</sup>. In M.M.Bakhtin's interpretation, psychologism is not limited to the stylistic or formal element of a work of art, but also appears as an important factor expressing the author's way of perceiving the world, his aesthetic and ideological views. In this sense, psychologism is one of the features that determine the general artistic quality of a work, and at certain stages of literary development it rises to the level of a leading component. In this case, it is formed as part of separate artistic systems based on the psychological understanding and depiction of reality. The set of methods and tools used in these systems belongs to the category of psychological analysis. In Bakhtin's concept, the word also has a special significance: on the one hand, it is formed in the process of dialogue, in interaction with the word of another speaker, and on the other hand, it is always directed towards a response

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<sup>113</sup> Likhachyov D.S. *Chelovek v literature Drevney Rusi*. - M.: Nauka, 1970. - S. 178.

<sup>114</sup> Ginzburg L.Ya. *Psychological prose*. - M.: INTRADA, 1999. - S. 415;

<sup>115</sup> Karelsky A.V. *От героя к человеку (Razvitie realisticheskogo psychologizma v evropeyskom romane 30-60- x godov XIX v.)*. - *Voprosy lit.* - 1983. - #9. - S. 81-122.

<sup>116</sup> Zababurova N.V. *French psychological novel (Epoka Prosveshcheniya i romantizm)*. - Rostov-on-Don.: Izd. Rostovsk. Un-ta, 1992. - S. 223.

<sup>117</sup> Zolotukhina, O. B. *Psychologism in literature: posobie po spetskursu [Text]* / O.B. Zolotukhina. - Grodno: GRGU, 2009. - 181 p.

and cannot be exempt from the influence of the expected response. This indicates the dialogical nature of speech in the literary text and its active role in the formation of meaning <sup>118</sup>.

The issue of the depiction of the psyche in Uzbek literary studies is artistic image, character, psychological analysis and artistic skill. The research of literary scholars such as I. Sultan, O.Sharafiddinov, N.Karimov, B.Nazarov, D.Kuronov, B.Karimov, Q.Yuldoshev, and U.Jurakulov is characteristic in this respect.

Hotam Umurov<sup>119</sup>, who have deeply studied the issues of literary theory and artistic analysis in Uzbek literary studies<sup>120</sup> It was explained in the scientific views of Dilmurod Kuronov <sup>121</sup>and K.Kahramonov <sup>122</sup>.

literary analysis methods, Bakhtiyor Nazarov<sup>123</sup>, Kazokboy Yuldoshev<sup>124</sup>, and Kahramon Karimov <sup>125</sup>focused on the writers' skill in revealing the psyche of the hero in a work of art.

Hotam Umurov, one of the scholars who has specially studied the issue of mental imagery in Uzbek literary studies, writes about the types and means of artistic psychologism, distinguishing between the dynamic, typological and analytical principles of artistic psychologism in sources related to literary studies. In the dynamic principle, the character's psyche is revealed through his behavior, actions and words in certain life situations. The typological principle of artistic psychologism implies describing the character's psyche in a way that connects it with the conditions of the environment in which it was formed and moves, and proceeds from them. The analytical principle implies a consistent and comprehensive description of the feelings in the character's mouth, the roots of the thoughts and ideas in his mind, their development as a process <sup>126</sup>.

The literary critic D.Kuronov emphasizes that an important condition for the full creation of a human image and, at the same time, an effective tool is artistic psychologism. He considers a person as a being who thinks and feels, that is, without a description of the processes taking place in his psyche, his image would be incomplete. By means of psychologism, he explains that the impression that the character in the work acts as a living person is created, his actions and words are expressed in accordance with the logic of life <sup>127</sup>.

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<sup>118</sup> Bakhtin, M. M. *Sobranie sochineniy v 7 tomax*. Volume 4. [Text] / M.M. Bakhtin - M.: Yazyki slavyanskikh kultur, 2011. - 880 p.

<sup>119</sup>Umurov H. *Theory of literary criticism: textbook*—Tashkent: A. Kadiriyy Publishing House of National Heritage, 2004. – 264 p.

<sup>120</sup> Normatov U. *The magic of creativity*. — T.: "Sharq", 2007. — 352 p

<sup>121</sup> Kuronov D. *Fundamentals of literary theory*. /textbook/. – Tashkent: “Innovation-Ziyo”, 2020. –310 p.

<sup>122</sup>Qahramonov Q. *The power of the artistic word* – Tashkent: Anorbooks, 2024. – 344 p.

<sup>123</sup> Nazarov Bakhtiyar. *Vitality is a bad criterion: Literary thoughts*. - T.: Young Guard, 1985, - 224 p.

<sup>124</sup> Kazakhboy Yuldashev. *The Burning Word. The Generation of the New Century*, - Tashkent: 2006, - 560 p.

<sup>125</sup> Karim, Bahadir. *The alphabet of the soul*. - Tashkent: creative publishing house named after Gafur Ghulam. 2018. – 364 p.

<sup>126</sup> Umurov H. *Theory of Literary Proportion: Textbook for Higher Education Institutions*/Editor: B. Valikhojayev. – T.: A. Kadiriyy People's Heritage Publishing House, 2004. – 264 p.

<sup>127</sup>Dilmurod Kuronov. *Fundamentals of literary theory*. /textbook/. – Tashkent: Innovatsiya-Ziyo, 2019. – P. 70.

The issue of the depiction of the hero's psyche in works and its study in literary studies <sup>128</sup>is also interpreted in the abstract of the doctoral dissertation of researcher Mavlon Bobokhonov on the topic "The problem of psychologism in the structure of modern Uzbek novels" as an aesthetic category that serves to depict the inner world of a person in a work of art. The scientist argues that psychologism serves to reveal the nature and character of the image through the artistic analysis of the hero's feelings, experiences, mental state and internal conflicts, and that artistic psychologism is a complex artistic phenomenon associated with the depiction of the hero's inner world, and it is interpreted as a theoretical concept formed at the junction of literary studies and psychology.

In the abstract of the candidate's dissertation on the topic "Methods of depicting the psyche of a character in Uzbek historical novels", the scholar Shoira Isayeva<sup>129</sup> substantiates the artistic interpretation of the human psyche in the poetics of the historical novel, justifying the fact that the depiction of reality in novels is not limited to the description of historical facts and events, but is revealed through the inner world, spiritual experiences and spiritual conflicts of the hero. In the case of Odil Yakubov's novels "The Treasure of Ulugbek" and "The Ancient World", which are the objects of research, Shoira Isayeva interpreted the artistic interpretation of the psyche of a historical figure as an important factor determining the aesthetic value of the work, the artistic harmony between historical reality and psychological depiction. Sh. Isayeva emphasizes that the disclosure of the psyche of a character in historical novels is inextricably linked with the principles of realism. In general, in contemporary Uzbek literary studies, the problem of artistic psychologism, its principles and forms, psychological analysis and stream of consciousness, especially issues such as the psychology of creativity and the depiction of the human psyche <sup>130</sup>, have been deeply analyzed in the works of U.Kenjayeveva , M.Sheraliyeva <sup>131</sup>, and M.Rustamova .<sup>132</sup>

The second part of the first chapter is called "*Principles specific to modern Uzbek short story*". In this chapter, the stages of development of the short story genre were considered in chronological order. It listed the formation and development processes of the short story in different periods, and the role of the genre in the literary process and the directions of historical development were generally highlighted. Also, in this chapter, new artistic principles specific to today's Uzbek short story were identified and their content and essence were explained scientifically and theoretically. In particular, special attention was paid

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<sup>128</sup>Bobokhonov M. Psychologism in contemporary Uzbek short stories. phil. science. candidate. ...diss. – Tashkent, 2012; – 160. p.

<sup>129</sup>Isayeva Sh. Methods of describing the character's psyche in Uzbek historical novels. phil. science. candidate... dissertation. – Tashkent, 2001. – 129. p.

<sup>130</sup>Kenjaeva P. Principles of depicting the spirit of the hero in contemporary Uzbek stories. Dissertation of the candidate of philology. – Tashkent , 2009. – 152. p.

<sup>131</sup>Sheraliyeva M. Irony in contemporary Uzbek prose (social and psychological factors, its role in the poetic system). Doctor of Philology... Dissertation... Author's abstract. – Tashkent, 2017. – P.164.

<sup>132</sup>Rustamova Malika. Development trends of Uzbek stories during the period of independence. Phil.Fan.Name....diss.author's abstract. - Tashkent. 2005 . - 26 p.

to aspects related to the methods of depicting the hero's psyche in modern short stories, the interpretation of time and space, national color, and new forms of artistic depiction. These principles were interpreted as a new artistic direction being formed in modern Uzbek short stories, and they were substantiated on the example of modern short stories. Thus, the chapter presents the stages of historical development of the short story genre in chronological order, highlighting the specific features of new artistic principles that are emerging in today's short story writing.

contemporary stories rely on symbolism and metaphorical thinking, and that they emphasize the expression of layers of meaning beyond the text rather than the depiction of reality, is a characteristic of postmodernism. The intertextuality<sup>133</sup>, irony, variability of the author's style, the open-endedness reflecting deeply innovative views of artistic thought, the reinterpretation of traditional values with modern thinking, and the depiction of an individualized hero with his own, not typical, internal searches, personal choices, and identity problems were scientifically researched through analysis as one of the important artistic features of the stories.

For example, in Erkin A'zam's story "The poet's wedding", the truths of life are expressed in a simple, unadorned, but powerful realism, a new example of realism. We evaluated the story as a realistic work. The reason is that the events reflected in it are depicted in a truthful, unstructured real environment. The work is dominated by satirical realism, which exposes the political illiteracy and incompetence of those who traditionally participate in most literary conferences, anniversaries and official ceremonies. The simple but bitter truths of the cultural life of the Soviet era are revealed. The spiritual crisis of the political figure described in the work under the name of Mafkurakhanim, when she asks whether the jubilee herself came to the conference, is a tragic irony that reveals her identity.

Describing the construction history of the building where the conference is being held, the writer paints a true picture of the spirit of the era, saying , "*It doesn't matter whether the prisoners are military, political, criminal, or their own or a stranger's, as long as they are guilty. The guilty people will work hard, they are forced to do so*"<sup>134</sup>.

In stories based on symbolism, the creative path is not clearly stated in the text, as in realism, but rather gives the author a deep idea through poetic elements such as things-events, objects, space and time, movement, silence and state. In traditional stories, symbols have a clear appearance. The sun represents life, and the night represents death. Modern stories of this type are multifaceted, and the reader can interpret a symbol in different ways with his or her own thinking. Even an ordinary object becomes a symbol in modern stories.

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<sup>133</sup> Dilmurod Quronov.v. others. Dictionary of Literary Studies. – Tashkent: Akademnashr. 2010. 400 pp. 119 p.

<sup>134</sup> Erkin A'zam. Ambassador to Honolulu. Tashkent: Pir Publishing House. 2024. 526 p. 378 p.

As an example,<sup>135</sup> it is appropriate to cite the story "Oromkursi" (Khurshid Dustmuhammad). Although the oromkursi in the story is an object, a simple piece of furniture, in a symbolic sense it gives a strong spiritual meaning, such as the glory of a false position and career. Although at first glance the hero of the work feels like he is resting by sitting on the chair, his soul is destroyed by feelings of arrogance, irresponsibility, and conceit. The writer shows this inner decay in the hero in an artistic metaphorical way. It should be noted that the spaces in the work make us feel the state of mind. Because, in the story, the room represented by the symbol of space is the hero's closed mind, and the elevator means that he is quickly ascending to a position, but this position is not stable, while the corridors are a reflection of the hero's chaotic decisions. In "Old cart" (Shoyim Botayev),<sup>136</sup> although the cart is a means of transportation in real life, it symbolically represents the heavy history in the memory of the nation, the burden on the shoulders of generations. True, the cart is an old, but unforgettable tragedy of the past. The road is not a geographical toponym, but a historical event for the psyche. If you pay attention, the road the cart traveled is not smoothly described in the story. This symbolic find is a symbol of the trials the nation has gone through, the tireless work, and the nation's strong endurance of this work.

In general, the theoretical analysis carried out in the first chapter confirms that the depiction of the psyche is one of the important aesthetic categories of fiction. The scientific views formed in Russian, world and Uzbek literary criticism have created the necessary theoretical and methodological basis for studying the psyche of the hero in modern Uzbek short stories. In this regard, the scientific conclusions put forward in this chapter served as an important scientific basis for the artistic analysis of the depiction of the psyche in modern short stories in the subsequent chapters of the dissertation.

The first section of the second chapter of the study, entitled "**The spirit of the age and the interpretation of the hero in the novelist's stories,**" is titled "*Tradition and symbolism in the spirit of the age and the interpretation of the hero in the novelist's stories of Shuhrat Matkarim .*"

The issue of the spirit of the era and the interpretation of the hero in the stories of Shuhrat Matkarim, which were taken as the object of research, was analyzed from an artistic-aesthetic and socio-philosophical point of view. This section examines the reality depicted in the stories, the spiritual and moral landscape of the environment of the era, and their artistic expression through the image of the hero.

In particular, the characters created in the author's stories were interpreted not only as individual characters, but also as artistic symbols embodying the psychological and social problems of a particular historical period. The inner experiences, mental anguish, decision-making processes, and life choices of the hero revealed the socio-spiritual changes taking place in society and the conflicts inherent in the era.

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<sup>135</sup> X. Do'stmuhammad. Oromkursi. Editorial office of Sharq Publishing-Printing Joint Stock Company. Tashkent.2011

<sup>136</sup>That book

The plot of Shuhrat Matkarim's stories does not consist of intense events. However, the emotional excitement and wave of thoughts generated by the dialogues in the stories bring the work to a serious dramatic level. Thus, the plot of the work, with its simple but meaningful, original and unusual structure, is discovered as a novelty. Also, the originality of the plot of the story "The Snake" is characterized by being filled with vital and deep philosophical meanings, effective use of symbolism, raising real problems with humor and criticism, and developing through strong characters and lively dialogues.

the originality of the plot of the story "The Snake" based on several principles:  
*First*, the plot reflects philosophical considerations through ordinary reality.

As we noted above, although the story begins with a simple incident - a journey of one of the three companions to the river bank with a bag containing a snake on his back, it opens up very broad, philosophical and social issues. Through the dangerous symbol of the snake, the author reveals life, trust between people, as well as vices such as careerism, injustice, and hypocrisy through dialogues.

*Secondly*, sacred concepts are expressed in symbolic language in the plot of the story. The snake here is not only a creature, but also has aesthetic significance, with various symbolic meanings behind it: state, danger, mystery, guilt, and lies being revealed. This uniqueness, that is, the symbol of carrying a snake in a bag, figuratively expresses the quality of carrying a test, a mystery, or a danger as a burden.

*Thirdly*, the plot of the story skillfully uses the figurative method of reflecting real life realities through dialogue. The author builds the story on a conversational basis and develops the plot through various emotional relationships between real-life people, such as conversations, arguments, arguments, sadness, complaints, joy, and sympathy. This method acquires a new meaning by conveying both realistic, humorous, and deep philosophical meanings.

*Fourth*, The plot is also imbued with a strong philosophical and critical charge. The characters of the story Against the backdrop of the conflict between Yusufboy and Kahraman, criticisms of leadership, and the contradictions of humanity with vices such as career and self-interest, the work is elevated to the level of a major socio-political philosophical work.

In the exposition (introduction) of the story "The Snake", the writer provides information about the main characters - Kahramon, Yusufboy and Tuliboy. Their character and relationship with each other are described at the beginning of the story. This part introduces the reader to the atmosphere of the work. In the story, the knot does not develop in the main event, but through the dialogues between the heroes Yusufboy and Kahramon. The reality of the work is reflected through the debates between them, philosophical observations about society and human nature. In particular, important details in the story (for example, the presence or absence of a snake) make the events more mysterious and interesting, deepen the abstraction, and increase the symbolism. Thus, the main intrigue in the work (the reality or symbolic meaning of the snake) is formed. Another important innovation of the story is that the conflict between the characters acquires dramatic significance in

the climax. Although the text does not contain any dramatic techniques, the sharp debate between Yusufboy and the Hero about society, career, and human behavior, as well as the philosophical struggle about the snake, reaches its peak. The reader, reading these observations, is faced with the question: "Does the snake really exist or does it just carry a symbolic meaning?" The solution (outcome, conclusion) in the story is revealed when the Hero begins to speak more openly about his inner experiences and place in society, admitting that he has accepted the rules of real life, but at the same time, he suffers from internal contradictions. True, at the end of the story, the issue of the snake also finds its solution. However, this is determined only by the external outcome of the events. The inner idea of the work keeps the reader thinking until the end of the story.

The study also examined the interpretation of the hero in the context of problems related to the process of modern globalization. That is, the psyche of the hero reflected in the stories, his relationship with values, and the complex relationships between the individual and society were interpreted in an inextricable connection with the spiritual, social, and cultural problems inherent in the global era. As a result, the image of the hero was evaluated not only as a product of the author's artistic thinking, but also as an important artistic tool that expresses the process of understanding a person's identity, maintaining a balance of values, and determining his relationship with the times in today's globalization.

The second chapter of the study, titled "The interpretation of a new hero in literary stories," was analyzed using the example of the new hero Makar in Shukhrat Matkarim's story "Maqar." It was observed that the problem of loneliness inherent in the modern human psyche was artistically interpreted through the image of this hero. The hero's inner experiences, mental anguish, and life concerns revealed the spiritual and spiritual state of modern man.

It was also found that the story, through the depiction of the hero's psyche, expresses the feeling of loneliness, inner searches, and existing life conflicts of a person in modern society in an artistic and aesthetic way. By describing the individual spiritual experiences of the hero, the author managed to shed light on the concerns and problems of a person of the new era in a generalized sense.

As a result, the problem of loneliness revealed through the image of Makar was assessed as an important factor increasing the artistic and aesthetic value of the story. This approach was scientifically substantiated as an artistic innovation that serves to reinterpret the psyche of the hero in modern Uzbek storytelling.

Loneliness is the most honest (because when you are alone, your conscience is questioned the most), the most difficult conversation, when it turns from an external silence into an internal voice, leaving you alone with yourself.

The short story genre, in its new form, is considered a genre with aesthetic value in the artistic interpretation of the theme of loneliness, with its in-depth analysis of the human psyche.

That is why loneliness in the story is artistically shaped through internal monologue, silence, interrupted dialogues, and symbolic space: a deserted house,

night, road, memory, and retrospection (going back and forth between the past and the present and the future).

Indeed, in today's modern stories, the background of loneliness is depicted as the basis of the conflict between the individual and society and the environment, just like in traditional stories. However, in today's modern Uzbek stories, the loneliness syndrome has changed slightly under the influence of social and spiritual changes and has become the center of artistic interpretation.

The heroes of such stories live with those around them, but they are internally lonely. They are not physically, but spiritually, and they are always looking for an environment where they can feel their pain. This alienation alienates the modern hero from his family, loved ones, and even himself. He is constantly wandering between national tradition and modernity, Eastern thinking and Western views, under the question "Who am I?"

recent years, the issue of human dignity has taken a leading role in the stories being created. It can be observed that the art of Sh. Matkarim is growing. More precisely, the artistic and psychological interpretation of the process of social exclusion and the devaluation of a lonely person has increased. In this respect, Sh. Matkarim's work has a unique character.

The characters in Shukhrat Matkarim's works also have prototypes in life. When the writer is touched by some event, reality, or the character of someone around him, he immediately transforms them into characters. As everyone knows, the writer does not limit the idea he wants to express to just describing what he has seen and known in life, but enriches them with his own world of imagination, fantasy, and artistic texture, turning them into a symbol of beauty. The writer's story "Makar" begins with the main life problem of old age, loneliness, and separation from society. The work is composed of realistic realities such as the daily life of the old man Makar, going to the lake to catch fish and sell it, the laughter of children, and the old woman not leaving the house. This simple, life-like story takes place against the background of a deep social problem, namely, the alienation and devaluing of an old person from the general flow of society. From this point of view, the writer was able to create a new type of hero in the story, which contradicts the image of the elderly, who are often glorified as enlightened. In particular, Makar is a new embodiment of the elderly in modern Uzbek stories, who are not respected by people, but are considered to be tall due to their spiritual maturity. Another important evidence of his being a new hero is that he does not change the flow of the environment in the slightest, but retains humanity.

Makar is a model of values that embodies the qualities of Uzbek fathers<sup>137</sup>. Makar is a kind-hearted man. He does not speak harshly to anyone, he looks after the fish he has caught with a thousand pains, he fills the street with children and goats who cry, "*Mom, Makar is coming, mom, my dog,*" he knows everyone in the village by ear. Another side of the matter is that Makar is not the old man's real name. His real name is Husenboy, and he once called the mullah to prayer with

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<sup>137</sup>[https://www.researchgate.net/publication/392711447\\_EXISTENTIAL\\_HERO\\_IN\\_THE\\_STORY\\_AND\\_HIS\\_MOTIVE\\_OF\\_LIVING\\_WITH\\_CREATURES\\_ON\\_THE\\_EXAMPLE\\_OF](https://www.researchgate.net/publication/392711447_EXISTENTIAL_HERO_IN_THE_STORY_AND_HIS_MOTIVE_OF_LIVING_WITH_CREATURES_ON_THE_EXAMPLE_OF)

this name. For some reason, when communicating with the district “military commissar”, he says “Thank you, Makar Mitrofonovich!” It is unclear whether the Russian said his own name when he said “Makar Mitrofonovich” or whether he addressed Husenboy in this way. But people now address Husenboy as Makar Mitrofonovich, Makar Mitrofonovich, and then Makar, Makar.

Later, in the vernacular, Makar <sup>138</sup>becomes Makar, and Husenboy becomes Makar. The transformation of Husenboy into Makar and Makar into Makar in the vernacular gives the story a special aesthetic pleasure.

the third chapter entitled “Artistic Psychology in Literary Stories”, entitled “*Realistic Interpretation of the Soul in the Stories of Kholiyor Safarov*”, the human psychology reflected in the story was analyzed based on the principles of artistic psychology. The work scientifically and theoretically covered the various stages of the hero’s life, in particular, his mental state and life sufferings formed under the influence of the social environment from his youth. It was observed that the hero’s growth in conditions of social pressure, poverty and limited life opportunities created complex psychological conflicts in his inner world. It was also analyzed based on artistic examples that the injustices in the education system, various informal relationships and “give and take” situations in the character’s life had a negative impact on the process of his formation as a person. It was shown that the hero’s inability to enter school, his inability to clearly define his life goals, and the gradual fading of his dreams and aspirations over time led to depression and increased internal suffering in his psyche. In particular, the character’s reflection on his life at the age of 40-45, and the mental anguish he experienced in the face of unfulfilled dreams and missed opportunities, were interpreted as an important artistic tool that reveals the complex layers of human psychology.

In the story, the mother’s regretful words: “*I didn’t know what joy was. At least, so that my children’s lives would be full of joy, I named you Kuvonch... You didn’t know what it was either, my child...*”<sup>139</sup> indicate the painful source from which Kuvonch’s psyche is rooted. He is a person who has been immersed in hard work since his youth, and his dreams are mixed with hope due to helplessness. The writer realistically depicts his efforts to study, his departure to Russia to earn money, his loss of health, and his psychological oppression and mental pressure due to greed. The story skillfully depicts the psychological impact of the instability in the family environment on Kuvonch’s fate. His father’s addiction to alcohol, his mother’s illness, and his college graduations with bribes - all of this creates deep emotional anguish in Kuvonch’s heart and shows a sense of distrust towards life and people.

In addition, *among Uzbeks, naming is associated with the child’s inner world, psyche, and most importantly, the dreams and hopes of the parents. Uzbeks prefer names with a spiritual and positive meaning. Through the names Umid, Yakhshiboy, Mehribon, Azamat, Shahlo, parents intend for their children to*

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<sup>138</sup>[https://www.researchgate.net/publication/392711447\\_EXISTENTIAL\\_HERO\\_IN\\_THE\\_STORY\\_AND\\_HIS\\_MOTIVE\\_OF\\_LIVING\\_WITH\\_CREATURES\\_ON\\_THE\\_EXAMPLE\\_OF](https://www.researchgate.net/publication/392711447_EXISTENTIAL_HERO_IN_THE_STORY_AND_HIS_MOTIVE_OF_LIVING_WITH_CREATURES_ON_THE_EXAMPLE_OF)

<sup>139</sup>Safarov Khaliyor. The saddest joy // Eastern Star. – 2023. – Issue 3. – P. 38.

*embody happiness, luck, and noble qualities. The writer also symbolically expresses the mother's hope and desire through the name Kuvonch in the story. Through the name, the writer combines the personal spiritual experience of his characters with the national life experience and embeds it in the text. Psychologically, the mother's naming her son Kuvonch awakens in him the belief that he can influence fate through the name. Unfortunately, the mother named her son Kuvonch, but his life did not match the mother's wishes. The life of her beloved was full of difficulties and trials. In this, the writer shows the reality of real life in the gap between human dreams and reality. With simple words like "I am", "at least", he creates a deep emotional content and gives the text a folk tone. In this way, the writer, based on the national tradition, reveals the reality of life. In these lines, through the national philosophical tone, he brings happiness, joy and trials in our literature close to each other, uniting national values and life experience. There is a unique symbolic layer in this: "Joy" is a wish, "trials in life" are real reality.*

His repeated, relaxed response, "Oh, oh ...", seemed to be the painful lament of a person who was spiritually exhausted and had lost hope in life. In the story, the writer, relying on realistic principles, creates an artistic landscape against the backdrop of simple, folk images and a sequence of events, using natural, simple language, as in life, but relying on emotion and sincerity.

In particular, the phrase "Ay-e..." in the work is not only an expression of pain, but also a sign of despair in life, boredom, aimlessness, and even bitter sarcasm towards those around him. The silly laughter in the speech of the characters in the story and their addiction to tobacco are described as a means for the characters to escape from mental pressure.

The study studied these processes based on the methods of artistic psychologism developed in world literary studies. It was scientifically observed that the internal conflicts in the hero's psyche, depression and personal searches caused by life's trials served to reveal the complex experiences in his inner world. At the same time, the hero's struggle with patience and perseverance in the face of poverty, social pressure and life's obstacles, as well as his spiritual development, deserve special attention. The internal transformations in the psyche of the character, the process of re-understanding his life and the motives of striving for a new future were analyzed as important artistic factors that illuminate the complex psychological processes of human destiny. As a result, the fate of the hero described in the story was assessed as a deep artistic and psychological phenomenon reflecting the process of the formation of a person under the influence of the social environment, life's trials and internal spiritual struggles.

Chapter Three of the Study *The harmony of national color and realistic spirituality in creative stories* is called the harmony of national color and realistic spirituality, and in this section, the realistic interpretation of the psyche of the heroes was studied in close connection with the national psyche. In the process of research, the inner world, spiritual experiences and psychological states of the characters created by the writer were analyzed in close connection with the

national mentality and spiritual values of the people. It was also observed that the author partially departed from the traditional style of depiction and sought a deeper artistic interpretation of the national color. That is, it was scientifically substantiated that the national color is not limited to external signs - the image of the hero's national costume, clothing culture or traditions, but is also manifested in the spiritual world, thinking, worldview and life views of the character. As a result, it was found that the writer revealed a new artistic layer of national color by depicting the hero's psyche in harmony with the national mentality. This was interpreted as an important artistic principle in modern storytelling aimed at expressing the national psyche not only through external means of depiction, but also through the hero's inner psychological world.

*"Bathing is the biggest problem in the village. Some people go to the basement, some go to the garage to take a bath, and some go to the barn ..."*<sup>140</sup>

The factor that shapes the national color in the piece is the basement, garage, barn, which are typical of the infrastructure of the village, a model of everyday life, and daily habits. The lack of a bathhouse in the village, the fact that people bathe in underground, outbuildings, creating local social conditions and convenience for ordinary people, is a unique new interpretation of the national color. The writer presents a big problem in a small, folk, and unique national color. Bathing in a basement, garage, barn, and the fact that even a simple act is performed in unusual, unprincipled places, intensifies the feeling of the hero's inability to live a full life. The image of the father was also an important artistic tool in expressing the spiritual and moral idea of the story. At the beginning of the story, the father was indifferent to the life of his son. When Kuvonch went to school, he saw other children being led by their fathers. But her father never comes to school. At the beginning of the story, the author describes the father as indifferent to his child. Another example is that on a cold winter night, while Sevinch is at home taking care of her sick daughter, the only hope in life is that the cow is about to calve. Sevinch repeatedly tells her husband that he needs to buy feed for the cattle, but Salim pretends not to hear her. Salim, who left home to bring medicine for his daughter, returns drunk in the evening. When Salim goes to the stable in a daze, the cow is lying dead. It turns out that his child has come the wrong way. However, Salim does not admit his guilt and beats his wife, saying, "You did not look after the cattle!" He also shakes Kuvonch, who is clinging to his knee, saying, "Don't hit her!" This situation awakens painful feelings in Kuvonch's heart and symbolizes a spiritual break in his relationship with his father.

*" Instead of going to study, Kuvonch, who was heartbroken, thought about his dwindling income and his sisters and went to work among these strangers. It was early April. One morning, when he came home, his father was sitting on the prayer mat, crying and praying. Kuvonch fell into a deep sleep. He had never seen his father in this state. At first, he was afraid that something had happened, but then his heart sank. As he stared at his father, tears welled up in his eyes. He felt so much love that he wanted to go and hug him, but he stopped. His father was on the*

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<sup>140</sup> Khaliyov Safarov. The saddest joy// *Sharq Yulduzi* . – 2023. – №3. 29– B

*prayer mat, on the threshold of repentance, in the house of faith! "Does my father know how to pray?.." Kuvonch slid down the wall of the house and sat on the threshold. - My God, forgive my sins. My son, for the sake of my two baby daughters, Accept my repentance! My God, if you do not forgive me, my condition is ruined, my God... Hearing his father's cry, Kuvonch could not hold back. He sobbed and cried. "Is it possible that my father..." The father sensed that his son had arrived. He blessed his face."*<sup>141</sup>

The author does not present the father as a one-sided negative image, but rather incorporates the idea that the purification of the human soul begins with repentance and contrition in the process of understanding life's difficulties, inner suffering, and mistakes. From this, I can see that a person can make mistakes, but his spiritual rebirth leads him to purification through the realization of his sin and repentance. The author also artistically expresses the idea of human spiritual maturity and purification of the soul, and the father's inner experiences, lessons learned from life, and a sense of remorse deeply reveal the main idea of the work - the idea that the purification of the human soul begins with repentance and contrition.

## CONCLUSION

1. The leading thematic scope and ideological features of Uzbek short stories of the independence era, their artistry, the principles of heroism and renewal, the secrets of their skill in artistic discovery of man, the issues of artistic excellence, as well as the issues related to spirituality in the poetic perception of the hero's spirit in their stories - duty and responsibility, faith and belief, the struggle for survival, the socio-aesthetic disclosure of the psychology of suffering and loneliness - are the product of the skill of the writers.

2. The scientific views formed in Russian, world and Uzbek literary studies have created the necessary theoretical and methodological basis for studying the psyche of the hero in modern Uzbek short stories. In this regard, the scientific conclusions put forward in this chapter serve as an important scientific basis for the artistic analysis of the depiction of the psyche in modern short stories in the subsequent chapters of the dissertation.

3. The issue of the spirit of the era and the interpretation of the hero in Shuhrat Matkarim's stories was analyzed from an artistic-aesthetic and socio-philosophical point of view. This section examines the reality depicted in the stories, the spiritual and moral landscape of the era, and their artistic expression through the image of the hero.

4. The creative individuality and stylistic originality of the writers are manifested in their use of artistic language and expression, in their use of dialogues and monologues, and in the use of poetic elements. In the stories of Matkarim and Kh. Safarov, the socio-aesthetic disclosure of the psychology of suffering and

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<sup>141</sup> Safarov Khaliyor. The saddest joy // Eastern Star. – 2023. – Issue 4. – pp. 162-173. p. 162.

loneliness in the poetic perception of the hero's psyche was studied as a product of the writers' skill.

5. The characters created in the author's stories were interpreted not only as individual characters, but also as artistic symbols embodying the psychological and social problems of a particular historical period. The inner experiences, mental anguish, decision-making processes, and life choices of the hero revealed the socio-spiritual changes taking place in society and the conflicts inherent in the era.

6. "*The saddest joy*" is one of the important examples of the artistic interpretation of the image of the soul in modern Uzbek short stories based on the principles of psychological realism. The work highlights individual spiritual experiences in their inextricable connection with the social environment, and interprets the spiritual, economic and institutional problems of modern society as a factor in the formation of the hero's psyche. In this regard, the story was evaluated as an important aesthetic phenomenon that reveals the complex relationship between the individual and society on the basis of artistic and psychological analysis.

7. The authors' ability to achieve truthfulness in reflecting the truth of life in their works through the harmony of reality and artistic texture, and their skillful use of many poetic elements, including symbols, were substantiated by the analysis.

8. the hero was also considered in the context of problems related to the process of modern globalization. That is, the psyche of the hero reflected in the stories, his relationship with values, the complex relationships between the individual and society were interpreted in an inextricable connection with the spiritual, social and cultural problems inherent in the global era. As a result, the image of the hero was evaluated not only as a product of the author's artistic thinking, but also as an important artistic tool that expresses the process of understanding a person's identity, maintaining a balance of values, and determining his relationship with the times in today's globalization conditions.

9. The analysis demonstrated that the writers' creative individuality and stylistic uniqueness are evident in their use of artistic language and expression, their use of dialogue and monologues, and their skillful use of poetic elements.

10. Current stories rely on symbolism and metaphorical thinking, and instead of depicting reality, they focus on expressing layers of meaning beyond the text, which is postmodern. The intertextuality, irony, variability of the author's style, the open-endedness reflecting deeply innovative views of artistic thinking, the re-perception of traditional values with modern thinking, and the depiction of an individualized hero with his own, not typical, internal searches, personal choices, and identity problems were scientifically researched through analysis as one of the important artistic features of the stories.

11. Human psychology reflected in the story "*The Saddest Joy*" by Khaliyor Safarov was analyzed based on the principles of artistic psychologism. The work scientifically and theoretically sheds light on the various stages of the hero's life, in particular, his mental state and life suffering, which were formed under the

influence of the social environment from his youth. It was observed that the hero's upbringing in conditions of social pressure, poverty, and limited life opportunities created complex psychological conflicts in his inner world.

12. It was studied based on the methods of artistic psychology formed in world literary studies. It was scientifically observed that the internal conflicts in the hero's psyche, depression and personal searches caused by life's trials served to reveal the complex experiences in his inner world. At the same time, the hero's struggle with patience and perseverance in the face of poverty, social pressure and life's obstacles, as well as his spiritual development, deserve special attention. The internal transformations in the character's psyche, the process of re-understanding his life and the motives of striving for a new future were analyzed as an important artistic factor illuminating the complex psychological processes of human destiny.

13. The fate of the hero depicted in the stories was assessed as a profound artistic and psychological phenomenon reflecting the process of the formation of a person under the influence of the social environment, life trials, and internal spiritual struggles.

**РАЗОВЫЙ НАУЧНЫЙ СОВЕТ НА ОСНОВЕ НАУЧНОГО СОВЕТА  
DSc.03/2025.27.12.Fil.11.05 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ  
ПРИ КАРШИНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

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**КАРШИНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**РАДЖАБОВА ХУЛКАР ФАРМООНОВА**

**ОБРАЗ ДУШИ В СОВРЕМЕННЫХ УЗБЕКСКИХ В ПОВЕСТКАХ  
(повестам Шухрата Маткарима и Холиёра Сафарова)**

**10.00.02 – Узбекская литература**

**АВТОРЕФЕРАТ**

**Диссертации доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ НАУКАМ**

**Карши-2026**

**Тема диссертации на соискание ученой степени доктора филологических наук (DSc) зарегистрирована Высшей Аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером B2024.4.PhD/Fil5246.**

Диссертация выполнена в Каршинском государственном университете.

Автореферат диссертации на трех языках (узбекском, английском, русском, (резюме)) размещен на веб-странице Научного совета ([www.qarshidu.uz](http://www.qarshidu.uz)) и на Информационно-образовательном портале «ZiyoNet» ([www.ziynet.uz](http://www.ziynet.uz)).

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**Ведущая организация:** **Гулистанский государственный университет**

Защита диссертации состоится «\_\_\_» \_\_\_\_\_ 2026 года в \_\_\_ часов на заседании Научного совета DSc.03/2025.27.12.Fil.11.05 по присуждению ученых степеней при Каршинском государственном университете (Адрес: 180119, г. Карши, улица Кучабог, 15. Тел.: (+99 875) 221-21-04; факс: (+99 875) 220-02-10; e-mail: kasu\_info@edu.uz). Каршинский государственный университет, Факультет иностранных языков, ком № 310

С диссертацией можно ознакомиться в Информационно-ресурсном центре Каршинского государственного университета (зарегистрировано за № \_\_\_). (Адрес: 180119, г. Карши, улица Кучабог, 17. Тел.: (+99 897) 221-21-04.)

Автореферат диссертации разослан «\_\_\_» \_\_\_\_\_ 2026 года  
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## **ВВЕДЕНИЕ (аннотация диссертации доктора философии филологических наук (PhD))**

### **Цели исследования:**

Определить место работ Ш.Маткарима и Х.Сафарова в развитии повествовательного искусства на основе основных принципов создания историй в годы независимости;

Раскрывая мастерство Ш. Маткарима и Х.Сафарова в создании сюжетов, подчеркивая их творческую индивидуальность, активное отношение к времени, а также творческую и стилистическую уникальность;

Цель исследования – продемонстрировать творческую индивидуальность и стилистическую уникальность Ш.Маткарима и Х.Сафарова посредством изучения их произведений;

Изучить эстетические взгляды писателей и исследовать вопрос их общности с универсальными литературными идеями путем изучения психологии персонажей в их рассказах;

Сделать научные выводы о важности изучения обновления и художественного развития нарратива периода независимости.

**Задачи исследования:** изучение принципов поэтического обновления и развития повествовательной литературы периода независимости с точки зрения художественного мастерства на основе анализа произведений талантливых писателей Шухрата Маткарима и Халиёра Сафарова.

**Объектом исследования** являются рассказы Шухрат Маткарим «Илон» и «Макар», а также « Самая печальная радость» Холиёра Сафарова. Время от времени также приводятся ссылки на произведения современных мировых и узбекских писателей.

**Предметом исследования** является вопрос освещения духовного мира героя посредством изучения рассказов Шухрата Маткарима и Холиёра Сафарова.

**Научная новизна** исследования заключается в следующем:

Изучение ведущей тематики и идеологических особенностей узбекских рассказов эпохи независимости, их художественного мастерства, духа героя и секретов писательского таланта в художественном раскрытии человечности позволяет выявить аспекты художественного совершенства.

В рассказах Ш.Маткарима и Х.Сафарова социально-эстетическое раскрытие психологии страдания и одиночества в поэтическом восприятии психики героя изучается как продукт писательского мастерства; рассматриваются вопросы, связанные с духовностью — долг и ответственность, вера и убеждения, борьба за выживание;

Анализ подтверждает способность авторов достигать правдивости в отражении жизненных истин в своих произведениях посредством гармонии реальности и художественной текстуры, а также их умелое использование многочисленных поэтических элементов, включая символы;

Творческая индивидуальность и стилистическая уникальность писателей отражаются в использовании ими художественного языка и выражения, в применении диалогов и монологов, а также в умелом использовании поэтических элементов. Для интерпретации изображения психики в рассказах также используется систематический подход, а психологические, социальные и культурные слои литературного текста анализируются во взаимосвязи между собой.

**Введение в результаты исследования.** На основе результатов, полученных при изучении образа психики в современных узбекских рассказах:

В исследовании рассматривались основные тематические рамки и идеологические особенности узбекского рассказа периода независимости, его художественная ценность, дух героя и принципы ведущего обновления, вопросы художественной зрелости через изучение мастерства человека в художественном открытии, а также вопросы, связанные с духовностью в поэтическом восприятии духа героя в рассказах – долг и ответственность, вера и убеждения, борьба за жизнь, социально-эстетическое раскрытие психологии страдания и одиночества как продукт мастерства писателей. Полученные научные выводы были использованы в практическом проекте № RF-201912258 «Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы», реализованном в Университете узбекского языка и литературы им. Алишера Навои в 2021-2023 годах (номер заявки 01/4-1967 Ташкентского государственного университета узбекского языка и литературы им. Алишера Навои от 13 мая 2025 года). Она также использовалась в проекте «Создание электронной платформы “bolalaradabiyoti.uz” и ее применение» в рамках проекта № ИЛ-402104474 в Университете узбекского языка и литературы им. Алишера Навои на 2021-2023 годы (номер заявки Ташкентского государственного университета узбекского языка и литературы им. Алишера Навои: 01/4-2999 от 8 июля 2025 г.). Кроме того, опираясь на научные выводы о новой интерпретации эстетического идеального типа эпического жанра — новых принципах и подходах, присущих жанру повествования, – в современном литературном процессе, это было использовано при подготовке сценариев для программы «Машина времени», транслировавшейся на телеканале «История Узбекистана» при государственном творческом объединении «Марифат» (Справка Национальной телерадиокомпании Узбекистана № 01-30/303 от 06.05.2025). В результате повысилась философская ценность содержания материалов, подготовленных для этих программ, а информация о реалистической и философской интерпретации человеческой психологии в рассказах, социальных, философских и духовных корнях психических сложностей, а также о системе образов, выражающих духовное восприятие взаимоотношений между индивидом и обществом в узбекском повествовании, обеспечила программе научную обоснованность.

Результаты исследования интерпретации образа реальности в произведениях писателей Шухрат Маткарим и Халиёра Сафарова через конфликты, выбор и внутреннюю борьбу в сознании личности, а не через последовательность внешних событий, были использованы в ряде школ и университетов Хорезмской области, а также на мероприятиях, проведенных в Хорезмском региональном отделении Союза писателей Узбекистана на тему «Мой любимый писатель», посвященных популяризации творчества Шухрат Маткарим, в рамках «Недели чтения книги» по утвержденному плану Хорезмского регионального отделения Союза писателей Узбекистана (Служба № 25 Хорезмского регионального отделения Союза писателей Узбекистана от 07.05.2025).

Выводы исследования о том, что рассказы «Макар», «Илон» (Шухрат Маткарим) и «Самая печальная радость» (Холиёр Сафаров), освещающие проблемы жизни на примере индивидуальной судьбы, привлекают внимание современных читателей, были также использованы Хорезмским региональным телевидением и радио при подготовке телепроектов «Ассалом Хорезм», «Традиции литературной среды Хорезма» и при формировании их художественной, идеологической интерпретации и смыслового содержания (ссылка № 306 Хорезмского регионального телевидения и радио от 8.05.2025). В результате, научно-методологические подходы, средства поэтической интерпретации и теоретические взгляды, отраженные в исследовании, послужили научной основой для художественного определения направления этих программ.

**Структура и объем диссертации.** Исследование состоит из введения, трех глав, заключения и списка литературы, общим объемом 147 страниц.

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

**I bo'lim (I part; I часть;)**

1. Hulkar Rajabova. The importance and relevance of the principles of current modern short story // European Journal of Interdisciplinary Research and Development Volume - 50 April - 2026. Website: [www.ejird.journalspark.org](http://www.ejird.journalspark.org) ISSN (E): 2720-5746. –Pp. 3-7.

2. Rajabova H. F. Expression national color in the creation of a hero // American journal of Pedagogical and Educational Research ISSN(E): 2832-9791) –Pp.149-156.

3. Rajabova H.F. Qissada ekzistensial qahramon va uning jonzodlar bilan yashash motivi. (Shuhrat Matkarimning “Maqar” qissasi misolida) // O‘zMU xabarlar. –Toshkent, 2025. – №1/2/1. – B.318-321. (10.00.00)

4. Rajabova H.F. Realistik qissalarda sir saqlash usulining zarurati va ahamiyati // Toshkent davlat pedagogika universiteti ilmiy axborotnomasi. – Toshkent, 2025. – №.2. – B. 230-235. (10.00.00)

5. Rajabova H.F. Qissalarda realistik ruhiyat talqini // Til va adabiyot ta’limi – Toshkent, 2024. – №.6. – B. 8-10. (10.00.00)

6. Rajabova H.F. Realistik qissalarda nutqiy detallarning badiiy maqsadi, vazifasi va ahamiyati // Til va adabiyot.uz. –Toshkent, 2025.– №. 4. – B. 118-121. (10.00.00)

7. Rajabova H.F. Qahramon yaratishda milliy kolorit ifodasi (Shuhrat Matkarim va Xoliyor Safarov qissalari misolida). Qo‘qon DPI ilmiy xabarlar. – Qo‘qon, 2025. – № 12. – B. 370-374.

8. Rajabova H. F. Xarakter yaratishda ichki monologlarning o‘rni // International Conference on Developments in Education Hosted from Delhi, India 24th June. –Pp. 6-18.

9. Rajabova H. F. Qissalarda zamon va makon talqini (xronotop) / Turkiy xalqlar adabiyotiga doir zamonaviy yondashuvlar: muammoalr, omillar, yechimlar. Respublika ilmiy-amaliy konferensiya materiallari. –Toshkent, 2025. – B.227-234.

**II bo'lim (II part; II часть;)**

10. Rajabova H.F. Realistik qissalarda nutqiy detallarning badiiy maqsadi, vazifasi va ahamiyati // Xalq ta’limi. – Toshkent, 2025.– №.1. – B. 27-36.

11. Rajabova H.F. Qahramon xarakterini yaratishda hamda ochib berishda ichki monologlarning o‘rni // Xalq ta’limi. – Toshkent, 2024. – №.4. – B. 27-30.

12. Rajabova H. Interpretation of time and space in shorts (Chronotope) (On the example of the stories of the writer Shukhrat Matkarim “Yilon”, “Maqar”,

Kholiyor Safarov “Honor and Life”, “Wingless Birds”, “The Saddest Joy”) // Modern Science and Research. – Toshkent, 2025. 4. – №. 3. – Pp. 1332-1340.

13. Rajabova H. F. Hozirgi zamonaviy qissalarga xos tamoyillar va uning dolzarbligi // Jadid adabiyotining qayta baholashdagi yangicha yondashuvlar va tajribalar. –Toshkent, 2025-yil, 19-noyabr. – B. 206-214.

14. Rajabova H.F. Hozirgi zamonaviy qissalarga xos tamoyillar / Zamonaviy ta’lim tizimida innovatsion rivojlanish va yangi avlod kompetensiyalari. Respublika ilmiy-amaliy konferensiyasi materiallari. –Toshkent, 2026. 14-mart. – B. 402-405.