

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

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ADABIYOTI UNIVERSITETI**

TOJIYEV ALIMUROD ALIAKBAROVICH

HOZIRGI O‘ZBEK HIKOYACHILIGIDA USLUBIY IZLANISHLAR

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

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

Toshkent – 2025

Falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

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filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati

Toshkent – 2025

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy attestatsiya komissiyasida B2022.2.PhD/Fil2463 raqam bilan ro‘yxatga olingan.

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

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

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Toshkent davlat pedagogika universiteti

Dissertatsiya himoyasi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi DSc.03/30.12.2019.Fil.19.01 raqamli Ilmiy kengashning 2025-yil “___” _____ soat ___ dagi majlisida bo‘lib o‘tadi.

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

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

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida hikoya janri takomili, g'oyaviy-badiiy aspektlari, shakl va mazmun jihatdan yangilanish jarayonlarini o'rganish muhim masalalaridan hisoblanadi. Xususan, bugungi kunda hikoyachilik uslubi va uning tadrijiy evolyutsiyasi, ifoda shakli, syujet, obraz, xarakter yaratish prinsiplari tobora boshqacha shakl-shamoyil kasb etmoqda. Jahon adabiyotida paydo bo'lgan yangi metodlar, yo'nalishlar hozirgi o'zbek hikoyanavislari ijodiga, dunyoqarashi va uslubiga o'z ta'sirini ko'rsatishi tabiiy hol.

Dunyo va o'zbek adabiyotida keyingi yillarda yaratilayotgan hikoyalarning g'oyaviy-badiiy xususiyatlari, uslubiy tadriji, ulardagi ifoda va tasvir, talqin va tahlil, xarakter yaratish mahorati, o'zbek modern hikoyachiligi maktabi, bugungi yangilanayotgan o'zbek nasridagi yetakchi tamoyillarini aniqlab olish hozirgi adabiyotshunoslik oldidagi zaruriy vazifalardan biridir. Garchi bu masalalar bo'yicha juda ko'p ilmiy izlanishlar, nazariy tadqiqotlar, tahliliy maqolalar yaratilayotgan bo'lsa-da, hozirgi hikoyachiligimizdagi uslubiy izlanishlar mohiyatini keng planda, adabiy tafakkurdagi yangilanishlar belgilarini konkret yozuvchilar ijodi misolida aniq o'rganish alohida tadqiqot talab etadi. Tadqiqotga asos qilib olingan asarlar bugungi o'zbek hikoyachiligidagi adabiy qiyofani, adiblarimiz tafakkur darajasi va poetik imkoniyatlarini ko'rsatib berishi bilan xarakterlanadi.

Adabiyot hamisha zamon bilan hamnafas tarzda rivojlanadi. U hamisha xalq qalbi harorati, orzu-umidlar, tasavvur va ideallarini o'zida ifoda etadi. Shu ma'noda, "adabiyot va san'atga, madaniyatga e'tibor – bu, avvalo, xalqimizga e'tibor, kelajagimizga e'tibor ekanini, buyuk shoirimiz Cho'lpon aytganidek, adabiyot, madaniyat yashasa, millat yashashi mumkinligini unutilishga bizning aslo haqqimiz yo'q"¹ligi uchun hozirgi adabiyotshunoslikning ko'plab muammolari bo'yicha yangi davr talablari darajasidagi tadqiqotlar olib borishni taqozo qiladi.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida", 2019-yil 21-oktabrdagi PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqei tubdan oshirish chora-tadbirlari to'g'risida"gi Farmonlari, 2017-yil 28-iyuldagi PQ-3160-son "Ma'naviy-ma'rifiy ishlar samaradorligini oshirish va sohani rivojlantirishni yangi bosqichga ko'tarish to'g'risida", 2018-yil 5-apreldagi PQ-3652-son "O'zbekiston Yozuvchilar uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to'g'risida", 2019-yil 8-oktabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi Qarorlari, 2017-yil 3-avgustdagi O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi "Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir" ma'ruzasi va tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo'nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I."Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish" ustuvor yo'nalishiga muvofiq ravishda bajarilgan.

Muammoning o'rganilganlik darajasi. Jahon adabiyotshunosligida hikoyaning janr xususiyatlari, nazariy asoslari, uslub va ifoda jihatlari Aristotel, V. Belinskiy, A.N.Veselovskiy, M.M.Baxtin, V.V.Vinogradov, L.Timofeyev, M.B.Xrapchenko, Yu.Borev, N.D.Tamarchenko,

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг "Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир" мавзусида Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // Халқ сўзи. 2017 йил 4 август.

Ye.I.Xalizev kabi rus olimlarning tadqiqotlarida o'rganilgan². O'zbek adabiyotshunosligida hikoya janri xususiyatlari, adib mahorati, uslub va ifoda, syujet va kompozitsiya, konflikt, obraz va boshqa ko'plab masalalar M.Qo'shjonov, N.Karimov, S.Mamajonov, N.Vladimirova, S.Mirvaliyev, U.Normatov, A. Rasulov, B. Nazarov, A.Alimuhammedov, N. Rahimjonov, H.Boltaboyev, Q.Yo'ldoshev, Y. Solijonov, X.Do'stmuhammad, D.Quronov, B. Karimov, A. Ulug'ov, B. Rahmonov, U. Jo'raqulov, Sh.Doniyorova, G.Sattorova, D.Xoldorov, S.Komilova, Sh.Odilov, M.Qo'chqorova va boshqa olimlarning monografiya, dissertatsion ishlari va maqolalarida atroflicha yoritilgan³.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejaları bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq "Hozirgi o'zbek hikoyachiligida uslubiy izlanishlar" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi hozirgi o'zbek hikoyachiligida hayotni badiiy idrok va ifoda etishning yangicha yo'sinlari, tamoyil va uslublari, shakl-mazmundagi yangilanishlar asosini ochib berishdan iborat.

Tadqiqotning vazifalari:

o'zbek va jahon adabiyotshunosligidagi uslub haqidagi nazariy qarashlarni tizimli o'rganish va bu hodisa mohiyatini dalillash, o'zbek hikoyachiligi uslubining tadrijiy rivojini xronologik aspektida ochib berish;

bugungi hikoyalarning an'anaviy hikoyalardan shakl-mazmun va ifoda jihatidan farqli va uyg'un tomonlarini nazariy asoslash;

² Веселовский А.Н. Историческая поэтика. – Москва: Выс. школа, 1989. – 406 с; Белинский В.Г.Собрание сочинений. – Т.3. – Москва: Худ. литер, 1978. – 271 с; Боров Ю, Эстетика. Теория литературы: Энциклопедический словарь терминов. – Москва: Астрель, 2003. –575 с; Боров Ю. Искусство интерпретации и оценки. – Москва: Сов. писатель, 1981. – 400 с; Бахтин М.М. Вопросы литературы и эстетика. – Москва: Худ. литер, 1975. – 502 с; Виноградов В.В. О теории художественной речи. – Москва: Выс. школа, 1971. – 118 с; Храпченко М.П. Познание о литературе и искусстве. – Москва: Наука, 1987. – 575 с; Тмарченко Н.Д. Теория литературы // Роды и жанры. – Москва: ИМЛИ РАН, 2003. – 593 с; Хализев В. Е. Теория литературы. – Москва: Выс. школа, 2002. – 397 с; Есин А.Б.Принципы и приемы анализа литературного произведения. – Москва: Флинта – Наука, 2002.– 248 с.

³ Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент: Ўзбекистон, 1962. –201 б; Каримов Н. XX аср ўзбек адабиёти тараққиётининг ўзига хос хусусиятлари ва миллий истиқлол мафқураси: Фил. фан. д-ри. дисс. автореф. – Тошкент, 1993. – 49 б; Каримов Н. XX аср адабиёти манзаралари. –Тошкент: О'zbekiston, 2008. – 582 б; Мамажонов С. Услуб жоллари. – Тошкент: Фафур Ғулум, 1992. – 219 б; Владимирова Н. Развитие жанра рассказа в узбекской литературе: Дисс... д-ра филол наук. – Ташкент, 1985. – 340 с; Владимирова Н. Чўлпон – хикоянавис // Чўлпоннинг бадий олами. – Тошкент: Фан, 1994. – 114 б; Мирвалиева С. Наср, давр, қахрамон. –Тошкент: Фафур Ғулум, 1983. –240 б; Норматов У. Насримиз уфқлари. – Тошкент: Фафур Ғулум, 1974. – 215 б; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000. – 112 б; Болтабоев Х. Наср ва услуб: услуб муаммосига назарий нигоҳ ва ҳозирги ўзбек насрида услубий изланишлар. – Тошкент: Фан, 1992. – 105 б; Солижонов Й. Ҳақиқатнинг синчков кўзлари. – Тошкент: Ўзбекистон Миллий кутубхонаси, 2009. –228 б; Солижонов Й. Адабиёт хиёбони. – Фарғона, 2020. – 324 б; Қуронов Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004. – 288 б; Умаров С. Санъатнинг сеҳрли калити. – Тошкент: Фафур Ғулум, 1974. – 99 б; Досмухаммедов Х. Ҳозирги ўзбек хикоячилигидаги бадий тафаккурнинг янгиланиши (80 йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги хикоялар мисолида): Фил. фан. номз... дисс. – Тошкент, 1995. – 136 б.; Дониёрова Ш. Шукур Холмирзаев хикояларининг бадий-услубий ўзига хослиги: Фил. фан.номз... дисс. – Тошкент, 1999. – 130 б.; Сатторова Г. 90-йиллар ўзбек хикоячилигида миллий характер муаммоси: Фил. фан.номз... дисс. – Тошкент, 2002. –136 б; Камалова С. XX аср охири – XXI аср бошлари рус ва ўзбек адабиётида хикоя жанри поэтикасининг ривожини: Фил. фан.номз... дисс. автореф – Тошкент, 2016. – 92 б; Қўчқарова М. Бадий сўз ва руҳият манзаралари (Эссе, кисса, хикоя: тадқиқ ва талқин). – Тошкент: Мухаррир, 2011. – 232 б; Кенжаева П. Ҳозирги ўзбек хикояларидаги қахрамон руҳиятини тасвирлаш тамойиллари: Фил. фан. номз... дисс. автореф. – Тошкент, 2008. – 23 б; Сопиева Ш. Хайридин Султоннинг хикоянавислик маҳорати: Фил. фан. номз... дисс. – Тошкент, 2006. – 147 б; Жўраева М. Замонавий ўзбек насрида янги инсон концепцияси (Абдуқаюм Йўлдошов ва Зулфия Қуролбой қизи хикоялари асосида): Фил. фан бўйича фалсафа доктор (PhD) дисс. автореф. – Фарғона, 2018. –53 б.

davr voqeliklari va jamiyat tafakkuridagi o'zgarishlarning ijodkor uslubiga ta'sirini ko'rsatish, adiblar ijodidagi psixologik uslub tabiatini belgilash, hikoya janrida badiiy timsol va metaforik obrazlar tutgan o'rnini aniqlash;

yangi avlod yozuvchilarining g'oya, obraz va xarakter yaratish, tasvir va ifoda san'ati va poetik imkoniyatlarini ochib berishdan iborat.

Tadqiqotning obyekti sifatida Xurshid Do'stmuhammad, Olim Otaxon, Nazar Eshonqul, Ulug'bek Hamdam, Abduqayum Yo'ldoshev va Zulfiya Qurolboy qizi, Bahodir Qobul, Shuhrat Matkarim hikoyalari tanlangan.

Tadqiqotning predmetini XX asr o'zbek hikoyachiligida uslubiy izlanishlarni kuzatgan holda badiiy matndagi g'oya, shakl va mazmun munosabatlari, ifoda, xarakter masalasi tadqiqi orqali ushbu janr taraqqiyoti bosqichlarini belgilash tashkil etadi.

Tadqiqotning usullari. Dissertatsiya mavzusini yoritishda qiyosiy-tipologik, sotsiologik, biografik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

hikoyaning kichik epik janr sifatida zamonaviy o'zbek nasrida tutgan o'rnini aniqlash, keyingi yillarda yaratilgan hikoyalardagi g'oyaviy, uslub, shakl va mazmundagi yangilanishlar mohiyati ochib berilgan;

davr voqeliklarini yozuvchilar uslubiga ta'siri, hozirgi hikoyalarni mazmun va shakl jihatdan boyitgan omillar aniqlanib, hikoyalarda psixologik tasvir unsurlari, polifoniyalar genezisi aniqlangan;

Bu davr hikoyachiligining jamiyat adabiy-estetik tafakkuriga qo'shgan hissassi va shakliy-uslubiy xususiyati, ifoda va kompozitsion rang-barangligi ochib berilgan;

Jahon adiblari ijodining o'zbek yozuvchilari tafakkuriga ta'siri va ularni uslubda aks etishi masalalari dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Adabiyotshunoslikdagi uslub tushunchasi haqida turli manbalar ko'rib chiqilib, nazariy xulosa bildirilgan;

zamonaviy o'zbek hikoyachiligidagi uslubiy izlanishlar, shakl va mazmun, ifodadagi yangilanishlar ilmiy asoslangan;

mustaqillik davridagi hikoyachilik uslubining o'ziga xos jihatlari ayrim adiblar asarlari asosida isbotlangan, mualliflarning hikoyalari jahon adiblari asarlari bilan qiyosiy tahlil etilib ilmiy dalillangan;

hikoyada keltirilgan badiiy tasviriy vositalar, ramz, metafora va detallarning tabiatiga qarab har bir yozuvchining individual uslubi ko'rsatib berilgan.

Tadqiqot natijalarining ishonchliligi masalaning to'g'ri qo'yilganligi, yondashuv va qo'llanilgan usullarning tadqiqot maqsadiga muvofiqligi, nazariy ma'lumotlarning ilmiy manbalarga asoslanganligi, nazariy fikr va xususiyatlarning amaliyotga tatbiq etilganligi, qiyosiy-tipologik, sotsiologik, biografik tahlil metodlari orqali xulosalarning asoslangani, natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati hozirgi hikoyachilikning nazariy asoslari, uslub va janr, uslubiy-kompozitsion va syujet qurilishi haqidagi ilmiy-nazariy xulosalardan oliy o'quv yurtlari filologiya yo'nalishi talabalariga mo'ljallangan ma'ruza mashg'ulotlarida, maxsus kurs va seminarlar tashkil etishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, ilmiy-nazariy xulosalardan "Yangi o'zbek adabiyoti", "Adabiyot nazariyasi", "Hozirgi adabiy jarayon va o'zbek adabiy tanqidi", "Badiiy tahlil asoslari" fanlari bo'yicha darslik, o'quv va uslubiy qo'llanmalar yaratishga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Hozirgi o'zbek hikoyachiligida uslubiy izlanishlar tadqiqi bo'yicha olingan ilmiy natijalar asosida:

dunyo ilm-fanidagi yangiliklar, texnik-texnologik yutuqlarini o‘z asarlarida aks ettirayotgan yozuvchilardan biri – Abduqayum Yo‘ldoshevning “Shayxur-rais”, “Qaydasan mo‘jiza” kabi to‘plamlaridan o‘rin olgan hikoyalardan olinadigan bolalar dunyoqarashining asosiy qirralari, uning tabiati, ruhiyatiga ta’sir etuvchi ma’naviy-axloqiy omillarga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan IL-402104474 raqamli “bolalaradabiyoti.uz” elektron platforma va uning mobil ilovasini yaratish” mavzusidagi amaliy loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 24-sentabrdagi № 04/1-2576-sonli ma’lumotnomasi). Natijada, loyiha bolalar adabiyotining yetakchi xususiyatlari, g‘oyalari aks etgan asarlar, nazariy materiallar bilan boyishga asos bo‘lgan;

bu davr hikoyachiligining shakliy-uslubiy xususiyati, stilistik-leksik jihatlari, yozuvchilarning individual uslubi, xususan, taniqli yozuvchilar Bahodir Qobul va Shuhrat Matkarim hikoyalaridagi sheva va didaktik birliklar tahliliga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan П3-2020042022-raqamli “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 3-dekabrda №04/1-3998-sonli ma’lumotnomasi). Natijada, loyiha turkiy elatlarning ayrim urug‘lariga xos leksik birliklar, sheva so‘zlari va iboralar bilan to‘ldirilishiga zamin yaratilgan;

bugungi hikoyachilikdagi yetakchi tamoyillar, yozuvchilar tafakkuri tadrijining uning uslubida aks etish masalalari haqidagi ilmiy xulosalardan O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston tarixi” telekanalining Turkiy xalqlarning adabiyotiga bag‘ishlangan “Buyuk yurt allomalari” hamda o‘zbek adabiyotiga bag‘ishlangan “Barhayot siymolar” ko‘rsatuvlari ssenariylarini tayyorlashda foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston tarixi” telekanali davlat muassasasining 2024-yil 24-sentabrdagi 06-28/869-son ma’lumotnomasi). Natijada, bugungi zamon nasri, xususan, o‘zbek modern hikoyachiligi yetakchi tamoyillari, XX asr turkiy adabiyotining o‘zbek adiblari ijodiga ta’siri masalalari haqida tushuncha va bilimlarning kengayishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot ishi natijalari 6 ta, jumladan, 4 ta xalqaro va 2 ta respublika ilmiy-nazariy anjumanlarida aprobatsiyadan o‘tgan.

Tadqiqot natijalarining e‘lon qilinishi. Dissertatsiyaning umumiy mavzusi bo‘yicha jami O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 13 ta maqola, jumladan, 9 tasi respublika va 4 tasi xorijiy jurnallarda e‘lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa hamda foydalanilgan adabiyotlar ro‘yxatidan tarkib topgan. Tadqiqotning umumiy hajmi 237 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning o‘rganilganlik darajasi, maqsadi va vazifalari, obyekt va predmeti tavsiflangan, ishning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishiga mosligi ko‘rsatilgan, tadqiqot usullari, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Tadqiqotning birinchi bobi “**Hozirgi o‘zbek nasrining uslubiy va janriy xususiyatlari**” deb nomlanib, birinchi paragrafda **uslubning adabiy-nazariy qirralari** o‘rganiladi. Uslub va uslubiy izlanishlar mohiyatini teranroq tadqiq etishga intilish, adabiy jarayonni yangicha talqinda

o'rganish har doim alohida ahamiyat kasb etadi. Hozirgi o'zbek nasri, xususan, hikoyanavisligidagi har bir ijodkorning o'ziga xosligini, umuman badiiy nasr uslubi muammolarini tahlil etish mavjud va yangi uslubiy izlanishlarni sinchiklab kuzatishni talab etadi.

Mazkur tadqiqotda hikoyachilik uslubi haqida ayrim nazariy manbalar misolida hikoyachilik uslubi va uning tadrijiy takomili masalasiga to'xtalindi.

“Uslub” lotincha “stylus” so'zidan olingan bo'lib, “yozish uchun tayoq, yozuv asbobi”⁴ degan ma'noni bildiradi.

“Uslub” so'zi shunday ilmiy atamalar qatoriga kiradiki, ular biron bir alohida fanning monopoliyasi hisoblanmaydi. Bu atamadan eng kamida to'rtta ilmiy soha: tilshunoslik, adabiyotshunoslik, san'atshunoslik, estetika to'liq huquqi bilan foydalanadi⁵”, deydi uslub nazariyasi tadqiqotchilaridan biri A. N. Sokolov. Jahon, rus va o'zbek adabiyotshunosligida badiiy adabiyot uslubi haqida ko'plab tadqiqotlar mavjud. Ammo bu tadqiqotlardan uslubni o'rganishda aniq metodologiya ishlab chiqilmagani, yakdil qabul qilingan puxta ta'rif mavjud emasligini ko'rish mumkin. Bu uslub muammosi murakkab va serqirra bo'lib, uni o'rganish hali-hanuz davom etayotgani bilan izohlanadi.

Rus tadqiqotchisi O.Y.Luneva adabiyotshunoslikda “uslub” atamasini tushunishdagi farqlar uning yo lingvistika, yo san'atshunoslikdagi talqinlariga og'ib ketilishi sabab yuzaga kelishini ta'kidlaydi. Bu adabiyotning ikkiyoqlama tabiati – uning ham til, ham san'at hodisasi ekani bilan izohlanadi⁶, deydi muallif. Shunga ko'ra, “uslub” tushunchasini goh badiiy asar tili bilan bog'lab, tor ma'noda tushunish, goh esa san'at qonuniyatlari bilan bog'lab, keng ma'noda tushunish hollarini kuzatish mumkin. Chunonchi, “O'zbekiston milliy ensiklopediyasi”da uslubga “tilning kommunikativ va estetik vazifalari birligi bilan boshqa uslubga xos unsurlardan keng foydalanishi, ekspressiv va tasviriy vositalarning ko'p ishlatilishi, so'zlarning obrazli, ko'chma-metaforik qo'llanishi va shu kabi belgilari bilan ajralib turadi. Til materialini qamrab olish imkoniyatining kengligi, umumxalq tilida mavjud bo'lgan barcha lug'aviy birliklarning ishtirok etishi va ularning muhim bir holat – estetik vazifani bajarishga xizmat qilishini badiiy nutq uslubining o'ziga xos xususiyati deb qarash kerak bo'ladi”⁷, deya ta'rif beriladiki, bunda ham uslubni lingvistik yoki tor ma'noda tushunish yaqqol ko'rinib turadi.

Turli adabiyotlarda “uslub” tushunchasi ilmiy iste'molga antik davrda kirib kelgani aytiladi. Ana shundan buyon uslub mohiyati, uning tabiati muttasil tadqiq etib kelinmoqda. Har bir davr bu muammoni o'z tafakkuri darajasida, o'z ehtiyojlari asosida hal etishga intildi va oqibatda “uslub” tushunchasining mazmuni va miqyosi kengayib, boyib bordi. Shunday muhim davrlar sifatida antik davr, renessans, klassitsizm, sentimentalizm, romantizm va realizmni qayd etish mumkin. Shu borada Aristotel, N. Bualo, G. E. Lessing, G.F. Shelling, Gegel, I.V. Gyote asarlari ko'proq ahamiyatga ega bo'lib, ularda san'at, uning alohida turlari, chunonchi, so'z san'atida uslubning o'rni va roli ko'rsatib berildi.

Uslub tushunchasi Aristotelning “Poetika” asarida “Tasvirlashning turli usullari” shaklida keltiriladi. Faylasuf: “Bu sohada asarlar tasvirlash usullari bilan ham farqlanadi. Zotan bir xil narsani bir xil vosita bilan tasvirlagan holda yo avtor voqealarga aralashmay hikoya qilishi yoki o'zini xuddi Homerday tutishi mumkin. Yoki butun hikoya davomida avtor o'zligicha qolishi, yoxud barcha aks ettiluvchi shaxslarni gavdalantirishi mumkin”⁸, deya uslubga xos jihatlarni keltirib o'tadi.

⁴ [https://uz.wikipedia.org/wiki/Uslub_\(Stil\)](https://uz.wikipedia.org/wiki/Uslub_(Stil))

⁵ Соколов А.Н. Теория стиля. – Москва: Искусство, 1968, – С. 3.

⁶ Лунева О. Е. Многофункциональность категории “стиль” в литературоведении. Вестник Университета Российской академии образования. № 3/2008, – С. 12.

⁷ Ўзбекистон Миллий энциклопедияси. –Тошкент: Ўзбекистон Миллий энциклопедияси, 8-жилд. 2012. – Б. 170.

⁸ Арасту. Поэтика. – Тошкент: Янги аср авлоди, 2012. – Б. 22

Mavzu haqida nemis mutafakkiri I. V. Gyote: “Uslub – idrokning eng tub qatlamlarida, narsalarga xos mavjudlikning o‘zida qaror topadi”, deb yozadi. U uslub deyilganda, narsalarning muayyan shaxs idrokiga ko‘chgan hayotini, yozuvchi idroki va mavjud hayotdagi o‘ziga xosliklar birligini tushunadi.

“Uslub ijodkor hayotni chuqur o‘zlashtirishi orqali to‘plagan nozik va qiziqarli kuzatishlarini sintezlab, ifodalab berishidir. Uning mukammalligi va ko‘lamdorligi yozuvchining hayotni tushunishdagi darajasi va tasvirlash mahoratiga bog‘liq jarayon”, deb yozadi M. B. Xrapchenko.

Rus nazariyotchi olimi M. M. Grishman uslub hodisasini “ritm uslubning, ayniqsa, yozuvchi yozuvining bir qismi bo‘lib, o‘z-o‘zidan sezilmasligi mumkin, lekin uni doim tinglash, ma‘lum bir yozuvchining ritmik xususiyatlarini aniqlash mumkin. Ritm, uslub kabi (uslub asosan hissiyotlar ritmi), muallifning mohiyati, uning tabiati, ruhi”, deya talqin qiladi.

Polyak adabiyotshunosi Yan Parandovskiyning “So‘z kimyosi” asarining bir bobini uslub hodisasiga bag‘ishlanadi. U uslubni ijod psixologiyasining eng qiyin, murakkab muammolari sirasiga kiritadi. Chunki uslub – ifoda usuli, jumlar tuzish va ularni joylashtirish tartibi har bir ijodkorda har xil. Insoniy nutq orqali odamlarning mijoz, jo‘shqinligi, qiziqqonligi, qusur va fazilatlar, va qolaversa, o‘ziga xos xarakteri ham namoyon bo‘ladi.

“San‘atkor voqelikdan tanlab olgan unsurlarini badiiy til yordamida xayolot bilan uyg‘unlashtiruvchi va u yaratgan badiiy dunyoni tugal bo‘lishini ta‘minlovchi vosita – uslub deb ataladi. Har bir san‘atkor uslub yordamida – garchi bu kamdan-kam daholarga nasib etsa-da, – o‘z badiiy dunyosini va uning qonunlarini yaratadi⁹”, deb yozadi bu haqda A. Kamyu.

Shuni alohida ta‘kidlash joizki, uslub, ma‘lum bir san‘atkor asari orqali o‘sha adib yashagan jamiyat, qolaversa, butun boshli xalqning ijtimoiy-madaniy tarixini o‘rganish, shu orqali o‘sha davr yoki muhit haqida ma‘lum xulosa, umumiy tushuncha va tasavvurga ega bo‘lish mumkin. Aytaylik, Cho‘lpon yoki Qodiriy hikoyalarida xalqning moddiy ahvoli, ijtimoiy tengsizlik, jaholat va xurofotning jazavasini his qilsak, Abdulla Qahhorning qator hikoyalarida ruhan shikastlangan, qandaydir qo‘rquv, hadik, og‘riq ichida yashayotgan ozurda inson timsolini ko‘ramiz.

Uslub har qanday holatda ham muallif tafakkurining mahsuli. U o‘ziga xoslik, individuallik tushunchasini ifodalaydi. Yozuvchining ifoda yo‘sinimi, til va tasvirdagi o‘zgachalikmi, voqelikka xususiy munosabatimi, olamga ob‘ektiv, sub‘ektiv qarashimi, barcha-barchasi ijodkorning o‘zligiga borib taqaladi. Undan asar tabiati, xarakteristikasi, xronotopi, yozuvchining o‘ziga xosligi va tabiatini anglash mumkin.

Badiiy asar uslubi, shakliy-uslubiy izlanishlarning nazariy asoslari bilan bog‘liq ayrim masalalar o‘zbek adabiyotshunosligida A. Fitrat, I. Sulton, M. Qo‘shjonov, U. Normatov, A. Rasulov, B. Sarimsoqov, Y. Solijonov, H. Boltaboyev, O‘. Nosirov kabi olimlarimizning adabiyot nazariyasiga doir qo‘llanma va risolalarida muayyan darajada yoritilgan.

Fitrat “Adabiyot qoidalari” asarida uslubni keng ko‘lamda oladi: “Kuchsiz yozg‘uchilarning uslublari bir-biriga o‘xshab qoladi. Ular oddiy uslubda, umumiy til uslubida yozadi. Shoirning yozg‘uchi san‘atkorlikda ko‘tarila borg‘an sayi(n) o‘ziga maxsus bir uslub yarata boshlaydi.

Shoirning xayol, o‘y, tushunish shakllari tugal, komil bo‘lg‘ach, o‘zig‘a yarasha bir uslub borliqqa chiqqan bo‘ladir.

Uslubning adabiyotdagi o‘rni juda katta, juda muhimdir. Bir asardagi fikrlar, ma‘lumotlarning eski, boshqa shoirlar tomonidan aytilg‘an bo‘lishi mumkindir. Ularning eskiligini bizga sezdirmasdan, bildirmasdan ifoda qilib, uni bizga o‘quta olgan kuch uslubdadir¹⁰.

⁹ Альбер Камю. Исён ва санъат. // Жаҳон адабиёти. 1997. № 1. – Б.183-196.

¹⁰ Фитрат. Танланган асарлар. – Тошкент: Ма’naviyat, 2009. – Б.17.

M. Qo'shjonov yozuvchilik mahorati masalalariga bag'ishlangan tadqiqotlarda "uslub" deb hayot voqeliklarini badiiy aks ettirishning ko'pincha tasvir obyekti talablariga ko'ra o'zgarib turuvchi xilma-xil usullarini tahlil etadi.

Uslub, avvalo, ijodkorning individual mohiyatida namoyon bo'luvchi jihatdir. Adibning borliqqa munosabati, zamon va makondagi jarayonlarga o'ziga xos nigohi va xulosasi asnosida yaratilgan obrazlar, xarakter va personajlar, syujetlar badiiy material sifatida yuzaga keladi.

O'z uslubiga ega muallifgina san'atkor yozuvchi bo'la oladi. Uslubda badiiy tasvir ham tashqi ko'rinish singari ahamiyatga ega. D. Quronov, Z. Mamajonov, M. Sheralieva hammuallifligida chop etilgan "Adabiyotshunoslik lug'ati" da esa "Uslub – poetikaning muhim kategoriyalaridan biri; badiiy asarning u yoki bu tarzda shakli qurilishini belgilovchi umumiy prinsip. U, antropologik, ya'ni inson shaxsi bilan bog'liq kategoriya sanalib, uning ijodiy individualligini belgilaydi. Uslubda namoyon bo'luvchi individuallik badiiy asarning barcha sathlarida (badiiy matnning tuzilishi – ritorika, badiiy voqelikni yaratish prinsiplari – poetika) birdek ko'zga tashlanadi"¹¹, deb yozadi.

Har qanday ijodkor o'z tafakkur tarzi va olamni anglash darajasini avvalambor, uslubda namoyon etadi. Uning jumla tuzish mahoratidan tortib, tasvir va ifoda yo'sini, badiiy-tasviriy vositalardan foydalanishi va syujet, kompozitsiya, xarakter va kolliziyalarini yaratishgacha bo'lgan jarayon ijodkor uslubining mohiyatini tashkil qiladi.

Uslub, avvalo, ijodkorning individual mohiyatida namoyon bo'luvchi jihatdir. Adibning voqelikka munosabati, zamon va makondagi jarayonlarga o'ziga xos nigohi va xulosasi asnosida yaratilgan obrazlar, xarakter va personajlar badiiy material sifatida yuzaga keladi. Shunday adabiy manbalar, badiiy materiallarning o'ziga xosligi va individualligi uslub hodisasini keltirib chiqaradi.

Nasriy asarlar, xususan, hikoyaga xos uslubiy jihatlarni jamlagan holda, uslub – adabiy asarlarning mohiyatini to'laqonli tushunish imkonini beruvchi vosita hisoblanib, dunyoni his qilish, anglash hamda shu anglaganlarini ifoda qilish usuli sifati talqin qilinishi mumkin.

Birinchi bobning ikkinchi paragrafida **o'zbek hikoyachiligidagi uslub tadriji** masalasi tadqiq qilingan.

Hikoya janri talablariga to'la-to'kis javob beradigan hikoyalar dastlab jadidchilik harakati vakillari tomonidan yaratildi. Bu asrning boshida chuqur psixologizmga asoslangan, real borliqni o'rab olgan virtual voqelik, unda kechayotgan g'aroyibotlar, mistik-fantastik olamni badiiy tadqiq etuvchi qator hikoyalar paydo bo'la boshladi. Erksizlik va mahdudlikka qarshi yozilgan Cho'lponning "Novvoy qiz", "Kleupatra", "Qor qo'ynida lola", "Oydin kechalarda" hikoyalari bilan realistik yo'nalishdagi ilk urinishlarni boshlab berdi. "Uloqda", "Jinlar bazmi", (Abdulla Qodiriy) kabi hikoyalarda dunyo adabiyotidagi muhim bir xususiyat, inson botiniga sayr qilish, insonni nafaqat ijtimoiy, balki psixologik hodisa sifatida tanishtirish jarayoni boshlandi. Qolaversa, bu davr hikoyachiligida sarguzasht, fantastik, detektiv adabiyot unsurlari ko'zga tashlana boshladi. "Ming bir jon", "Anor", "Bemor", "Dahshat", "Mayiz yemagan xotin" (Abdulla Qahhor), "Mening o'g'rigina bolam", "Bobo Kayfiy", (G'afur G'ulom), "Fanorchi ota" (Oybek) kabi davr uslubi, ijtimoiy tafakkurning ustunligi sezilsa-da, ammo so'z san'ati, ifodaviylik va mahorat jihatidan, qolaversa, yarq etib ko'zga tashlanadigan xarakterlarga ega hikoyalar yaratildi.

XX asrda o'zbek adabiyotida vujudga kelgan sotsialistik realizm usulining asosiy talabiga ko'ra, yozuvchi o'z qahramonini mehnatkash xalq ichidan olishi, mehnatkash xalq hayotini badiiy aks ettirishi, qahramonlar, ayniqsa, bosh qahramonlar albatta ijobiy bo'lishi zarur edi. Bu jarayonda yozuvchining fikr aytish, mohiyatan murakkab va chigal bo'lgan inson qalbi, ruhiyati xususida shaxsiy mulohazalar yuritish imkoniyati torayib, oddiy voqeani bayon etuvchi tafsilotchi maqomiga tushib qolgandi. Hozirgi asrimizda "Bemor", "Anor", "O'g'ri", "Mening

¹¹ Куронов Д. ва бошқалар. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б. 341.

o'g'rigina bolam", "Dahshat" kabi hikoyalar o'quvchini yuksak so'z san'atiga xos mahorat, tasvir va ifoda usuli, til xususiyatlari bilan o'ziga jalb etishi mumkin, ammo estetik ko'lami, g'oyasi bilan zukko o'quvchini hayajonlantira olmaydi.

"XX asr o'zbek adabiyoti tarixida yuzlab epik asarlar, roman, qissa va hikoyalar yozildi. Ayniqsa, o'tgan yuzyillarda yozilgan hikoyalarning hajmi ham, son-sanog'i ham ko'p. Biroq adabiyot tarixida abadiy qoladigan, o'quvchiga zavq bag'ishlab, hayot mazmuni, insonning sirli dunyosi xususida tafakkurga chorlaydigan nasriy asarlar juda ko'p emas"¹², deb yozadi Bahodir Karim. Olim aytganidek, bu davrdagi o'zbek adabiyoti – katta adabiyot. O'zbek nasri tarixidagi eng ko'p asarlar yozilgan va aytish mumkinki, bu asarlarda hayotning ko'p qirralarini qamrab olishga harakat qilingan. Hikoyachilik janri takomili uchun ham bu davr o'zgacha xarakter kasb etadi.

Bu borada materiallarning juda ko'pligi va ko'ptarmoqliligini hisobga olib, o'zbek hikoyachiligida uslubiy jihatdan o'ziga xos xarakterga ega bo'lgan ayrim hikoyalarning tahlili va umumlashma xulosalar orqali masala mohiyatini ochish maqsadga muvofiq deb hisoblanadi.

XX asrning 80-yillaridan boshlab milliy hikoyachilik o'zining intellektual qahramonlari, polisemantik tabiati va psixologik-polifonik jihatlari bilan xarakterlanadi. Said Ahmad, Asqad Muxtor, Odil Yoqubov, Shukur Xolmirzayev kabi adiblar ijodida qahramonlar mafkuraviy qobiqlardan chiqib, o'zining "inson"ga xos jihatlari ko'rsata boshlaydi. Bu davr prozasida asosan intellektuallik, sharq kishisiga xos donishmandlik va erkin tafakkur belgilari bo'y bera boshladi. Shu bilan birga bu davr hikoyachiligida diniy mavzularga yaqinlashish, muqaddas dinimiz sanalgan Islom g'oyalarining turli shakllarda badiiy talqin etilishi kuzatiladi.

Hozirgi hikoyalar o'zining intellektual qahramonlari, betakror tabiati va psixologik-polifonik jihatlari, erkin tafakkur belgilari bilan xarakterlanadi. Shu bilan birga bu davr hikoyachiligida islom dini g'oyalariga turli shakllarda yaqinlashish kuzatiladi. Bu paragrafda hikoyachilik uslubi tadriji, hozirgi hikoyachilikning g'oyaviy-badiiy xususiyatlari, shakl va mazmuni, yozuvchi tafakkuri tadrijining uslubda aks etishi va davr voqeligi masalalari Asqad Muxtorning "Fano va baqo", Odil Yoqubovning "Qaydasan Moriko", Shukur Xolmirzayevning "Tabassum" va Xayriddin Sultonovning "Dunyoning siri" hikoyalari misolida o'rganiladi.

Mazkur hikoyalarda muallif shaxsi va dunyoqarashiga xos xarakter-xususiyatlarni badiiy asar ruhiga singdirish, insonga xos amfivalentlik – bir lahzaning o'zida olamga nisbatan muhabbat va nafrat tuyg'ularining to'qnashuvi, insonning borliqqa kontrast-paradoksal munosabati, shaxsning ratsional va irratsional faoliyati, ong tubidagi xaos va kosmos holatlarining individual shaxs xarakterida namoyon bo'lishi seziladi.

Mavzuga ijodiyroq yondashishga harakat qilsak, o'zbek hikoyachiligi taraqqiyot yo'lini shartli ravishda uch bosqichga bo'lib tasniflash mumkin.

1. **Hayot va inson tasviriga bag'ishlangan asarlar.** Bu guruhga jadidlar davrida yaratilgan asarlardan tortib, A. Qahhor, G'. G'ulom, Oybek, H. Olimjon kabi yozuvchilar ijodida davr uslubi, jamiyatning ijtimoiy kayfiyati, ruhiyati aks etgan hikoyalarni kiritish mumkin.

2. **Hayot va inson tahliliga bag'ishlangan hikoyalar.** Mazkur guruhdagi hikoyalarda inson va uning ruhiyati, yozuvchi yashagan muhit, ijtimoiy vaziyat qahramonlar xarakteri, syujet va turli badiiy metodlar, yo'nalishlar vositasida tahlilga tortiladi. Shukur Xolmirzayev, Odil Yoqubov, Pirmuqol Qodirovdan tortib, bugungi kunda ijod qilayotgan Shoyim Bo'tayev, Alisher Ibodinov kabi ijodkorlar asarlarida asosiy masala – inson va uning ruhiyati, iztiroblari, og'riqlari aks etadi. Ularda inson zamon, ijtimoiy muhit, jamiyatning ma'naviy-axloqiy qadriyatlarini mevasi sifatida ko'rsatiladi.

3. **Hayot va inson tanqidiga bag'ishlangan hikoyalar.** Ularda yozuvchining borliq va jamiyatga, ijtimoiy muhitga, insonning hayot tarzi, dunyoqarashi, e'tiqodi va qadriyatlariga tanqidiy nigoh tashlanadi. Bu tasvirdagi ijodkorlar inson ruhiyatini asosiy adabiy ob'yekt sifatida

¹² Карим Б. Истиқлол адабиёти. Назм ва наср. – Тошкент: Firdavs shoh, 2021. – Б. 70.

oladilar. XX asr g'arb nazariyotchi, ruhshunos olimlari, yozuvchilarining falsafiy-axloqiy qarashlari ularning ijodiga keng ta'sir o'tkazgani, g'arb adabiy-badiiy tafakkuri bilan yozuvchi tafakkuri sintezini mazkur tasnifdagi hikoyalar tabiatida ko'rish mumkin.

Mazkur asarlarda sarkazm, nigilistik kayfiyat, absurd ruh va isyon tuyg'ulari asosiy o'rinda turadi. Murod Muhammad Do'st, Erkin A'zam, Xayriddin Sulton, Ahmad A'zam, Xurshid Do'stmuhammad, Nazar Eshonqul, Shodiqul Hamro, Isajon Sulton, Muhammad Sharif kabi yozuvchilar hikoyalarida shu kayfiyat, shu uslub ko'proq yetakchilik qiladi.

Dastlabki bosqichdagi hikoyalarda garchi realizm unsurlari mavjud bo'lsa-da, asosan naturalizm tabiati ustunlik qiladi. Ularda "shaklan milliy, mazmunan sotsialistik" kayfiyatni kuzatish mumkin.

Borliq va inson fenomeni tahliliga bag'ishlangan asarlarda esa realistik ruh va uslub yetakchilik qiladi. Ularda inson bir mavjudlik, substansiya shaklida talqin qilinadi. Bu tasnifdagi hikoyalarda adib voqelik yoxud qahramonni ichki mohiyatini, ruhiyatidagi tovlanishlarni aks ettirishga urinadi. M. M. Do'st, X.Sulton, E.A'zam, A. A'zam hikoyalarida bu jarayonni kuzatish mumkin.

Uchinchi tasnifdagi hikoyalar esa simvolizm, abstraksionizm, syurrealizm, modernizm, absurd qarashlar sintezi sifatida namoyon bo'ladi. Ularda qahramon nigohidan ko'ra roviy nigohi ustunlik qiladi. Bu yo'nalishdagi hikoyalarni neorealistik usuldagi hikoyalar sifatida talqin etish mumkin.

Tadqiqotning ikkinchi bobi "**O'zbek hikoyachiligida tasviriy ifoda uyg'unligi**" deb nomlanib, birinchi paragrafda "**Hikoyada psixologik uslub tabiati**" masalalari o'rganilgan. Mazkur bobda Xurshid Do'stmuhammad, Olim Otaxon hikoyalari asosida hikoyada psixologik uslub tabiati tadqiq qilinadi.

Xurshid Do'stmuhammad adabiyotimizning tarixi, unda mavjud bo'lgan an'ana va yo'nalishlarni mukammal o'zlashtirgan adib sifatida qarashlarini g'arb adabiy tafakkurida mavjud ilmiy-nazariy qarashlar bilan boyitdi. Yozuvchi ijodiy uslubi shakllanishida E.A.Po, L.Tolstoy, F.M.Dostoevskiy, F.Kafka, R.Akutagava, J.Joys, Z.Freydlarning asarlari katta ta'sir ko'rsatdi.

Uning "Qoyalardan balandda", "Mahzuna", "Jajman", "Ibn Mug'anniy", "Jimjitxonaga yo'l", "Jim o'tirgan odam", "Bugun ertalab" nomli hikoyalarida an'anaviy hikoyanavislikdan mutlaqo farqli ravishda inson shaxsiga yondashadi. Yozuvchi hikoyalardagi qahramonlar, ularning xatti-harakatlari, fe'l-atvori, dunyoqarashi an'anaviy hikoyalarimizdagidek ochiq-oydin ko'zga tashlanmaydi.

Hikoyachilikda hamisha yangicha shakl izlagan adib bu hikoyalarda "hikoyada tilga olingan ma'naviy hudud, ma'naviy makon va zamon o'quvchini hayot realligidan tamoman farqli holatga olib borishi ... olib qochishi kerak. Hayotning aynan o'ziga o'xshatib yozish judayam katta mahorat belgisi emas, yo'q, hikoya aynan hayotga o'xshamagan holatlar olamiga aylanmog'i kerak"¹³ prinsipiga tayanadi. Shu ma'noda adib hikoyalari o'z-o'zidan hayotiy holatlar va hayotga o'xshamagan holatlar yig'indisidan iborat.

Yozuvchining "Saf", "Qazo bo'lgan namoz", "Beozor qushning qarg'ishi" singari qator hikoyalari an'anaviy – realistik uslubda yaratilgan. Adibning "Beozor qushning qarg'ishi" hikoyasi adibning sharqona xarakterni yaratish, musulmon mentaliteti asoslari va o'zbek oilasi qadriyatlarini keng planda ko'rsatib bergani bilan ajralib turadi. Shu hikoyadagi hayot haqiqatlarining quyma tasviri, voqelik hodisalaridan chiqarilgan umumlashma xulosa va asarning original ifoda tarzi adib iqtidorini namoyon qiladi.

Adibning yangilik istagida yozilgan ayrim hikoyalari yechimini topish mushkul labirintga, topishmoqqa o'xshaydi. O'quvchi muallif g'oyasi nima ekanligini dabdurustdan anglay olmaydi. "Mehmon", "O'zim", "Bugun ertalab", "O'n birinchi eshik" nomli hikoyalari, ayniqsa, shu

¹³ Дўстмуҳаммад Х. Ҳикоя. Сайланма. 1-жилд. – Тошкент: Янги аср авлоди, 2021. – Б. 110.

tabiati bilan alohida xarakterlanadi. Bu hikoyalarda muallif ma'lum bir syujetni asos sifatida qo'ymaydi. Ularda konflikt tashqi belgilari bilan emas, balki ichki xususiyatlari bilan ko'proq ahamiyat kasb etadi. G'oyalar, fikrlar, tushuncha va qarashlar personajlar taqdiri orqali emas, balki muayyan inson botinida kechayotgan tuyg'ular orqali aks ettiriladi. Ularda zamon va makon tushunchasi bosh planga chiqmaydi, zero, qaysi zamon va makonda bo'lmasin, insonning yaxlit tabiati, ruhiyati va qalbi anganmas holatda bo'ladi. Adib insonni mana shu murakkab psixologik aspektida o'rganadi.

X. Do'stmuhammadning ko'pgina hikoyalari psixoanaliz qonuniyatlari asosiga qurilgan bo'lib, ularda o'zini o'rganayotgan, taftish qilayotgan qatlam – intellektual shaxslarning borliqqa nisbatan munosabati aks etadi.

Adib hikoyalarining mavzu va g'oya ko'lami, shakl va uslubiy jihatlari bo'yicha quyidagi shartli tasnifini berish mumkin:

1) ijtimoiy-psixologik hikoyalar (“Qichqiriq”, “Vasiy”, “Qoyalardan balandda”, “Jimjixonaga yo'l”, “Ko'z qorachig'idagi uy”, “Mehmon”);

2) ijtimoiy-falsafiy hikoyalar (“Jim o'tirgan odam”, “Bugun ertalab”, “Nusxakashning merosxo'ri”, “Ibn Mug'anniy”, “O'n birinchi eshik”, “Saf”);

3) mistik-fantastik hikoyalar (“Jajman”, “O'zim”, “Yoqub izquvarning xiylasi”, “Ma, osh”, “Boloxonadagi boboy”);

4) tarixiy hikoyalar (“Oq libos”, “Qazo bo'lgan namoz”, “To'xtaboyning boyliklari”);

5) og'zaki hikoyalar (“Stol”, “Chiroq”, “Daraxt”);

6) topishmachoqlar (“Bir tomchi simob”, “Qor odam”, “Halqa yo'ldan ho'-o' narida”, “Sas”).

U hikoya janri tasnifini yana bir shakl – “Og'zaki hikoyalar” turkumini yaratdi. Ular juda ixcham shaklda bo'lib, “Stol”, “Chiroq”, “Daraxt¹⁴” deya nomlanadi. Hikoyalarda tashxis san'ati vositasida ushbu predmetlarning nigohi orqali inson umrining yaxlit panoramasi beriladi. Hikoyalar kompozitsion shaklga ega emas, ularda syujet chizig'i, xarakter, voqealar dinamikasi yo'q, hattoki birorta tinish belgisi ham ishlatilmaydi. Ammo asarda ketma-ket ishlatilgan so'zlarning o'ziyoq ma'lum bir detal vazifasini bajaradi.

“So'nggi paytlarda ayrim ijodkorlar orasida rivoyada oddiy tasvir yo'lidan bormaslik, ko'nikib qolganimiz syujet, kompozitsiya qurilishlari xronologik mutanosiblik asosida hikoya qilinadigan voqea-hodisalar silsilasi, an'anaviy tasvir usullari o'rniga qahramon ong oqimini aks ettirish, buning uchun o'zgacha tasviriylik yo'llarini tanlash ko'zga tashlanmoqda”¹⁵, deya baho beradi T. Jo'rayev mazkur davr ijodkorlari faoliyatiga baho berar ekan.

Aytish mumkinki, bu uslubdagi hikoyalar dastavval jahon adabiyotining ulkan bilimdoni, tarjimon va yozuvchi Olim Otaxonning “Muhabbatning go'zal oqshomi”, “Xotira va xayol”, “Uchinchi nigoh”, “Gulzor chekkasidagi quyosh”, “Qismat”, “To'rtinchi qavatdagi sarg'ish deraza” kabi qator hikoyalarida bo'y ko'rsatdi. Adib mazkur hikoyalarda qahramonning ruhiy olamini, kechinmalar panoramasini yaratdi, inson qalbini ulkan koinot deb bildi.

80 – 90-yillar hikoyachiligining o'ziga xos jihatlardan biri shundaki, unda insonshunoslik, uning qalbidagi zilzilalar bosh planga chiqdi, turli xarakter va uning xatti-harakatlari, ijtimoiy hayotdagi biror voqelik yoxud taqdirlar bayoni badiiy to'qima, ya'ni biz ko'nikkan tugun-yechim binar oppozitsiyasida emas, balki qahramonning unga ongli va ongsiz munosabati tarzida qalamga olinadi. “Alhol, badiiy qahramon muallif yaratgan xarakter emas, balki o'zini o'zi “ixtiro” qilgan (shartli asosda, albatta) o'z tasavvurlari, ong oqimi asosida vujud topgan personajga aylanadi. Endi kitobxon qahramon bilan emas, balki uning “tafakkuri” bilan muloqotga kirishadigan, uning tafakkur jarayoni bilan bahslashadigan bo'ldi.”¹⁶

¹⁴ Шу китоб. – Б. 413-417.

¹⁵ Жўраев Т. Онг оқими. Модерн. Фарғона, 2009. – Б. 46.

¹⁶ Шу китоб. Шу саҳифа.

Adib hikoyalarida kundalik turmushimizda uchraydigan turli-tuman voqealarni emas, ulardan tugʻilgan kechinmalarni kishi ruhiyatiga, jamiyat qalbiga taʼsiri yoxud aks taʼsiri masalasi, inson qalbining eng chuqur nuqtalarida bu voqelik boʻyicha haqiqatlarga eʼtibor qaratdi.

Yozuvchining “Gulzor chekkasidagi quyosh” hikoyasi boshdan-oyoq insonda kechayotgan psixologik jarayonlarning tadqiqiga bagʻishlangan. Hikoya qahramoni ogʻir xastalikdan zoʻrgʻa oyoqqa turgan Muayyad uzzukun uyda yotaverish joniga tegadi va oʻzini hovliga chiqarishlarini soʻraydi. Ich-ichiga tortgan koʻzlaridan qoʻrquv va nochorlik alomati arimagan, yuzlari zaxil, darmonsiz qahramonning zohiridagi bu xastaliklar botinida katta oʻzgarishlar yasaydi. U tabiatdagi sirli yaralmishlar mohiyatini, inson qalbi bilan tabiiy borliq sir-u sinoatlarining ichki bogʻliqligini, olam va odamning yaxlit birligini his qiladi.

Muayyad timsolida ham ayni shu holat, insonga xos qaygʻularning ichki dinamikasi, kechinmalar toʻlqinini badiiy gʻoya va maqsadlarga koʻchgan tasvirlari O. Otaxon ijodidagi oʻziga xoslikni bildiradi.

Yozuvchining “Toʻrtinchi qavatdagi sargʻish deraza” hikoyasi ham ifoda va tasvir yoʻsinining favqulodda yangiligi, insonga xos tabiiy mayllarning psixoanalitik tahlili bilan bizning koʻzimiz oʻrgangan koʻpgina hikoyalardan ajralib turadi. Unda hayotni kutilmagan shaklda, oʻzgacha adabiy rakursda ifoda qildi. Shaklning yangiligi shundaki, bu hikoyada asrlar davomida oʻquvchilar koʻniktirilgan mazmun kategoriyasi bosh planga chiqmaydi. Hikoya qahramoni xayollari, ehtiros va kechinmalarga asir boʻlgan roviy. U dunyoni turfa ranglarda koʻradi va asar davomida mana shu ranglarning maʼnosini qidirib yashaydi. Boshdan-oyoq ramzlar asosiga qurilgan bu hikoyada “...oʻzini-oʻzi sarson izlayotgan”¹⁷ insonning kechinmalari voqea darajasiga koʻtariladi. Mumtoz adabiyotimizda urf boʻlgan xud va bexudlik, mast-u betoqatlik, jurm-u isyon, ruhiy jazava holatlari ochib beriladi.

Mazkur bobning ikkinchi paragrafi **“Hikoya janrida badiiy timsolning oʻrni”** deb nomlanib, unda Nazar Eshonqul va Ulugʻbek Hamdam hikoyalari tahlilga tortiladi.

Nazar Eshonqulning uslubi rang-barangligi, ijodiy izlanishlari bilan eʼtiborni tortadi. U ijodni mavjudlikning bir shakli oʻlaroq borliqqa nisbatan isyon tarzida qabul qildi va shu hodisa barcha asarlarining leytmotivi sifatida xizmat qiladi. Bu soʻz qoʻllash, jumla qurishdan tortib, voqelikka munosabat, obrazlar dunyosi, metaforalar va tasvirgacha seziladi. Uning “Shamolni tutib boʻlmaydi”, “Maymun yetaklagan odam”, “Bahovuddinning iti”, “Muolaja”, “Tobut”, “Xaroba shahar surati”, “Qoʻl” kabi hikoyalarida hayotidan aytishga arzigulik maʼno va mazmun topa olmayotgan, insonlik mohiyati puchligidan yozgʻirayotgan Shaxs timsoli gavdalanadi.

Nazar Eshonqul nasrida zamonaviy va mumtoz adabiy qarashlarning sintezini kuzatish mumkin. Uning nasrida uslubiy jihatdan xayolot bilan voqelik, tush va reallik, inson botinidagi xaotik holatlar bilan unga xos shavq va ehtiros, isyon va iztirobning aralash holdagi tasviri asosiy xususiyatlar sifatida boʻy koʻrsatadi.

Juda koʻplab tadqiqotchilar adib hikoyalarini tadqiq qilar ekan, mazkur hikoyalarning genezisini ayrim jahon yozuvchilardan taʼsirlanish, ijodiy oʻzlashtirish, taqlid sifatida talqin etadilar¹⁸. Shu oʻrinda bir narsani taʼkidlash joizki, fanda, xususan, ijodda hech bir hodisa mustaqil holda mavjud boʻlmaydi. Oʻqish, oʻrganish, taʼsirlanish, ularni ongda sintez qilish, qayta ishlash va oʻsha tafakkur, syujet, qahramon, ramz va obrazlarni milliy shaklda taqdim etish va oʻquvchi tabiatiga singdira borish jarayoni muayyan vaqt talab qiladi.

¹⁷ Отахон О. Танланган асарлар. – Тошкент: Sharq, 2021. – Б. 165.

¹⁸ Қаранг: Досмухаммедов Х. Ҳозирги ўзбек ҳикоячилигида бадий тафаккурнинг янгиланиши (80-йилларнинг иккинчи яри ва 90-йиллар аввалидаги ҳикоялар мисолида): Филол. фан. номзоди... дисс. – Тошкент: 1995. 149 б; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси: Филол. фан. номзоди дис... автореф. – Т. 2001. – 26 б; Ҳозирги адабий жараёнлар масалалари // Тўплам. Тошкент: Фан. 2022. – Б. 204.

Yozuvchi ijodini bir-biriga bog'laydigan bir rishta borki, bu muhim poetik unsur – obraz hikoyadan hikoyaga, qissadan-qissaga ko'chib yuradi. Adibning "O'lik mavsum" hikoyasidagi muallim komillik ramzi, u dunyodagi barcha ruhiy-falsafiy ilmlarni o'zida jamlagan. Uning dunyo tartiboti haqidagi otashin nutqlari, falsafiy mushohadalariga maftun bo'lmaydigan talabaning o'zi yo'q. Talabalar uning yurish-turishidan tortib, har bir fikrini, ishora-yu, kinoyasigacha tahlil qiladilar, uzundan-uzun suhbatlari ustoz bilan boshlanib, u bilan tugaydi. Uning ma'ruzalariga, otashin nutqiga astoydil maftun bo'lgan talabalar shaharning ovloqroq bir joyiga, yemakxonaga chaqirmoqchi bo'ladilar, ammo ustozning manzilini hech kim bilmaydi. Qidira-qidira topganlarida, ustoz uyi manzili yozilgan go'sha – qabriston bo'lib chiqadi.

Hamma fojيانing sababi, oqibati, dahshati-yu, qurbonlik ko'lami haqida qayg'urayotgan paytda telba – me'mor vafot etgani va uning cho'ntagidan bir xarita chiqqani haqida xabar keladi. Me'mor ushbu xaritani ko'zdan kechiriboq masalani tushundi, ancha vaqt o'ziga kelolmay yurdi. Shahar tobut shaklida qurilgan va bunda yashovchi har bir kishi o'limga mahkum etilgan edi. Yozuvchi me'mor obrazi orqali inson boshiga keladigan saodatning ham, falokatning ham sababchisi o'zi ekanligi, quruvchi ham, buzuvchi ham, topuvchi ham, yo'qotuvchi ham o'zi, insonga uning o'zidan ortiq vabo ham, o'lat ham, yov ham kerak emasligi haqida o'quvchiga saboq beradi.

Adib hikoyalari qahramonlari a'lo odam, kompleks, yaxlit insonni, ularning umumlashmasi bo'lgan ulkan millatni qidiradi. O'z aurasiga, milliy va axloqiy manerasiga ega belgili millat orzusi, shakl va mohiyatdagi butunlik, qo'rquvdan, nafsdan, maydalikdan ayro bo'lgan egoni mujassam etish orzusi adib hikoyalari g'oyaviy mazmunini tashkil etadi. Yozuvchining estetik ideali ham shunda ko'rinadi. Adib ijodining leytmotivi bo'lgan o'lik mavsum, tobut shaklidagi shahar detallari inson hayotining shafqatsiz iqrornomasiga o'xshaydi. Ular goh tun, tobut, qon, devor, tun, rutubat, bolta va boshqa ramzlar assotsiativ tarzda bog'lanib, mohiyatda isyon hodisasini yaratadi. Bu hodisaning mohiyatida insonni o'zgartirish, uning qalbi, tafakkuri, tasavvurlarini, umumiy qilib aytganda, o'zak – mohiyatni o'zgartirish istagi yotadi.

N. Eshonqulning "Bahovuddinining iti" hikoyasida ham xuddi shunday kayfiyatni kuzatish mumkin. Adabiyotshunos olim Ibrohim Haqqul bu hikoya haqida to'xtalar ekan: "Bahovuddinining iti" hikoyasida tasavvufdan ilhomlanish bor. Biroq undan so'fiyona bir ma'no yoki bo'yoq qidirmaslik kerak. Hikoyaning nafs, axloq, qalb, ruh to'g'risidagi qadim davrlarda ilgari surilgan fikr-mulohazalarni eslashga rag'batlantirishi – bu boshqa masala"¹⁹, deydi. Olimning bu fikrlariga to'la qo'shib bo'lmaydi.

"Bahovuddinining iti" hikoyasi yozuvchi ijodiy uslubining eng muhim jihatlarini ko'rsatib beruvchi falsafiy-tasavvufiy asardir. Qaysidir ma'noda, adib hikoyalarining ichida falsafiy jihatdan ham, ruhiy-irfoniy jihatdan ham, psixologik jihatdan, yangi davr kishisiga xos ekzistensial kayfiyatni ifodalashi jihatidan ham eng baland nuqtaga ko'tarilgan. Uni falsafiy-ruhiy yo'nalishda ham, tasavvufiy-botiniy usulda ham tahlil qilish mumkin va asar ikkala talqinga ham material bo'la oladi. Hikoya syujetiga ulug' olim Bahovuddin Naqshbandiyning iti bilan bog'liq mashhur rivoyat asos qilib olingandek taassurot qoldiradi. Bu yerda tasavvufdagi "vahdat-ul vujud" hodisasiga ishorani ko'rish mumkin.

O'zbek hikoyachiligidagi uslubiy yangilanish, shakl va mazmunda o'zgachalikka intilish Ulug'bek Hamdam ijodida ham yaqqol ko'zga tashlanmoqda. Yozuvchining "Tosh", "Uzoqdagi Dilnura", "Lola", "Qaytish", "Otash", "Yaxshi odamlar", "Musulmon", "Bir piyola suv", "Ko'zini ochib yumgan odam" kabi hikoyalari goh realistik, goh naturalistik, goh esa qahramon o'zligini noan'anaviy usullarda taftish etayotgan modernistik uslubi bilan farqlanib turadi.

Yozuvchi hikoyalarini tartibga keltirar ekan, ularga "O'zim bilan o'zim yuzma-yuz" degan umumiy nom qo'yadi. Bu bilan u barcha hikoyalarida o'z qalbi va ruhiyatini taftish etayotgani,

¹⁹ Хаққул И. Эврилиш товуши. // Ҳозирги адабий жараёнлар масалалари. Тошкент: Фан, 2022. – Б. 5.

o'ziga-o'zi turli savollar berib, javob izlayotgani, ongida kechayotgan patologik jarayonlarni badiiy idrok etayotgani namoyon bo'ladi.

U. Hamdam hikoyalaridagi fikr va g'oya, mavzu va kompozitsiya, syujet miqyosini inobatni olib, quyidagicha tasniflash mumkin:

1. Liro-psixologik hikoyalar. Bu guruhdagi hikoyalarga "Tosh", "Qaytish", "Ko'zini ochib yumgan odam", "Lola" kabi hikoyalarni kiritishimiz mumkin.

2. Falsafiy-irfoniy hikoyalar. Bu guruhdagi hikoyalarda realistik tasvir uslubi yetakchilik qiladi va ularga "Uzoqdagi Dilnura", "Musulmon", "Otash", "Yaxshi odamlar" kabi asarlari kiradi.

Xuddi X. Do'stmuhammad hikoyalarida kuzatilganidek, U. Hamdam ham hikoyalarida mavzular bir xilligidan qochadi, o'z ijodida mavzular rang-barangligiga, uslubiy izlanishlar qilishga harakat qiladi. Uslubiy jihatdan "Uzoqdagi Dilnura" bilan "Lola" hikoyalari bir-biridan farq qiladi, mavzu ko'lamini nuqtai nazaridan esa "Yaxshi odamlar" bilan "Otam" hikoyalari g'oyaviy-badiiy jihatdan bir-biridan farqlanadi.

Adib hikoyalarining aksariyatida muallif nigohidan ko'ra roviy nigohi birinchi o'rinda turadi. Ularda makon va zamon, muayyan til, din, irq va millatga xos belgilardan ko'ra, inson shaxsiga yondashishning umuminsoniy tamoyillari ko'proq ustuvorlik qiladi. Uning asarlarida zamonaviy hikoyachilikdagi asosiy tendensiya – makon va zamonning mavhumligi, asar qahramonining, nasl-nasabi, yoshi va millati noma'lumligida ko'rinadi. Adib asarlarida muayyan inson ruhiyatidagi o'zgarishlarni o'ta murakkab jarayon sifatida talqin qilishdan tashqari, inson tasavvuridagi "mavjudlik" va bu mavjudlikning asosini belgilovchi "mohiyat" tushunchalari birlamchi savollar sifatida belgilanadi.

Uning "Ko'zini ochib yumgan odam" hikoyasida mana shu holat yaqqol ko'zga tashlanadi. Bu hikoya uslubi, mavzu yo'nalishi, ma'no ko'lamini va poetik miqyosi bilan boshqa hikoyalaridan alohida ajralib turadi. "Lola" hikoyasi yuqorida tahlil qilingan hikoyadan mavzu va g'oya ko'lamini, syujet qurilishi va kompozitsion belgilari bilan esse janri poetik qonuniyatlariga to'g'ri keladi.

O'quvchi "Lola"da yozuvchining qandaydir badiiy-estetik ideal qidirayotganini biladi, ammo adib uning nimadan iborat ekanligini biror joyda tilga olmaydi, biror belgi va ishora ham qilmaydi.

Farang adibi Alber Kamyu "Sizif haqidagi asotir" essesinde inson hayotining mazmun-mohiyati, yashashning qadr-qimmatini Sizif xatti-harakatlari orqali aks ettiriladi. Sizif – hayotdan ma'no topa olmagan qahramon. U insonning yashash uchun qilgan barcha harakatlarini ma'nisizlik, besamarlik deb ataydi. Bu ma'naviy hayot tarzi absurd tuyg'u bo'lib, u XX asr Yevropa tafakkurining eng cho'qqi nuqtasi bo'ldi. Kamyu ushbu asardan umumiy holatda "Hayot yashashga arzimaydi", degan xulosaga keladi.

U. Hamdamning hikoyasida esa boshqacharoq g'oya yetakchilik qiladi. Uning qahramoni cho'qqiga tosh itarib chiqmaydi, balki cho'qqida yaltirab, olovrang tusda tovlanayotgan lolaga intiladi. Bu yerda lola Sharq adabiy an'alarida rusum bo'lgan muhabbat yoki Haqiqat ramzi degan fikrga kelish mumkin. Bu muhabbat – hayotga, tiriklikka, komillikka bo'lgan muhabbatdir.

Umuman olganda, xuddi shunday talqinlar, motivlar jahon adabiyoti tarixida ko'p uchraydi. Alber Kamyuning mazkur essidan keyin yapon yozuvchisi Ryunoske Akutagava "O'rgimchak ipi"²⁰ nomli hikoya yozadi. Uning bosh qahramoni Kandata abadiy do'zaxga mahkum etilgan. Asar do'zax tasviri bilan boshlanadi. U yerda odamlar shu qadar mo'лки, qadam qo'yishga joy yo'q. Budda ularni yuksakdan kuzatib turibdi. Kandata atrofqa qarasa, juda ham yuqoridan nurga o'xshagan tola tushib turibdi. U shu qadar nozik va ingichkaki, sal shamol yelsa uzilib ketishi tayin.

²⁰ Бир кунлик қўналға. –Тошкент: Фафур Фулом, 2009. – Б. 163.

Sizif ham, Kandata ham, U. Hamdam hikoyasi qahramoni ham yerdan najot, baxt topa olmay, hayot haqiqatini eng yuksak cho‘qqidan qidirayotgan qahramonlar bo‘lib, mazkur hikoyalarni mana shu qarash bir-biriga bog‘lab turadi. Cho‘qqi – mutlaq haqiqat, ilohiy zavq olami, erk va muhabbat vodiysidir. Pastlik esa bema’nilik, erksizlik, qullik va do‘zax azobi bilan to‘lib-toshgan joy. Hayotning o‘zi do‘zax degan tushuncha Akutagava talqinida jaranglasa, hayotning bema’niligi Kamyu qarashlarida oydinlashadi. U. Hamdam fikricha, hayot – foni, o‘tkinchi hodisa, bu butunning kichik bir qismi, oliy mukammallikning bir zarrasidir. Qismda butunning mukammalligini idrok etish osiy bandalarning imkonidan xorijda hisoblanadi, ya’ni uning intilishlari, oniy tuyg‘ulari va harakatlari shu butunlikning bir qisminigina aks ettiradi. Ammo butunlikka intilish, mutlaq komillikni, Bir-u borni izlash va uning oliy haqiqatlarni anglash, shu haqiqatlarga intilish inson umri davomida bosib o‘tishi mumkin bo‘lgan yo‘lning mohiyatini tashkil qiladi.

Tadqiqotning uchinchi bobi **“Hozirgi o‘zbek hikoyalarida individual uslub tahlili”** deb nomlanib, birinchi paragrafda keltirilgan **“Hayot voqeligi va obrazning o‘zaro mushtarakligi”** masalalari taniqli yozuvchilar Abduqayum Yo‘ldoshev va Zulfiya Qurolboy qizi hikoyalari misolida o‘rganilgan.

Yangi o‘zbek adabiyoti, xususan, o‘zbek hikoyachiligida o‘ziga xos ijodiy izlanishlar qilayotgan, jahon adabiyotidagi mavjud qarashlarni, dunyo ilm-fanidagi yangiliklar, texnik inqiloblar pivovardida kishilar ongida yuzaga kelayotgan qarashlarni adabiy jarayonga olib kirayotgan adiblardan biri Abduqayum Yo‘ldoshevdur.

Adibning “Quduq”, “Aybdor”, “Boy”, “Vijdon” kabi ko‘plab hikoyalarida adabiyotga endi kirib kelayotgan adibning qadami, nafasi va otashi aks etgan bo‘lsa, uning keyingi yillarda yozilgan “Puankare”, “Parim bo‘lsa”, “Visol” kabi hikoyalarida o‘zini o‘zi taftish qilayotgan, olam va odam dunyosiga, olamda kechayotgan turli hodisalarga nisbatan munosabati tayyor yozuvchining nigohi ko‘rinib turadi.

Uning dastlabki hikoyalarida realistik tasvir an’analari ustunlik qilsa, keyingi yillarda yozilgan “Puankare”, “Parim bo‘lsa”, “Visol” kabi hikoyalarida davrimiz kishilarining ijtimoiy-ma’naviy muammolari, shiddatli davr voqeliklariga munosabati tayyor faylasuf yozuvchining nigohi ko‘rinib turadi.

Abduqayum Yo‘ldoshevning ko‘plab hikoyalari mohiyatida Vaqt tushunchasi yotadi. “Vaqt ta’sirini o‘tkazmaydigan narsaning o‘zi qolmabdi”, “Xudoyim meni o‘ttiz yil orqaga qaytar” (Puankare), “Oradan o‘n yildan ko‘proq vaqt o‘tdi. Dunyoda eskirmaydigan moddiylik yo‘q” (“Istilo”), “Tushunganimda esa... kech bo‘lgandi”... Ha kech bo‘lgandi... (“Qaydasan, mo‘jiza), “Hali vaqt bor”, “Nimasini aytay, umrim shunaqa o‘yin bilan o‘tib ketyapti, ana” (“Hissa”), “Vaqt esa shuvullab o‘tadi”, (“Vijdon”) “Nahot, nahot umr o‘tgan bo‘lsa” (“Aybdor”), “Mehmon vaqtning o‘zini to‘xtatmas, balki Vaqtning ichidagi Vaqtni yulib olardi”, “Vaqtning siqib suvini ichaman, axir siqaversa, nafaqat toshning, Vaqtning ham moyi chiqadi” (“Hali vaqt bor”) kabi jumalalarda adib ijodining bosh g‘oyasi yotadi. Uning fikricha, inson faqatgina Vaqtning egasi. Uni mol-dunyo to‘plab, to‘y-ma’raka o‘tkazish va boshqa mayda-chuyda narsalarga sarflash o‘zbek xarakterining bosh belgisi sifatida ta’kidlayotgandek bo‘ladi.

Abduqayum Yo‘ldoshev texnika dunyosi, algoritmlar, kibernetika olamini yaxshi biladi. Inson qalbi bilan matematik qonuniyatlar bir-biriga bog‘liqligini ich-ichidan his qiladi. “Dunyo” – matematik qonuniyatlar yig‘indisi”²¹, deb yozadi u “Istilo” hikoyasida.

Ammo ba’zi o‘rinlarda bunday atamalarni keltirishda abadiy til me’yorlarining buzilishi, badiiy uslubdan ko‘ra ilmiy uslub unsurlarining ortib ketishi asar poetikasini jo‘nlashtiradi. Yozuvchi hikoyalarida “Uyatchan mimoza”, “fizik agent”, “radiomutantlik”, (“Topmay turib yo‘qotganim”), “perfokartada programmalashtirilgan sinov misollari”, “tranzistorlar” (“Istilo”), “xromatograf”, “masspektograf”, “perfokarta”, “paratoluosulfokislota”, “autotrening”,

²¹ Йўлдош А. Қайдасан мўъжиза. – Тошкент: Фафур Фулом, 2019. – Б. 184.

“rezorsinomochevinoformaldegidnoalkidnoizotsianat”(“Shayx ur-rais”), “Quymani charxlash ishini avtomatlashtirish” (“Hali vaqt bor”) singari faqatgina soha mutaxassislariga tanish bo‘lgan shunday o‘nlab atama va nomlar uchrasa, ba’zida butun jumla shunday terminlardan tashkil topganini ko‘rishimiz mumkin. Bu jihat adib ijodida publitsistika ruhini kuchaytirib, asarning badiiy salmog‘ini susaytiradi.

Misol uchun: “Do‘xtirlar palpatsiya, perkussiya, auskultatsiya, biopsiya usullari bo‘yicha bemorni dastlabki tekshiruvdan o‘tkazishib, xastalik belgilari haqida ma’lumotlarni to‘plab qo‘ygan bo‘ladilar. Bunga qadar esa sfigmograf degan mashina bemorning yurak-tomir harakatlarini, elektroensefalograf esa miyadagi elektr potentsiallarini qayd qilib bergan bo‘ladi” (“Shayxur ur-rais”) kabi gapni o‘quvchi qabul qilishga qiynaladi.

Zulfiya Qurolboy qizi hikoyalarida ayol shaxsiga, uning qalbi va ruhiyatiga oid individual kechinmalar, tuyg‘ular, holatlar tasviri keyingi paytlarda ko‘plab adabiyotshunoslar tomonidan e’tirof etildi. Xususan, taniqli munaqqid Umarali Normatov “Tafakkur yog‘dusi” nomi bilan yozuvchiga ochiq xat²² yozadi. Yozuvchining “Ayol qiyofasidagi ajal”, “Tafakkur”, “Ayol”, “Gunoh”, “Yovuzlik farishtasi”, “Rashk” kabi hikoyalarida millat mintalitetiga xos bo‘lgan mental xususiyatlar aks ettiriladi. Uning asarlarida ko‘proq qishloq hayoti, tabiati, turli-tuman odamlar, ularning hayot tarzi, o‘y-fikrlari, tafakkur-tasavvur olami, qadriyat va falsafasi tasvirlanadi. Adibaning ijodiy uslubini yorqin aks ettiruvchi asarlardan biri “Tafakkur” hikoyasidir.

Yozuvchi Tangriberdi obrazi orqali o‘quvchini boy berilgan avlodlar, qo‘ldan ketgan qancha imkoniyatlar haqida eslatadi. Aslida bu jamiyatda minglab Tangriberdilar bor va ular hamisha qaydadir muhit va zamonning, qadriyat-u feodal tushunchalarning qurboni bo‘ladilar. Millat ruhiyatiga singib ketgan qo‘rquv, ojizlik va johillik uchun hamisha o‘zi badal to‘lashini, uning har bir farzandi uchun o‘zi javobgar ekanini ta’kidlaydi.

Toki inson o‘z muhitidan erkin bo‘lmas ekan, shu chirkin muhitning qurboniga aylanadi. Jamiyat ham muntazam tarzda o‘zini taftish etmasa, insonni erkin va mustaqil qadriyat deb bilmasa, uning qalbi bilan, e’tiqodi va qarashlari bilan hisoblashmasa, xuddi Tangriberdi kabi mohiyatini yo‘qotib qo‘yishini, qurbonliklar evaziga faqatgina o‘zi zavol bo‘lishini aytadi. Zulfiya Qurolboy qizi Tangriberdi obrazi orqali jamiyatni tahlil qildi, Eshboev, Dovul tegirmonchi obrazlari orqali bugungi kundagi ijtimoiy muammolar, ziddiyatlar-u fojialar haqida o‘quvchini ogohlantiradi. O‘zbek jamiyatini shu paytgacha mavjud bo‘lgan qadriyatlarini qayta ko‘rib chiqish g‘oyasini asar qatiga singdirmoqchi bo‘ladi.

“Zulfiya asosan oddiy odamlar, omadi chopmagan, ishi yurishmagan, nochor, taqdirning noravo yo‘llarida sarson-u sargardon kishilar obrazini yaratadi. U bunday holatlarning vujudga kelish sabablarini izlamaydi. O‘sha holatni aynan tasvirlash va o‘quvchining ko‘ziga ko‘rsatish bilan kifoyalanadi”²³, deb yozadi X.Do‘stmuhammad adiba ijodi haqida to‘xtalar ekan.

Zulfiya Qurolboy qizi hikoyalaridagi asosiy xususiyat ham shunda bo‘lib, uning hikoyalarida hammaga ma’lum ijtimoiy muammolar, hayotda tez-tez uchrab turadigan kolliziyalar tasvirlansa-da, ularning ildizida ulkan ijtimoiy, og‘ir ruhiy-psixologik muammolar yotadi. Adiba ijodiy uslubining o‘ziga xosligi ham shunda yaqqol ko‘rinadi. U turli ijodiy eksperimentlar qilishdan o‘zini tiyadi, shakliy izlanishlar yo‘lidan bormaydi. Nimani ko‘rsa, ko‘rganicha, o‘ylasa, o‘ylaganicha, barchasini o‘z holicha tasvirlashga intiladi.

Ikkinchi paragrafda **hozirgi o‘zbek hikoyalarida individual uslub tahliliga** e’tibor qaratiladi. Unda taniqli yozuvchilar Bahodir Qobul va Shuhrat Matkarim hikoyalari tahlili orqali qahramon ruhiyati tasviriga xos tamoyillar analiz qilinadi.

Zamonaviy o‘zbek nasrida Bahodir Qobul ijodi, individual tabiati, betakror o‘zligi, quyma va tabiiy xarakterlari, o‘ziga xos uslubiy izlanishlari bilan ajralib turadi.

²² Normatov U. Танланган асарлар. – Тошкент: Шарқ, 2021. – Б. 480.

²³ Куролбой З. Ёвузлик фариштаси. – Тошкент: Янги аср авлоди, 2005. – Б. 3

Adibning dastlabki “Tush” nomli hikoyasi 1983-yilda chop etildi. Yozuvchining “Ena shamol”, “Bog‘dagul”, “Oq dala”, “Otahayot” qissalari, “Otamozor”, “Enabuloq”, “Kunga matal kampirlar”, “Tanovor”, “Oq kamar”, “Sunbula”, “Oybuloq”, “Yomg‘ir yoqqan tunda” hikoyalarida millat tabiatidagi tug‘ma xarakterlar, o‘zbek xalqi, xususan, adib tug‘ilib o‘sgan yurt odamlari tabiati, xarakteri va dunyoqarashini ifodalovchi mental xususiyatlar aks ettiriladi.

Nafis lirizm ruhidagi bu hikoyalar ko‘proq biografik xarakterda bo‘lib, ularda mazkur janrga xos ko‘plab adabiy qonuniyatlarga ahamiyat berilmaydi. Adib o‘ziga xos tarzda hamma ko‘nikkan, o‘rgangan poetik usullardan voz kechadi. Hajman va kompozitsion jihatdan hikoya janrini eslatuvchi asarlarni “bitiklar”, tafsilot sal kengroq berilgan asarlarni “qisqa bitiklar”, hajman salmoqliroq va boshdan-oyoq tasvir, peyzaj, naturaga qurilgan asarlarni “uzun bitiklar” deb nomlaydi. Ushbu tasnif esa zamonaviy adabiy-nazariy tushunchalarimizdagi hikoya, qissa, roman janrlarini yodga soladi. Ammo yozuvchining biror asari shakl va kompozitsiyasi, strukturasi jihatidan mazkur qoliplarga to‘la mos tushmaydi.

Bahodir Qobul asarlarida bugungi kunda unutilayozgan, yoshlar tilida deyarli uchramaydigan xalq maqollari, hikmatli so‘zlari, iboralari, ba’zi o‘rinlarda shevalarga, ibora va matallarga ham alohida e’tibor qaratiladi.

Adib hikoyalarida olamni idrok qilayotgan, tiriklikdan so‘z, fikr, go‘zallik va hikmat topayotgan qahramon timsoli gavdalanadi. Uning qissa va hikoyalarida o‘tgan bolalik payti xotiralari, tog‘liklarga xos bo‘lgan urf-odatlar, u yerda yashovchi insonlarning dunyoqarash va tafakkuri plastik tasviri beriladi.

Bahodir Qobul o‘z ustida tinimsiz ishlaydigan, asarlari tuzilishi, shakli, ohangini qayta-qayta sayqallovchi, tahrir qiladigan, o‘zgarish va qo‘shimchalar qilib boradigan ijodkor. Masalan, uning “Bog‘dagul” asarining yettita varianti mavjud, u nashrdan nashrga, kitobdan kitobga takomillashib, to‘ldirib borilgan. “Enayo‘l” qissasi dastlab “Oy yo‘li” nomi bilan nashr etilgan bo‘lsa, keyinchalik “Enayo‘l”ga aylandi. Shuningdek, uning “Enashamol” qissasining beshta varianti, “O‘spirinlik” (dastlab “Sharq yulduzi” jurnalining 2007-yil, 4-sonida “Ko‘zoydin” nomi bilan chop etilgan) hikoyasining to‘rt xil shakli, “Otahayot” qissasining ham shuncha shakli bor.

“Kunga matal kampirlar” hikoyasi dastlab adibning “O‘spirinlik”²⁴ qissasi tarkibiga kirgan. Keyinchalik yozuvchi bu syujetni qissa tarkibidan ajratib, shu nom bilan hikoya shaklida taqdim etadi.

Ammo uning birorta hikoyasini, qissasini janr nuqtai nazaridan ajratib bo‘lmaydi. Hikoyalaridagi ohang, syujet, tasvir, ifoda va kompozitsiya yillar o‘tib to‘ldirilgan holda qissaga aylanadi, qissalaridagi ayrim dramatik sahnalar, detallar keyinchalik mustaqil holda hikoya shakliga kiradi. Qizig‘i shundaki, mazkur qissalarda tasvirlangan birorta voqealar keyingisi bilan bog‘lanmaydi, har bir bob, bo‘lim mustaqil holda asar mazmunini o‘zida ifodalaydi.

Adib tiriklik dunyosi haqiqatlarini Mardon tentak tilidan beradi. Tentak – qishloqning vijdoni, qolaversa, nisbatidan ko‘rinib turganidek, tilining qulfi yo‘q. Deyarli ko‘pgina asarlarida bir-biriga ko‘chib yuruvchi bu obraz vositasida adib yahagan yurt mintaliteti, qishloq haqiqatlarini, olam va odam dunyosidagi murakkab vaziyatlar, chalkashliklar, ziddiyatlarni ko‘rsatadi.

Adabiyotda bosh mezon hayotiylik va uni ta‘minlovchi kuch san‘atkorning ijodiy individualligi bilan belgilanar ekan, 80-yillar oxirida o‘ziga xos uslubi, betakror dunyosi va o‘tkir nigohi bilan ijod qilayotgan adib Shuhrat Matkarimni tilga olish o‘rinli bo‘ladi.

Uning “Yo‘riqsiz tushlar”, “Xiyonat”, “Skripka ko‘targan qiz”, “Ilmqul” kabi ilk hikoyalari bilan jamoatchilik e’tiboriga tushgan yozuvchi keyingi 15-20 yil davomida ijodiy tanaffus qildi. Shu hikoyalardayoq hali o‘ttizga kirib ulgurmagan qalamkashning hayot va adabiyot haqidagi qarashlari ancha muayyanlashgan, jahon adabiyotining badiiy-nazariy

²⁴ Қобул Б. Ўспиринлик. – Тошкент: Ўзбекистон Миллий кутубхонаси, 2007. – Б. 33-38.

qonuniyatlarini yaxshigina o'zlashtirgan, o'zining poetik tutumlari, prinsiplariga ega bo'lgan yozuvchi sifatida shakllanganligini ko'rsatadi.

Adibning "Yo'riqsiz tushlar" hikoyasi 1987-yilda yozilgan. Bu hikoya syujetining originalligi, tasvir va ifodaning quyuqligi, betakror metafora va tashbehlari, o'zgacha ohangi bilan ajralib turadi. Yozuvchi sof o'zbekcha tafakkur tarzi, ifoda uslubi bilan, hech qanday adabiy ta'sirlardan, turli "izm"lar havasidan xoli bo'lgan adabiy qahramonni o'zbek adabiyotiga olib kirgan deb ikkilanmasdan aytishimiz mumkin.

Uning keyingi yillarda yozilgan "Boljon", "Jim o'tirgan odam", "Anaxita" kabi hikoyalarda esa avvalgi yillardagi hikoyalardan farqli tarzda hayotga falsafiy nigoh, nisbatan erkin yondashuv, holat va vaziyatga nisbatan individual munosabatni ko'rish mumkin. Bu hikoyalarda qahramon nigohidan ko'ra roviy qarashlari birinchi planga chiqadi.

Adib hikoyalarining asosiy xususiyatlaridan biri unda Xorazm xalqiga xos sheva so'zlar, maqol va iboralar, frazeologik birliklarni faol qo'llanganida ko'rinadi. Adib asarlari negizida hozirda yoshlar tilida deyarli uchramaydigan, tobora unutilib borayotgan sheva so'zlari lug'atini tuzish mumkin.

Ular hikoya qahramonlari dialoglaridan tashqari muallif nutqida ham faol kuzatiladi. Bu esa adabiy til va badiiy asar haqidagi an'anaviy qarashlarimizga mos kelmaydi. Bizningcha, sheva birliklari qahramon nutqi va dialoglarda qo'llanilgani, muallif nutqi sof adabiy tilga tayangani ma'qul.

Adib ijodiy tafakkuri juda erkin, shu bilan birga u birorta fikrni ochiq aytmaydi. Uning hikoyalarida har bir epizod, detal yoki badiiy-tasviriy vositalar mohiyatida yozuvchi aytmoqchi bo'lgan g'oya, fikrning uchqunlari ko'rinib turadi. Yozuvchi asarlarining umumiy g'oyasi sifatida bugungi inson o'zini qayta idrok qilishi, ming yillardan buyon mavjud bo'lgan axloqiy-ma'naviy qadriyatlarining unutilishi u millatni ruhiy, ijtimoiy fojialarga olib borishi mumkinligidan o'quvchilarni ogohlantiradi.

XULOSA

1. X. Do'stmuhammad hikoyalari polifonik asosga qurilgan bo'lib, uning ijodida uslub rang-barangligi yaqqol ko'zga tashlanadi. Hikoyalardagi ohang, ritm, shakl, mazmun, g'oya, syujet, tugun, umuman, barcha poetik unsurlar yozuvchi ijodiy yo'lini turfa tajribalarga boyligini ko'rsatadi.

2. X. Do'stmuhammad hikoyalarida ong oqimi, ruhiyatdagi kaos va kosmos, ratsional va irratsional jarayonlar yaxlilashib, moddiy borliqni yuzaga keltiradi. Adib hikoyachilik janrini "Topishmachoq" va "Og'zaki hikoyalar" uslublari bilan boyitdi.

3. Modern hikoyachilikning eksperimental tajribalari Olim Otaxon ijodida yaqqol ko'zga tashlanadi. Adib inson qalbining eng chuqur joylaridagi yashirin sirlarni, botin va zohir munosabatlari, ziddiyat-u kurashlarini asarlari ob'yekti sifatida tanlaydi.

4. Nazar Eshonqul uslubini turkiy mifologik obrazlar, ramzlar, folklorga xos kodlar, istiora, timsollar dunyosi sifatida baholash mumkin. Adib uslubi sinkretik xarakterga ega, uning ayrim hikoyalari an'anaviy realizm, ayrimlari modern uslubida, ayrim hollarda esa absurd xarakterga ega.

5. Nazar Eshonqul nasrida zamonaviy va jahon adabiy-tanqidiy qarashlari sintezini kuzatish mumkin. Adib ijod jarayonini san'atkorning mavjud borliqqa, jamiyat va axloqiy qadriyatlarga nisbatan isyon tarzida talqin qiladi va mana shu ehtirosli isyon adib asarlari leytmotivini belgilaydi.

6. U. Hamdamning realistik yo'lda yozilgan hikoyalari sof an'analar mevasi bo'lsa, ayrim asarlari voqelikka munosabati va tasvir yo'sini bilan esse janrini yodga soladi. Adibning modern va postmodern usulida yozilgan hikoyalarida esa inson ongidagi jarayonlar ijtimoiy

voqeliklardagi hodisalardan-da muhimroq ahamiyat kasb etadi. Shunday asarlari poetikasida shartlilik, ramz va metafora yetakchi mavqeni egallaydi.

7. Zulfiya Qurolboy qizi hikoyalarida millat mentalitetiga xos bo'lgan mental xususiyatlar aks ettiriladi. Uning asarlarida ko'proq qishloq hayoti, tabiati, turli-tuman odamlar, ularning hayot tarzi, o'y-fikrlari, tafakkur-tasavvur olami, qadriyat va falsafasi tasvirlanadi. Yozuvchi asarlarida tez-tez uchrab turadigan kolliziyalar mohiyatida, ayollar dunyosidagi ijtimoiy-ma'naviy, ruhiy-psixologik muammolar yotadi.

8. Abduqayum Yo'ldoshevning "Puankare" asari keyingi o'n yillikdagi eng baland hikoya. Unda millat ziyolisining achchiq, shu bilan birga fojiali hayoti aks ettirilgan. Zulfiya Qurolboy qizining "Tafakkur" hikoyasi va "Puankare" mohiyatan genezisi bir hikoyalar.

9. Adib texnika dunyosi, algoritmlar, kibernetika sohalari bo'yicha mutaxassis. Shuning uchun inson qalbi kashfiyoti bilan shug'ullanuvchi adabiyot bilan teoremlar-u gipotezalar, labirint-u rebuslardan tashkil topgan matematik qonuniyatlar bir-biriga bog'liqligi masalasi ko'pgina hikoyalarining mohiyatida yaqqol ko'rinib turadi. Shuning uchun adib uslubida badiiy, ilmiy va publitsistik unsurlar qorishib ketadi.

10. Bahodir Qobul ijodi hech qanday poetik kanonlar qobig'ida qotib qolmaydi. Uning "bitiklar"i, "qisqa bitiklar"i, "uzun bitiklar"i, mohiyatan bitta ijodiy asosga qurilgan. Uning qissalarini hikoyadan, hikoyalarini qissadan, shakliy va kompozitsion jihatlariga ko'ra o'zaro ajratib bo'lmaydi. Uning asarlaridagi obrazlar assotsiativ tarzda bog'lanib, yaxlit shaklda turkiy o'zbek urug'larini umumiy badiiy obrazi yaratiladi.

11. Shuhrat Matkarim uslubining bosh xususiyati sheva birliklarining faol qo'llanilganida ko'rinadi. Uning hikoyalari g'oyaviy-badiiy mazmuni millatning individual qadriyatlari, shu jumladan, madaniyati, tili, san'atini sof holda asrab qolishdan iboratdir.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSC.03/30.12.2019.FIL.19.01 AT TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE NAMED AFTER ALISHER NAVOI**

**TASHKENT STATE UNIVERSITY OF THE UZBEK LANGUAGE AND
LITERATURE NAMED AFTER ALISHER NAVOI**

TAJIEV ALIMURAD ALIAKBAROVICH

**SCIENTIFIC RESEARCH IN MODERN UZBEK STORY
STYLISTIC EXPLORATIONS OF CONTEMPORARY UZBEK SHORT PROSE**

10.00.02 – Uzbek literature

(20th century Uzbek literature and the current literary process)

(philological sciences)

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD) ON
PHILOLOGICAL SCIENCES**

Toshkent – 2025

The theme of dissertation for the degree of the doctor of philosophy (PhD) was registered at the Higher Attestation Commission at the Cabinet of Ministers of the Republic of Uzbekistan with the number B2022.2.PhD/Fil2463.

The dissertation was completed at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi.

The dissertation abstract was posted in three languages (Uzbek, English, Russian (resume)) on the website of the Scientific Council (www.tsuull.uz) and on the “ZiyoNet” information and educational portal (www.ziynet.uz).

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The dissertation defense will be held at the meeting of the Academic Council under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan, DSc.03/30.12.2019.Fil.19.01, “___” _____, 2025, at ___ o'clock.

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INTRODUCTION

(Abstract of the dissertation of Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. In world literary studies, the development of the short story genre, its ideological and artistic aspects, as well as the processes of renewal in terms of form and content, are considered significant issues. In particular, the style of storytelling and its gradual evolution, modes of expression, principles of creating plots, characters, and imagery are undergoing distinct transformations. It is natural for new methods, styles, and trends emerging in world literature to influence the worldview and style of modern Uzbek short story writers.

The ideological and artistic characteristics, stylistic development, and skills in expression, depiction, interpretation, and analysis, as well as character creation, in short stories created in recent years in both world and Uzbek literature, are essential to explore. Identifying the leading principles of contemporary Uzbek prose and the school of Uzbek modern storytelling is one of the pressing tasks of current literary studies. Although numerous scientific investigations, theoretical studies, and analytical articles have been produced on these issues, a comprehensive examination of the stylistic searches in today's storytelling, as well as the signs of renewal in literary thought through the works of specific writers, underscores the significance of this research topic. The works taken as the basis for this research characterize the literary identity of modern Uzbek storytelling, showcasing the level of intellectual development and poetic potential of our writers.

Literature has always evolved in harmony with the times. It consistently reflects the warmth of the people's hearts, their hopes and aspirations, imaginations, and ideals. In this sense, the statement, "Attention to literature, art, and culture is, first and foremost, attention to our people and our future. As our great poet Chulpon said, if literature and culture survive, the nation can survive,"²⁵ reminds us of our responsibility not to forget this truth. This underscores the necessity of conducting research in literary studies that meets the demands of the new era, addressing the many challenges that contemporary literary scholarship faces.

Decrees of the President of the Republic of Uzbekistan No. PD-4797 dated May 13, 2016 "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi", No. PD-5850 dated October 21, 2019 "On measures to radically increase the prestige and status of the Uzbek language as the state language", No. PR-3160 dated July 28, 2017 "On increasing the efficiency of spiritual and educational work and raising the development of the sector to a new level", No. PR-3652 dated April 5, 2018 "On measures to further improve the activities of the Writers' Union of Uzbekistan", No. PD-5847 dated October 8, 2019 "On the development of the higher education system of the Republic of Uzbekistan "On Approval of the Development Concept until 2030", the report "Development of Literature, Art, and Culture - a Solid Foundation for Enhancing the Spiritual World of Our People" from the meeting with representatives of the creative intelligentsia of Uzbekistan on August 3, 2017, and other relevant regulatory and legal documents will serve to a certain extent in implementing the tasks set forth in the Resolutions.

The accordance of research with the priorities of the development of science and technology of the Republic. The dissertation research was carried out in accordance with the priority direction of the republican scientific and technical development "In the social, legal, economic, cultural, spiritual and educational development of the information society and a

²⁵ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг "Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий олами юксалтиришнинг мустақкам пойдеворидир" мавзусида Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // Халқ сўзи. 2017 йил 4 август.

democratic state, the formation of a system of innovative ideas and ways of their implementation.”

The extent of study of the problem. The genre characteristics, theoretical foundations, stylistic, and expressive aspects of the short story have been extensively studied in global literary studies by scholars such as Aristotle, V. Belinsky, A. N. Veselovsky, M. M. Bakhtin, V. V. Vinogradov, L. Timofeyev, M. B. Khrapchenko, Yu. Borev, N. D. Tamarchenko, and Ye. I. Khalizev.²⁶ In Uzbek literary studies, various aspects of the short story genre – such as the writer’s craftsmanship, style and expression, plot and composition, conflict, character development, and many other related issues – have been comprehensively explored in the monographs, dissertations, and articles of scholars like M. Kushjanov, N. Karimov, S. Mamajonov, N. Vladimirova, S. Mirvaliev, U. Normatov, A. Rasulov, B. Nazarov, A. Alimuhammedov, N. Rahimjanov, H. Boltabaev, K. Yo’ldashev, Y. Solijonov, X. Dustmuhammad, D. Kuranov, B. Karimov, A. Ulugov, B. Rahmanov, U. Jurakulov, Sh. Doniyarova, G. Sattarova, D. Xaldarov, S. Komilova, Sh. Odilov, M. Kuchkarova, and others. These studies have provided a detailed analysis of the genre, contributing significantly to understanding its evolution and artistic potential in both global and Uzbek contexts.²⁷

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation has been conducted within the framework of the research plan of Tashkent State University of Uzbek Language and Literature named after Alisher Navoiy, under the topic “Stylistic Explorations in Contemporary Uzbek Short Story Writing.”

²⁶ Веселовский А.Н. Историческая поэтика. – Москва: Выс. школа, 1989. – 406 с; Белинский В.Г. Собрание сочинений. – Т.3. – Москва: Худ. литер, 1978. – 271 с; Боров Ю, Эстетика. Теория литературы: Энциклопедический словарь терминов. – Москва: Астрель, 2003. – 575 с; Боров Ю. Искусство интерпретации и оценки. – Москва: Сов. писатель, 1981. – 400 с; Бахтин М.М. Вопросы литературы и эстетика. – Москва: Худ. литер, 1975. – 502 с; Виноградов В.В. О теории художественной речи. – Москва: Выс. школа, 1971. – 118 с; Храпченко М.П. Познание о литературе и искусстве. – Москва: Наука, 1987. – 575 с; Тамарченко Н.Д. Теория литературы // Роды и жанры. – Москва: ИМЛИ РАН, 2003. – 228 с; Хализев В. Е. Теория литературы. – Москва: Выс. школа, 2002. – 397 с; Есин А.Б. Принципы и приемы анализа литературного произведения. – Москва: Флинта – Наука, 2002. – 248 с.

²⁷ Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент: Ўзбекистон, 1962. – 201 б; Каримов Н. XX аср ўзбек адабиёти тараққиётининг ўзига хос хусусиятлари ва миллий истиқлол мафқураси: Фил. фан. д-ри. дисс. автореф. – Тошкент, 1993. – 49 б; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: O‘zbekiston, 2008. – 582 б; Мамажонов С. Услуг жоллари. – Тошкент: Фафур Фулом, 1992. – 219 б; Владимировна Н. Развитие жанра рассказа в узбекской литературе: Дисс... д-ра филол наук. – Ташкент, 1985. – 340 с; Владимировна Н. Чўлпон – ҳикоянавис // Чўлпоннинг бадиий олами. – Тошкент: Фан, 1994. – 114 б; Мирвалиева С. Наср, давр, қаҳрамон. – Тошкент: Фафур Фулом, 1983. – 240 б; Норматов У. Насримиз уфқлари. – Тошкент: Фафур Фулом, 1974. – 215 б; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000. – 112 б; Болтабоев Х. Наср ва услуб: услуб муаммосига назарий нигоҳ ва ҳозирги ўзбек насрида услубий изланишлар. – Тошкент: Фан, 1992. – 105 б; Солижонов Й. Ҳақиқатнинг синчков кўзлари. – Тошкент: Ўзбекистон Миллий кутубхонаси, 2009. – 228 б; Солижонов Й. Адабиёт хиёбони. – Фарғона, 2020. – 324 б; Қуроноф Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004. – 288 б; Умаров С. Санъатнинг сеҳрли калити. – Тошкент: Фафур Фулом, 1974. – 99 б; Досмухаммедов Х. Ҳозирги ўзбек ҳикоячилигидаги бадиий тафаккурнинг янгилиниши (80 йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида): Фил. фан. номз... дисс. – Тошкент, 1995. – 136 б.; Дониёрова Ш. Шукур Холмирзаев ҳикояларининг бадиий-услубий ўзига хослиги: Фил. фан. номз... дисс. – Тошкент, 1999. – 130 б; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси: Фил. фан. номз... дисс. – Тошкент, 2002. – 136 б; Камалова С. XX аср охири – XXI аср бошлари рус ва ўзбек адабиётида ҳикоя жанри поэтикасининг ривожини: Фил. фан. номз... дисс. автореф. – Тошкент, 2016. – 92 б; Кўчқарова М. Бадиий сўз ва руҳият манзаралари (Эссе, қисса, ҳикоя: тадқиқ ва талқин). – Тошкент: Муҳаррир, 2011. – 232 б; Кенжаева П. Ҳозирги ўзбек ҳикояларидаги қаҳрамон руҳиятини тасвирлаш тамойиллари: Фил. фан. номз... дисс. автореф. – Тошкент, 2008. – 23 б; Сопиева Ш. Хайриддин Султоннинг ҳикоянавислик маҳорати: Фил. фан. номз... дисс. – Тошкент, 2006. – 147 б; Жўраева М. Замонавий ўзбек насрида янги инсон концепцияси (Абдуқаюм Йўлдошов ва Зулфия Қуролбой қизи ҳикоялари асосида): Фил. фан бўйича фалсафа доктор (PhD) дисс. автореф. – Фарғона, 2018. – 53 б.

The purpose of the research focuses on uncovering the foundations of new approaches, principles, and styles in the artistic perception and expression of life, as well as innovations in form and content, in contemporary Uzbek short story writing.

The tasks of the research:

- to systematically study theoretical perspectives on style in Uzbek and world literary studies and substantiate the essence of this phenomenon, as well as to reveal the chronological evolution of the stylistic development of Uzbek short story writing;
- to theoretically substantiate the differences and harmonies in form, content, and expression between contemporary short stories and traditional ones;
- to demonstrate the influence of contemporary realities and societal changes on the writer's style and to define the nature of the psychological style in the works of authors, as well as to determine the role of artistic symbols and metaphoric imagery in the short story genre;
- to uncover the creative and poetic potential of the new generation of writers in their approaches to idea development, character creation, depiction, and expression;

The object of the research includes the short stories of Khurshid Dustmuhammad, Olim Otaxon, Nazar Eshankul, Ulugbek Hamdam, Bahodir Kabul, Shuhrat Matkarim, Abdukayum Yuldashev, and Zulfiya Kuralbay kizi.

The subject of the research involves observing stylistic explorations in 20th-century Uzbek short story writing and determining the stages of development of this genre by examining the relationships between idea, form, and content in literary texts, as well as issues of expression and character.

Research methods. The dissertation employs comparative-typological, sociological, and biographical analysis methods to address the research topic.

The scientific novelty of the research consists from:

the role of the short story as a minor epic genre in contemporary Uzbek prose has been identified, and the essence of innovations in the ideas, style, form, and content of short stories created in recent years has been revealed;

the influence of contemporary realities on the style of writers has been examined, and factors enriching the content and form of modern short stories have been determined. Additionally, the psychological depiction elements and the genesis of polyphony in short stories have been analyzed;

the contribution of this period's short story writing to the literary and aesthetic thought of society, along with its formal and stylistic features, diversity of expression, and compositional variety, has been uncovered;

the influence of world authors on the thinking of Uzbek writers and the reflection of this influence in their styles have been substantiated.

The practical results of the research are as follows:

various sources on the concept of style in literary studies have been reviewed, and theoretical conclusions have been drawn;

stylistic explorations, as well as innovations in form, content, and expression in contemporary Uzbek short story writing, have been scientifically substantiated;

the distinctive features of short story styles during the independence period have been demonstrated based on the works of specific authors, and these stories have been comparatively analyzed alongside the works of world authors, providing scientific evidence;

the artistic devices, symbols, metaphors, and details employed in the short stories have been examined, highlighting each writer's unique style based on the nature of these elements.

The reliability of the research results. The research is characterized by the correct formulation of the problem, the alignment of the approach and methods with the research objectives, the grounding of theoretical data in credible scientific sources, the application of theoretical insights and characteristics to practice, and the substantiation of conclusions through

comparative-typological, sociological, and biographical analysis methods. Furthermore, the validity of the results is affirmed by their approval from competent organizations.

Scientific and practical significance of research results. The scientific significance of the research results lies in the theoretical conclusions about the foundations of contemporary short story writing, including style, genre, stylistic-compositional, and plot construction. These findings can be utilized in lecture sessions, specialized courses, and seminars designed for students in philology departments at higher education institutions.

The practical significance of the research results is determined by their potential to contribute to the development of textbooks, teaching aids, and methodological guides for subjects such as “Modern Uzbek Literature,” “Literary Theory,” “Contemporary Literary Process and Uzbek Literary Criticism,” and “Fundamentals of Artistic Analysis.”

Implementation of research results. Based on the scientific results obtained from the study of stylistic explorations in contemporary Uzbek short story writing:

The works of Abdukayum Yuldoshev, a writer known for his unique creative experiments in modern Uzbek prose and for reflecting contemporary literary-theoretical perspectives, global scientific advancements, and technological achievements in his stories, have been analyzed. Specifically, his collections such as “Shayxur-rais” and “Where are you, miracle?” (Qaydasan mo‘jiza) provide insights into the key aspects of children’s worldview, their nature, and the psychological, ideological, and technological factors influencing their minds. These scientific and theoretical findings were utilized in the practical project titled “Creating the bolalaradabiyoti.uz electronic platform and its mobile application” (Project No. IL-402104474), conducted at Tashkent State University of Uzbek Language and Literature named after Alisher Navoiy from 2021 to 2023. This is confirmed by the official letter No. 04/1-2576 dated September 24, 2024, from the same university. As a result, the project was enriched with materials analyzing the stylistic and lexical features underlying the individual styles of writers, as well as the linguistic and dialectal elements in the language of renowned writers like Bahodir Kabul and Shuhrat Matkarim, contributing significantly to their linguistic and didactic studies.

The scientific conclusions on the contribution of storytelling of this period to the literary and aesthetic thinking of society and the formal and stylistic features, expressiveness and compositional diversity were used in the practical project No. П3-2020042022 on the topic “Creating a linguodidactical electronic platform of Turkic languages”, carried out at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2021-2023. (Reference No. 04/1-3998 of the Alisher Navoi Tashkent State University of Uzbek Language and Literature dated December 3, 2024). As a result, the basis was laid for the strengthening of scientific views on the ideological-artistic, formal-methodological features of the storytelling of this period, the uniqueness of expression and style;

The views put forward in the study were used in the preparation of scripts for the programs “Great Scholars of the Great Land” (Buyuk yurt allomalari) dedicated to the unique literary masterpieces of the Turkic peoples and “Living Figures” (Barhayot siymolar) dedicated to Uzbek literature of the National Television and Radio Company of Uzbekistan “History of Uzbekistan” (Reference of the State Institution of the National Television and Radio Company of Uzbekistan “History of Uzbekistan” (O‘zbekiston tarixi) TV channel No. 06-28/869 dated September 24, 2024). As a result, scientific and theoretical concepts were formed in the imagination of students about the essence and leading principles of modern prose, in particular, modern storytelling.

Approbation of the research results. The results of the study were approved at 6 scientific conferences, including 4 international and 2 national.

Publication of the research results. 13 scientific works have been published on the subject of the dissertation, of which 9 articles have been published in scientific publications, including 5 national and 4 foreign journals, in which the main results of doctoral dissertations of

the Higher Attestation Commission of the Republic of Uzbekistan are recommended for publication.

The structure and scope of the dissertation. The research consists of 141 pages which includes an introduction, 3 chapters, a conclusion and a list of references.

MAIN CONTENT OF THE DISSERTATION

In the introduction, the significance and necessity of the topic are established. It outlines the level of research, goals, and objectives, as well as the object and subject of the study. The alignment of the work with the priority directions for the development of science and technology in the republic is highlighted. The research methods, scientific innovations, and practical outcomes are described, revealing the scientific and practical significance of the results. Additionally, information regarding the implementation of the research findings and the structure of the dissertation is provided.

The first chapter of the research, titled **“Stylistic and Genre Characteristics of Contemporary Uzbek Prose,”** begins with an exploration of **the literary-theoretical aspects of style** in the first paragraph. The endeavor to delve deeper into the essence of style and stylistic explorations and to study the literary process from a new perspective has always been of particular importance. The analysis of the unique features of each writer in contemporary Uzbek prose, especially in short story writing, as well as the stylistic challenges of artistic prose, necessitates a meticulous observation of both existing and emerging stylistic explorations.

This study addresses the style of short story writing, focusing on its evolutionary development through the lens of specific theoretical sources.

The term “style” is derived from the Latin word “stylus,” meaning “a stick or instrument used for writing.”²⁸

“The term “style” belongs to a category of scientific terms that are not the monopoly of any specific discipline. At least four scientific fields – linguistics, literary studies, art history, and aesthetics – use this term with full legitimacy,”²⁹ claimed A.N. Sokolov, a researcher of stylistic theory. There is a wealth of research on the style of artistic literature in global, Russian, and Uzbek literary studies. However, a review of these studies reveals that a precise methodology for studying style has not been developed, and there is no universally accepted, definitive definition of the term. This indicates that the issue of style is complex and multifaceted, and its study remains an ongoing process.

The Russian researcher O.Y. Luneva highlights that the differences in understanding the term “style” in literary studies often arise from its leaning either toward linguistic or art-historical interpretations. The author explains this phenomenon by pointing to the dual nature of literature, which is both a linguistic and an artistic phenomenon³⁰. Accordingly, the concept of “style” can sometimes be understood narrowly in connection with the language of a literary work, while at other times, it is interpreted broadly in relation to the laws of art. For example, the “Uzbek National Encyclopedia” defines style as follows: “It is characterized by the unity of the communicative and aesthetic functions of language, the extensive use of elements specific to other styles, the frequent application of expressive and figurative tools, the use of words in an imaginative, figurative-metaphorical sense, and similar features. The breadth of its coverage of linguistic material, the participation of all lexical units available in the general language, and their service in fulfilling a critical function – aesthetic purpose – are considered unique

²⁸ [https://uz.wikipedia.org/wiki/Uslub_\(Stil\)](https://uz.wikipedia.org/wiki/Uslub_(Stil))

²⁹ Соколов А.Н. Теория стиля. – М: Искусство, 1968. стр. 3

³⁰ Лулева О. Е. Многофункциональность категории “стиль” в литературоведении. Вестник Университета Российской академии образования № 3/2008, стр. 12.

characteristics of the artistic speech style.”³¹This definition clearly reflects a linguistic or narrow understanding of style.

In various sources, it is noted that the concept of “style” entered scientific discourse during the classical antiquity period. Since then, the essence and nature of style have been continuously studied. Each era has attempted to address this issue based on its intellectual level and specific needs, resulting in the expansion and enrichment of the content and scope of the concept of style. Significant periods in this regard include antiquity, the Renaissance, classicism, sentimentalism, romanticism, and realism. The works of Aristotle, N. Boileau, G. E. Lessing, G. F. Schelling, Hegel, and J. W. Goethe hold particular importance, as they explore art, its distinct forms, and, specifically, the role and significance of style in the art of words.

The concept of style is presented in Aristotle’s “Poetics” as “different methods of representation.” The philosopher states: “In this field, works differ in their methods of representation. Indeed, using the same medium to depict the same subject, an author may narrate events without involving themselves, as Homer does. Alternatively, throughout the narrative, the author may remain as they are or embody all the characters being depicted.”³² Through this, Aristotle highlights key aspects characteristic of style, emphasizing the varying approaches authors can adopt in their storytelling.

The German thinker J. W. Goethe wrote about the concept of style: “Style is rooted in the deepest layers of perception; it resides in the very essence of things.” Goethe understood style as the life of things transferred into the perception of an individual, representing a unity between the writer’s perspective and the unique characteristics of reality.

“The style is that the artist synthesizes and expresses the subtle and interesting observations he has collected through his deep study of life. Its perfection and comprehensiveness depend on the writer’s level of understanding of life and skill of description,” writes M. B. Khrapchenko.

Russian theoretician M. M. Grishman describes the phenomenon of style as “rhythm is a part of style, especially of a writer’s writing, and it may not be felt by itself, but you can always listen to it and determine the rhythmic characteristics of a certain writer. Rhythm, like style (style is mainly the rhythm of emotions), the author’s essence, his nature, his spirit.”

In one chapter of his work “The Chemistry of Words,” Polish literary critic Jan Parandowski discusses the phenomenon of style. He considers style to be one of the most challenging and complex issues in the psychology of creativity. Style involves the unique way an artist expresses themselves, including the arrangement of sentences and their placement within a work. Through human speech, individuals reveal their personality, including their tastes, enthusiasm, curiosity, flaws, virtues, and overall character.”

The tool that combines the elements selected from reality by the artist with imagination and ensures the completion of the artistic world created by the artist is called style. A. Camus writes about this that every artist creates his own artistic world and its laws with the help of a technique – although this rarely happens to geniuses.³³

It is important to note that understanding an artist’s work can be enhanced by considering their unique style, the society in which they lived, and the socio-cultural history of their nation. This broader context allows for a deeper insight into that period or environment. For instance, in the stories of Chulpan or Kadiri, we can observe the material conditions of the people, as well as themes of social inequality, ignorance, and superstition. Conversely, in several stories by Abdulla Kahhor, we encounter characters who are mentally distressed, living in states of fear, hatred, and pain.

³¹ Ўзбекистон Миллий энциклопедияси. –Тошкент: Ўзбекистон Миллий энциклопедияси, 8-жилд. 2012. – Б. 170.

³² Арасту. Поэтика. – Тошкент: Янги аср авлоди, 2012. – Б. 22

³³ Альбер Камю. Исён ва санъат. // Жаҳон адабиёти. 1997. № 1 . – Б.183-196.

Style is fundamentally a reflection of the author's thought process. It embodies the concepts of uniqueness and individuality. Whether it pertains to the writer's method of expression, variations in language and imagery, or their personal attitudes toward reality, both objective and subjective perspectives of the world are influenced by the creator's personality. Understanding a work's nature, characteristics, chronotope, and the author's originality requires an examination of their style.

In the context of Uzbek literature, scholars such as A. Fitrat, I. Sultan, M. Kushjanov, U. Normatov, A. Rasulov, B. Sarimsakov, and Y. Solijhonov have explored various issues related to the style of artistic works. Moreover, the theoretical foundations of formal and stylistic research are discussed in the works of our scientists, including H. Boltabaev and O. Nasirov.

In "Rules of Literature," Fitrat addresses style in a broad sense: "The styles of weak writers tend to resemble one another. They often write in a simple, common linguistic style. As a poet's artistry develops, they begin to forge a distinct style for themselves."

When a poet's imagination, thought, and understanding are fully realized and refined, a style that is uniquely theirs will emerge.

The significance of style in literature is immense. Even if the ideas and themes of a particular work have been expressed by other poets, it is style that conveys their originality without making us aware of its predecessors, thereby imparting deeper understanding.³⁴

M. Kushjanov, in his research on writing skills, analyzes various methods of artistically reflecting life realities, which he refers to as "style." This style often changes based on the requirements of the subject being portrayed.

Style primarily manifests in the individual essence of the creator. The images, characters, and plots that emerge from the writer's perspective on existence, along with their unique insights into processes in time and space, serve as the artistic material.

Only an author with a distinct style can be considered an artistic writer. In terms of style, the artistic image is as important as its outward appearance. D. Kuronov, Z. Mamajonov, and M. Seralieva, in their collaborative work "Lictionary of Literary Studies," state that "style is one of the important categories of poetics; a general principle that determines the formal construction of an artistic work in various ways. It is an anthropological category, connected to human personality, which defines the creator's individuality. The individuality expressed through style is evident at all levels of the artistic work, including the structure of the artistic text – rhetoric – and the principles of creating artistic reality – poetics."³⁵

Any creator primarily manifests their way of thinking and level of understanding the world through their style. From their skill in sentence construction to their manner of imagery and expression, use of artistic-descriptive tools, and the process of crafting plot, composition, characters, and conflicts—all these elements constitute the essence of the creator's style.

Style is, first and foremost, an aspect that reflects the creator's individual essence. The writer's relationship with reality, their unique perspective, and conclusions about processes in time and space are embodied in the characters, personalities, and figures they create as artistic material. It is the distinctiveness and individuality of such literary sources and artistic material that give rise to the phenomenon of style.

Prose works, particularly those exhibiting stylistic features characteristic of short stories, represent style as a means to fully understand and appreciate the essence of literary works. Style can be interpreted as a method of perceiving, understanding, and expressing one's understanding of the world.

The second paragraph of the first chapter explores **the evolution of style in Uzbek short story writing**. Short stories that fully met the genre's requirements were initially created by representatives of the Jadid movement. At the beginning of the 20th century, stories began to

³⁴ Фитрат. Танланган асарлар. – Тошкент: Ма'naviyat, 2009. – Б.17.

³⁵ Куронов Д. ва бошқалар. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б. 341.

emerge that delved deeply into psychological analysis, depicting virtual realities surrounding actual existence, exploring wonders, mystical-fantastic worlds, and conducting artistic investigations of these elements.

Cholpon's stories such as *"Novvoy qiz"* (*The Baker Girl*), *"Kleopatra"* (*Cleopatra*), *"Qorqo'ynida lola"* (*Tulip in the Snow*), and *"Oydin kechalarda"* (*On Moonlit Nights*) laid the foundation for early realistic attempts, written in opposition to oppression and limitations. In stories like *"Uloqda"* (*At the Capricorn*) and *"Jinlar bazmi"* (*Feast of the Jinn*) by Abdulla Qodiriy, an essential feature of world literature – exploring the inner world of a person – was introduced. These works began to present humans not only as social beings but also as psychological phenomena.

"Hundreds of epic works, novels, stories and stories were written in the history of Uzbek literature of the 20th century. In particular, the volume and number of stories written in the last century are large. However, there are not many prose works that remain forever in the history of literature, give pleasure to the reader, and invite to think about the meaning of life and the mysterious world of man,"³⁶ wrote Bahadir Karim. According to the scientist, the literature of this period is a significant part of Uzbek literature. It marks the creation of the largest number of works in the history of Uzbek prose, addressing various aspects of life. This era is particularly important for the development of the storytelling genre. Given the abundance and diversity of materials from this time, it is beneficial to explore the essence of the subject through the analysis and conclusions drawn from several stories that hold a methodologically unique place in Uzbek storytelling.

Contemporary short stories are characterized by their intellectual protagonists, unique essence, psychological and polyphonic aspects, and elements of free thought. Additionally, this period of storytelling often reflects various approaches to Islamic ideas. Writers of this era developed distinctive styles, schools of mastery, and creative concepts. This paragraph examines the evolution of storytelling style, the ideological and artistic characteristics, forms, and content of contemporary short stories, as well as the reflection of the writer's intellectual development in their style and the issues of the era. These aspects are analyzed through examples such as Askad Mukhtor's "Fano va baqo" (*Perishability and Eternity*), Adil Yokubov's "Qaydasan Moriko" (*Where Are You, Moriko?*), Shukur Khalmirzayev's "Tabassum" (*Smile*), and Khayriddin Sultonov's "Dunyoning siri" (*The Secret of the World*).

In these stories, the authors infuse their personal traits and worldviews into the spirit of their works, enhancing the portrayal of human ambivalence – the simultaneous clash of love and hatred toward the world. They also depict contrasting-paradoxical attitudes of individuals toward existence, rational and irrational activities, and the interplay of chaos and cosmos in the depths of the mind, manifested in individual character. The study's primary goal is to shed light on the poetics of these smaller genres and their developmental trajectory and refinement in recent years.

The second chapter of the study, titled **"The Harmony of Descriptive Expression in Uzbek Short Stories"**, focuses on the issue of **"The Nature of Psychological Style in Short Stories"** in its first paragraph. This chapter explores the nature of psychological style in short stories, using the works of Khurshid Dustmuhammad and Olim Otaxon as primary examples.

Khurshid Dustmuhammad, a writer deeply familiar with the history, traditions, and trends of Uzbek literature, enriched his perspectives by integrating them with scientific and theoretical insights from Western literary thought. The creative style of the author was significantly influenced by works of figures like Edgar Allan Poe, Leo Tolstoy, Fyodor Dostoevsky, Franz Kafka, Ryunosuke Akutagawa, James Joyce, and Sigmund Freud.

In stories such as "Qoyalardan balandda" (*Above the Cliffs*), "Mahzuna", "Jajman", "Ibn Muganniy", "Jimjitxonaga yo'l" (*The Path to Silence*), "Oqimga qarshi oqqan gul!" (*The Flower*

³⁶ Карим Б. Истиқлол адабиёти. Назм ва наср. – Тошкент: Firdavs shoh, 2021. – Б. 70.

Flowing Against the Flow!), and “Bugun ertalab” (This Morning), the writer approaches human individuality in a manner entirely distinct from traditional storytelling. The characters in these stories, along with their actions, personalities, and worldviews, are not immediately transparent or straightforward, unlike those in conventional Uzbek short stories.

The first volume of Dustmuhammad’s four-volume anthology, published in 2021, includes 53 stories, 28 of which are organized under the title “Ko’ngil yangilik qidiradir” (The Heart Seeks Novelty), a famous phrase by the celebrated Uzbek poet Abdulhamid Chulpan. These stories reflect the writer’s nearly half-century-long creative and stylistic explorations within the genre of short stories.

In his quest for innovative forms in storytelling, the author adheres to the principle that “the spiritual territory, space, and time mentioned in a story should lead the reader into a state entirely distinct from the reality of life ... it should carry them away. Writing that merely mimics life is not necessarily a sign of great skill; no, a story must transform into a realm of circumstances that do not resemble life itself.”³⁷ In this sense, the author’s stories naturally comprise a blend of lifelike situations and those that diverge from the mundane reality of life. This approach reflects the writer’s effort to elevate storytelling beyond simple realism, creating an artistic world where the boundaries between life and imagination blur, engaging the reader on a deeper, more abstract level.

The writer’s stories such as “Saf” (The Row), “Qazo bo‘lgan namoz” (The Missed Prayer), and “Beozor qushning qarg‘ishi” (The Curse of the Innocent Bird) are crafted in a traditional realist style. Among these, “Beozor qushning qarg‘ishi” stands out for its vivid portrayal of an Eastern character, its exploration of the foundations of Muslim mentality, and its broad depiction of Uzbek family values. The story’s seamless depiction of life’s realities, the general conclusions drawn from the events, and its original mode of expression showcase the author’s talent.

Some of the writer’s more experimental stories, however, resemble intricate labyrinths or riddles that are challenging to unravel. Readers may not immediately grasp the author’s intent. Stories like “Mehmon” (The Guest), “O‘zim” (Myself), “Bugun ertalab” (This Morning), and “O‘n birinchi eshik” (The Eleventh Door) are particularly notable for these qualities, as they invite deeper interpretation and reflect the author’s innovative approach to storytelling.

In these stories, the author does not rely on a specific plot. Instead, the conflict arises from internal struggles rather than external events. Ideas, thoughts, concepts, and perspectives are expressed through the feelings of a single individual rather than the fates of multiple characters. The elements of time and space are not emphasized; regardless of the setting, the nature, psyche, and soul of a person remain in a state of incomprehensibility. Adib explores the complexities of human psychology in these works.

Most of H. Dustmuhammad’s stories are grounded in the principles of psychoanalysis, reflecting intellectuals’ perceptions of their own existence and the inner workings of their minds. The writer’s stories can be classified conditionally based on themes, ideas, forms, and methodological aspects.

1) Social-Psychological Stories (“Qichqiriq” (The Cry), “Vasiy” (The Guardian), “Qoyalardan balandda” (Above the Cliffs), “Jimjitxonaga yo‘l” (The Path to Silence), “Ko‘z qorachig‘idagi uy” (The House in the Center of Heart), “Mehmon” (The Guest);

2) Social-Philosophical Stories “Jim o‘tirgan odam” (The Silent Man), “Bugun ertalab” (This Morning), “Nusxakashning merosxo‘ri” (The Copier’s Heir), “Ibn Mug‘anniy” (The Son of Mug‘anniy), “O‘n birinchi eshik” (The Eleventh Door), “Saf” (The Row);

3) Mystical-Fantastic Stories (“Jajman”, “O‘zim” (Myself), “Yoqub izquvarning xiylasi” (Yaqub the Detective’s Trick), “Ma, osh” (Take This, Pilaf), “Boloxonadagi boboy” (The Old Man in the Attic).

³⁷ Дўстмухаммад Х. Ҳикоя. Сайланма. 1-жилд. – Тошкент: Янги аср авлоди, 2021. – Б. 110.

4) Historical Stories (“Oq libos” (The White Robe), “Qazo bo‘lgan namoz” (The Missed Prayer), “To‘xtaboyning boyliklari” (To‘xtaboy’s Wealth).

5) Oral Stories (“Stol” (The Table), “Chiroq” (The Lamp), “Daraxt” (The Tree).

6) Riddles (“Bir tomchi simob” (A Drop of Mercury), “Qor odam” (The Snowman), “Halqa yo‘ldan ho‘-o‘ narida” (Beyond the Circular Path), “Sas” (Sound).

This classification expresses the scale and poetic depth of the writer’s work, as well as describes new and unexpected images and moods in Uzbek stories.

The author introduced another distinctive form within the short story genre called “*Oral Stories*”. These stories, characterized by their brevity, include works such as “*Stol*” (*The Table*), “*Chiroq*” (*The Lamp*), and “*Daraxt*” (*The Tree*)³⁸. Through the technique of personification (tashxis), these narratives present a panoramic view of human life as seen through the “eyes” of inanimate objects. These stories lack traditional compositional structures – they have no defined plotline, character development, or dynamic events. Remarkably, even punctuation marks are absent. However, the carefully sequenced words themselves serve as specific narrative details, creating an evocative and thought-provoking reading experience.

T. Juraev, assessing the work of contemporary writers, observes that “Recently, some creators have moved away from conventional descriptive methods in storytelling. Instead of relying on familiar structures of plot and composition – where events and occurrences are narrated in a chronologically balanced sequence using traditional descriptive techniques – they focus on portraying the stream of consciousness of their characters. To achieve this, they opt for unique methods of representation.”³⁹

It can be said that this narrative style first emerged in the stories of Olim Otaxon, a distinguished scholar of world literature, translator, and writer. His works such as “*Muhabbatning go‘zal oqshomi*” (*The Beautiful Evening of Love*), “*Xotira va xayol*” (*Memory and Imagination*), “*Uchinchi nigoh*” (*The Third Gaze*), “*Gulzor chekkasidagi quyosh*” (*The Sun at the Edge of the Garden*), “*Qismat*” (*Fate*), and “*To‘rtinchi qavatdagi sarg‘ish deraza*” (*The Yellow Window on the Fourth Floor*) vividly depict this approach. In these stories, the author masterfully creates a panorama of the protagonist’s inner world and emotional experiences, viewing the human heart as a vast universe.

A defining feature of short stories from the 1980s and 1990s is their focus on human nature, bringing the inner tremors of the soul to the forefront. Characters’ actions and interactions with societal events or destinies are not portrayed through traditional binary oppositions of conflict and resolution but rather through the protagonist’s conscious and unconscious responses.

As T. Juraev aptly puts it, “The artistic hero is no longer merely a character crafted by the author but (conditionally speaking) a self-invented entity, shaped by their own perceptions and stream of consciousness.” Now, the reader engages not with the character directly but with their “thought process,” debating and interacting with the hero’s evolving consciousness. This shift highlights a transformation in storytelling where psychological depth and introspection dominate over external narratives.”⁴⁰

In the stories of Olim Otaxon, the focus is not on the diverse events encountered in daily life but rather on the emotional experiences they evoke, their impact on the human psyche, and their resonance within society. The writer pays particular attention to the truths that emerge from these events in the deepest recesses of the human heart.

His story “*Gulzor chekkasidagi quyosh*” (*The Sun at the Edge of the Garden*) is entirely dedicated to the psychological processes occurring within an individual. The protagonist, Muayyad, who has barely recovered from a severe illness, grows weary of lying in bed and asks

³⁸ Шу асар. – Б. 413-417.

³⁹ Жўраев Т. Онг оқими. Модерн. Фарғона, 2009. – Б. 46.

⁴⁰ Шу китоб. Шу саҳифа.

to be taken outside to the courtyard. His hollow, withdrawn eyes reveal fear and helplessness, and his pale, weak appearance reflects his physical frailty. However, these outward signs of illness trigger profound transformations within his inner self.

Muayyad begins to sense the mysterious essence of nature, the intricate connection between the human heart and the enigmatic truths of the natural world, and the unity of existence and humanity. Through Muayyad's character, the story vividly portrays the inner dynamics of human sorrow, the waves of emotions, and how these are artistically transmuted into ideas and objectives. This nuanced depiction highlights the distinctive hallmark of Olim Otaxon's creative style, where the exploration of the human spirit intertwines seamlessly with broader existential themes.

The story "To'rtinchi qavatdagi sarg'ish deraza" (The Yellow Window on the Fourth Floor) stands out for its extraordinary freshness in expression and depiction, as well as its psychoanalytic exploration of innate human tendencies. It departs from the conventions of many familiar short stories, presenting life through an unexpected form and a unique literary perspective.

The novelty of the structure lies in its deviation from the traditional focus on content, a category deeply ingrained in readers over centuries. Instead, the story foregrounds the thoughts, passions, and emotional struggles of its protagonist – a narrator captivated by their own imagination. The narrator perceives the world in a spectrum of colors and spends the narrative searching for the meaning of these colors.

Built entirely upon symbolism, the story elevates the emotional turmoil of a "self-searching, wandering soul" to the level of events. It delves into the classic themes of divine ecstasy and self-forgetfulness, intoxication and impatience, guilt and rebellion, and spiritual fervor that have been hallmarks of classical literature. This innovative approach, with its richly layered psychological and symbolic narrative, exemplifies the unique creative vision of Olim Otaxon.⁴¹

The second paragraph of this chapter, titled "*The Role of Artistic Imagery in the Short Story Genre*", analyzes the short stories of Nazar Eshankul and Ulugbek Hamdam.

Nazar Eshankul's style captivates with its diversity and creative exploration. He viewed creative writing as a form of existence and an act of rebellion against reality, which serves as the leitmotif of all his works. This is evident in his choice of words, sentence construction, attitude toward reality, the world of characters, metaphors, and imagery.

The author redefined the literary perspectives on Uzbek short storytelling up to the 21st century, approaching human individuality from multiple angles. He sought to transform the world through symbols, folklore-inspired codes, metaphors, and imagery. His stories such as "Shamolni tutib bo'lmaydi" (The Wind Cannot Be Caught), "Maymun yetaklagan odam" (The Man Leading a Monkey), "Bahovuddinning iti" (Bahovuddin's Dog), "Muolaja" (The Treatment), "Tobut" (The Coffin), "Xaroba shahar surati" (The Portrait of a Ruined City), and "Qo'l" (The Hand) portray the image of an individual who laments the emptiness of human essence and struggles to find meaningfulness in life.

Nazar Eshankul's prose demonstrates a synthesis of modern and classical literary perspectives. Stylistically, it blends imagination and reality, dreams and the tangible, chaotic states of the human psyche with their accompanying emotions, passions, rebellion, and suffering. These elements are intricately interwoven into his narratives.

Many researchers analyzing his stories often interpret their genesis as a result of influences, creative assimilation, or even imitation of certain world-renowned authors.

⁴¹ O.Отaxon. Танланган асарлар. – Тошкент: Sharq, 2021. – Б. 165.

Nonetheless, his works stand out as uniquely innovative contributions to Uzbek literature, reflecting his deep philosophical engagement with the human condition and reality.⁴²

It is important to note that in science and creativity, no phenomenon exists in complete isolation. The process of reading, learning, being influenced, synthesizing and reworking ideas, and then presenting concepts, plots, characters, symbols, and imagery in a national form that resonates with the audience takes time. This journey of assimilation and transformation is a hallmark of artistic innovation.

In a writer's work, there is often a unifying thread that connects their creations – a significant poetic element, the recurring image, which travels from story to story, from tale to tale. For instance, in Nazar Eshankul's "*O'lik mavsum*" (*The Dead Season*), the teacher character symbolizes perfection. He embodies all the spiritual and philosophical knowledge of the world. His impassioned speeches and profound reflections captivate every student. They analyze every detail of his demeanor, words, gestures, and even his subtle hints and ironies. Long conversations begin and end with the teacher.

Fascinated by his lectures and fiery speeches, the students plan to invite him to a secluded spot in the city – a diner – but no one knows where he lives. After much searching, they discover his "address" to be a cemetery.

While everyone is lamenting the cause, consequence, and magnitude of tragedy and loss, they receive news of the death of a mad architect. From his pocket emerges a map, which reveals the full scope of the mystery. Upon examining the map, the architect realizes, with great distress, that the city is constructed in the shape of a coffin, condemning every resident to an inevitable death.

Through the figure of the architect, the author imparts a profound lesson: humanity is both the architect of its own happiness and its demise. It is the builder and the destroyer, the seeker and the one who loses. Humanity needs no plague, pestilence, or enemy beyond itself to bring ruin. This symbolic portrayal serves as a stark reminder of the responsibility individuals bear for their own fate and the collective destiny of society.

In many of Nazar Eshankul's stories, a central theme emerges: the understanding of self, and more importantly, the hope of defending that self and maintaining spiritual survival. His works delve into the fragmentation of the human spirit amidst ideological upheavals, highlighting the erosion of human identity and the transformation of individuals into mindless slaves. The stories reflect the scars left by centuries of invasions, wars, and, more recently, the devastating effects of the seventy-year-long totalitarian regime. They portray a deep desire for liberation from fear, loss of individuality, and the suppression that has ingrained itself into the psyche and genetics of intellectuals and the broader nation.

The protagonists of Eshankul's stories are in search of the ideal human – complete, complex, and harmonious individuals – who collectively represent a strong and unified nation. His narratives reflect a longing for a society marked by its distinct aura, national and moral values, and integrity – free from fear, greed, and triviality. This aspiration forms the ideological foundation of his stories and reveals his aesthetic ideal. The recurring motifs of "*the dead season*" and "*the coffin-shaped city*" in his works serve as a stark confession of humanity's harsh reality. These elements are often linked through associative symbols such as night, coffins, blood, walls, dampness, and axes, creating a narrative of rebellion. At the core of this rebellion lies the desire to transform humanity – its heart, mind, perceptions, and essence. A similar mood is observed in Eshankul's story "*Bahovuddin's Dog*" (*Bahovuddin's Dog*). Literary scholar

⁴² Қаранг: Досмухаммедов Х. Ҳозирги ўзбек ҳикоячилигида бадиий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йиллар аввалидаги ҳикоялар мисолида): Филол. фан. номзоди... дис. – Тошкент: 1995. 149 б; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси: Филол. фан. номзоди дис... автореф. – Тошкент: 2001. – 26 б; Ҳозирги адабий жараёнлар масалалари // Тўплам. Тошкент: Фан, 2022. – Б. 204

Ibrohim Hakkul comments on this story, stating: “In ‘Bahovuddinning iti,’ there is inspiration from Sufism. However, one should not seek a purely Sufi interpretation or overt spiritual coloring in it. The story's ability to encourage reflection on ancient thoughts about ego, ethics, the soul, and the spirit is another matter.”⁴³

While Hakkul’s insights are valuable, they may not fully encompass the essence of the story. “Bahovuddinning iti” is not merely an exploration of Sufi themes; rather, it blends elements of spirituality with a deeper critique of human desires, morality, and the complexities of the human soul. The story’s significance lies in its ability to evoke profound contemplation on these timeless concepts while situating them within the broader narrative of personal and societal transformation, which is central to Eshankul’s creative vision.

“Bahovuddinning iti” (Bahovuddin’s Dog) stands out as a philosophical and mystical work that encapsulates the most significant aspects of Nazar Eshankul’s creative style. In many ways, it represents the pinnacle of his storytelling, both in terms of philosophical depth and spiritual-psychological insight, as well as its expression of the existential mood characteristic of modern individuals. The story lends itself to dual analysis – philosophical and spiritual, as well as mystical and introspective – making it rich material for both interpretations.

The plot of the story appears to be inspired by the famous tale associated with the great scholar Bahovuddin Nakshband and his dog. This connection hints at the Sufi concept of “wahdat-ul-wujud” (the unity of existence), which is subtly woven into the narrative. The story explores themes of human essence, morality, and spiritual transformation, offering a profound meditation on existence itself. In parallel, stylistic innovation and a quest for originality in both form and content are also evident in the works of Ulugbek Hamdam. His stories, such as “Tosh” (The Stone), “Uzoqdagi Dilnura” (Distant Dilnura), “Lola” (The Tulip), “Qaytish” (The Return), “Otash” (The Fire), “Yaxshi odamlar” (Good People), “Musulmon” (The Muslim), “Bir piyola suv” (A Cup of Water), and “Ko‘zini ochib yumgan odam” (The Man Who Opened and Closed His Eyes), stand out for their stylistic diversity. These stories alternate between realism, naturalism, and modernist techniques, often examining the protagonist’s self through unconventional methods.

When compiling his stories, Ulugbek Hamdam collectively titled them “O‘zim bilan o‘zim yuzma-yuz” (Face-to-Face with Myself), signaling a deep introspection that runs through all his works. This title reflects his continual exploration of his own soul and psyche, posing questions to himself, seeking answers, and artistically interpreting the pathological processes occurring in his consciousness.

XX Based on the themes, ideas, composition, and scope of the plots in Ulugbek Hamdam’s stories, his works can be classified into the following categories:

1. Lyrical-Psychological Stories (“Tosh” (The Stone), “Qaytish” (The Return), “Ko‘zini ochib yumgan odam” (The Man Who Opened and Closed His Eyes), “Lola” (The Tulip).
2. Philosophical-Mystical Stories (“Uzoqdagi Dilnura” (Distant Dilnura), “Musulmon” (The Muslim), “Otash” (The Fire), “Yaxshi odamlar” (Good People).

Just as observed in Khurshid Dustmuhammad’s stories, Ulugbek Hamdam also avoids thematic uniformity in his works, striving for variety in topics and stylistic experimentation. Stylistically, “Uzoqdagi Dilnura” (Distant Dilnura) and “Lola” (The Tulip) differ significantly, while in terms of thematic scope and ideas, “Yaxshi odamlar” (Good People) and “Otam” (*My Father*) are distinct from each other in their artistic and ideological depth.

In most of his stories, the narrator’s perspective takes precedence over the author's. His works emphasize universal principles of approaching the human condition rather than specific characteristics tied to place, time, language, religion, race, or nationality. A hallmark of modern storytelling in his works is the ambiguity of time and space, as well as the anonymity of the

⁴³ Ҳаққул И. Эврилиш товуши. // Ҳозирги адабий жараён масалалари. Тошкент: Фан, 2022. – Б. 5.

protagonist's lineage, age, and ethnicity. Beyond interpreting complex changes in the human psyche, his stories prioritize existential questions about "existence" and the concept of "essence" that defines that existence.

This is particularly evident in "*Ko'zini ochib yumgan odam*" (*The Man Who Opened and Closed His Eyes*), which stands out from his other stories in style, thematic direction, scope of meaning, and poetic depth. On the other hand, "*Lola*" adheres to the poetic conventions of the essay genre. In this story, readers sense the writer's search for some artistic and aesthetic ideal, but the author neither explicitly states what that ideal is nor offers direct hints or signs.

French writer Albert Camus, in his essay "*The Myth of Sisyphus*", explores the essence and value of life through the actions of Sisyphus. Sisyphus is a character who finds no meaning in life and describes all human efforts to live as meaningless and futile. This existential philosophy of absurdity reached its zenith in 20th-century European thought. Camus concludes from this essay with a general idea: "*Life is not worth living.*"

In contrast, a different idea dominates Hamdam's story. His protagonist does not push a rock up to the peak, but instead, aspires to reach the summit, where a radiant, fiery-red tulip glimmers. Here, the tulip can be interpreted as a symbol of love or Truth, which is a recurring motif in Eastern literary traditions. This love represents affection for life, vitality, and perfection.

Such interpretations and motifs are common in the history of world literature. For instance, after Camus's essay, Japanese writer Ryunosuke Akutagawa wrote the story "The Spider's Thread". Its protagonist, Kandata, is condemned to eternal damnation in hell. The story begins with a vivid depiction of hell, where the place is so overcrowded that there is no room to step. Above, Buddha observes the scene from a great height. Kandata notices a thread of light descending from above. It is so fine and delicate that a slight gust of wind might snap it.

Both Sisyphus, Kandata, and the hero of U. Hamdam's story are figures who, unable to find salvation and happiness on Earth, seek the truth of life at the highest peak. This perspective connects their stories. The peak represents absolute truth, a realm of divine pleasure, freedom, and love, while the netherworld symbolizes absurdity, oppression, enslavement, and the torment of hell. In Akutagawa's interpretation, the notion that life itself is hell resonates, while the absurdity of life is highlighted in Camus' views. According to U. Hamdam, life is a fleeting, transitory phenomenon – just a small part of a greater whole, a fragment of the highest perfection. However, perceiving the perfection of the whole within a part is beyond the grasp of a disobedient servant. This means that one's aspirations, momentary feelings, and actions only reflect a small segment of that whole. Nevertheless, the pursuit of wholeness, the search for absolute perfection, the One and All, and the realization of its highest truths is essential to the journey that a person can undertake throughout life.

The third chapter of the study is titled "**Analysis of Individual Style in Contemporary Uzbek Stories.**" In the first paragraph, the concepts of "**The reality of life and the mutuality of the image**" are analyzed through the works of renowned writers Abduqayum Yoldoshev and Zulfia Kuroilboy's daughter.

Abduqayum Yoldoshev is notable for his unique creative explorations within new Uzbek literature, particularly in the realm of storytelling. He incorporates existing perspectives from world literature, advancements in global science, and emerging ideas brought about by technological revolutions into the literary process.

In stories such as "Quduq" (The Well), "Aybdor" (The Guilty), "Boy" (The Rich), and "Vijdon" (Conscience), the emerging voice of Abduqayum Yuldashev is evident, filled with energy, passion, and the fervor of a newcomer to literature. However, in his later works like "Puankare" (Poincaré), "Parim bo'lsa" (If I Had Angel), and "Visol" (Union), we observe the reflective lens of a matured writer who examines himself, the world, and the events within it.

In his early works, the dominance of realistic depictions is noticeable, yet in later stories such as "*Puankare*," "*Parim bo'lsa*," and "*Visol*," the philosophical perspective of a seasoned

writer emerges, addressing the social and spiritual issues of contemporary individuals and their responses to the rapid changes of modern times.

A central theme in many of Yuldashev's stories is the concept of Time. This is explicitly expressed in phrases like "Nothing remains untouched by the effects of time" (Puankare), "God, take me thirty years back" (Puankare), "More than ten years have passed. Nothing material is everlasting" (Istilo), and "When I understood... it was too late. Yes, it was too late" (Qaydasan, mo'jiza?). Similarly, his reflections in lines such as "There is still time," "My life has been wasted on such games," (Hissa), "Time rushes past," (Vijdon), and "Could it be? Could life already be over?" (Aybdor) further emphasize this theme. In "Hali vaqt bor" (There Is Still Time), he writes, "The guest does not stop time, but tears a piece of Time itself," and "I squeeze Time to drink its essence; if you press hard enough, not only stones but even Time itself yields its oil."

These reflections reveal the core idea of Yuldashev's work: the notion that humans are the sole masters of Time. He critiques the tendency of Uzbek culture to waste time on trivial pursuits, such as accumulating wealth or organizing grand celebrations, highlighting this as a defining characteristic of the national psyche.

Yuldashev's deep understanding of the worlds of technology, algorithms, and cybernetics also sets his work apart. He perceives an intrinsic connection between the human soul and mathematical laws. In "Istilo" (Conquest), he writes: "The world is a collection of mathematical laws."

In some instances, the use of such terminology disrupts the norms of literary language, causing the artistic style to be overshadowed by scientific elements, thus simplifying the poetics of the work. In the author's stories, terms such as "shy mimosa," "physical agent," "radio mutation" (Topmay turib yo'qotganim), "test examples programmed on punch cards," "transistors" (Istilo), "chromatograph," "mass spectrometer," "punch card," "paratoluosulfonic acid," "autogenic training," and the almost unpronounceable "resorcinol-urea-formaldehyde-alkyd-isocyanate" (Shayx ur-raisi), as well as phrases like "automating the sharpening of casting molds" (Hali vaqt bor), frequently appear. In some cases, entire sentences are composed of such terms. While these might resonate with specialists in specific fields, they tend to enhance the journalistic tone of the narrative and diminish the artistic depth of the story.

For example, a sentence like: "Doctors conduct an initial examination of the patient using palpation, percussion, auscultation, and biopsy methods, gathering information about the symptoms. Prior to this, a sphygmograph recorded the patient's cardiovascular activity, and an electroencephalograph documented the brain's electrical potentials" (Shayxur ur-raisi) may be difficult for readers to comprehend.

In the stories of Zulfiya Qurolboy qizi, the depiction of women's individuality, emotions, and psychological states has garnered significant recognition from literary scholars in recent years. Notably, renowned critic Umarali Normatov wrote an open letter to the author titled "Tafakkur Yog'dusi" (The Radiance of Thought), praising her contributions.

In her works such as "Ayol qiyofasidagi ajal" (Death in the Image of a Woman), "Tafakkur" (Thought), "Ayol" (Woman), "Gunoh" (Sin), "Yovuzlik farishtasi" (The Angel of Evil), and "Rashk" (Jealousy), Qurolboy qizi reflects the mental characteristics inherent to the national psyche. Her narratives often center on rural life, its nature, and diverse individuals, exploring their lifestyles, thoughts, imagination, values, and philosophies.

One of her most vivid and exemplary works is the story "Tafakkur", which encapsulates her unique creative style. This story, like much of her work, highlights her ability to intertwine individual experiences with broader cultural and social observations, offering deep insight into the human condition within the context of Uzbek society.

Through the image of Tangribird, the writer reminds readers about the lost generations and many missed opportunities. There are thousands of Tangribirds in our society, and they often fall

victim to their environment, as well as to prevailing values and feudal concepts. The writer emphasizes that he will always bear the consequences of the fear, weakness, and ignorance that are embedded in the nation's psyche and acknowledges his responsibility for each of its children.

As long as a person remains bound by their environment, they become a victim of its harsh realities. If society does not regularly examine itself, does not recognize individuals as free and independent beings, and does not consider their hearts, beliefs, and viewpoints, then it risks losing its essence, much like a god. In doing so, it will only suffer in exchange for the sacrifices made.

Zulfiya Kuroilboy analyzes society through the image of her daughter, Tangriberdi. Eshboev and Dovul warn readers about today's social problems, conflicts, and tragedies through the portrayal of the miller. They aim to instill the idea of reevaluating the long-standing values of Uzbek society.

Zulfiya mainly creates characters who are ordinary people: unlucky, unemployed, and helpless, wandering the uneven paths of fate. Rather than seeking the causes of such situations, she simply describes them and presents them to the reader's attention, as noted by Kh.Dustmuhammad.⁴⁴

The main feature of the stories written by Zulfiya Kuroilboy's daughter is their portrayal of social issues that are widely recognized, as well as the daily conflicts that arise in life. However, at the core of these issues lie significant social and psychological problems. The originality of Adiba's creative style is also notable; she avoids engaging in various creative experiments and does not adhere to formal research methods. Instead, she strives to express her thoughts and observations in her own unique way.

The second paragraph delves into **the analysis of individual styles in contemporary Uzbek literature**, particularly focusing on the psychological portrayal of characters. It examines the works of renowned writers Bahadir Qabul and Shuhrat Matkarim to highlight the distinctive principles they employ. In modern Uzbek prose, Bahadir Qabul stands out for his creativity, individuality, unique identity, and the realistic portrayal of characters, coupled with his distinctive methodological approach.

The author's first story, "Tush" (The Dream), was published in 1983. In his works such as the novellas "Ena shamol" (Mother Wind), "Bog'dagul" (The Garden Flower), "Oq dala" (The White Field), and "Otahayot" (Life of the Father), as well as short stories like "Otamozor" (The Father's Shrine), "Enabuloq" (Mother's Spring), "Kunga matal kampirlar" (The Elderly Women are waiting for lights), "Tanovor", "Oq kamar" (The White Belt), "Sunbula", "Oybuloq" (Moon Spring), and "Yomg'ir yoqqan tunda" (On a Rainy Night), the inherent characteristics of the Uzbek nation are vividly portrayed.

The stories presented here possess an elegant lyricism and are primarily biographical in nature, deviating from many of the literary conventions typical of this genre. Adib, in his unique style, moves away from traditional poetic techniques. The works are categorized as follows: those resembling narrative forms are referred to as "bitiks"; those with slightly more detail are called "short bitiks"; and the more substantial works, rich in imagery, landscapes, and nature, are termed "long bitiks." This classification evokes the modern literary concepts of narrative, short story, and novel. However, none of the writer's works fully align with these categorizations in terms of form, composition, or structure. Bahadir Kabul's works place significant emphasis on folk proverbs, wise sayings, and expressions, as well as on dialects and phrases that are rarely used in contemporary youth language, ensuring that these elements are not forgotten.

In the author's stories, the image of a protagonist who perceives the world, extracting words, thoughts, beauty, and wisdom from life, is vividly portrayed. His novellas and stories

⁴⁴ Куролбой З. Ёвузлик фариштаси. –Тошкент: Янги аср авлоди, 2005. – Б. 3

frequently revisit childhood memories, the customs unique to mountainous regions, and the worldview and mindset of the people living there, depicted with rich, plastic imagery.

The story “Kunga matal kampirlar” (The Elderly Women are waiting for lights) was originally part of the novella “O’spirinlik” (Adolescence). Later, the writer separated this plot from the novella and presented it as a standalone story under the same title.

Bahodir Kabul is a meticulous writer who continuously refines his works, revising their structure, form, and tone, and making adjustments and additions. For instance, his work “Bog‘dagul” (The Garden Flower) has seven different versions, evolving and improving with each publication and edition. His novella “Enayo‘l” (The Mother’s Path) was initially published under the title “Oy yo‘li” (The Moon’s Path) before being renamed. Similarly, “Enashamol” (Mother Wind) has five versions, “O’spirinlik” (initially published as “Ko‘zoydin” in issue 4 of the 2007 Sharq Yulduzi journal) has four different forms, and the novella “Otahayot” (Life of the Father) also exists in multiple iterations.

None of his stories can be easily classified by genre. The tone, plot, imagery, expression, and structure of his narratives evolve over the years, eventually forming a cohesive story. Interestingly, the events described in each story are not connected to one another; each chapter and section conveys its own message independently.

The writer notes, “A world that serves as entertainment for the public, a lesson for the private, and wisdom for the foolish is called life.” He suggests that people attain wealth – the greatest treasure – by relinquishing their desires. Adib conveys the truths of the living world through the voice of Mardon Tentak, who represents the conscience of the village. Tentak speaks freely, as his words reflect his straightforward nature. Many of his works depict the mentality of the country, including rural realities, complex situations, and the confusions and conflicts present in both society and the human experience. Vitality is the main criterion in literature, and the creative individuality of the artist determines it. In this context, it’s worth mentioning the writer Shuhrat Matkarim, who emerged in the late 1980s with his unique style, distinct perspective, and sharp insight.

The writer first garnered public attention with his early stories such as “Yo‘riqsiz tushlar” (Dreams Without Guidance), “Xiyonat” (Betrayal), “Skripka ko‘targan qiz” (The Girl Carrying a Violin), and “Ilmqul”. However, after these initial successes, he took a creative hiatus for 15–20 years. Even in these early stories, it is evident that the young author, not yet thirty, had already formed mature views on life and literature. He demonstrated a deep understanding of the artistic and theoretical principles of world literature while establishing his own poetic style and principles.

The story “*Yo‘riqsiz tushlar*”, written in 1987, stands out for its original plot, rich imagery and expression, unique metaphors and similes, and distinctive tone. This work, with its deeply Uzbek mode of thought and expression, introduces a purely literary protagonist to Uzbek literature, free from external literary influences or the trends of various “commands.” It is a testament to the author’s originality and cultural authenticity.

In contrast, his later stories, such as “*Boljon*”, “*Jim o‘tirgan odam*” (*The Silent Man*), and “*Anaxita*”, showcase a philosophical perspective and a freer, more individual approach to life. These stories reflect a departure from his earlier works, emphasizing the narrator’s viewpoint over that of the protagonist. This shift brings a deeper, more reflective dimension to the narratives, highlighting a philosophical engagement with situations and contexts, as well as an individual response to life’s complexities.

One of the main features of Adib’s stories is the prominent use of slang words, proverbs, and phrases specific to the people of Khorezm. Based on the writer's works, it is possible to compile a dictionary of dialect words that are seldom found in the language of young people and are increasingly being forgotten.

These dialects are not only present in the dialogue of the characters but also in the author's narrative. This use of language diverges from traditional views on literary expression, where it is often expected that the author's voice employs pure literary language while dialect units are reserved for character dialogue.

The writer's creative thinking is quite free; however, he does not openly express personal opinions. In his stories, the underlying ideas and messages the writer wishes to convey are subtly woven into each episode, detail, or artistic and visual element. A central theme in the writer's works is a warning to readers: today's individuals must re-evaluate themselves. Ignoring the moral and spiritual values that have been upheld for thousands of years may lead the nation to spiritual and social tragedies.

CONCLUSION

1. The stories of X. Dustmuhammad are built on a polyphonic basis, with a vivid diversity of styles evident in his work. The tone, rhythm, form, content, idea, plot, conflict, and all poetic elements in the stories highlight the richness of the author's creative path and his diverse experiences.

2. In many of his stories, there is a striving for innovation and experimentation in interpreting the structure of existence from various perspectives. His narratives integrate elements such as the stream of consciousness, the interplay of chaos and cosmos in the psyche, and the fusion of rational and irrational processes, ultimately creating a material reality. The author enriched the genre of storytelling with the styles of "Riddles" and "Oral Narratives."

3. The experimental practices of modern storytelling are vividly evident in the works of Olim Otakhan. The author chooses the hidden secrets in the deepest corners of the human heart, the relationships between the inner and outer worlds, and their conflicts and struggles as the central focus of his works.

4. Nazar Eshonkul's style can be characterized as a world of Turkic mythological images, symbols, folklore-specific codes, metaphors, and allegories. His style has a syncretic nature; some of his stories follow traditional realism, others are written in a modern style, and in some cases, they exhibit an absurd character.

5. In Nazar Eshonkul's prose, one can observe a synthesis of contemporary and global literary-critical perspectives. The author interprets the creative process as an artist's rebellion against existing realities, society, and moral values. This fervor and rebellion serve as the leitmotif of his works.

6. U. Hamdam's realistic stories are the fruit of pure tradition, while some of his works, with their approach to reality and style of depiction, evoke the essence of the essay genre.

7. In the stories of Zulfiya Qurolboy qizi, the mental characteristics inherent to the national mentality are vividly reflected. Her works often depict rural life, its nature, diverse people, their lifestyles, thoughts, imagination, values, and philosophy.

The frequent collisions in her works are rooted in socio-spiritual and psychological issues. She refrains from engaging in various creative experiments or formal explorations, avoiding the complexity of her characters' personalities and steering away from polyphonic depiction methods.

8. Abduqayum Yo'ldoshev's "*Poincare*" is one of the most outstanding stories of the last decade. It portrays the bitter yet tragic life of an intellectual of the nation. Zulfiya Qurolboy qizi's "*Tafakkur*" and "*Poincare*" share a common genesis in their essence.

9. The author is a specialist in the fields of technology, algorithms, and cybernetics. As a result, the connection between literature, which delves into the discoveries of the human heart, and the mathematical laws composed of theorems, hypotheses, labyrinths, and riddles, is vividly

evident in the essence of many of his stories. This is why artistic, scientific, and journalistic elements intertwine seamlessly in his style.

10. Bahodir Qobul's work does not conform to any rigid poetic canons. His "*bitiklar*" (notes), "*qisqa bitiklar*" (short notes), and "*uzun bitiklar*" (long notes) are all fundamentally built upon a single creative foundation. It is difficult to distinguish his novellas from his stories or his stories from his novellas in terms of form and composition.

In all his works, the author's homeland – Turkqishlak village – and the mentality, values, worldview, and way of life of the O'smat and Baxmal communities are intricately interwoven. This creates a unified artistic image that represents the broader Turkic Uzbek tribes in an associative and holistic manner.

11. The main characteristic of Shuhrat Matkarim's style lies in the active use of dialectal elements. The ideological and artistic essence of his stories centers on preserving the nation's unique values, including its culture, language, and art, in their purest form.

**НАУЧНЫЙ СОВЕТ ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ
DSC.03/30.12.2019.FIL.19.01 ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА
НАВОИ ТАШКЕНТСКИЙ**

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

ТАДЖИЕВ АЛИМУРАД АЛИАКБАРОВИЧ

СТИЛЕВЫЕ ИСКАНИЯ СОВРЕМЕННОЙ УЗБЕКСКОЙ МАЛОЙ ПРОЗЫ

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

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФСКИХ НАУК (PhD)
ПО
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ташкент – 2025

Тема диссертации на соискание ученой степени доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Кабинете Министров Республики Узбекистан под номером B2022.2.PhD/Fil2463.

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

Автореферат диссертации размещен на трех языках (узбекский, английский, русский (резюме)) на сайте Научного совета (www.tsuull.uz) и на информационно-образовательном портале «ZiyoNet» (www.ziyo.net).

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Защита диссертации состоится на заседании Ученого совета при Министерстве высшего образования, науки и инноваций Республики Узбекистан, DSc.03/30.12.2019.Fil.19.01, «__» _____, 2025 года, в __ часов.

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С диссертацией можно ознакомиться в Главной библиотеке Академии наук Республики Узбекистан (регистрационный номер ____). Адрес: 100100, г. Ташкент, ул. Зиёлилар, 13. Тел: (71) 262-74-58.

Автореферат диссертации был распространен «__» _____ 2025 года.
(Регистрационный номер записи ____ от «__» _____ 2025 года)

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования заключается в выявлении новых способов, принципов и стилей художественного восприятия и выражения жизни в современном узбекском рассказоведении, а также в раскрытии основ обновлений в формах и содержании.

В качестве объекта исследования выбраны рассказы Хуршида Дустмухаммада, Олим Отакхана, Назара Эшонкулова, Улугбека Хамдама, Баходира Кобула, Шухрата Маткарима, Абдуқяума Йулдошева и Зульфий Куралбай кизи.

Научная новизна исследования заключается в следующем:

- определено место рассказа как малого эпического жанра в современном узбекском прозе, раскрыта сущность идейных, стилевых, формальных и содержательных обновлений в рассказах, созданных в последние годы;

- исследовано влияние событий эпохи на стиль писателей, выявлены факторы, обогатившие содержание и форму современных рассказов. Также определены элементы психологического изображения и генезис полифонии в рассказах;

- раскрыт вклад рассказов этого периода в литературно-эстетическое мышление общества, а также их формально-стилевые особенности, выразительность и композиционное многообразие.

- обосновано влияние творчества мировых писателей на мышление узбекских авторов и отражение этого влияния в их стиле.

Внедрение результатов исследования. На основе научных результатов исследования стилистических поисков в современной узбекской прозе:

выявлено, что в произведениях Абдуқяума Йулдошева, таких как сборники «Шайхур-раис» и «Кайдасан, мўжиза», особое внимание уделено детскому мировоззрению, его природе и психологическим, идеологическим и технологическим факторам, влияющим на духовное и эмоциональное состояние детей. Полученные научно-теоретические выводы нашли применение в практическом проекте «bolalaradabiyoti.uz» по созданию электронной платформы и мобильного приложения для детской литературы, реализованном в 2021–2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка № 04/1-2576 от 24 сентября 2024 года). В результате проект обогатил анализ индивидуального стиля писателей, таких как Баходир Кобул и Шухрат Маткарим, их диалектных и лингводидактических особенностей.

научные выводы о художественных, стилевых и композиционных особенностях современной узбекской прозы использовались в проекте по созданию лингводидактической электронной платформы для тюркских языков (ПЗ-2020042022), реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021–2023 годах (справка № 04/1-3998 от 3 декабря 2024 года). Эти результаты укрепили научные взгляды на идейно-художественные и формально-стилевые особенности современной прозы.

концепции, представленные в исследовании, использовались при подготовке сценариев для телепередач телеканала «История Узбекистана» Национальной телерадиокомпании Узбекистана, посвящённых уникальным литературным шедеврам тюркских народов («Великие учёные великой страны») и узбекской литературе («Вечные образы») (справка № 06-28/869 от 24 сентября 2024 года). Это способствовало формированию у зрителей научно-теоретических представлений о сущности и ведущих принципах современной прозы, в частности, модернистского рассказа.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём диссертации 141 страниц.

E'lon qilingan ishlar ro'yxati
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“DAVR MAXSIMUM MEDIA” MCHJ matbaa korxonasida chop etildi. Toshkent
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