FARG‘ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/2026.10.06.Fil.10.09 RAQAMLI ILMIY KENGASH

FARG‘ONA DAVLAT UNIVERSITETI

OXUNOVA GO‘ZALXON XAMDAMBEK QIZI

XXI ASR BOSHLARI O‘ZBEK HIKOYALARI POETIKASI
(Isajon Sulton va Normurod Norqobilov ijodi misolida)

10.00.14 – XX asr o‘zbek adabiyoti va hozirgi adabiy jarayon

FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi AVTOREFERATI

Farg‘ona – 2026

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Contents of dissertation abstract of Doctor of philosophy (PhD) in philological sciences

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida yozuvchi badiiy mahorati, badiiy asar tili va uslubdagi o‘ziga xos ko‘rinishlarni ma’lum janr asosida ochib berish, qolaversa, ijodkorning asar voqeligi va inson ruhiyati bilan uyg‘un qiyofasini badiiy aks ettirish imkoniyatlarini aniqlash muhim amaliy ahamiyat kasb etmoqda. Ayniqsa, bugungi davrda global darajada fikrlaydigan shaxs tafakkuridagi o‘zgarishlar, san’at asarining inson dunyoqarashi va tafakkuriga ta’siri masalasining aktuallashuvi, badiiy asarlarning poetik va uslubiy o‘ziga xosliklari masalasini an’anaviy va zamonaviy tamoyillar asosida tahlil qilish amaliy ahamiyatga ega.

Dunyo adabiyotshunosligida hikoya janri poetikasini, uning nazariy va ilmiy asoslarini zamonaviy yondashuvlar asosida o‘rganish masalasiga jiddiy e’tibor qaratilmoqda. XXI asr hikoyachiligi poetik xususiyatlarining mavzular ko‘lami, obrazlar tasnifi va badiiy nutq imkoniyatlarini tadqiq etish aspektida yozuvchi badiiy mahoratini teran tahlil qilish masalasi dolzarblik kasb etmoqda. Chunki XXI asrda hikoya janri qator evrilishlarga uchradi. Xususan, epik qahramon ruhiyatida, badiiy nutqda, hikoya mavzu va ifoda usulida kuzatilgan izlanishlar janrning avvalgi davrdagi holatini o‘zgartirdi. Hikoyada rivoyaviy bayondan ko‘ra, novellistiklik xususiyati kuchaydi. Qahramonlar umuminsoniy muammolarni dadillik bilan aytadigan, shuning bilan birga, milliylik ruhini saqlab qolgan holda oldinga intiladigan shaxs sifatida namoyon bo‘ldi. Hikoyada ramziylik, metaforaviylikka bo‘lgan intilish yanada yorqin yuzaga chiqa boshladi. Badiiy nutq masalasi ham o‘zgardi. Aynan shu jihatlarni hozirgi adabiy jarayon kontekstida XXI asr hikoyachiligining janriy-poetik xususiyatlari, obrazlar tizimi hamda badiiy nutqdagi o‘zgarishlar bilan uzviy bog‘liqlikda o‘rganish ilmiy-nazariy ahamiyat kasb etadi.

O‘zbek adabiyotshunosligida istiqlol yillarida badiiy asar tahliliga yangicha nazariy qarashlar asosida yondashish masalalariga e’tibor qaratildi. Zero “hozirgi kunda milliy o‘zligimizni saqlab qolish, xalqimizning ong-u tafakkurini yuksaltirish va shu orqali mamlakatimizni izchil taraqqiy ettirish uchun avvalambor adabiyot, madaniyat va san’at sohalarini qo‘llab-quvvatlashimiz zarur”[1]ligi xususidagi fikrlar milliy adabiyotshunosligimizning yangi taraqqiyotiga keng yo‘l ochdi. Natijada, tadqiqotlarning shakliy va mazmuniy salmog‘ida qator o‘zgarishlar yuzaga keldi. Badiiy ijodning muhim halqasi hisoblangan asar poetikasi tadqiqiga yangicha yondashilib, zamonaviy o‘zbek hikoyachiligining badiiy takomili asoslarining o‘rganilishi, yangi asr yozuvchilarining obraz yaratish mahorati, muallif konsepsiyasi, badiiy asar tuzilishi, badiiy nutq shakllarini o‘rganishda badiiy tahlilga jiddiy e’tibor qaratildi. Shu munosabat bilan XXI asr o‘zbek hikoyachiligining poetik taraqqiyot tendensiyalari, yozuvchilarning badiiy obraz yaratish mahorati, nutq va uslub masalalari badiiylikning bosh mezoni sifatida tadqiq etildi.

O‘zbekiston Respublikasi Prezidentining 2020-yil 29-oktabrdagi PF-6097-son “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyalari to‘g‘risida”gi

[1] Мирзиёев Ш. Янги Ўзбекистон тараққиёт стратегияси. – Тошкент: O‘zbekiston, 2022. – Б.269.

farmonlari, 2023-yil 3-iyuldagi PQ-200-son “Ma’muriy islohotlar doirasida oliy ta’lim, fan va innovatsiyalar sohasida davlat boshqaruvini samarali tashkil qilish chora-tadbirlari to‘g‘risida”gi Qarori, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2024-yil 13-martdagi 128-son “O‘zbekiston Respublikasining innovatsion rivojlanish strategiyasini 2024–2025-yillarda amalga oshirish chora-tadbirlari to‘g‘risida”gi Qarori, shuningdek, mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligida hikoya janri, uning nazariy asoslari, yozuvchi mahorati masalalarini tadqiq etishda M.Baxtin, V.Belinskiy, M.Xrapchenko, E.Xalizev, A.Veselovskiy, M.Grishman, V.Vinogradov, B.Shklovskiy, A.Potebnya, G.Pospelov, F.Shelling, Y.Dobin, Y.Borev, N.Tamarchenko, A.Yesin, Sh.Sag‘lik, O‘.Lekesiz, N.Tonga, M.Albayrak, O.Kuzmina, A.Harmanji, I.Guluzar, A.Bulent kabi olimlar tadqiqotlari[2] muhim ahamiyat kasb etadi.

O‘zbek adabiyotshunosligida I.Sulton, M.Qo‘shjonov, O.Sharafiddinov, A.Alimuhammedov, S.Mamajonov, N.Vladimirova, N.Karimov, S.Mirvaliyev, U.Normatov, N.Rahimjonov, A.Rasulov, B.Nazarov, Y.Solijonov, B.Karimov, U.Hamdamov, H.Boltaboyev, A.Rahimov, D.Quronov, S.Umirov, U.Jo‘raqulov, I.Rustamova, Ch.Niyatov, Q.Yo‘ldoshev, X.Do‘stmuhammedov, Sh.Doniyorova, G.Sattorova, G.Imomova, Q.Yo‘lchiyev, S.Komilova, Sh.Odilov, M.Qo‘chqorova, P.Kenjayeva, S.Matyaqubov, Sh.Sopiyeva, O.Abobakirova, M.Jo‘rayeva, A.Qayumov, K.Hamroyev, B.Xasanova, K.Egamberdiyeva, B.Shukurova va M.Ulkanboyeva singari soha mutaxassislarining darslik, monografiya va

[2] Бахтин М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975; Белинский В. Собрание сочинений. Т.3. – М.: Художественная литература, 1978; Потебня А. Эстетика и поэтика. – М.: Исскуство, 1976; Потебня А. Теорическая поэтика. Из записок по теории словесности. – М.: Высшая школа, 1990; Храпченко М. Горизонты художественного образа. – М.: Художественная литература, 1986; Хализев Е. Теория литературы. – М.: Высшая школы, 1999; Веселовский А. Историческая поэтика, – М.: Высшая школа, 1989; Гришман М. Ритм художественной прозы. – М.: Сов писатель, 1982; Виноградов В. О теории художественной речи. – М.: Высшая школы, 1971; Поспелов Г. Введение в литературоведение. – М.: Высшая школы, 1983; Добин Е. Жизненный материал и художественный сюжет. – М.: Сов.писатель,1958; Тамарченко Н. Теория литературы // Роды и жанры. – М.: ИМТИ РАН, 2003; Есин А. Принципы и приемы анализа литературного произведения. – М.: Флинта-Наука, 2002; Sağlık Ş. Hikaye/anlatı/yorum. – Ankara: Hece Yayınları, 2014; Lekesız Ö. Türk öykücülüğünün yüz yıllık hikayesi. Dergah, IX (106), 1998; Tonga N. Hikayeye terminologik bir yaklaşım. – Turkish studies, 3, (1), 2008; Albayrak M. Türk öykücülüğünde deneysellik farklı metinler vaöyküler. – Ankara: Kanguru Yayınları, 2010; Кузьмина О. Рассказы Л.Т. Аверченко (жанр, стил, поэтика): Автореф. дисс. …канд. филол. наук. – Тверь, 2003; Harmanjı A. Hüseyin Rahmi Gürpınar’ın öyküleri ve öykücülüğu: doktora tezi. – Konya, 2010; Gülüzar I. Murat Gülsoy’un hikayeleri ve hikayeçiliği: doktora tezi. – İstanbul, 2024; Bülent A. Steven Millhauser, Aimee Bender, Kelly Link ve Kevin Brockmeier’ın öykülerinde büyülü gerçekçilik: doktora tezi. – Ankara, 2021.

dissertatsiyalarida[3] hikoya janrining badiiy xususiyatlari atroflicha o‘rganilgan. Xususan, ijodkorning badiiy obraz yaratish mahorati, davr va qahramon masalasi, xarakter yaratish muammolari, qahramon ruhiyatini tasvirlash usullari, badiiy nutq va uslub poetikasi kabi yozuvchi uslubining o‘ziga xos qirralarini ko‘rsatib berishga alohida e’tibor qaratilgan.

Shuningdek, tadqiqot obyekti bo‘lgan Isajon Sulton asarlari yuzasidan ham qator ilmiy tadqiqotlar amalga oshirilgan, jumladan, N.Sultonova, N.Tosheva, D.Toshpo‘latova, H.Abdulhamidova, F.Kurbanova, G‘.Urazbayev, S.Habibullayeva, S.Babayeva[4]ning tadqiqot ishlarida yozuvchi asarlari turli nazariy

[3] Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 2005; Қўшжонов М. Сайланма. I жилд. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1982; Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент: Ўзадабийнашр, 1962; Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарқ, 2004; Алимуҳаммедов А. Абдулла Қаҳҳор ҳикояларида инсон образи: Филол.фан. номз. ...дисс. – Тошкент, 1948; Владимирова Н.В. Ўзбек ҳикояларида ғоя ва образ. – Тошкент: Фан. 1969; Владимирова Н. Развитие жанра рассказа в узбекской литературе: Дисс... д-ра филол. наук. – Тошкент, 1985; Каримов Н. XX аср ўзбек адабиёти тараққиётининг ўзига хос хусусиятлари ва миллий истиқлол мафкураси: Филол.фан. д-ри ...дисс. автореф.– Тошкент, 1993; Мамажонов С. Услуб жилолари. – Тошкент: Адабиёт ва санъат, 1992; Мирвалиев С. Наср, давр, қаҳрамон. – Тошкент: Адабиёт ва санъат, 1983; Норматов У. Насримиз уфқлари. – Тошкент: Адабиёт ва санъат, 1974; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Норматов У. Ижод сеҳри. – Тошкент: Шарқ, 2007; Солижонов Й. Ҳақиқатнинг синчков кўзлари. – Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси, 2009; Назаров Б. Ҳаётийлик – безавол мезон. – Тошкент: Ёш гвардия, 1985; Назаров Б., Раҳимжонов Н. Ўзбек совет ҳикоячилигининг жанр хусусиятлари / Адабий тур ва жанрлар. 3 томлик. 1-том. – Тошкент: Фан, 1991; Расулов А. Танқид, талқин, баҳолаш. – Тошкент: Фан, 2006; Болтабоев Ҳ. Наср ва услуб: услуб муаммосига назарий нигоҳ ва ҳозирги ўзбек насрида услубий изланишлар. – Тошкент: Фан, 1992; Каримов Б. Абдулла Кодирий: танқид, таҳлил ва талқин. – Тошкент: Фан, 2006; Каримов Б. Адабиётшунослик методологияси. – Тошкент: Муҳаррир, 2011; Йўлдошев Қ. Ўзбек совет сатирик ҳикоячилигида характер тасвири эволюцияси: Филол.фан.номз. ...дисс. – Тошкент, 1985; Қуронов Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004; Умиров С. Санъатнинг сеҳрли калити. – Тошкент: Адабиёт ва санъат, 1974; Жўрақулов У. Назарий поэтика масалалари: Муаллиф, жанр, хронотоп. – Тошкент: Ғафур Ғулом номидаги нашриёт матбаа ижодий уйи, 2015; Ниятов Ч. Ҳозирги ўзбек прозасида характер проблемаси. – Тошкент: Фан, 1984; Дўстмуҳаммедов Х. Ҳозирги ўзбек ҳикоячилигида бадиий тафаккурнинг янгиланиши. (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида): Филол.фан.номз. ...дисс. – Тошкент, 1995; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси: Филол.фан.номз. ...дисс. – Тошкент, 2002; Имомова Г. Типик миллий характер яратишда бадиий нутқнинг роли: Филол.фан. номз. ...дисс. автореф. – Тошкент, 1993; Имомова Г. Ўзбек ҳикояларида бадиий синтез шакллари ва ижодкорнинг поэтик концепцияси: Филол.фан.д-ри ...дисс. автореф. – Қарши, 2022; Йўлчиев Қ. Нурали Қобулнинг прозаик маҳорати. Монография. – Тошкент: Маърифат битиклари, 2021; Дониёрова Ш. Шукур Холмирзаев ҳикояларининг бадиий-услубий ўзига хослиги: Филол.фан. номз. ...дисс. – Тошкент, 1999; Қўчқорова М. “Ўтмишдан эртаклар” тадқиқи. – Тошкент: Янги аср авлоди, 2016; Сопиева Ш. Хайриддин Султоннинг ҳикоянавислик маҳорати: Филол.фан.номз. ... дисс. – Тошкент, 2006; Рустамова И. Абдулла Қаҳҳор насрий асарлари поэтикаси: Филол.фан.д-ри ...дисс. автореф. – Фарғона, 2022; Абобакирова О. Ўзбек болалар ҳикоячилигида бадиий услуб ва қаҳрамон масаласи (Н.Фозилов, Л.Маҳмудов, А.Обиджон ижоди мисолида): Филол.фан.б.фалс.док. ...дисс. – Фарғона, 2021; Жўраева М. Замонавий ўзбек насрида янги инсон концепцияси (Абдуқаюм Йўлдошев ва Зулфия Қуролбой қизи ҳикоялари мисолида): Филол.фан.б.фалс.док. ...дисс. автореф. – Фарғона, 2018; Қаюмов А. Ҳозирги ўзбек насрида миллий характер ва бадиий маҳорат (Ўткир Ҳошимов ва Наби Жалолиддин ҳикоялари мисолида): Филол.фан.б.фалс.док. ...дисс. – Фарғона, 2018; Ҳамроев К. Ҳикоя композицияси. Монография. – Тошкент: Nurafshon bussines, 2020; Хасанова Б. Асқад Мухторнинг ҳикоянавислик маҳорати: Филол.фан.б.фалс.док. ...дисс. автореф. – Фарғона, 2018; Egamberdiyeva K. Hozirgi o‘zbek hikoyalarida tasvir va talqin (Zulfiya Qurolboy qizi asarlari misolida): Filol.fan.b.fals.dok. ...diss. avtoref. – Guliston, 2024; Shukurova B. Zamonaviy o‘zbek hikoyachiligi poetikasi (Sh.Xolmirzayev, E.A’zam, N.Eshonqul ijodi asosida): Filol.fan.b.fals.dok. ...diss. avtoref. – Buxoro, 2024; Ulkanboyeva M. Zamonaviy o‘zbek hikoyachiligida an’anaviylik va novatorlik (Istiqlol davri yoshlar hikoyachiligi misolida): Filol.fan.b.fals.dok. ...diss. avtoref. – Toshkent, 2025.

[4] Султонова Н. Исажон Султон романларида бадиий компонентлар модификацияси. Филол.фан.б.фалс.док. ...дисс. – Қарши, 2020; Тошева Н. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси (Исажон Султон насри мисолида). Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2020; Тошпўлатова Д. Замонавий ўзбек насрида муаллиф онги ва уни ифодалаш шакллари (Улуғбек Ҳамдам ва Исажон Султон асарлари мисолида): Филол.фан.б.фалс.док. ...дисс. автореф. – Жиззах, 2022; Абдулҳамидова Ҳ. Исажон Султон

muammolar asosida tahlilga tortilgan bo‘lib, asosan poetik xususiyatlarini o‘rganish borasida yuqoridagi izlanishlarni samarali tadqiqotlar sifatida qayd etish mumkin.

O‘zbek adabiyotida o‘z o‘rniga ega bo‘lgan yozuvchi Normurod Norqobilov ijodi ham Sh.Ashurova, S.Bazarov, X.Fayzullayev, B.Ashurov, B.To‘rayeva[5] kabi qator adabiyotshunos olimlar tomonidan o‘rganilgan bo‘lib, ularda muallif ijodi turli nazariy muammolar asosida tadqiq etilgan. Lekin har ikki yozuvchining XXI asr birinchi choragida yaratilgan hikoyalariga doir poetik xususiyatlar adabiyotshunosligimizda yetarlicha tadqiq qilinmaganligi tadqiqotimizning dolzarbligini belgilaydi. Bundan tashqari, Isajon Sulton va Normurod Norqobilov hikoyalari bir tadqiqot doirasida o‘rganilmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya tadqiqoti Farg‘ona davlat universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “Poetika va badiiy nutq muammolari” mavzusidagi loyiha doirasida bajarilgan.

Tadqiqotning maqsadi XXI asr o‘zbek hikoyalari poetikasiga xos xususiyatlarni Isajon Sulton va Normurod Norqobilov asarlaridagi obraz, nutq shakllari hamda uslubiy o‘ziga xosliklar asosida ochib berishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

o‘zbek adabiyotshunosligida hikoya janri tadqiqiga doir nazariy qarashlarni o‘rganish va janr taraqqiyotida ro‘y berayotgan uslubiy yangilanishlarni aniqlash;

Isajon Sulton va Normurod Norqobilov nasriy asarlarini o‘rganishga doir tadqiqotlarda ilgari surilgan yondashuv va tahlillarni tasniflash;

Normurod Norqobilov hikoyalarida badiiy obraz yaratish tamoyillarini aniqlash;

Isajon Sulton hikoyalarida badiiy detalning obraz yaratishdagi estetik funksiyalarini ilmiy-nazariy jihatdan tahlil qilish;

muallif nutqi shakllarining (bevosita va bilvosita muallif nutqi) Isajon Sulton va Normurod Norqobilov hikoyalaridagi muhim poetik vosita sifatidagi vazifalarini aniqlash;

monologik nutqning qahramon ruhiyatini ifodalashdagi ahamiyatini ochib berish.

Tadqiqotning obyekti sifatida Isajon Sultonning “Hazrati Xizr izidan”, “Qoraqush yulduzining siri” va “Boqiy darbadar” kabi kitoblariga kiritilgan hikoyalari, Normurod Norqobilovning “Bo‘ron qo‘pgan kun”, “Bekatdagi oq

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романларида хронотоп. Филол.фан.б.фалс.док. ...дисс. – Фарғона, 2022; Kurbanova F. Isajon Sulton hikoyalarida folklorizm va mifopoetik talqin. Filol.fan.b.fals.dok. …diss. avtoref. – Qo‘qon, 2023; Urazbayev G‘. Isajon Sulton nasri poetikasi.Filol.fanl.b-cha fals.d ri. diss. avtoref. – Urganch, 2024; Habibullayeva S. Isajon Sulton hikoyalarining lingvopoetik tadqiqi. Filol.fan.b.fals.dok. …diss. avtoref. – Farg‘ona, 2024; Бабаева С. Исажон Султон романларида бадиий тафаккур тадрижи. Филол.фан.б.фалс.док. ...дисс. автореф. – Гулистон, 2024.

[5] Ашурова Ш. Инглиззабон ғарб адабиёти ва ўзбек адабиётида анималистика жанри хусусиятлари (Э.Сетон-Томпсон ва Нормурод Норқобилов ижоди мисолида). Филол.фан.б.фалс.док. ...дисс. автореф. – Тошкент, 2019; Базаров С. Нормурод Норқобилов асарлари поэтикаси. Филол.фан.б.фалс.док. ...дисс. автореф. – Жиззах, 2021; Файзуллаев Х. Нормурод Норқобилов насрида инсон ва табиат муаммосининг поэтик талқини. Филол.фан.б.фалс.док. ...дисс. автореф. – Қарши, 2021; Ashurov B. Zamonaviy o ‘zbek nasrida it obrazi poetikasi (Said Ahmad, Nurali Qobul va Normurod Norqobilov asarlari misolida). Filol.fan.b.fals.dok. …diss. avtoref. – Namangan, 2024; To‘rayeva B. Inson va jonzot mikroxronotopida parallelizm. https://journal.fledu.uz/wp-content/uploads/sites/3/2023/03/inson-va-jonzot-mikroxronotopida-parallelizm-1.pdf. (murojaat sanasi: 15.10.2025)

uycha”, “Tanlangan asarlar” I jild kitoblaridan o‘rin olgan hikoyalariga murojaat qilingan.

Tadqiqotning predmetini o‘zbek hikoyachiligi, xususan, Isajon Sulton hamda Normurod Norqobilov hikoyalarida aks etgan badiiy obrazlar tizimi va ularning xilma-xilligi, shuningdek, badiiy nutq shakllari masalalarini qiyosiy-tahliliy asosda o‘rganish tashkil etadi.

Tadqiqot usullari. Tadqiqot mavzusini yoritishda tasniflash, funksional, qiyosiy-tipologik, psixologik tahlil kabi usullardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

hikoya janrida ro‘y berayotgan shakliy va mazmuniy yangilanishlar asosida XXI asr boshlari o‘zbek hikoyalarida qahramon “men”i, uning ruhiy olami tasviri ustuvorlik kasb etgani asoslangan;

Isajon Sulton va Normurod Norqobilov hikoyalarida badiiy obraz va badiiy detalning asar konsepsiyasini ochishdagi imkoniyatlari dalillangan;

hikoyalarda qo‘llangan badiiy nutq shakllari orasida muallif nutqining yaxlitlashtiruvchi asos ekanligi aniqlanib, uning qahramon xarakterini ochib berishdagi funksiyasi kengayganligi isbotlangan;

Normurod Norqobilov hikoyalarida bevosita muallif nutqining ustuvorligi, Isajon Sulton hikoyalarida esa obrazlarning ichki ovoz manerasi birlamchiligi, muallif, qahramon va uchinchi shaxs nutqi bir tizimga solinganligi aniqlanib, har ikki ijodkor uslubida qahramon ruhiyati ichki va tashqi monologik nutq imkoniyatlari orqali ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Isajon Sulton va Normurod Norqobilov hikoyalarida ota va bola obrazlari muallif ijodiy niyatini o‘quvchiga yetkazishda badiiy vosita ekanligi tahlil qilinib, ular o‘rtasidagi ruhiy kechinmalar, mehr-muhabbat, ziddiyat, murosa kabi holatlar aniqlanib, natijalar oila tarbiyasi va shaxslararo munosabatlarni yanada chuqurroq anglashga yordam berishi asoslangan.

O‘zbek nasrida bolalar va o‘smir qahramonlarning individual xarakter evolyutsiyasining yoritilishi bugungi ijtimoiy hayot bilan bevosita bog‘liqligi asoslanib, yuzaga keladigan ma’naviy-axloqiy, ruhiy va ijtimoiy muammolarning badiiy asarlarda aks etishi jamiyatdagi o‘zgarishlar bilan uzviy aloqadorligi aniqlangan.

Isajon Sulton va Normurod Norqobilov hikoyalarida muallif nutqining kengaygan funksional doirasi yoritilib, uning syujet va kompozitsion butunlikni ta’minlash, makon va zamonni shakllantirish, qahramonlar xatti-harakati, fikr-mulohazalarini tahlil etish hamda milliy til imkoniyatlarini boyitishdagi vazifalari belgilangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilgani, qo‘llanilgan usullarning maqsadga muvofiqligi, nazariy ma’lumotlarning ilmiy manbalarga asoslanganligi, xulosalarning amaliyotga joriy etilganligi, natijalarning vakolatli tizimlar tomonidan tasdiqlangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Dissertatsiya natijalarining ilmiy ahamiyati dissertatsiyada ilgari surilgan nazariy xulosalarning adabiyot nazariyasi, hozirgi adabiy jarayon bo‘yicha oliy ta’lim muassasalarida

o‘qitiladigan adabiyotshunoslikka oid darslik va o‘quv qo‘llanmalarini takomillashtirishga, hikoya janri tadqiqiga doir izlanishlar doirasini kengaytirishga, hamda badiiy nutq poetikasiga oid ilmiy-nazariy qarashlarni boyitishga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, undan adabiyotshunoslik lug‘atlaridagi mavjud sharh, izohlarga qo‘shimchalar kiritish va takomillashtirish, o‘quv qo‘llanmalar yaratish; filologiya yo‘nalishlarida ma’ruza, amaliy va seminar mashg‘ulotlarini tashkil qilishda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. XXI asr boshlari o‘zbek hikoyalari poetikasi, Isajon Sulton va Normurod Norqobilov hikoyalarida badiiy nutq va uslub imkoniyatlari bo‘yicha olib borilgan tadqiqot natijalari asosida olingan ilmiy natijalar asosida:

hikoya janrida ro‘y berayotgan shakliy va mazmuniy yangilanishlar asosida XXI asr boshlari o‘zbek hikoyalarida qahramon “men”i, uning ruhiy olami tasviri ustuvorlik kasb etgani asoslangani haqidagi xulosalardan O‘zbekiston Yozuvchilar uyushmasi tomonidan 2024-2025-yillarda o‘tkazilgan “Vatan manzumasi” adabiy-ma’rifiy dasturi va “Ma’rifat ulashib” ijodiy loyihasi doirasidagi adabiy-ma’rifiy tadbirlarda, uyushma qoshida tashkil etilgan “Adabiy tanqid kengashi” yig‘ilishlarida keng foydalanilgan (O‘zbekiston Yozuvchilar uyushmasining 2026-yil 26-yanvardagi 127-son ma’lumotnomasi). Natijada mazkur ilmiy natijalar O‘zbekiston Yozuvchilar uyushmasi faoliyatida zamonaviy o‘zbek hikoyachiligi taraqqiyot tendensiyalarini tahlil etish, yosh ijodkorlar bilan ishlash hamda adabiy jarayonni baholashda ilmiy-nazariy asos sifatida xizmat qilgan;

Isajon Sulton va Normurod Norqobilov hikoyalarida badiiy obraz va badiiy detalning asar konsepsiyasini ochishdagi imkoniyatlari dalillangan xulosa va ilmiy natijalardan Davlat ilmiy-texnik dasturlari doirasidagi 2021-2023-yillarda bajarilgan IL-402104474, “bolalaradabiyoti.uz” elektron platforma va uning mobil ilovasini yaratish” nomli davlat granti loyihasida foydalanilgan (Toshkent davlat o‘zbek tili va adabiyoti universitetining 2026-yil 30-yanvardagi 04/1-516 son ma’lumotnomasi). Natijada tadqiqot o‘zbek tilida yaratilgan milliy adabiyotlarimizda badiiy detalning obraz yaratish vositasi sifatidagi qahramon xarakteri va uning ichki dunyosini ochish, ijtimoiy hayot tasvirini berish kabi badiiy-estetik vazifalariga oid nazariy qoidalar bilan adabiyotshunoslikning rivojlanishiga muayyan darajada ta’sir ko‘rsatgan;

hikoyalarda qo‘llangan badiiy nutq shakllari orasida muallif nutqining yaxlitlashtiruvchi asos ekanligi aniqlanib, uning qahramon xarakterini ochib berishdagi funksiyasi kengayganligi, Normurod Norqobilov hikoyalarida bevosita muallif nutqining ustuvorligi, Isajon Sulton hikoyalarida esa obrazlarning ichki ovoz manerasi birlamchiligi, muallif, qahramon va uchinchi shaxs nutqi bir tizimga solinganligi, har ikki ijodkor uslubida qahramon ruhiyatini ichki va tashqi monologik nutq imkoniyatlari orqali ochib berish ustuvorligi dalillangan ilmiy xulosalardan Davlat ilmiy-texnik dasturlari doirasidagi 2021-2023 yillarda bajarilgan PF-201912258 “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” amaliy grant loyihasida foydalanilgan (Toshkent davlat o‘zbek tili va adabiyoti universitetining 2026-yil 30-yanvardagi

04/1-517 son ma’lumotnomasi). Natijada elektron platformaning ilmiy potensiali boyigan, asr boshida zamonaviy o‘zbek hikoyachiligining yetuk namoyondalari nasridagi nutq poetikasiga doir izlanishlar platformaning zamonaviy ilmiy jarayonga moslashish borasidagi imidji oshishida muhim rol o‘ynagan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya natijalari 7 ta ilmiy-amaliy anjumanda, jumladan, respublika miqyosida 5 ta, 2 ta xalqaro ilmiy-amaliy konferensiyalarda ilmiy jamoatchilik muhokamasidan o‘tgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi yuzasidan 12 ta ilmiy ish, shulardan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish uchun tavsiya etilgan ilmiy nashrlarda 5 ta maqola, jumladan, 4 tasi respublika va 1 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan bo‘lib, umumiy hajmi 143 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, o‘rganilganlik darajasi yoritilgan, tadqiqotning maqsadi, vazifalari, obyekti va predmeti aniqlangan, ishning fan va texnologiyalarni rivojlantirishning muhim yo‘nalishlariga mosligi ko‘rsatilgan hamda tadqiqotning ilmiy yangiligi, amaliy natijalari, natijalarning ishonchliligi, nazariy va amaliy ahamiyati, natijalarning amaliyotga joriy etilishi, nashr etilgan ishlar va dissertatsiya tuzilishi to‘g‘risidagi ma’lumotlar o‘rin olgan.

Dissertatsiyaning dastlabki bobi **“Zamonaviy o‘zbek hikoyachiligida badiiy tafakkur va uslubiy yangilanishlar”** deb nomlangan bo‘lib, bobning birinchi fasli **“XXI asr o‘zbek hikoyachiligining nazariy asoslari va poetik taraqqiyot tendensiyalari”** masalasiga bag‘ishlangan. Mazkur faslda hikoyaning janriy xususiyatlari, badiiy takomil taraqqiyoti, yangi asrning dastlabki choragida ro‘y bergan uslubiy yangilanishlar borasidagi izlanishlar tadqiq etilgan.

Ma’lumki, hikoya janri adabiyotshunoslikda badiiy tafakkur va poetik yangilanishlarni o‘rganish uchun muhim vosita hisoblanadi. Chunki u voqelikning turli qirralarini, eng muhim tomonlarini tez, hozirjavoblik bilan dramatik holatlarda, teran psixologizm asosida yoritishni taqozo qiladi. Zotan, “har bir milliy adabiyotning o‘ziga xos kundalik nafasi, qadam olishi, mavqei hikoyada ko‘proq namoyon bo‘ladi”[6]. Shu nuqtai nazardan, XXI asr o‘zbek hikoyachiligi poetikasini o‘rganish masalasi zamonaviy adabiyotshunoslikning dolzarb muammolaridan biri hisoblanadi. Mavzular rang-barangligi, adabiy aholi toifasining yangiligi, xarakterlar xilma-xilligi, badiiylik mezonlari va muammo yechimidagi o‘ziga xoslik masalalarini o‘zbek hikoyachiligi taraqqiyotining asosiy xususiyatlari sifatida baholash mumkin.

[6] Дўстмуҳаммад Х. Ҳаёт ва хаёл ҳақиқатлари. https://saviya.uz/ijod/adabiyotshunoslikda-hayot-va-xayol-haqi/ (murojaat sanasi: 27.09.2023).

Bugungi adabiy jarayonda hikoya janri shakl va mazmun jihatdan sezilarli yangilanish jarayonini boshdan kechirmoqda. An’anaviy voqeabandlikka tayangan syujet qurilishidan ko‘ra insonning ichki olami, ruhiy holati, falsafiy qarashlari va o‘ziga xos tafakkur doirasini badiiy talqin qilish ustuvor tendensiyaga aylanmoqda.

Ilmiy adabiyotlarda qayd etilgan ma’lumotlarni umumlashtirgan holda, turli milliy adabiyotlardagi tarixiy taraqqiyot tajribasi bo‘lgan hikoyani xalq og‘zaki ijodi va yozma an’ana sintezi mahsuli degan xulosaga kelish mumkin. Mazkur xususiyat hikoya janrining bosib o‘tgan qadimiy yo‘lini ko‘rsatish bilan birga yozuvchining badiiy mahoratini eng aniq namoyon etuvchi mustaqil va yetuk janr ekanligini isbotlaydi. Olib borilgan tahlillar shuni ko‘rsatadiki, nafaqat o‘zbek, balki ingliz, rus, turk, fors hikoyachiligi ham avvaliga mif va diniy motivlar ta’siridagi folklor, keyinroq esa yozma adabiyot janri sifatida shakllangan. Keyinchalik jahon nasri an’analarini o‘zlashtirish, adabiy ta’sir natijasida hikoyachilik poetik tamoyillar bilan boyib, rivojlanib borgan.

XXI asr hikoyachiligining rivoji haqida so‘z ketganda, nasrdagi an’anaviylik va modernistik izlanishlar o‘rtasidagi munozarali masalalarga oydinlik kiritish lozim. Ma’lumki, bu davr nasrida an’anaviylikka sodiq qolgan holda realizm yo‘nalishida yozilganlari ham, falsafiy-ramziy tafakkur mahsuli o‘laroq simvolistik tafakkur mahsuli sifatida taqdim etilganlari ham, modernizm, postmodernizm, neorealizmga asoslanib yaratilganlari ham mavjud. Ro‘y berayotgan badiiy ifoda shakllarining yangilanishini janr takomilidagi asosiy xususiyatlardan biri deb baholash mumkin. Bizningcha, bu davr hikoyalarini shartli ravishda an’anaviy-realistik hikoyalar va noan’anaviy uslubda yaratilgan falsafiy-ramziy hikoyalar kabi turlarga bo‘lgan holda o‘rganish maqsadga muvofiq bo‘ladi. Shu nuqtai nazardan, bir davrda turli yo‘nalishda ijod qilayotgan ikki yozuvchi – Isajon Sulton va Normurod Norqobilov nasri misolida bugungi o‘zbek hikoyachiligining shakl va mazmun jihatdan rang-barangligi, badiiy ifoda vositalarining yangilanish jarayoni va hikoyachilikning poetik manzarasi yanada yaqqolroq ko‘zga tashlanadi. Isajon Sulton o‘zbek hikoyachiligini noan’anaviy shakliy-tasviriy uslubdagi ramziy ishoralar asosiga qurilgan, qadriyatlarimizni g‘arbona shartlilik bilan uyg‘unlashtirgan hikoyalari bilan yangi bosqichga olib chiqqan bo‘lsa, Normurod Norqobilov insonning olijanob fazilatlarini umumbashariy qadriyatlar negizida an’anaviy realistik uslubda yaratilgan asarlari bilan boyitayotgani diqqatga sazovor.

Adabiyotshunos Ulug‘bek Hamdam ta’kidlaganidek: “Bugun adabiyot olamida sintezlashish, janrlar chegarasini oshib o‘tish, turli xil eksperimentlar qilish jarayoni shiddat bilan davom etmoqda. Binobarin yangilanishga bo‘lgan ehtiyoj va ishtiyoq badiiy, estetik, falsafiy, ilmiy dunyoqarashimizning barcha jabhalarini qamrab oldi”[7]. Hikoya janri ham qat’iy janr me’yorlaridan og‘gan holda badiiy tafakkurning ichki evolyutsiyasi orqali rivojlanayotgani kuzatiladi. Realistik tasvir bilan ramziy-majoziy talqin uyg‘unlashib, an’ana va novatorlik unsurlari qorishiq holda namoyon bo‘layotgani zamonaviy hikoyachilikni alohida yozuvchilar ijodi misolida o‘rganish zaruratini yuzaga keltiradi.

[7] Ҳамдам У. Истиқлол даври ўзбек адабиётига бир назар. // Ўзбек тили ва адабиёти. – Тошкент, 2016. – №4. – Б. 36.

O‘zbek adabiyotshunosligida milliy nasrimiz, xususan yangi davr hikoyachiligi tajribasiga asoslangan tadqiqotlar va mavjud xulosalarga tayangan holda, zamonaviy o‘zbek hikoyachiligida badiiy takomil quyidagi asosiy tamoyillar orqali amalga oshayotganini aniqladik:

– Hikoya syujetini voqeliklar emas, badiiy tafakkur vositasi hisoblangan ramz, majoz va timsollar tizimi tashkil qilmoqda;

– Noan’anaviy syujet, obraz va uslub, shuningdek, yangilanayotgan til o‘ziga xos badiiy ifoda sifatida namoyon bo‘lmoqda;

– Polifonik tasvir usullari badiiy tafakkurning yangi shakli sifatida hikoyachilikda alohida tendensiyaga aylangan;

– Dunyoni metaforik idrok etish imkoniyatini yaratish maqsadida assotsiativ fikrlash keng qo‘llanilmoqda;

– Hozirgi o‘zbek hikoyachiligida an’anaviy realistik tasvir yo‘nalishi bilan birga, ramziy, majoziy, mistik, modernistik va postmodernistik yondashuvlar sintez tarzida birlashib, badiiy kenglik yaratmoqda.

Bobning ikkinchi fasli **“O‘zbek adabiyotshunosligida Isajon Sulton va Normurod Norqobilov asarlarining tadqiqi: yondashuv va tahlillar”** deb nomlanib, mazkur faslda tanlangan yozuvchilar asarlarining o‘rganilishiga e’tibor qaratilgan. Isajon Sulton ijodi tadqiqi bo‘yicha turli xil tahlil va tamoyillarga asoslangan holda bir nechta tadqiqotlar olib borilgan. Xususan, N.Sultonova, D.Toshpo‘latova, H.Abdulhamidova, I.Saymuratova, S.Babayeva, N.Tosheva kabi tadqiqotchilarning dissertatsiya va monografiyalari[8]ni yozuvchi asarlarini poetika masalalari asosida o‘rganish borasida samarali tadqiqot sifatida qayd etish mumkin. Isajon Sulton nasrini monografik aspektda o‘rgangan mazkur tadqiqotchilarning ilmiy tadqiqotlari asosan, adibning katta hajmli nasriy asarlariga bag‘ishlangan bo‘lib, hikoyalari nazardan chetda qolgan.

Faqatgina G‘.Urazbayevning “Isajon Sulton nasri poetikasi (hikoyalari misolida)”[9], Feruza Kurbanovaning «Isajon Sulton hikoyalarida folklorizm va mifopoetik talqin”[10], S.Habibullayevaning “Isajon Sulton hikoyalarining lingvopoetik tadqiqi”[11] kabi dissertatsion ishlarida yozuvchi hikoyalarining turli qirralari tahlilga tortilgan bo‘lib, mazkur izlanishlar adib hikoyalarini o‘rganishda muhim nazariy manba vazifasini bajaradi.

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[8] Султонова Н. Исажон Султон романларида бадиий компонентлар модификацияси: Филол.фан.б.фалс.док. ...дисс. – Қарши, 2020; Тошпулатова Д. Замонавий ўзбек насрида муаллиф онги ва уни ифодалаш шакллари (Улуғбек Ҳамдам ва Исажон Султон асарлари мисолида): Филол.фан.б.фалс.док. ...дисс. автореф. – Жиззах, 2022; Абдулҳамидова Ҳ. Исажон Султон романларида хронотоп: Филол.фан.б.фалс.док. ...дисс. – Фарғона, 2022; Babayeva S. Isajon Sulton romanlarida badiiy tafakkur tadriji: Filol.fan.b.fals.dok. ...diss. avtoref. - Guliston, 2024; Тошева Н. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси (Исажон Султон насри мисолида): Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2020; Saymuratova I. Istiqlol davri o‘zbek romanlarida shakl va uslub (Xurshid Do‘stmuhammad va Isajon Sulton romanlari misolida): Filol.fan.b.fals.dok. …diss. avtoref. – Guliston, 2023.

[9] Urazbayev G‘. Isajon Sulton nasri poetikasi (hikoyalari misolida): Filol.fanl.b.fals.dok. …diss. avtoref. – Urganch, 2024.

[10] Kurbanova F. Isajon Sulton hikoyalarida folklorizm va mifopoetik talqin: Filol.fan.b.fals.dok. …diss. avtoref. – Qo‘qon, 2023.

[11] Habibullayeva S. Isajon Sulton hikoyalarining lingvopoetik tadqiqi: Filol.fan.b.fals.dok. …diss. avtoref. – Farg‘ona, 2024.

Tadqiqotlarda yozuvchining badiiy tafakkuri, poetik olami, individual uslub xususiyatlari folklorizm, mifopoetika, lingvopoetika nuqtai nazaridan o‘rganilgan bo‘lsa-da, uning hikoyalarini yangi tamoyillar asosida tahlilga tortish hamon dolzarbligicha qolmoqda.

Normurod Norqobilov ijodini monografik aspektda o‘rgangan S.Bazarov, X.Fayzullayev, B.Ashurov, Sh.Ashurova[12] kabi adabiyotshunoslar yozuvchi asarlarini til va uslub (stilistik tahlil), obrazlar tizimi (psixologik tahlil), mavzular va g‘oyalar (tematik tahlil), folklor va an’analar kabi tahlil va yondashuvlar asosida tadqiq qilishgan.

Xususan, S.Bazarov “Normurod Norqobilov asarlari poetikasi” mavzusidagi tadqiqotida adib ijodini monografik aspektda o‘rganar ekan, yozuvchi asarlari poetikasi, xususan, badiiy obrazlar olami, ularning tabiati, xarakter va ruhiyat birligi, adabiy makon va zamon, badiiy uslublarini tadqiq etish orqali adibning poetik mahoratini ochib beradi. Qolaversa, yozuvchi asarlarining badiiy xususiyatlarini boshqa ijodkorlarning asarlari bilan qiyosiy o‘rganadi. Shuningdek, yozuvchining “Quyoshi botmaydigan yurt”, “Dashtda”, “Tungi mehmon”, “Yetim qolgan gullar”, “Kurash” kabi hikoyalari misolida o‘zbek nasri badiiy tafakkuridagi yangilanishlar, Berdiboy, Suvonqul, Anvar, Xolida momo singari milliy obrazlar olami va xarakteri talqini yoritib beriladi. S.Bazarovning mazkur tadqiqot ishi Normurod Norqobilov badiiy asarlarini o‘rganish orqali o‘zbek nasri, xususan, milliy hikoyachiligimizdagi yangilanishlar, zamonaviy o‘zbek nasrining o‘ziga xos jihatlari tadqiq etilgani bilan ham ahamiyatlidir.

Biroq ushbu tadqiqot ishida, asosan, yozuvchining yirik hajmli asarlariga: qissa va romanlariga keng o‘rin berilganini ta’kidlash lozim. Tadqiqotda adib hikoyalariga qisman murojaat qilinish bilan kifoyalanadi. Bu jihat yuzdan ortiq hikoyalar muallifi bo‘lgan, “tajribali, estetik prinsipi shakllangan yozuvchi”[13] Normurod Norqobilovni hikoyanavis sifatidagi mahoratini o‘rganish zaruratini yuzaga keltiradi. Uning nafaqat qissa va romanlarida, balki hikoyalarida ham jamodot, nabotot, hayvonot olami birlik va bog‘liqlikda uyg‘un tarzda tasvirlangani adibning individual uslubidan darak beradi. Adabiyotshunos olim Y.Solijonovning ta’kidicha, “Normurod Norqobilov tabiatni ilmiy tomondan yaxshi o‘rgangan. U asarlarida daraxtlar, qirlar, adirlar, hayvonlar obrazini mehr bilan tasvirlaydi, har birining zoologik, biologik, fiziologik, geografik xususiyatlarini yaxshi o‘rganganligini isbotlay oladi”[14]. Abdug‘afur Rasulov ham “Jamodot sinoati” nomli maqolasida jamodot, nabotot va jonzotni badiiy adabiyotda uch tug‘ishgan qarindoshlar deb talqin qiladi. “Normurod Norqobilov asarlarida tog‘ va tog‘oldi tabiati, odamlari aks ettirilgan. ...Yozuvchining polvonlari asrlik toshlarga, mangu qoyalarga o‘xshaydi. Ular chayir, pishiq, bahaybat, ayni vaqtda ko‘ngli nozik,

[12] Файзуллаев Х. Нормурод Норқобилов насрида инсон ва табиат муаммосининг поэтик талқини: Филол.фан.б.фалс.док. ...дисс. автореф. – Қарши, 2021; Ашурова Ш. Инглиззабон ғарб адабиёти ва ўзбек адабиётида анималистика жанри хусусиятлари (Э.Сетон-Томпсон ва Нормурод Норқобилов ижоди мисолида): Филол.фан.б.фалс.док. ...дисс. автореф. – Тошкент, 2019; Ashurov B. Zamonaviy o‘zbek nasrida it obrazi poetikasi (Said Ahmad, Nurali Qobul va Normurod Norqobilov asarlari misolida): Filol.fan.b.fals.dok. …diss. avtoref. – Namangan, 2024; Базаров С. Нормурод Норқобилов асарлари поэтикаси : Филол.фан.б.фалс.док. ...дисс. автореф. – Жиззах, 2021.

[13] Расулов А. Шайдолик /Бўрон қопган кун. – Тошкент: Шарқ, 2007. – Б.6.

[14] Солижонов Й. Мўъжизалар сеҳри. – Тошкент: Adib, 2013. – Б.67.

g‘ururi baland, millat, elat, qavm sha’ni uchun jon berib, jon olishga tayyor kishilar”[15]. Adabiyotshunoslar mazkur fikrlarni garchi yozuvchining roman va qissalari xususidagi maqolalarida keltirgan bo‘lsalar-da, mazkur yondashuvlar adib hikoyalari tahlilida ham qo‘l keladi. Normurod Norqobilovning “Enatosh”, “Yetim qolgan gullar”, “Buloq”, “Quduq”, “Quyosh tutilgan kun”, “Keksa tut”, “Qishloq chetidagi yolg‘iz it” singari o‘nlab hikoyalarini inson va jamodot, odam va nabotot, inson va hayvonot kabi teran va mangu masalalar nuqtai nazaridan o‘rganish mumkin.

Xullas, Isajon Sulton va Normurod Norqobilov hikoyalarining adabiyotshunoslikdagi tadqiqi tematik, uslubiy tahlil, intertekstualizm, shaxs va ijodkor, badiiy struktura kabi tahlil va yondashuvlar doirasida amalga oshirilgan bo‘lib, ular XXI asr nasri manzarasini chizishda muhim ilmiy manba bo‘lib xizmat qiladi.

Tadqiqotning ikkinchi bobi **“Badiiylik kategoriyasining obraz va detal orqali ifodalanishi”** deb nomlanib, uning birinchi faslida **“Hikoyada badiiy obraz yaratish mahorati”** masalasi tahlil qilingan.

Normurod Norqobilov ijodining o‘ziga xosligi shundaki, uning hikoyalarida badiiy obraz faqat inson qiyofasini aks ettirish bilan chegaralanmaydi. Adib hikoyalarida bo‘ri, it kabi jonivorlar ham, gul, daraxt kabi nabotot unsurlari ham, bo‘ron, quyosh, buloq, tog‘ singari jamodot olami ham obraz darajasiga ko‘tarilib, oddiy tasvir obyektidan inson ruhiyati va hayotning mazmun-mohiyatini ochib beruvchi badiiy vositaga aylanadi. Shunga ko‘ra Normurod Norqobilov hikoyalaridagi obrazlar silsilasini to‘rt guruhga ajratib tahlil qilish maqsadga muvofiq bo‘ladi:

1. Insonlar obrazlari
2. Hayvonot olami orqali hayot haqiqati aks ettirilgan obrazlar
3. Nabotot olami bilan bog‘liq obrazlar
4. Jamodot olamiga mansub obrazlar.

Ushbu guruhlarni ham o‘z ichida turli kichik guruhlarga bo‘lib tahlil qilish mumkin (masalan, bola, ota, chol, ayol, ijodkor obrazi kabi). Adib ijodida bola, ota, bobo, chol obrazi ishtirok etgan o‘nlab hikoyalarni uchratish mumkin. Ular orqali inson shaxsining shakllanish bosqichlari, vaqt va odam munosabati, oilaviy muhit va ijtimoiy stereotiplar falsafiy-badiiy talqin etiladi. Tadqiqotchi A.Xayrullayev esa Normurod Norqobilov ijodidagi obrazlar ko‘lamini “inson va uning nigohi markazda turgan hikoyalar, hayvonot nigohi markazda turgan hikoyalar hamda gul, buloq, keksa tut, boboterak obrazlari”[16] kabi uch guruhga ajratgan holda tahlil qilib, birinchi guruhga bola va o‘smir yigitchalar, chollar, ijodkorlar va ayollar obrazlarini kiritgan bo‘lsa, ikkinchi guruhga it bo‘ri, dala sichqoni yumronqoziq kabi obrazlar asos qilib olingan. A.Xayrullayev “Buloq” hikoyasidagi buloqni ham nabotot olamiga mansub obrazlar qatorida sanab o‘tadi. Aslida esa buloq biologik hodisa emas, balki jamodot unsuri hisoblanadi. Tabiat unsurlarining obrazlashuvi mustaqil badiiy qatlamni tashkil etgani bois biz tadqiqotimizda tog‘, quyosh, buloq, qoya kabi

[15] Расулов А. Jamodot sinoati // Tafakkur. – Тошкент, 2001. - №1. – Б.95.

[16] Xayrullayev A. Normurod Norqobilov hikoyalarining poetik o‘ziga xosligi // O‘zbekiston: Til va madaniyat. – Toshkent, 2023. - №3 (2). – Б.16.

obrazlarni jamodot olamiga mansub obrazlar sifatida alohida guruh ko‘rinishida tasnifladik.

Kuzatishlarimizdan shu narsa ma’lum bo‘ldiki, Normurod Norqobilov ijodida, ayniqsa hikoyalarida bola obrazi yetakchi obrazlardan sanalib, u muallif ijodiy niyatini, g‘oyasini o‘quvchiga yetkazish uchun badiiy vosita sifatida xizmat qiladi. Shundan kelib chiqib tadqiqotda, asosan, adib hikoyalarida bola obrazini yaratish usullari va bu jarayonda namoyon bo‘ladigan individual uslub xususiyatlariga e’tibor qaratildi. “Sut sotuvchi bola”, “Chol va bola”, “Quyoshi botmaydigan yurt”, “Kapalak” kabi hikoyalarda bola obrazi bosh qahramon darajasiga ko‘tarilgan bo‘lib, ularda bolalarning beg‘ubor olami, dunyoni anglash yo‘lidagi o‘y-xayollari, erta yelkasiga tushgan ro‘zg‘or tashvishlari, ko‘nglini sindirgan yetimlik dardi kabi ichkin his-tuyg‘ular emotsional tasvirlar bilan ifoda etiladi. Xususan, yozuvchining “Erkak”, “Chorraha”, “Xesh”, “Yangi ertak” kabi hikoyalarida yetimlikning ayovsiz so‘qmoqlaridan o‘tib borayotgan ko‘ngli yarim bolalar obrazi gavdalanadi. “Sut sotuvchi bola”, “Qizcha”, “Kapalak” kabi hikoyalarida esa ularning murosasiz fikrlari, ota-onasining e’tiborsizligi oqibatida yakkalanib, jamiyatdan ajralib qolgani, odamlar va bolalar o‘rtasidagi ziddiyat tasvirlanadi.

Tadqiqotda bola obrazining xarakter sifatida shakllanishida dialog va roviy rivoyasi, detallar, badiiy tasviriy vositalar hamda konfliktning kontrast va kollizion usullaridan foydalanilgan. Masalan, “Erkak” hikoyasida N.Norqobilov oddiy hayotiy voqea orqali o‘zining badiiy konsepsiyasini yaratadi. Yetimlik qiyinchiliklari, otasizlik alamlarini birgina unni tegirmonga olib borish aspektida realistik tasvir orqali ochib beradi. Oilaviy munosabatlar ham aynan tegirmonga un olib borish fonida ta’sirli va ishonarli tarzda bayon etiladi. Ammasi va uning o‘g‘illari o‘rtasidagi munosabat ham shu o‘rinda berib boriladi. Bola xarakterini shakllantirishda ammasining o‘g‘illari va ularning turmush tarzi asos qilib olinib, konfliktning kontrast usulidan foydalangan holda ammaning o‘g‘illari va bola obrazi solishtiriladi.

Ammasining o‘g‘illarini dangasaliklari, befarqliklari bolada ichki qarama-qarshiliklarni ya’ni, kollizion konfliktni keltirib chiqaradi. Aynan shu o‘rinda bola ruhiyatidagi o‘zgarishlar kuzatiladi, bu jihat esa xarakter shakllanishida asosiy vosita bo‘lib xizmat qiladi. Hikoyada ona va bola obrazi ham real voqeliklar asosida ochib beriladi. Onasining farzandlarini boqish uchun qilgan harakatlari, bola va onaning bir-biri oldidagi burch va mas’uliyati har tomonlama ishonarli tasvirlanadi. Xarakter yaratishda muallif ona-bola o‘rtasidagi dialog va roviy rivoyasidan foydalanadi. Natijada, hikoya badiiy butunligiga erishadi. Hikoya badiiy butunligi esa bevosita badiiy tasvir vositalari asosida amalga oshiriladi. Mazkur hikoyada badiiy obrazlilik tabiat tasviridagi badiiy tasviriy ifodalar orqali amalga oshiriladi. Bola obrazi ham aynan shu vositalar yordamida mukammal badiiylikka erishadi. Hikoyada tegirmon badiiy detali ham qo‘llangan bo‘lib, u qahramon xarakterini yaratishda, uning ruhiy olamini chizishda muhim g‘oyaviy-badiiy funksiya bajargan. Xalqimizda ishbilarmon, uddaburon, irodasi baquvvat insonlarga nisbatan “tegirmonga tushsa butun chiqadi”, degan naql qo‘llanadi. Yozuvchi ham tegirmon detali orqali bola obrazining xarakter qirralarini parallel ravishda ko‘rsatib bergan. Hikoyada tegirmon hayot, turmush timsoli sifatida gavdalanadi. Tegirmon bug‘doy

donlarini un qilib qaytadan ishlab chiqargani kabi bola ham otasiz turmushning beshafqat zarbalariga dosh berib, sinovli dunyoning qora qozonida qaynab, hayot deb atalmish tegirmonda ezilib, yanchilib, alaloqibat haqiqiy erkak sifatida “pishib” yetiladi. Ko‘rinib turganidek, yozuvchi mahorati bilan topib qo‘yilgan birgina detal butun bir asar mazmunini anglata olgan.

Tahlillarga ko‘ra, Normurod Norqobilov inson obrazini yaratishda muallif xarakteristikasi va portret tasvirlarga, Isajon Sulton esa personajning monologik nutqi va badiiy psixologizm kabi muhim unsurlarga tayanishi bilan ajralib turadi.

Quyidagi jadvalda ikki adib hikoyalaridagi mushtarak obrazlar shartli ravishda tasnif qilindi. Mazkur tasnif tadqiqot doirasida yetakchi obraz turlarini umumlashtirish maqsadida tuzildi. Unda keltirilgan dastlabki obrazlar nisbatan xususiylik kasb etsa, hayvonot, nabotot va jamodot obrazlari umumiylik xususiyatiga ega bo‘lib, tasnifni yanada kengaytirish imkoniyati mavjud:

№	**Badiiy obraz Mushtarakligi**	**Isajon Sulton**	**Normurod Norqobilov**
1.	Bola obrazi	“Yigirma birinchi asrning sakkiz yashar bolasi”, “Shamolli kecha”, “Tuman”, “Oftob chiqdi olamga”, “Yak-40”, “Qish ertaklari”.	“Kapalak”, “O‘g‘il”, “Erkak”, “Chetdagi odam”, “Sut sotuvchi bola”, “Ro‘molcha”, “Dashtda”, “Quyoshi botmaydigan yurt”, “Yangi ertak”.
2.	Ota obrazi	“TODD”, “Otamga nimadir bo‘ldi”, “Ozor”, “Ota qasidasi”.	“Olim o‘g‘il”, “O‘g‘ri”.
3.	Chol obrazi	“Orif”, “Avliyo”.	“Ziyoratgoh”, “Chol va bola”, “Chol va ilonlar”, “Mung”, “Judolik quvonchi”.
4.	Ijodkor obrazi	“Kapalaklar o‘limi”, “Qoraqush yulduzining siri”.	“Quvonchli kun”, “Vaqt”, “Tugatilmagan surat”, “So‘nggi surat”, “Aka-ukalar”.
5.	Ayol obrazi	“Bibi Salima”, “Men, onam va O‘rta Yer dengizi”, “Yog‘och kavush”.	“Shim yoxud xotinlar janjali”, “Alp-onadan”, “Bo‘ron qo‘pgan kun”, “Ro‘molcha”, “O‘g‘ri”
6.	Hayvonot obrazi	“Tuman”, “Ayvon”, “Bo‘ri”, “Ozor”.	“Do‘ngkalla”, “Yozning birinchi kuni”, “Bo‘taloq”.
7.	Nabotot obrazi	“Mening gulim”.	“Yetim qolgan gullar”, “Keksa tut”, “Yong‘in”.
8.	Jamodot obrazi	“Oftob chiqdi olamga”, “Manzil”.	“Buloq”, “Enatosh”, “Quyosh tutilgan kun”, “Quduq”.

Demak, har ikki adib hikoyalarida badiiy obrazlar tizimi ochiq va kengayuvchan xarakterga ega bo‘lib, unda turli obraz qatlamlari o‘zaro uyg‘unlikda namoyon bo‘ladi. Bu jihat zamonaviy o‘zbek hikoyachiligida obraz yaratish tamoyillarining tizimli va ko‘p qirrali tus olganini ko‘rsatadi.

Ikkinchi bobning **“Badiiy detalning obraz yaratishdagi estetik funksiyalari”** deb nomlangan ikkinchi faslida badiiy detalning obraz yaratishdagi o‘rni tizimli tahlil qilinib, detal obraz ruhiyatini ochish, ijtimoiy-maishiy muhitni ifodalash, qahramon harakatlarini izohlash hamda muallif konsepsiyasini ifodalashga xizmat qiluvchi poetik birlik ekani asoslab berilgan.

Isajon Sulton va Normurod Norqobilov hikoyalarida detal oddiy tasvir unsuri emas, balki asarning semantik markaziga aylanishi va sarlavha darajasiga ko‘tarilishi muhim hodisa sifatida aniqlangan hamda “detal-obraz-sarlavha” o‘rtasidagi semantik bog‘liqlik tahlil qilingan. Yozuvchilar hikoyalarida detal obraz darajasiga ko‘tarilishi bilan ahamiyatlidir. Ma’lumki, detalning obrazga aylanish mezonlari:

1. Oddiy tasvir emas, qahramon ruhiy holati, ichki dunyosi va asar g‘oyasini ochishga xizmat qilishi;
2. Bir martalik bezak emas, qayta-qayta takrorlanib, ma’no-mohiyat kasb etishi;
3. Syujet yoki konflikt bilan uzviy bog‘lanishi;
4. Ramziy ma’no qatlamlariga ega bo‘lishi bilan belgilanadi.

Isajon Sultonda detal ko‘proq falsafiy-ramziy xarakterga ega bo‘lsa, Normurod Norqobilovda ijtimoiy-psixologik yo‘nalishda namoyon bo‘ladi.

Xususan, Isajon Sultonning “Yog‘och kavush” hikoyasidagi badiiy detal oddiy tasvir vositasi emas, balki inson taqdiri, hayot uchun kurash, sabr-u bardosh kabi falsafiy mavzularni yorituvchi poetik unsur sifatida ham obraz, ham sarlavha darajasiga ko‘tariladi. Birgina detal hikoyaning chuqur psixologik va dramatik mazmunini yanada kuchaytiradi.

Hikoyada yog‘och kavush detali hikoyaning asosiy leytmotivini ta’minlaydi. Unda ijtimoiy hayot qiyinchiliklari tufayli ro‘shnolik ko‘rmagan otaning iztiroblari ifoda etiladi. Ota o‘z qizining qorni nonga to‘yishi, chiroyli usti-bosh bilan ziynatlanib yurishini orzu qilib, uni baxtli ko‘rish uchun, og‘ir mehnatdan qutiltirish uchun yog‘och kavush yasab beradi. Uning oyog‘ini katta bo‘lib ketmasligi uchun harakat qiladi. Muallif sholichi boyni quyidagicha tasvirlaydi: “Sholichi boy semiz, ko‘zlarini yog‘ bosib ketgan kishi bo‘lib, gavdasini ko‘tarolmagani uchun uni aravaga solib yurishar, ba’zan taxtiravonga solib ham kelishardi”[17].

Tasvirda keltirilgan detallar Sholichi boyning qanday odam ekanligi haqida to‘liq ma’lumot beradi. Ota yaxshi kun ko‘rishi va og‘ir mehnatdan qutilishi uchun yosh qizchasini shu odamga berishga majbur bo‘ladi. Xuan-Shi undan-bundan yuqori tabaqa kishilariga qanaqa qizlar yoqishini surishtiradi. Va qizini ular istagandek tarbiyalash uchun unga yog‘och kavush kiydirishga qaror qiladi. Muallif shunday izohlaydi: “Xuan-Shining yuragi achishsa-da, bolamning kelajagini o‘ylab shunday qilyapman-ku, degan o‘y taskin berar edi. Bugun u juda charchadi. Oyoqlarini sholipoya suvchayonlari, zuluklari chaqib tashlagan, bilaklari achishar, tani orom istar edi. Bola hayot nimaligini qaydan bilsin? Hali vaqti kelganida, shu qashshoqlik girdobidan chiqargani uchun otasidan minnatdor bo‘ladi, albatta. O‘ziga qo‘yib bersang, ota yashab o‘tgan qattiq kunlar uning ham boshiga kelsinmi? Bolasining joni hozircha og‘risa og‘risin, bu uqubat ortida qizchaning baxtli kelajagi

[17] Султон И. Ёғоч кавуш. // Қорақуш юлдузининг сири. – Тошкент: Ғафур Ғулом номидаги нашриёт матбаа ижодий уйи, 2019. – Б.277.

turibdi, axir”[18]. Muallif rivoyasida berilgan “sholipoya suvchayonlari”, “zuluklari” detallari otaning og‘ir ahvolini ko‘rsatadi, qizini ham shu ko‘yga tushmasligini istaydi. Mazkur parchadagi jismoniy og‘riqni ifodalagan tasviriy detallar orqali ruhiy konflikt jarayoni yuzaga kelgan. “Yuragi achishsa-da”, “bilaklari achishar” ifodalari tana-ruh kontrastini keltirib chiqargan. Bu azoblarga chidashni o‘zi bo‘lmasligini kitobxon ham tushunadi. Keltirilgan detallar oilaning og‘ir ahvoli haqida to‘liq ma’lumot beradi. Shunday qilib, detal hikoyada obraz ijtimoiy hayotini ko‘rsatib berishdan tashqari, otaning o‘z qiziga qo‘ygan talabi asosli ekanligini ham bildiradi. Shu tariqa detal ichki konflikt va g‘oyaviy qarama-qarshilikni tashuvchi poetik vosita sifatida muallif konsepsiyasini ifodalashga xizmat qiladi. Ya’ni zuluklar chaqib tashlagan oyoqlar detali orqali oilaviy muhitning og‘irligi, otaning ilojsizligi, hayotning beshafqatligi ko‘z oldimizga keladi.

Detal hikoya janri kompozitsiyasining tarkibiy qismi sifatida asar syujeti va obrazlar tizimi bilan poetik munosabatda bo‘ladi. Isajon Sultonning “Otamga nimadir bo‘ldi”, “Yog‘och kavush”, “Tuman”, “Oftob chiqdi olamga”, “Ozor”, “Otaga qasida” hamda “Yusuf va Zulayho” kabi hikoyalarida detalning badiiy funksiyasi ortib borib, u asar qahramonlari va personajlarining ma’naviy qiyofasini ijtimoiy-maishiy yo‘sinda emotsional tarzda ochib berishga xizmat qiladi.

Xullas, Isajon Sulton hikoyalarida badiiy detal obraz yaratish vositasi sifatida:

1)obraz ruhiy holatini ochishda;

2)ijtimoiy hayot tasvirini berishda;

3)bosh qahramon harakatlarini izohlashda;

4)obraz munosabatlarini aniqlashda;

5)muallif konsepsiyasini ifodalashda badiiy-estetik funksiya bajaradi.

Uchinchi bob **“Normurod Norqobilov va Isajon Sulton hikoyalarida badiiy nutq shakllari: mushtaraklik va individuallik”** deb nomlanib, birinchi faslda **“Aka-ukalar”, “Quvonchli kun”, “Qish ertaklari”, “Bayroq”, “Men, onam va O‘rta Yer dengizi” hikoyalarida muallif nutqi va uning shakllari”** o‘rganilgan.

Isajon Sulton va Normurod Norqobilov hikoyalarida muallif nutqi badiiy nutq shakllari ichida dominant poetik vosita bo‘lib, u nafaqat voqelikni bayon qilish, balki asar qahramonlarining ruhiyatini chizish, ularning xatti-harakatini ifodalash, personajlar mansub bo‘lgan maishiy turmush, oilaviy sharoit, ijtimoiy muhitni ochib berish uchun muhim strukturaviy tayanch sifatida xizmat qiladi. Shuningdek, muallif nutqi yozuvchining ijodiy niyatini, estetik qarashlarini va badiiy mahoratini namoyon qilishi bilan ham xarakterlanib, hikoyalarning g‘oyaviy va kompozitsion butunligini ta’min etadi.

Normurod Norqobilov hikoyalarida asosan, obyektiv muallif nutqi ustuvorlik qiladi. Adib hikoyalaridagi qahramonlarning ko‘pchiligi nafaqat ismi, balki yoshi, xarakteri, kasbi, odamlar orasida tilga tushgan fazilati yoki illatiga ko‘ra qo‘shimcha laqabi bilan tilga olinadi: Chori dono (“Chetdagi odam”), Boqi sho‘ro, Usmon tajang (“Ziyoratgoh”), A‘zam chol, Jovli juvozkash (“Qishloq chetidagi yolg‘iz it”), Sodiq o‘pka (“Yozning birinchi kuni”), Shayman chol (“Olim o‘g‘il”), Sobir polvon,

[18] Султон И. Ёғоч кавуш. // Қорақуш юлдузининг сири. – Тошкент: Ғафур Ғулом номидаги нашриёт матбаа ижодий уйи, 2019. – Б.278.

Boborayim gov (“Quyosh tutilgan kun”), Orif chavandoz (“Aka-ukalar”) shular jumlasidandir. Qahramonlarni mazkur tavsifiy laqablar bilan nomlash orqali yozuvchi obrazning dastlabki semantik portretini shakllantiradi va xarakterni individuallashtiradi.

Isajon Sulton esa voqea-hodisalarni bayon qilishda o‘z “men”ini yashirmagani, hikoyada personajning yaqini yoki asar voqealari ishtirokchisi sifatida qatnashgani uchun muallif nutqi ko‘pincha personaj nutqi bilan qorishiq holda, birinchi shaxs nutqi va retrospektiv bayon orqali namoyon bo‘lib, bu jihatlar ikkala yozuvchining badiiy uslubida badiiy nutqning individual va mushtarak xususiyatlarini aniqlash imkonini beradi. Yozuvchining “Qoraqush yulduzining siri”, “Yak-40”, “Yigirma birinchi asrning sakkiz yashar bolasi”, “Orif”, “Yog‘och kavush” kabi hikoyalarida obyektiv bayon yetakchilik qiladi, muallif esa go‘yoki ko‘rinmas bo‘lib turadi. “Bayroq” hikoyasida voqelik muallif nutqi orqali bayon qilinadi. Unda muallifning o‘zi ishtirok etadi. “Men, onam va O‘rta Yer dengizi”, “Olisdagi urushning aks-sadosi”, “Kapalaklar o‘limi”, “TODD”, “Ayvon”, “Bog‘i Eram” kabi hikoyalari boshidan oxiriga qadar asar qahramonlari – birinchi shaxs nutqi vositasida bayon qilinadi. Voqealarni hikoya qilishning qahramonlardan biriga topshirilishi xolislik uchun g‘oyat muhim sanalib, asar voqealarini ishonchli, qiziqarli va jonli tasvirlashga xizmat qiladi. Hikoyada tasvirlanayotgan hayotiy voqea va hissiy-xususiy kechinmalarning yozuvchi shaxsidan ajratilishi o‘quvchi va asar qahramonlari o‘rtasidagi ko‘rinmas “devor”ni qulatadi.

Adiblar hikoyalarida muallif nutqiga daxldor birlamchi “adabiy hudud”lar: portret tasviri, peyzaj tasviri, psixologik tasvir yozuvchi badiiy niyatini amalga oshirishga xizmat qiladi. Normurod Norqobilov hikoyalarida muallif nutqi ko‘proq portret tasvirlarda namoyon bo‘lsa, Isajon Sulton peyzaj tasviriga keng o‘rin beradi. Psixologik tasvirlar N.Norqobilov hikoyalarida personaj nuqtai nazari singdirilgan bilvosita muallif nutqi bilan ifodalansa, Isajon Sulton asarlarida qahramon ichki kechinmalarini ifodalash uning o‘ziga topshiriladi.

Bu ikki jihatni batafsil yoritish garchi hikoya uchun hajm jihatdan muammo bo‘lsa-da, yozuvchilar bunga erishgan hamda uslubiy individualizmini qat’iy namoyon qilgan.

Hikoyadagi aniq misollar orqali muallif nutqining kengaygan funksional doirasi quyidagi jihatlarda ko‘rinadi:

- Syujet va kompozitsion butunlikni ta’minlash;
- Badiiy makon va zamonni shakllantirish;
- Portret, peyzaj va psixologik tasvirni asarning badiiy g‘oyasini ochishga yo‘naltirish;
- Qahramonlar xatti-harakatini, fikr-mulohazalarini tahlil etish;
- Voqeliklarga munosabat bildirish;
- Qahramonning psixologik holatini va xarakterini ochish;
- Personajning his-tuyg‘ularini, dard-u hasratlarini, o‘y-xayollarini ifodalash;
- Milliy til boyligini oshirish;
- Badiiy asar g‘oyasini ochishda muhim poetik vosita vazifasini bajarishda.

Uchinchi bobning ikkinchi fasli **“Monologik nutq qahramon ruhiy olamini ifodalash vositasi sifatida”** deb nomlanadi. Badiiy nutq tiplari bo‘yicha tadqiqot olib borgan olimlar – M.Baxtin ham, V.Kojinov ham, A.Fyedorov ham monologik nutqni alohida nutq sifatida ajratishmagan. Adabiyotshunos olim Yo‘ldosh Solijonov monologik nutqni asar strukturasida muhim o‘rin tutishini ta’kidlab, uni alohida nutq tipi sifatida baholaydi va ovozli (tashqi), ovozsiz (ichki) va epistolyar turlari mavjudligini ilmiy-nazariy jihatdan asoslaydi[19]. Biz ham hikoyalardagi nutq tiplarini belgilashda Y.Solijonov tasnifiga tayanib, tahlilni amalga oshirdik.

O‘rganilgan tahlillarga ko‘ra, Normurod Norqobilov hikoyalarida ichki monologik nutq ustuvorlik kasb etib, u konflikt, kontrast va kollizion jarayonlar natijasida yuzaga keladi. Ya’ni asar qahramonlarining o‘zi bilan o‘zining ichki to‘qnashuvi, muhit va jamiyat bilan murosasizligi ruhiyatiga jiddiy ta’sir o‘tkazgan holda monologik nutq ko‘rinishida namoyon bo‘ladi. Natijada mazkur nutq shakli, asosan, personajning voqealar jarayoniga, ijtimoiy muhitga, asar qahramonlariga noroziligi, e’tirozi, muayyan fikrga qo‘shilmaslik, o‘z-o‘zini isbotlash kabi munosabatlarni ifodalashda namoyon bo‘ladi. Adib asarlarida ichki nutq ko‘p hollarda ritorik so‘roq, murojaat shaklida ifoda etiladi: “Olim og‘il”, “Chetdagi odam”, “Ro‘molcha” va boshqalar.

N.Norqobilov hikoyalarida qahramonlarning tashqi monologik nutqiga ko‘p o‘rin bermaydi. Balki monolog dialogdan o‘sib chiqadi. Natijada dialogning monologik nutqqa aylanib ketish hodisasi ro‘y beradi. Bu holat “Tungi mehmon” hikoyasida quyidagicha ifodalangan:

“ – Bilsang, ular menga xuddi zaharli ilonga qaraganday boqishadi! – Qilichbek nigohini boshqa nuqtaga oldi. – Bu turishlarida, erta-indin nodon tog‘alariga qo‘shilib menga qo‘l ko‘tarishdan ham toyishmaydi. Ularni o‘zimcha tarbiyalashga xo‘p urinib ko‘rdim. Biroq har ikki gapning birida ota degan jonivor loyga qorilib tursa, bergan tarbiyang qumga sepilgan suvday bir gap ekan. Rahmatli qaynotam, sen bizga to‘g‘ri kelmaysan, deganda, men ahmoq, u kishidan xafa bo‘lganman, yetimligimni nazarda tutayapti deb. Endi bilsam, men nodonni ayagan ekan. Muhabbatdan ko‘zim shapaqlanib, johil to‘daga intilgan ekanman. Mana endi, yaxshining yomon, yomonning yaxshi bo‘lmog‘iga gumonlangan holda o‘zim pishirgan zaharli oshni aylanib ham, o‘rgilib ham ichib kelayapman…”[20] Keltirilgan parchada personajlarning dialogik nutqi Qilichbekning monologik nutqiga aylanib, uning oilaviy muhiti, xotini va farzandlari bilan munosabatidan iborat chuqur o‘ylari, iqrorlari tarzida namoyon bo‘lgan. Ushbu monologning yana bir xususiyati unda o‘zganing nutqi ham aks etganidadir. O‘zganing nutqi bu asardagi birorta voqea-hodisada qatnashmagan esa-da, uning (qaynotaning) so‘zi boshqa personaj (Qilichbekning) nutqi orqali kirib kelishi bilan zohir bo‘lyapti.

Isajon Sulton hikoyalarida esa tashqi monologik nutq ustunlik qiladi. Odatda kichik epik janrdagi asarlarda monologik nutqqa katta o‘rin berilmaydi. Lekin Isajon

[19] Солижонов Й. XX асрнинг 80-90- йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол.фан. д-ри ...дисс. – Тошкент, 2002. – Б.63.

[20] Норқобилов Н. Тунги меҳмон. // Танланган асарлар. – Тошкент: Firdavs-Shoh, 2022. – Б.214.

Sulton hikoyalari bu qoidani chetlab o‘tadi. U asar g‘oyasini o‘quvchiga yetkazishda monologik nutqni asosiy vositaga aylantirib oladi. Uning ijodiy yo‘nalishi lirik uslubga moyil bo‘lgani uchun bayon ta’sirchanligini oshirishning eng qulay yo‘li sifatida qahramonlar monologidan ustalik bilan foydalanadi. Adib hikoyalarida monologik nutq faqat qahramon ruhiyatidagi ichki to‘qnashuvlar mahsuli sifatida namoyon bo‘lmaydi. Aksincha, hayot ma’nosini izlayotgan personajning borliq, samovot va tabiat mohiyati haqidagi falsafiy mushohadalari ham monologik nutq vositasida badiiy ifodasini topadi.

“Mega-intellekt” hikoyasidagi qahramonning ichki va tashqi monologi muallif izohisiz, aralashuvisiz boshlanishi va tugashi bilan ajralib tursa, “Tuman” hikoyasidagi monologlarning vujudga kelish vaziyati, makoni, vaqti, personajning ruhiy holati avval muallif tomonidan tasvirlanadi, keyin esa hikoya qismlarga bo‘lingan holda “Katta akaning hikoyasi”, “O‘rtancha aka hikoyasi”, “Kichik akaning hikoyasi”, “Kenjatoy hikoyasi” beriladi. Natijada personajlarning o‘zi muallif aralashuvisiz hikoya so‘ngiga qadar monolog ko‘rinishida fikrlarini, voqea-hodisaga munosabatlarini, ichki kechinmalarini, o‘y-xayollarini bayon etishadi. I.Sultonning “Bibi Salima”, “Kapalaklar o‘limi”, “Oftob chiqdi olamga” kabi hikoyalarida hajman katta, keng qamrovli, personajni ham, o‘qirmanni ham o‘ylantiruvchi ichki va tashqi monologik nutq asarning “yuragi” vazifasini bajaradi. Adabiyotshunos Y.Solijonov ta’kidlaganidek, “har bir badiiy asar yaxlit olinganda ulkan monologdan iborat bo‘ladi”[21]. I.Sultonning ham ko‘plab hikoyalari monologik nutq asosiga qurilganligi bilan ajralib turadi.

XULOSA

1. XXI asr birinchi choragi o‘zbek hikoyachiligida badiiy tafakkur va uslubiy yangilanishlar jarayoni uzviy bog‘liqlik kasb etib, Isajon Sulton va Normurod Norqobilov ijodida bu jihat an’ana va zamonaviy estetik qarashlar sintezi, realistik ifoda bilan ramziy-majoziy tasvirlarning uyg‘unlashuvi, voqeadan ko‘ra ruhiy jarayonning ustuvorligi, ichki kechinmaning asar markaziga chiqishi kabi tendensiyalar asosida namoyon bo‘lgan.

2. Mazkur davr hikoyachiligining o‘ziga xos xususiyati bir davrning o‘zida badiiy tafakkurning turli yo‘nalishlari baravar faollik ko‘rsatayotganida ko‘rinadi. Shu nuqtai nazardan Isajon Sulton va Normurod Norqobilov hikoyalari misolida davr mahsuli bo‘lgan kichik epik asarlarni shartli ravishda noan’anaviy ramziy-falsafiy hikoyalar va an’anaviy realistik hikoyalar kabi guruhlarga ajratish maqsadga muvofiq bo‘ladi. Bu jarayon adabiyotda sintez hodisasini yuzaga chiqarib, hikoya janrida realistik tasvir va ramziy ifoda, milliylik hamda umumbashariylik, an’ana va novatorlik bir-biriga uyg‘un holda dialektik aloqada shakllanayotganini ko‘rsatadi.

3. Yozuvchilar badiiy-estetik maqsadini amalga oshirish uchun bola obraziga ko‘proq murojaat qilgan. Ikki adib ham yetimlik motivi fonida ularning ruhiy dunyosi, xarakterining shakllanishi, ijtimoiy muhitga munosabatlarini ifoda etgan. Xususan, Normurod Norqobilov ijodida bola siymosi asosan ruhan ezilgan obraz

[21] Солижонов Й. XX асрнинг 80-90- йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол.фан. д-ри ...дисс. – Тошкент, 2002. – Б.64.

sifatida namoyon bo‘ladi. Yozuvchining “Erkak”, “Chorraha”, “Xesh”, “Yangi ertak” kabi hikoyalarida yetimlikning ayovsiz so‘qmoqlaridan o‘tib borayotgan ko‘ngli yarim bolalar obrazi gavdalantirilsa, “Sut sotuvchi bola”, “Qizcha”, “Kapalak” kabi hikoyalarida esa ularning murosasiz fikrlari, ota-onasining e’tiborsizligi oqibatida yakkalanib, jamiyatdan ajralib qolgani, odamlar va bolalar o‘rtasidagi ziddiyat tasvirlanadi. Shu bois yozuvchi bola obrazini ifodalashda konfliktning kontrast va kollizion usullaridan mahorat bilan foydalanadi. Isajon Sulton asarlarida esa bola obrazi ojiz odam sifatida tasvirlanmaydi. Xususan, “Tuman”, “Otamga nimadir bo‘ldi”, “Yigirma birinchi asrning sakkiz yashar bolasi”, “Shamolli kecha”, “Qish ertaklari” kabi hikoyalarda bola obrazi ruhan, ma’nan baquvvat, irodasi va iymoni mustahkam, fikrlayotgan, kurashchan inson sifatida tasvirlanib, bola shaxsining shakllanish jarayoni badiiy-falsafiy mazmundorlik kasb etgan.

4. Isajon Sulton va Normurod Norqobilov hikoyalarida ota obrazi tasviriga badiiy tafakkuri va estetik konsepsiyasiga ko‘ra turlicha yondashgan. I.Sulton hikoyalarida ota obrazi (“Ozor”, “Tuman”, “Yog‘och kavush”) personaj qalbida yashovchi xotira, yo‘qotilgan ma’naviy tayanch sifatida sukutda, masofada yo‘qlik holatida ifodalanib, psixologik-falsafiy jihatdan talqin qilinsa, N.Norqobilov asarlarida esa real maishiy turmush bilan bog‘langan, ijtimoiy va axloqiy mas’uliyat yuklangan obraz (“Olim o‘g‘il”, “Kapalak”, “Xesh”) ko‘rinishida aks ettirilgan.

5. Normurod Norqobilov badiiy obraz yaratishda xarakterlarni realistik tasvirlashga e’tibor qaratsa, Isajon Sulton hikoyalarida badiiy obrazlar ko‘pincha timsollar va ramzlar orqali ochiladi. Chunki Normurod Norqobilov an’anaviylikka sodiq qolgan holda realistik yo‘nalishda qalam tebratsa, Isajon Sulton mazkur tasvir uslubini rivojlantirib, boyitib, shu paytgacha sinalmagan shakl va qiyofalarga solayotgan novator yozuvchidir. Uning birgina “Bo‘ri” hikoyasida ozodlikni sog‘inuvchi erkak va bo‘ri obrazlarini bir-biriga zid va parallel qo‘ygan holda assotsiativ tafakkur asosidagi obrazni yaratgan.

6. Normurod Norqobilov va Isajon Sulton hikoyalarida detallar obraz darajasiga ko‘tarilgani bilan ahamiyatli. Jumladan, Normurod Norqobilovning “Quduq”, “Kapalak”, “Ro‘molcha”, “Tovatosh”, “Kitob” kabi hikoyalarida kapalak, ro‘molcha, tovatosh, kitob detallari obraz sifatida sayqal topgan holda asar syujetida muhim rol o‘ynagan va muayyan badiiy maqsadga xizmat qilgan. Natijada hikoya sarlavhasiga ham olib chiqilgan. Isajon Sultonning “Yog‘och kavush”, “Kapalaklar o‘limi”, “Shamolli kecha” hikoyalarida ham kavush, kapalak, shamol obraz-detallar hisoblanib, sarlavha o‘laroq asar boshidan joy olgan. Uning hikoyalarida qishloq, bog‘, quyosh, yomg‘ir, daraxt, gullar, soy, ariq kabilar makon yoxud tabiat hodisasi tasvirini ifodalasa ham, unga poetik vazifa yuklanib, yo detalga yoki obrazga aylangan. Normurod Norqobilov hikoyalarida an’anaviy obrazlar yetakchilik qilsa, Isajon Sulton asarlari ramziy-timsoliy, metaforiklashgan obrazlari bilan ahamiyatlidir.

7. Normurod Norqobilov hikoyalarining deyarli barchasi obyektiv bayon asosiga quriladi. Asarda muallif nutq jilovini hech bir qahramonga berib qo‘ymasligi bilan xarakterlanadi. Isajon Sulton hikoyalarida esa voqealar birinchi shaxs tilidan ham, goh muallif, goh personaj tilidan ham hikoya qilinaveradi. Eng ahamiyatlisi,

adib hikoyalarining ko‘pchiligi boshidan oxiriga qadar personaj nutqi orqali bayon etiladi.

8. Normurod Norqobilov qahramonlar xarakterini ochish, personaj dunyoqarashi va ruhiyatini ifodalashda ichki monologik nutq imkoniyatlaridan foydalansa ham, adib hikoyalarida monologik nutq katta hajmli yoki yaxlit holda kuzatilmaydi. Balki qisqaroq bayon etiladi va ko‘proq suhbatlarda “tug‘iladi”. Natijada dialogik nutqning monologga aylanib ketish hodisasi ro‘y beradi. Adib asarlarida qahramonlarning yaxlit monologi deyarli uchramaydi. Isajon Sulton hikoyalarida esa monologik nutq ustunlik qiladi. Odatda kichik epik janrdagi asarlarda monologik nutqqa katta o‘rin berilmaydi. Lekin Isajon Sulton hikoyalari bu qoidani chetlab o‘tadi. U asar g‘oyasini o‘quvchiga yetkazishda, personaj ruhiyatining sirli qatlamlarini ochishda monologik nutqni asosiy vositaga aylantirib oladi.

9. Isajon Sulton va Normurod Norqobilov hikoyalarida monologik nutq qahramonning siyratini, aslini baholovchi mezon bo‘lib, asarning falsafiy mazmunini ta’minlaydigan omil sanaladi. Unda nafaqat personajning ruhiy holati, ichki dunyosi, ma’naviy qiyofasi, balki yozuvchining ham iqrorlari, hayotiy xulosalari, savollari, bir so‘z bilan aytganda, falsafiy tafakkuri o‘z aksini topadi. Xususan, Isajon Sultonning avtobiografik xarakterdagi “Men, onam va O‘rta Yer dengizi”, “Mega-intellekt”, “Bibi Salima” hikoyalari hamda Normurod Norqobilovning “Quyosh tutilgan kun”, “Xesh”, “Dashtda” kabi asarlarida ichki va tashqi monologik nutq orqali muallifning shaxsiy pozitsiyasi, falsafiy qarashlari, axloqiy prinsiplari namoyon bo‘lgan. Shuningdek, mazkur hikoyalardagi monologik nutq asar personajlarining ruhiy holatini tahlil qilish bilan birga, XXI asr o‘zbek hikoyachiligida falsafiy mazmunni shakllantirishda muhim poetik omil ekanligi aniqlangan.

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FERGANA STATE UNIVERSITY

OKHUNOVA GUZALKHON KHAMDAMBEK KIZI

THE POETICS OF UZBEK STORIES OF THE EARLY 21st CENTURY (on the example of the works of Isajon Sultan and Normurod Norqobilov)

10.00.14 – Uzbek Literature of the 20th Century and the Contemporary Literary Process

ABSTRACT
of the dissertation of doctor of philosophy (PhD) on PHILOLOGICAL sciences

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INTRODUCTION (Annotation to PhD abstract)

The relevance and actuality of the topic. In world literary studies, revealing a writer's artistic mastery, the distinctive features of the language and style of literary works within a particular genre, as well as identifying the possibilities of artistically representing the harmonious relationship between the reality of a literary work and the human psyche, is of significant practical importance. In particular, changes in the thinking of individuals capable of global reasoning, the increasing relevance of the influence of literary works on human worldview and cognition, and the need to study separately the poetic and stylistic features of literary texts indicate the necessity of analyzing this process on the basis of traditional and modern principles.

In world literary scholarship, considerable attention is being paid to the study of the poetics of the short story genre and its theoretical foundations through contemporary approaches. The issue of conducting an in-depth analysis of a writer's artistic mastery through the study of the thematic scope, character typology, and expressive possibilities of literary discourse in the poetic features of twenty-first-century short stories has gained particular relevance. This is because the short story genre has undergone a number of transformations in the twenty-first century. In particular, changes observed in the psychology of protagonists, literary discourse, themes, and modes of expression have altered the genre's previous state. In short stories, the novelistic element has become more prominent than narrative exposition. Characters have increasingly emerged as individuals who boldly express universal human concerns while preserving the spirit of national identity and striving for progress. The tendency toward symbolism and metaphorical expression in short stories has become more pronounced. Literary discourse has also undergone changes. These aspects necessitate an appropriate approach to literary works and the expansion of scholarly and theoretical analysis in the contemporary literary process.

During the years of independence, attention was focused on the study of literary works from the perspective of new theoretical approaches to literary analysis. The President's statement, "Today, in order to preserve our national identity, elevate the consciousness and intellectual outlook of our people, and thereby ensure the consistent development of our country, it is necessary, above all, to support the spheres of literature, culture, and art"[1], opened broad prospects for the further development of national literary studies. As a result, a number of changes emerged in both the form and content of scholarly research. In Uzbek literary scholarship, renewed attention was devoted to the study of the poetics of literary works, regarded as an important component of artistic creativity. Considerable emphasis was placed on the investigation of the foundations of the artistic development of contemporary Uzbek short fiction, the skill of twenty-first-century writers in creating literary characters, authorial conception, the structure of literary texts, and the forms of artistic discourse through rigorous literary analysis. In this regard, the present study examines the trends in the poetic development of twenty-first-century Uzbek short

[1] Мирзиёев Ш. Янги Ўзбекистон тараққиёт стратегияси. – Тошкент: O'zbekiston, 2022. – Б.269.

fiction, focusing on writers' mastery of artistic characterization, as well as issues of language and style, as the principal criteria of literary artistry.

This dissertation research contributes, to a certain extent, to the implementation of the tasks outlined in the Decree of the President of the Republic of Uzbekistan No. PF-6097 of October 29, 2020, "On the Approval of the Concept for the Development of Science until 2030"; the Decree No. PF-60 of January 28, 2022, "On the Development Strategy of New Uzbekistan for 2022–2026"; the Resolution of the President of the Republic of Uzbekistan No. PQ-200 of July 3, 2023, "On Measures to Ensure the Effective Organization of Public Administration in the Fields of Higher Education, Science, and Innovation within the Framework of Administrative Reforms"; the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 128 of March 13, 2024, "On Measures for the Implementation of the Innovation Development Strategy of the Republic of Uzbekistan for 2024–2025", as well as other regulatory and legal documents related to this area of activity.

The compliance of the research with the priorities of the development of science and technology of the republic. This research is done in accordance with the prior direction of the science and technology development in the Republic №1. "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational improvement of the information society and democratic state".

The Scope of study of the topic. In world literary scholarship, the studies of such scholars as M. Bakhtin, V. Belinsky, M. Khrapchenko, E. Khalizev, A.Veselovsky, M. Grishman, V. Vinogradov, B. Shklovsky, A. Potebnya, G.Pospelov, F. Schelling, Y. Dobin, Y. Borev, N. Tamarchenko, A. Yesin, Ş. Sağlık, Ö. Lekesiz, N. Tonga, M. Albayrak, O. Kuzmina, A. Harmancı, İ. Gülüzar, and A. Bülent[2] have been of considerable significance in investigating the short story genre, its theoretical foundations, and issues related to writers' artistic mastery.

In Uzbek literary scholarship, the artistic features of the short story genre have been comprehensively examined in the textbooks, monographs, and dissertations of such scholars as I. Sultan, M. Koshjonov, O. Sharafiddinov, A. Alimuhamedov, S. Mamajonov, N. Vladimirova, N. Karimov, S. Mirvaliyev, U. Normatov, N.

[2] Бахтин М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975; Белинский В. Собрание сочинений. Т.3. – М.: Художественная литература, 1978; Потебня А. Эстетика и поэтика. – М.: Исскуство, 1976; Потебня А. Теорическая поэтика. Из записок по теории словесности. – М.: Высшая школа, 1990; Храпченко М. Горизонты художественного образа. – М.: Художественная литература, 1986; Хализев Е. Теория литературы. – М.: Высшая школы, 1999; Веселовский А. Историческая поэтика, – М.: Высшая школа, 1989; Гришман М. Ритм художественной прозы. – М.: Сов писатель, 1982; Виноградов В. О теории художественной речи. – М.: Высшая школы, 1971; Поспелов Г. Введение в литературоведение. – М.: Высшая школы, 1983; Добин Е. Жизненный материал и художественный сюжет. – М.: Сов.писатель,1958; Тамарченко Н. Теория литературы // Роды и жанры. – М.: ИМТИ РАН, 2003; Есин А. Принципы и приемы анализа литературного произведения. – М.: Флинта-Наука, 2002; Sağlık Ş. Hikaye/anlatı/yorum. – Ankara: Hece Yayınları, 2014; Lekesız Ö. Türk öykücülüğünün yüz yıllık hikayesi. Dergah, IX (106), 1998; Tonga N. Hikayeye terminologik bir yaklaşım. – Turkish studies, 3, (1), 2008; Albayrak M. Türk öykücülüğünde deneysellik farklı metinler vaöyküler. – Ankara: Kanguru Yayınları, 2010; Кузьмина О. Рассказы Л.Т. Аверченко (жанр, стил, поэтика): Автореф. дисс. …канд. филол. наук. – Тверь, 2003; Harmanjı A. Hüseyin Rahmi Gürpınar'ın öyküleri ve öykücülüğu: doktora tezi. – Konya, 2010; Gülüzar I. Murat Gülsoy'un hikayeleri ve hikayeçiliği: doktora tezi. – İstanbul, 2024; Bülent A. Steven Millhauser, Aimee Bender, Kelly Link ve Kevin Brockmeier'ın öykülerinde büyülü gerçekçilik: doktora tezi. – Ankara, 2021.

Rakhimjonov, A. Rasulov, B. Nazarov, Y. Solijanov, B. Karimov, U. Hamdamov, H. Boltaboev, A. Rakhimov, D. Quronov, S. Umirov, U. Jurakulov, I. Rustamova, Ch. Niyatov, Q. Yoldoshev, Kh. Dostmukhammedov, Sh. Doniyorova, G. Sattorova, G. Imomova, Q. Yolchiyev, S. Komilova, Sh. Odilov, M. Kochkorova, P. Kenjayeva, S. Matyakubov, Sh. Sopiyeva, O. Abobakirova, M. Jorayeva, A. Kayumov, K. Hamroyev, B. Khasanova, K. Egamberdiyeva, B. Shukurova, and M. Ulkanboyeva[3].

In addition, a number of scholarly studies have been conducted on the works of Isajon Sultan, which serve as the object of this research. In particular, in the research works of N. Sultanova, N. Tosheva, D. Toshpulatova, H. Abdulhamidova, F. Kurbanova, G. Urazbayev, S. Habibullayeva, and S. Babayeva[4], the writer's

[3] Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 2005; Қўшжонов М. Сайланма. I жилд. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1982; Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент: Ўзадабийнашр, 1962; Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарқ, 2004; Алимуҳаммедов А. Абдулла Қаҳҳор ҳикояларида инсон образи: Филол.фан. номз. ...дисс. – Тошкент, 1948; Владимирова Н.В. Ўзбек ҳикояларида ғоя ва образ. – Тошкент: Фан. 1969; Владимирова Н. Развитие жанра рассказа в узбекской литературе: Дисс... д-ра филол. наук. – Тошкент, 1985; Каримов Н. XX аср ўзбек адабиёти тараққиётининг ўзига хос хусусиятлари ва миллий истиқлол мафкураси: Филол.фан. д-ри ...дисс. автореф.– Тошкент, 1993; Мамажонов С. Услуб жилолари. – Тошкент: Адабиёт ва санъат, 1992; Мирвалиев С. Наср, давр, қаҳрамон. – Тошкент: Адабиёт ва санъат, 1983; Норматов У. Насримиз уфқлари. – Тошкент: Адабиёт ва санъат, 1974; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Норматов У. Ижод сеҳри. – Тошкент: Шарқ, 2007; Солижонов Й. Ҳақиқатнинг синчков кўзлари. – Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси, 2009; Назаров Б. Ҳаётийлик – безавол мезон. – Тошкент: Ёш гвардия, 1985; Назаров Б., Раҳимжонов Н. Ўзбек совет ҳикоячилигининг жанр хусусиятлари / Адабий тур ва жанрлар. 3 томлик. 1-том. – Тошкент: Фан, 1991; Расулов А. Танқид, талқин, баҳолаш. – Тошкент: Фан, 2006; Болтабоев Ҳ. Наср ва услуб: услуб муаммосига назарий нигоҳ ва ҳозирги ўзбек насрида услубий изланишлар. – Тошкент: Фан, 1992; Каримов Б. Абдулла Кодирий: танқид, таҳлил ва талқин. – Тошкент: Фан, 2006; Каримов Б. Адабиётшунослик методологияси. – Тошкент: Муҳаррир, 2011; Йўлдошев Қ. Ўзбек совет сатирик ҳикоячилигида характер тасвири эволюцияси: Филол.фан.номз. ...дисс. – Тошкент, 1985; Қуронов Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004; Умиров С. Санъатнинг сеҳрли калити. – Тошкент: Адабиёт ва санъат, 1974; Жўрақулов У. Назарий поэтика масалалари: Муаллиф, жанр, хронотоп. – Тошкент: Ғафур Ғулом номидаги нашриёт матбаа ижодий уйи, 2015; Ниятов Ч. Ҳозирги ўзбек прозасида характер проблемаси. – Тошкент: Фан, 1984; Дўстмуҳаммедов Х. Ҳозирги ўзбек ҳикоячилигида бадиий тафаккурнинг янгиланиши. (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида): Филол.фан.номз. ...дисс. – Тошкент, 1995; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси: Филол.фан.номз. ...дисс. – Тошкент, 2002; Имомова Г. Типик миллий характер яратишда бадиий нутқнинг роли: Филол.фан. номз. ...дисс. автореф. – Тошкент, 1993; Имомова Г. Ўзбек ҳикояларида бадиий синтез шакллари ва ижодкорнинг поэтик концепцияси: Филол.фан.д-ри ...дисс. автореф. – Қарши, 2022; Йўлчиев Қ. Нурали Қобулнинг прозаик маҳорати. Монография. – Тошкент: Маърифат битиклари, 2021; Дониёрова Ш. Шукур Холмирзаев ҳикояларининг бадиий-услубий ўзига хослиги: Филол.фан. номз. ...дисс. – Тошкент, 1999; Қўчқорова М. "Ўтмишдан эртаклар" тадқиқи. – Тошкент: Янги аср авлоди, 2016; Сопиева Ш. Хайриддин Султоннинг ҳикоянавислик маҳорати: Филол.фан.номз. ... дисс. – Тошкент, 2006; Рустамова И. Абдулла Қаҳҳор насрий асарлари поэтикаси: Филол.фан.д-ри ...дисс. автореф. – Фарғона, 2022; Абобакирова О. Ўзбек болалар ҳикоячилигида бадиий услуб ва қаҳрамон масаласи (Н.Фозилов, Л.Маҳмудов, А.Обиджон ижоди мисолида): Филол.фан.б.фалс.док. ...дисс. – Фарғона, 2021; Жўраева М. Замонавий ўзбек насрида янги инсон концепцияси (Абдуқаюм Йўлдошев ва Зулфия Қуролбой қизи ҳикоялари мисолида): Филол.фан.б.фалс.док. ...дисс. автореф. – Фарғона, 2018; Қаюмов А. Ҳозирги ўзбек насрида миллий характер ва бадиий маҳорат (Ўткир Ҳошимов ва Наби Жалолиддин ҳикоялари мисолида): Филол.фан.б.фалс.док. ...дисс. – Фарғона, 2018; Ҳамроев К. Ҳикоя композицияси. Монография. – Тошкент: Nurafshon bussines, 2020; Хасанова Б. Асқад Мухторнинг ҳикоянавислик маҳорати: Филол.фан.б.фалс.док. ...дисс. автореф. – Фарғона, 2018; Egamberdiyeva K. Hozirgi o'zbek hikoyalarida tasvir va talqin (Zulfiya Qurolboy qizi asarlari misolida): Filol.fan.b.fals.dok. ...diss. avtoref. – Guliston, 2024; Shukurova B. Zamonaviy o'zbek hikoyachiligi poetikasi (Sh.Xolmirzayev, E.A'zam, N.Eshonqul ijodi asosida): Filol.fan.b.fals.dok. ...diss. avtoref. – Buxoro, 2024; Ulkanboyeva M. Zamonaviy o'zbek hikoyachiligida an'anaviylik va novatorlik (Istiqlol davri yoshlar hikoyachiligi misolida): Filol.fan.b.fals.dok. ...diss. avtoref. – Toshkent, 2025.

[4] Султонова Н. Исажон Султон романларида бадиий компонентлар модификацияси. Филол.фан.б.фалс.док. ...дисс. – Қарши, 2020; Тошева Н. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси

works have been analyzed on the basis of various theoretical issues. These studies primarily focus on examining the poetic features of the author's oeuvre, and the aforementioned investigations may be regarded as productive scholarly contributions in this regard.

The oeuvre of the writer Normurod Norqobilov, who holds a significant place in Uzbek literature, has also been studied by a number of literary scholars, including Sh. Ashurova, S. Bazarov, Kh. Fayzullayev, B. Ashurov, and B. To'rayeva[5]. In these studies, the author's creative work has been examined within the framework of various theoretical issues. However, the poetic features of the short stories created by both writers in the first quarter of the twenty-first century have not been sufficiently investigated in Uzbek literary scholarship, which determines the relevance of this research. Furthermore, the short stories of Isajon Sultan and Normurod Norqobilov have not been studied within a single comparative research framework.

The connection of the research with scientific-research works of the higher education institution where the dissertation was completed. The research was carried out within the framework of the research plan of Fergana State University on the topic "Poetics and the problems of artistic discourse".

The aim of the research is to examine the characteristic features of the poetics of twenty-first-century Uzbek short stories based on the analysis of imagery, forms of narrative discourse, and stylistic originality in the works of Isajon Sultan and Normurod Norqobilov.

The objectives of the research are as follows:

to study theoretical approaches to the analysis of the short story genre in Uzbek literary scholarship and to identify stylistic innovations emerging in the development of the genre;

to classify the approaches and analyses proposed in studies devoted to the prose works of Isajon Sultan and Normurod Norqobilov;

to identify the principles of artistic character creation in the short stories of Normurod Norqobilov;

to analyze, from a theoretical and scholarly perspective, the aesthetic functions of artistic detail in character construction in the short stories of Isajon Sultan; to determine the functions of forms of authorial speech (direct and indirect authorial

(Исажон Султон насри мисолида). Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2020; Тошпўлатова Д. Замонавий ўзбек насрида муаллиф онги ва уни ифодалаш шакллари (Улуғбек Ҳамдам ва Исажон Султон асарлари мисолида): Филол.фан.б.фалс.док. ...дисс. автореф. – Жиззах, 2022; Абдулҳамидова Ҳ. Исажон Султон романларида хронотоп. Филол.фан.б.фалс.док. ...дисс. – Фарғона, 2022; Kurbanova F. Isajon Sulton hikoyalarida folklorizm va mifopoetik talqin. Filol.fan.b.fals.dok. …diss. avtoref. -Qo'qon, 2023; Urazbayev G'. Isajon Sulton nasri poetikasi.Filol.fanl.b-cha fals.d ri. diss. avtoreff. – Urganch, 2024; Habibullayeva S. Isajon Sulton hikoyalarining lingvopoetik tadqiqi. Filol.fan.b.fals.dok. …diss. avtoref. – Farg'ona, 2024; Бабаева С. Исажон Султон романларида бадиий тафаккур тадрижи. Филол.фан.б.фалс.док. ...дисс. автореф. – Гулистон, 2024.

[5] Ашурова Ш. Инглиззабон ғарб адабиёти ва ўзбек адабиётида анималистика жанри хусусиятлари (Э.Сетон-Томпсон ва Нормурод Норқобилов ижоди мисолида). Филол.фан.б.фалс.док. ...дисс. автореф. – Тошкент, 2019; Базаров С. Нормурод Норқобилов асарлари поэтикаси. Филол.фан.б.фалс.док. ...дисс. автореф. – Жиззах, 2021; Файзуллаев Х. Нормурод Норқобилов насрида инсон ва табиат муаммосининг поэтик талқини. Филол.фан.б.фалс.док. ...дисс. автореф. – Қарши, 2021; Ashurov B. Zamonaviy o 'zbek nasrida it obrazi poetikasi (Said Ahmad, Nurali Qobul va Normurod Norqobilov asarlari misolida). Filol.fan.b.fals.dok. …diss. avtoref. – Namangan, 2024; To'rayeva B. Inson va jonzot mikroxronotopida parallelizm. https://journal.fledu.uz/wp-content/uploads/sites/3/2023/03/inson-va-jonzot-mikroxronotopida-parallelizm-1.pdf. (murojaat sanasi: 15.10.2025)

narration) as significant poetic devices in the short stories of Isajon Sultan and Normurod Norqobilov;

to reveal the significance of monologic speech in expressing the psychological world of characters.

The object of the research includes the short stories contained in Isajon Sultan's collections "In Search of Hazrat Khizr" (Hazrati Xizr izidan), "The Secret of the Black Bird Star" (Qoraqush yulduzining siri), and "The Eternal Wanderer" (Boqiy darbadar). The study also draws on the short stories included in Normurod Norqobilov's "The Day When the Storm Rose" (Bo'ron qo'pgan kun), "The Small White House at the Stop" (Bekatdagi oq uycha), and the first volume of "Selected Works" (Tanlangan asarlar).

The subject of the research is the study of Uzbek short fiction, in particular the system of artistic images and their diversity reflected in the short stories of Isajon Sultan and Normurod Norqobilov, as well as issues of forms of artistic discourse, examined on a comparative analytical basis.

Research methods. The study employs functional, comparative-typological, and psychological analysis methods, as well as classification techniques, in addressing the research topic.

The scientific novelty of the research is as follows:

revealed that, based on formal and semantic innovations occurring in the short story genre, the representation of the "I" of the protagonist and the depiction of the psychological world of the character have become dominant features in early twenty-first-century Uzbek short stories;

the possibilities of artistic image and artistic detail in revealing the conceptual structure of the work in the short stories of Isajon Sultan and Normurod Norqobilov are systematically analyzed;

substantiated that among the forms of artistic discourse used in the short stories, authorial narration serves as a unifying principle, and its function in revealing character traits has expanded;

established that in Normurod Norqobilov's short stories direct authorial narration is predominant, while in Isajon Sultan's short stories the internal voice mode of characters is primary, with authorial, character, and third-person narration integrated into a single system, in both writers' styles, the expression of character psychology through internal and external monologic discourse is shown to be a key artistic principle.

The practical results of the research are as follows:

the images of the father and child in the short stories of Isajon Sultan and Normurod Norqobilov have been analyzed as artistic means of conveying the authors' creative intentions to the reader. The emotional experiences, affection, conflicts, and reconciliation between them have been identified, and it has been substantiated that these results contribute to a deeper understanding of family upbringing and interpersonal relationships;

it has been substantiated that the portrayal of the evolution of the individual characters of children and adolescents in Uzbek prose is directly connected with contemporary social life. It has been established that the moral and ethical,

psychological, and social problems arising in this process and reflected in literary works are closely interconnected with changes taking place in society;

the expanded functional scope of authorial speech in the short stories of Isajon Sultan and Normurod Norqobilov has been elucidated, and its functions in ensuring plot and compositional integrity, shaping space and time, analyzing the actions and thoughts of characters, and enriching the expressive potential of the national language have been determined.

The reliability of the research results is ensured by the precise formulation of the problem, the appropriateness of the methods employed, the grounding of theoretical data in scholarly sources, the practical implementation of the findings, and the validation of the results by authorized institutions.

Scientific and Practical Significance of the Research Results. The scientific significance of the dissertation results is determined by their contribution to improving textbooks and teaching manuals on literary studies taught at higher education institutions in the areas of literary theory and contemporary literary processes, expanding the scope of research on the short story genre, and enriching theoretical and scholarly perspectives on the poetics of artistic speech.

The practical significance of the research results lies in the possibility of using them to supplement and improve existing interpretations and commentaries in literary studies dictionaries, to develop teaching manuals, and to organize lectures, practical classes, and seminar sessions within philological degree programmes.

The implementation of the research results. Based on the scientific findings obtained in the study of the poetics of early twenty-first-century Uzbek short stories, as well as the possibilities of artistic discourse and style in the short stories of Isajon Sultan and Normurod Norqobilov, the following results have been applied:

the conclusions substantiating that, as a result of formal and substantive innovations occurring in the short story genre, the depiction of the protagonist's "I" and inner psychological world has become predominant in Uzbek short stories of the early twenty-first century were widely used in literary and educational events held by the Writers' Union of Uzbekistan in 2024–2025 within the framework of the literary and educational programme "Vatan manzumasi" and the creative project "Ma'rifat ulashib", as well as in meetings of the Literary Criticism Council established under the Union (Certificate No. 127 of the Writers' Union of Uzbekistan, dated January 26, 2026). As a result, these scholarly findings served as a scientific and theoretical basis for analyzing trends in the development of contemporary Uzbek short fiction, working with young writers, and evaluating the literary process within the activities of the Writers' Union of Uzbekistan;

the conclusions and scholarly findings substantiating the potential of artistic images and artistic detail in revealing the conception of literary works in the short stories of Isajon Sultan and Normurod Norqobilov were used in the state grant project IL-402104474, "Creation of the 'Bolalaradabiyoti.uz' Electronic Platform and Its Mobile Application," implemented in 2021–2023 within the framework of the State Scientific and Technical Programmes (Certificate No. 04/1-516 of Tashkent State University of Uzbek Language and Literature, dated January 30, 2026). As a result, the research contributed to the development of literary studies by

providing theoretical propositions concerning the artistic and aesthetic functions of artistic detail in national literature created in the Uzbek language, including its role as a means of creating characters, revealing their personalities and inner worlds, and depicting social life;

the scholarly conclusions establishing that authorial speech constitutes the integrating basis among the forms of artistic speech used in the short stories, that its function in revealing character has expanded, that direct authorial speech predominates in the short stories of Normurod Norqobilov, whereas the inner-voice mode of characters is primary in the short stories of Isajon Sultan, that authorial, character, and third-person speech have been integrated into a unified system, and that the disclosure of the characters' psychological states through the possibilities of internal and external monologic speech is predominant in the styles of both writers were used in the applied grant project PF-201912258, "Creation of a Multilingual (Uzbek, Russian, and English) Electronic Platform of Uzbek Literature," implemented in 2021–2023 within the framework of the State Scientific and Technical Programmes (Certificate No. 04/1-517 of Tashkent State University of Uzbek Language and Literature, dated January 30, 2026). As a result, the scientific potential of the electronic platform was enhanced, while research into the poetics of speech in the prose of prominent representatives of contemporary Uzbek short fiction at the beginning of the twenty-first century played an important role in strengthening the platform's profile and its alignment with contemporary scholarly processes.

The approbation of the research results. The results of the dissertation were discussed at 7 scientific-practical conferences, including 5 republican and 2 international scientific-practical conferences, where they were presented for scholarly discussion by the academic community.

The publication of the research results. A total of 12 scholarly works have been published on the topic of the dissertation. Of these, 5 articles were published in journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main scientific results of doctoral dissertations, including 4 in national journals and 1 in an international journal.

The structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The total volume of the dissertation is 143 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introduction substantiates the relevance and necessity of the dissertation topic, presents the state of research on the subject, and defines the aim, objectives, object, and subject of the study. It also demonstrates the correspondence of the research to the priority directions of the development of science and technology, and includes information on the scientific novelty, practical results, reliability of the findings, theoretical and practical significance, implementation of the results into practice, published works, and the structure of the dissertation.

The first chapter of the dissertation is entitled **"Artistic thinking and stylistic innovations in contemporary Uzbek short fiction".** The first section of the chapter is devoted to the issue of **"Theoretical foundations and trends in the poetic development of twenty-first-century Uzbek short fiction".** This section examines the genre-specific features of the short story, the development of its artistic refinement, and stylistic innovations that emerged in the first quarter of the new century.

It is well known that the short story genre serves in literary studies as an important means of exploring artistic thinking and poetic renewal. This is due to its capacity to depict various aspects of reality, especially its most essential elements, with immediacy, responsiveness, dramatic intensity, and deep psychological insight. Indeed, "the daily pulse, rhythm, and position of every national literature are most vividly manifested in the short story"[6]. From this perspective, the study of the poetics of twenty-first-century Uzbek short fiction represents one of the pressing issues of contemporary literary scholarship. The diversity of themes, the emergence of new types of literary characters, the variety of character construction, as well as specific features of artistic criteria and problem-solving approaches, may be regarded as the key characteristics of the development of Uzbek short fiction.

In contemporary literary discourse, the short story genre is undergoing a significant process of renewal in both form and content. Rather than relying on traditional event-driven plot construction, there is an increasing tendency toward the artistic interpretation of the human inner world, psychological states, philosophical reflections, and individual modes of thinking.

By synthesizing information presented in scholarly literature, it may be concluded that, based on the historical development experience of various national literatures, the short story is a product of the synthesis of oral folklore and written tradition. This characteristic not only demonstrates the genre's long historical evolution but also confirms its status as an independent and fully developed form that most clearly reveals the writer's artistic mastery. Analyses show that short fiction in Uzbek, English, Russian, Turkish, and Persian literary traditions initially emerged under the influence of myths and religious motifs within folklore and later developed as a written literary genre. Subsequently, through the assimilation of world narrative traditions and literary influence, the short story was enriched with poetic principles and continued to evolve.

When discussing the development of twenty-first-century short fiction, it is necessary to clarify the controversial issues between traditionalism and modernist experimentation in prose. It is well known that prose of this period includes works written within the framework of traditional realism, as well as those representing philosophical-symbolic thought, and texts based on modernism, postmodernism, and neorealism. The renewal of artistic modes of expression may be regarded as one of the key features of genre evolution in this period. In our view, it is appropriate to classify the short stories of this period into two conditional groups: traditional-realist stories and philosophically symbolic stories created in non-traditional stylistic

[6] Дўстмуҳаммад Х. Ҳаёт ва хаёл ҳақиқатлари. https://saviya.uz/ijod/adabiyotshunoslikda-hayot-va-xayol-haqi/ (murojaat sanasi: 27.09.2023).

approaches. From this perspective, the prose of two contemporary writers, Isajon Sultan and Normurod Norqobilov, more clearly reveals the diversity of form and content in modern Uzbek short fiction, the process of innovation in artistic expression, and the poetic landscape of the genre. Isajon Sultan has elevated Uzbek short fiction to a new stage through his narratives built on symbolic, non-traditional representational techniques and the synthesis of national values with Western literary conditionality. In contrast, Normurod Norqobilov enriches contemporary literature with works written in a traditional realist style that foreground noble human qualities within the framework of universal values.

In this regard, it is appropriate to cite the views of literary scholar Ulugbek Hamdam: "Today, in the literary world, the processes of synthesis, crossing the boundaries of genres, and conducting various experiments are rapidly continuing. Consequently, the need for and aspiration toward renewal have encompassed all spheres of our artistic, aesthetic, philosophical, and scientific worldview"[7]. The short story genre is also observed to be developing through the internal evolution of artistic thinking, moving away from rigid genre conventions. It can be seen that realistic representation is increasingly intertwined with symbolic and metaphorical interpretation, while elements of tradition and innovation appear in a mixed and integrated form. This situation creates the necessity of studying contemporary short fiction through the poetics of individual writers.

Based on studies grounded in the experience of national prose, particularly contemporary Uzbek short fiction, and relying on existing scholarly conclusions, it has been determined that the artistic development of modern Uzbek short stories is being realized through the following key principles:

– The short story plot is increasingly constructed not as a sequence of events, but through a system of symbols, metaphors, and artistic images functioning as a medium of literary thought;

– Non-traditional plot structures, character construction, and stylistic approaches, as well as an evolving literary language, are manifested as distinctive forms of artistic expression;

– Polyphonic modes of representation have become a significant tendency in short fiction, serving as a new form of artistic thinking;

– Associative thinking is widely employed in order to create possibilities for a metaphorical perception of the world;

– In contemporary Uzbek short fiction, alongside traditional realist representation, symbolic, allegorical, mystical, modernist, and postmodernist approaches are integrated in a synthesized form, creating a broader artistic scope.

The second section of the chapter is entitled **"The study of Isajon Sultan and Normurod Norqobilov's works in Uzbek literary scholarship: approaches and analyses"** and it focuses on the scholarly investigation of the selected writers' works. A number of studies based on various analytical approaches and principles have been conducted on the oeuvre of Isajon Sultan. In particular, the dissertations and monographs of researchers such as N. Sultanova, D. Toshpolatova,

[7] Ҳамдам У. Истиқлол даври ўзбек адабиётига бир назар. // Ўзбек тили ва адабиёти. – Тошкент, 2016. – №4. – Б. 36.

H. Abdulhamidova, I. Saymuratova, S. Babayeva, and N. Tosheva[8] may be regarded as productive scholarly contributions to the study of the writer's works from the perspective of poetics. These studies, which examine Isajon Sultan's prose in a monographic framework, are mainly devoted to his large-scale narrative works, while his short stories have remained relatively outside the scope of scholarly attention.

Only a few dissertation studies, such as G. Urazbayev's "The Poetics of Isajon Sultan's Prose (on the basis of his short stories)" [9], Feruza Kurbanova's "Folklorism and Mythopoetic Interpretation in Isajon Sultan's Short Stories"[10], and S. Habibullayeva's "A Linguopoetic Study of Isajon Sultan's Short Stories" [11] have analyzed various aspects of the writer's short fiction. These works serve as important theoretical sources for the study of the author's short stories. In these studies, the writer's artistic thinking, poetic world, and individual stylistic features have been examined from the perspectives of folklorism, mythopoetics, and linguopoetics. However, the analysis of his short stories based on new methodological approaches remains an actual and pressing issue in contemporary literary scholarship.

In these studies, the writer's artistic thinking, poetic world, and individual stylistic features have been examined from the perspectives of folklorism, mythopoetics, and linguopoetics; however, the analysis of his short stories based on new methodological approaches remains a relevant and pressing issue.

Scholars such as S. Bazarov, Kh. Fayzullayev, B. Ashurov, and Sh. Ashurova[12], who have studied Normurod Norqobilov's oeuvre in a monographic framework, have analyzed the writer's works through approaches such as language and style (stylistic analysis), the system of characters (psychological analysis), themes and ideas (thematic analysis), as well as folklore and traditions.

In particular, S. Bazarov's research titled "The Poetics of Normurod Norqobilov's Works" is of notable significance. In this monographic study of the writer's oeuvre, the scholar examines the poetics of Norqobilov's works, particularly

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[8] Султонова Н. Исажон Султон романларида бадиий компонентлар модификацияси: Филол.фан.б.фалс.док. ...дисс. – Қарши, 2020; Тошпулатова Д. Замонавий ўзбек насрида муаллиф онги ва уни ифодалаш шакллари (Улуғбек Ҳамдам ва Исажон Султон асарлари мисолида): Филол.фан.б.фалс.док. ...дисс. автореф. – Жиззах, 2022; Абдулҳамидова Ҳ. Исажон Султон романларида хронотоп: Филол.фан.б.фалс.док. ...дисс. – Фарғона, 2022; Babayeva S. Isajon Sulton romanlarida badiiy tafakkur tadriji: Filol.fan.b.fals.dok. ...diss. avtoref. - Guliston, 2024; Тошева Н. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси (Исажон Султон насри мисолида): Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2020; Saymuratova I. Istiqlol davri o'zbek romanlarida shakl va uslub (Xurshid Do'stmuhammad va Isajon Sulton romanlari misolida): Filol.fan.b.fals.dok. …diss. avtoref. – Guliston, 2023.

[9] Urazbayev G'. Isajon Sulton nasri poetikasi (hikoyalari misolida): Filol.fanl.b.fals.dok. …diss. avtoref. – Urganch, 2024.

[10] Kurbanova F. Isajon Sulton hikoyalarida folklorizm va mifopoetik talqin: Filol.fan.b.fals.dok. …diss. avtoref. – Qo'qon, 2023.

[11] Habibullayeva S. Isajon Sulton hikoyalarining lingvopoetik tadqiqi: Filol.fan.b.fals.dok. …diss. avtoref. – Farg'ona, 2024.

[12] Файзуллаев Х. Нормурод Норқобилов насрида инсон ва табиат муаммосининг поэтик талқини: Филол.фан.б.фалс.док. ...дисс. автореф. – Қарши, 2021; Ашурова Ш. Инглиззабон ғарб адабиёти ва ўзбек адабиётида анималистика жанри хусусиятлари (Э.Сетон-Томпсон ва Нормурод Норқобилов ижоди мисолида): Филол.фан.б.фалс.док. ...дисс. автореф. – Тошкент, 2019; Ashurov B. Zamonaviy o'zbek nasrida it obrazi poetikasi (Said Ahmad, Nurali Qobul va Normurod Norqobilov asarlari misolida): Filol.fan.b.fals.dok. …diss. avtoref. – Namangan, 2024; Базаров С. Нормурод Норқобилов асарлари поэтикаси : Филол.фан.б.фалс.док. ...дисс. автореф. – Жиззах, 2021.

the world of artistic imagery, the nature of literary characters, the unity of character and psychology, literary space and time, and stylistic features, thereby revealing the author's poetic mastery. Moreover, the study provides a comparative analysis of the artistic features of the writer's works in relation to those of other authors.

In addition, based on short stories such as "The Country Where the Sun Never Sets (Quyoshi botmaydigan yurt)", "In the Steppe (Dashtda)", "The Night Guest (Tungi mehmon)", "Orphaned Flowers (Yetim qolgan gullar)", and "Struggle (Kurash)", the research highlights innovations in the artistic thinking of Uzbek prose, as well as the interpretation of national character types such as Berdiboy, Suvonqul, Anvar, and Xolida Momo. S. Bazarov's study is also significant in that it explores developments in Uzbek prose, particularly national short fiction, and examines distinctive features of contemporary Uzbek narrative literature through the analysis of Normurod Norqobilov's artistic works.

However, it should be noted that this research primarily focuses on the writer's large-scale works, his novellas and novels, while only partially addressing his short stories. This aspect highlights the necessity of studying Normurod Norqobilov, the author of more than one hundred short stories and a "mature writer with a well-established aesthetic principle"[13], as a master of the short story genre. In both his novellas and short stories, the harmonious depiction of the unity and interconnectedness of the human, plant, and animal worlds reflects the writer's individual style. According to literary scholar Y. Solijanov, "Normurod Norqobilov has a strong scientific understanding of nature. In his works, he lovingly depicts images of trees, hills, mountains, and animals, and he demonstrates a deep knowledge of their zoological, biological, physiological, and geographical characteristics"[14]. A. Rasulov, in his article "The Mystery of the Inanimate World", interprets the inanimate world, flora, and fauna as three interrelated components in literary art. He notes that in Norqobilov's works, the mountain and foothill landscapes and their people are vividly portrayed: "The writer's heroes resemble ancient stones and eternal cliffs. They are resilient, strong, and massive, yet at the same time gentle in spirit, proud in dignity, and ready to sacrifice their lives for the honor of their nation, people, and community"[15]. Although literary scholars present these views mainly in relation to the writer's novels and novellas, such approaches are also highly relevant to the analysis of his short stories. Normurod Norqobilov's numerous short stories, such as "Enatosh (Enatosh)", "Orphaned Flowers (Yetim qolgan gullar)", "Spring (Buloq)", "Well (Quduq)", "The Day of the Solar Eclipse (Quyosh tutilgan kun)", "The Old Mulberry Tree (Keksa tut)", and "The Lonely Dog on the Edge of the Village (Qishloq chetidagi yolg'iz it)", can also be studied from the perspective of profound and enduring issues such as humans and the inanimate world, humans and flora, and humans and fauna.

In conclusion, the study of Isajon Sultan's and Normurod Norqobilov's short stories in Uzbek literary scholarship has been carried out within the frameworks of thematic and stylistic analysis, intertextuality, the relationship between personality

[13] Расулов А. Шайдолик /Бўрон қопган кун. – Тошкент: Шарқ, 2007. – Б.6.
[14] Солижонов Й. Мўъжизалар сеҳри. – Тошкент: Adib, 2013. – Б.67.
[15] Расулов А. Jamodot sinoati // Tafakkur. – Тошкент, 2001. - №1. – Б.95.

and creative author, and literary structure. These studies serve as an important scholarly source for depicting the landscape of twenty-first-century prose.

The second chapter of the dissertation is entitled **"The expression of the category of artisticness through image and detail"**. Its first section analyzes the issue of **"The mastery of character creation in the short story"**.

A distinctive feature of Normurod Norqobilov's creative work is that the artistic image in his short stories is not limited to the depiction of human figures. In his narratives, animals such as wolves and dogs, elements of the plant world such as flowers and trees, as well as elements of the inanimate world such as storms, the sun, springs, and mountains are elevated to the level of artistic images. They are transformed from mere objects of description into artistic means that reveal human psychology and the essence of life. Accordingly, it is appropriate to classify the system of images in Normurod Norqobilov's short stories into four groups:

1. Human characters;
2. Images reflecting life reality through the animal world;
3. Images related to the plant world;
4. Images belonging to the inanimate world.

These groups can also be further subdivided into smaller categories for more detailed analysis (for example, child, father, old man, woman, and artist characters). In the writer's oeuvre, dozens of short stories featuring the images of children, fathers, grandfathers, and elderly men can be found. Through these figures, the stages of human personality formation, the relationship between time and human beings, family environment, and social stereotypes are interpreted in a philosophical and artistic manner. Researcher A. Khayrullaev, in turn, classifies the range of images in Normurod Norqobilov's works into three groups: "stories centered on human perception, stories centered on animal perception, and stories based on images such as flowers, springs, old mulberry trees, and poplar trees"[16]. In the first group, he includes images such as children, adolescents, old men, writers, and women, while the second group is based on images such as dogs, wolves, field mice, and mole rats. A. Khayrullaev also classifies the spring in the story "Spring (Buloq)" as belonging to the plant world. However, in fact, a spring is not a biological entity but an element of the inanimate world. Since the imagery of natural elements forms an independent artistic layer, in this study we classify images such as mountains, the sun, springs, and cliffs as belonging to the category of the inanimate world, treating them as a separate group.

Our observations show that in Normurod Norqobilov's creative work, particularly in his short stories, the image of the child is one of the leading character types. It serves as an artistic device for conveying the author's creative intention and ideological message to the reader. Accordingly, this study primarily focuses on the methods of constructing the child image in the writer's short stories and the individual stylistic features manifested in this process. In stories such as "The Milk-Selling Boy (Sut sotuvchi bola)," "The Old Man and the Boy (Chol va bola)," "The

[16] Xayrullayev A. Normurod Norqobilov hikoyalarining poetik o'ziga xosligi // O'zbekiston: Til va madaniyat. – Toshkent, 2023. - №3 (2). – Б.16.

Country Where the Sun Never Sets (Quyoshi botmaydigan yurt),” and “The Butterfly (Kapalak),” the child figure is elevated to the level of the central protagonist. These works express, through emotional depiction, the children’s innocent inner world, their thoughts in the process of understanding life, the early burdens of domestic responsibility placed upon them, and the pain of orphanhood that deeply wounds their hearts. In particular, in stories such as “The Man (Erkak),” “The Crossroads (Chorraha),” “Xesh (Xesh),” and “A New Fairy Tale (Yangi ertak),” the writer portrays emotionally fragmented children who are passing through the harsh paths of orphanhood. In “The Milk-Selling Boy (Sut sotuvchi bola),” “The Little Girl (Qizcha),” and “The Butterfly (Kapalak),” the narratives depict their uncompromising perceptions, their isolation resulting from parental neglect, their alienation from society, and the conflict between children and the surrounding social environment.

In the formation of the child character as a literary figure, the study reveals the use of dialogue and narrative discourse, artistic detail, expressive-descriptive devices, as well as contrastive and collision-based methods of conflict construction. For instance, in the short story “The Man (Erkak)”, N. Norqobilov creates his artistic concept through a simple everyday event. The hardships of orphanhood and the pain of fatherlessness are revealed through a realistic depiction of a child taking flour to the mill. Family relationships are also presented in a vivid and convincing manner against the background of this journey to the mill. The relationship between the child’s aunt and her sons is also incorporated into this narrative framework. In the formation of the child’s character, the lifestyle and behavior of the aunt’s sons are used as a point of reference. Through the use of contrast as a method of conflict, the aunt’s sons and the child protagonist are compared, thereby emphasizing the emotional and social disparities between them.

The aunt’s sons’ laziness and indifference generate internal contradictions within the child, leading to what may be defined as a collision-based conflict. It is precisely at this point that changes in the child’s psyche become observable, and this aspect serves as a key mechanism in character formation. In the story, the mother and child figures are also revealed through realistic situations. The mother’s efforts to provide for her children, as well as the mutual sense of duty and responsibility between mother and child, are depicted in a highly convincing manner. In constructing character, the author employs both mother–child dialogue and narrative discourse. As a result, the story achieves artistic integrity, which is primarily realized through expressive-descriptive devices. In this work, artistic imagery is also created through the depiction of nature. The image of the child attains full artistic realization through these means as well. The story also uses the detail of the mill, which performs an important ideological and artistic function in shaping the character and depicting the protagonist’s psychological world. In Uzbek culture, the saying “if one falls into a mill, one comes out whole” is used to describe strong-willed, resourceful, and determined individuals. Through the symbolic detail of the mill, the writer simultaneously reveals different facets of the child’s character. In the story, the mill functions as a symbol of life and existence. Just as a mill transforms grain into flour through processing, the child, enduring the harsh blows of an orphaned existence

and the trials of life, is “ground” in the mill of life and ultimately matures into a real man. As can be seen, a single detail skillfully employed by the writer is capable of conveying the entire conceptual essence of the work.

According to the analyses, Normurod Norqobilov is distinguished by his reliance on authorial characterization and portrait descriptions in the creation of human figures, whereas Isajon Sultan primarily draws on the character’s monologic speech and artistic psychologism as key narrative elements.

In the table below, the common types of images in the short stories of the two writers are presented in a tentative classification. This typology is not intended to be exhaustive or definitive; rather, it has been constructed to generalize the leading types of images within the scope of the study. The initial categories presented therein are relatively specific in nature, whereas the images of the animal, plant, and inanimate worlds are more general in character, allowing for further expansion and refinement of the classification.

№	Artistic image of common features	Isajon Sulton	Normurod Norqobilov
1.	Child image	“The Eight-Year-Old Child of the Twenty-First Century (Yigirma birinchi asrning sakkiz yashar bolasi),” “A Windy Night (Shamolli kecha),” “The Fog (Tuman),” “The Sun Rose Over the World (Oftob chiqdi olamga),” “Yak-40 (Yak-40),” and “Winter Tales (Qish ertaklari)”	“The Butterfly (Kapalak),” “The Son (O‘g‘il),” “The Man (Erkak),” “The Man on the Outskirts (Chetdagi odam),” “The Milk-Selling Boy (Sut sotuvchi bola),” “The Handkerchief (Ro‘molcha),” “In the Steppe (Dashtda),” “The Country Where the Sun Never Sets (Quyoshi botmaydigan yurt),” and “A New Fairy Tale (Yangi ertak).”
2.	Father image	“TODD (TODD),” “Something Happened to My Father (Otamga nimadir bo‘ldi),” “Affliction (Ozor),” and “Ode to Father (Ota qasidasi)”	“The Learned Son (Olim o‘g‘il)”, “The Thief (O‘g‘ri).”
3.	Old man image	“Orif (Orif),” “The Saint (Avliyo)”	“The Shrine (Ziyoratgoh),” “The Old Man and the Boy (Chol va bola),” “The Old Man and the Snakes (Chol va ilonlar),” “Sorrow (Mung),” “The Joy of Separation (Judolik quvonchi)”
4.	Writer/ creative figure	“The Death of Butterflies (Kapalaklar o‘limi),” “The Secret of the Blackbird Star (Qoraqush yulduzining siri)”	“A Joyful Day (Quvonchli kun),” “Time (Vaqt),” “The Unfinished Portrait (Tugatilmagan surat),” “The Last Portrait (So‘nggi surat),” “Brothers (Aka-ukalar)”

5.	Woman image	“Bibi Salima (Bibi Salima),” “My Mother, the Mediterranean Sea, and I (Men, onam va O‘rta Yer dengizi),” “The Wooden Clogs (Yog‘och kavush)”	“Trousers, or the Quarrel of Wives (Shim yoxud xotinlar janjali),” “Born of a Heroic Mother (Alp-onadan),” “The Day the Storm Broke (Bo‘ron qo‘pgan kun),” “The Handkerchief (Ro‘molcha),” “The Thief (O‘g‘ri)”
6.	Animal world image	“The Fog (Tuman),” “The Veranda (Ayvon),” “The Wolf (Bo‘ri),” “Affliction (Ozor)”	“Dongkalla (Do‘ngkalla),” “The First Day of Summer (Yozning birinchi kuni),” “The Camel Calf (Bo‘taloq)”
7.	Plant world images	“My Flower (Mening gulim)”	“Orphaned Flowers (Yetim qolgan gullar),” “The Old Mulberry Tree (Keksa tut),” “The Fire (Yong‘in)”
8.	Inanimate world images	“The Sun Has Appeared Over the World (Oftob chiqdi olamga),” “Destination (Manzil)”	“Spring (Buloq),” “Enatosh (Enatosh),” “The Day of the Solar Eclipse (Quyosh tutilgan kun),” “The Well (Quduq)”

Thus, in the short stories of both writers, the system of artistic images is open and expansible in nature, with different layers of imagery manifesting in mutual harmony. This feature demonstrates that the principles of character creation in contemporary Uzbek short fiction have acquired a systematic and multidimensional character.

The second section of the second chapter, entitled **“The aesthetic functions of artistic detail in character creation”,** provides a systematic analysis of the role of artistic detail in the construction of literary images. It is substantiated that detail functions as a poetic unit that serves to reveal the psychological state of the character, depict the socio-domestic environment, explain the protagonist’s actions, and express the authorial conception.

In the short stories of Isajon Sultan and Normurod Norqobilov, it has been identified as a significant phenomenon that detail is not merely a descriptive element, but rather becomes the semantic center of the work and is elevated to the level of the title. In this regard, the semantic relationship between “detail-image-title” has been analyzed. In the writers’ stories, detail is notable for its elevation to the level of artistic image.

It is well known that the criteria for the transformation of a detail into an image are determined by the following features:

1. It is not a simple descriptive element, but serves to reveal the psychological state of the character, the inner world, and the ideological essence of the work;

2. It is not a one-time decorative element, but is repeatedly used, thereby acquiring deeper semantic significance;

3. It is organically connected with the plot or conflict;

4. It possesses layers of symbolic meaning.

In Isajon Sultan's works, detail is predominantly characterized by a philosophical-symbolic nature, whereas in Normurod Norqobilov's works it is manifested in a socio-psychological direction.

In particular, in Isajon Sultan's short story "The Wooden Clogs (Yog'och kavush)", the artistic detail is not merely a descriptive device, but also functions as a poetic element that illuminates philosophical themes such as human destiny, the struggle for life, patience, and endurance. In this work, the detail is elevated both to the level of an image and to the level of the title. A single detail significantly intensifies the deep psychological and dramatic content of the story.

In the story, the detail of the wooden clogs serves as the central leitmotif of the narrative. It expresses the suffering of a father who has not experienced prosperity due to the hardships of social life. In order to ensure that his daughter has enough to eat and is dressed properly, and to save her from hard labor so that she may live a happy life, the father makes wooden clogs for her. He even tries to prevent her feet from growing too large. The author describes the wealthy rice merchant as follows: "The rice merchant was a fat man with eyes swollen with fat; he could not carry his own body, so he was transported in a cart, and sometimes even carried in a palanquin"[17].

The details presented in the description provide a comprehensive understanding of the character of the rice merchant. In order to improve their living conditions and escape hard labor, the father is forced to give his young daughter to this man. Xuan-Shi asks various questions about what kind of girls are preferred by members of the higher social strata and decides to raise his daughter in accordance with their expectations by making her wear wooden clogs. The author comments as follows: "Although Xuan-Shi's heart was filled with pain, he found solace in the thought that he was doing this for his child's future. Today he was extremely exhausted. His feet had been bitten by leeches and water insects in the rice fields, his arms ached, and his body longed for rest. How could a child know what life truly is? In time, she would surely be grateful to her father for rescuing her from this cycle of poverty. If left on her own, should she be forced to endure the same hardships her father had lived through? Let her suffer for now; behind this suffering lies her happy future"[18]. The narrative details such as "rice-field water scorpions" and "leeches" vividly depict the father's harsh working conditions and his desire to prevent his daughter from experiencing the same fate. Through these expressive details of physical pain, a psychological conflict is generated. Expressions such as "his heart ached" and "his arms ached" create a contrast between body and spirit. The reader also understands that such suffering is unbearable. Thus, the details in the passage fully convey the harsh socio-economic conditions of the family. At the same time, they not only reflect the social reality of the characters but also justify the father's decisions regarding his daughter. In this way, detail functions as a poetic device that conveys internal conflict and ideological contradiction, thereby expressing the authorial

[17] Султон И. Ёғоч кавуш. // Қорақуш юлдузининг сири. – Тошкент: Ғафур Ғулом номидаги нашриёт матбаа ижодий уйи, 2019. – Б.277.

[18] Султон И. Ёғоч кавуш. // Қорақуш юлдузининг сири. – Тошкент: Ғафур Ғулом номидаги нашриёт матбаа ижодий уйи, 2019. – Б.278.

concept. The image of legs bitten by leeches, for instance, evokes the severity of the family's living conditions, the father's helplessness, and the cruelty of life itself.

Detail, as a structural component of short story composition, maintains a poetic relationship with the plot and the system of characters. In Isajon Sultan's short stories such as "Something Happened to My Father (Otamga nimadir bo'ldi)," "The Wooden Clogs (Yog'och kavush)," "The Fog (Tuman)," "The Sun Has Appeared Over the World (Oftob chiqdi olamga)," "Affliction (Ozor)," "Ode to Father (Otaga qasida)," and "Joseph and Zulaikha (Yusuf va Zulayho)," the artistic function of detail progressively expands, serving to emotionally reveal the moral character of the protagonists and other figures within a socio-domestic context.

In summary, in Isajon Sultan's short stories, artistic detail functions as a means of character creation in the following ways:

1. revealing the psychological state of the character;
2. depicting social reality;
3. explaining the actions of the protagonist;
4. defining relationships between characters;
5. expressing the authorial concept through an aesthetic function.

The third chapter is entitled **"Forms of Artistic Discourse in the Short Stories of Normurod Norqobilov and Isajon Sultan: Common Features and Individuality".** Its first section examines authorial narration and its forms in the short stories **"Brothers (Aka-ukalar)," "A Joyful Day (Quvonchli kun)," "Winter Tales (Qish ertaklari)," "The Flag (Bayroq),"** and **"My Mother, the Mediterranean Sea, and I (Men, onam va O'rta Yer dengizi)".**

In the short stories of Isajon Sultan and Normurod Norqobilov, authorial narration functions as a dominant poetic device among forms of artistic discourse. It serves not only to narrate events, but also as an important structural foundation for depicting the psychological state of the characters, expressing their actions, and revealing the domestic environment, family conditions, and social milieu to which the characters belong. Furthermore, authorial narration is characterized by its ability to manifest the writer's creative intention, aesthetic views, and artistic mastery, thereby ensuring the ideological and compositional unity of the short stories.

In the short stories of Normurod Norqobilov, objective authorial narration is predominantly foregrounded. Most of the characters in the writer's works are identified not only by their names but also by their age, personality, profession, and by additional nicknames derived from their publicly recognized qualities or flaws. These include, among others, Chori Dono ("The Man on the Edge (Chetdagi odam)"), Boqi Sho'ro, Usmon Tajang ("The Shrine (Ziyoratgoh)"), A'zam Chol, Jovli Juvozkash ("The Lonely Dog on the Edge of the Village (Qishloq chetidagi yolg'iz it)"), Sodiq O'pka ("The First Day of Summer (Yozning birinchi kuni)"), Shayman Chol ("The Learned Son (Olim o'g'il)"), Sobir Polvon, Boborayim Gov ("The Day of the Solar Eclipse (Quyosh tutilgan kun)"), and Orif Chavandoz ("Brothers (Aka-ukalar)"). By assigning such descriptive nicknames, the writer constructs an initial semantic portrait of the character and individualizes the artistic image.

Isajon Sultan, on the other hand, in narrating events, does not conceal his authorial "I"; as he often participates in the narrative either as a relative of the characters or as a participant in the events, authorial narration frequently appears intertwined with character speech. It is expressed through first-person narration and retrospective storytelling, which allows for the identification of both individual and shared features of artistic discourse in the styles of the two writers. In stories such as "The Secret of the Blackbird Star (Qoraqush yulduzining siri)," "Yak-40 (Yak-40)," "The Eight-Year-Old Child of the Twenty-First Century (Yigirma birinchi asrning sakkiz yashar bolasi)," "Orif (Orif)," and "The Wooden Clogs (Yog'och kavush)," objective narration is dominant, with the author seemingly remaining invisible. In "The Flag (Bayroq)," events are narrated through authorial discourse in which the author himself participates. Meanwhile, stories such as "My Mother, the Mediterranean Sea, and I (Men, onam va O'rta Yer dengizi)," "The Echo of the Distant War (Olisdagi urushning aks-sadosi)," "The Death of Butterflies (Kapalaklar o'limi)," "TODD (TODD)," "The Veranda (Ayvon)," and "The Garden of Eram (Bog'i Eram)" are entirely narrated through first-person discourse by one of the characters. Assigning narration to a character is considered highly significant for ensuring objectivity and contributes to a vivid, engaging, and credible representation of events. Such a narrative strategy removes the author's direct presence from the depiction of lived experience and emotional perception, thereby breaking the invisible "wall" between the reader and the characters of the work.

In the short stories of both writers, the primary "literary domains" associated with authorial narration, namely portrait description, landscape depiction, and psychological portrayal, serve as essential tools for realizing the writer's artistic intention. In the short stories of Normurod Norqobilov, authorial narration is more prominently manifested through portrait descriptions, whereas Isajon Sultan gives broader space to landscape depiction. Psychological representation in Norqobilov's stories is expressed through indirect authorial narration infused with the character's point of view, while in Isajon Sultan's works the expression of the character's inner experiences is largely delegated to the character himself.

Although a detailed elaboration of these two aspects may pose challenges in terms of the short story's limited narrative scope, both writers successfully achieve this and thereby clearly demonstrate their stylistic individuality.

Through concrete examples from the short stories, the expanded functional scope of authorial narration can be observed in the following aspects:

– ensuring the unity of plot and composition;

– constructing artistic space and time;

– directing portrait, landscape, and psychological description toward the revelation of the work's artistic idea;

– analyzing the actions and reflections of characters;

– expressing attitudes toward events;

– revealing the psychological state and character traits of the protagonist;

– conveying the emotions, sorrows, and inner thoughts of characters;

– enriching the lexical and expressive resources of the national language;

– functioning as an important poetic device in revealing the ideological content of the literary work.

The second section of the third chapter is entitled **"Monologic Speech as a Means of Expressing the Character's Inner World".** Scholars who have studied types of artistic speech, Mikhail Bakhtin, V. Kozhinov, and A. Fyodorov, did not single out monologic speech as an independent form of discourse. Only the literary scholar Yo'ldosh Solijonov emphasizes its significant role in the structure of the literary work, defining it as a distinct type of speech and providing a theoretical justification for its classification into external (spoken), internal (unspoken), and epistolary forms[19]. Drawing on the views of this scholar, we also identified the differences between these forms and conducted our analysis of the short stories accordingly.

According to the analyses conducted, internal monologic speech in the short stories of Normurod Norqobilov is predominant, emerging as a result of conflict, contrast, and collisional processes. In other words, the character's inner confrontation with himself, as well as his irreconcilable relationship with the surrounding environment and society, significantly influences his psychological state and is manifested in the form of monologic speech.

As a result, this type of discourse primarily expresses the character's dissatisfaction with events, the social environment, and other characters, as well as his objections, disagreement with certain ideas, and attempts at self-justification. In the writer's works, internal speech is often articulated through rhetorical questions and forms of address, as seen in stories such as "The Learned Son (Olim o'g'il)," "The Man on the Edge (Chetdagi odam)," and "The Handkerchief (Ro'molcha)" among others.

In the short stories of N. Norqobilov, relatively little space is devoted to the external monologic speech of characters. Instead, monologue often emerges from dialogue, resulting in a phenomenon in which dialogue transforms into monologic speech. This is illustrated in the story "The Night Guest (Tungi mehmon)" as follows:

"– If you knew, they look at me as if I were a poisonous snake! – Qilichbek shifted his gaze elsewhere. – At this rate, sooner or later they will not hesitate to raise their hands against me together with their ignorant uncles. I have tried my best to educate them, but when their father is constantly disgraced in every other sentence, all your efforts are like water poured onto sand. My late father-in-law used to say, 'You do not suit us,' and I, a fool, thought he was offended with me and referring to my orphanhood. Now I understand that he was actually showing mercy to me. Blinded by love, I attached myself to an ignorant group. Now I am forced to swallow, again and again, the poisonous meal I myself have cooked, doubting both the good and the bad…"[20] In this passage, the dialogic speech of the characters gradually turns into Qilichbek's monologic discourse, revealing his family environment, as well as his deep reflections and confessions regarding his wife and

[19] Солижонов Й. XX асрнинг 80-90- йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол.фан. д-ри ...дисс. – Тошкент, 2002. – Б.63.

[20] Норқобилов Н. Тунги меҳмон. // Танланган асарлар. – Тошкент: Firdavs-Shoh, 2022. – Б.214.

children. Another important feature of this monologue is the presence of another person's speech within it. Although this "other voice" belongs to a character not directly involved in the events, it enters the text indirectly through Qilichbek's recollection of his father-in-law's words, thereby becoming embedded in his own speech.

In the short stories of Isajon Sultan, external monologic speech is predominantly foregrounded. As a rule, in short epic genres, monologic speech is not given extensive space; however, Isajon Sultan's stories transcend this convention. He elevates monologic discourse to a primary means of conveying the ideological content of the work to the reader.

Since his creative approach tends toward a lyrical style, he skillfully employs character monologues as an effective means of enhancing the expressiveness of narration. In his stories, monologic speech does not merely appear as a product of the character's internal psychological conflict. Rather, it also functions as a vehicle for philosophical reflection, as the character searches for the meaning of life and contemplates the essence of existence, the cosmos, and nature.

In the short story "Mega-Intellect (Mega-intellekt)," the protagonist's internal and external monologues are distinguished by their beginning and ending without any authorial commentary or intervention. In "The Fog (Tuman)," however, the circumstances of the emergence of monologues—the setting, time, and the character's psychological state—are first described by the author, after which the narrative is divided into sections such as "The Elder Brother's Story (Katta akaning hikoyasi)," "The Middle Brother's Story (O'rtancha aka hikoyasi)," "The Younger Brother's Story (Kichik akaning hikoyasi)," and "The Youngest Brother's Story (Kenjatoy hikoyasi)." As a result, the characters themselves, without authorial intervention, continue narrating their thoughts, attitudes toward events, inner experiences, and reflections in the form of monologue until the end of the story. In Isajon Sultan's short stories such as "Bibi Salima (Bibi Salima)," "The Death of Butterflies (Kapalaklar o'limi)," and "The Sun Has Appeared Over the World (Oftob chiqdi olamga)," extensive, wide-ranging internal and external monologic discourse that engages both the characters and the reader functions as the "heart" of the work. As literary scholar Y. Solijonov notes, "when taken as a whole, every literary work consists of a large monologue"[21]. Isajon Sultan's stories are likewise distinguished by their strong reliance on monologic discourse as a structural foundation.

CONCLUSION

1. In 21st-century Uzbek short fiction, the process of artistic thinking and stylistic renewal is characterized by an organic interconnection. In the works of Isajon Sultan and Normurod Norqobilov, this phenomenon is manifested through the synthesis of tradition and modern aesthetic approaches, the fusion of realistic expression with symbolic-metaphorical representation, the prioritization of

[21] Солижонов Й. XX асрнинг 80-90- йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол.фан. д-ри ...дисс. – Тошкент, 2002. – Б.64.

psychological processes over external events, and the centralization of inner experience as the core of the narrative.

2. A distinctive feature of short fiction in this period lies in the simultaneous and parallel activation of different directions of artistic thought. From this perspective, based on the short stories of Isajon Sultan and Normurod Norqobilov, it is reasonable to classify contemporary short prose into two conditional groups: non-traditional symbolic-philosophical stories and traditional realistic stories. This process reveals the phenomenon of synthesis in literature, demonstrating that in the short story genre, realistic depiction and symbolic expression, national specificity and universality, as well as tradition and innovation, are developing in a dialectical interrelationship.

3. Writers most frequently turn to the image of the child in order to realize their artistic and aesthetic objectives. Both authors express the psychological world of the child, the formation of character, and the child's attitude toward the social environment against the backdrop of the orphanhood motif. In the works of Normurod Norqobilov, the image of the child predominantly appears as a psychologically wounded figure. In his short stories such as "The Man (Erkak)," "The Crossroads (Chorraha)," "Xesh (Xesh)," and "A New Fairy Tale (Yangi ertak)," children with broken spirits, passing through the harsh paths of orphanhood, are vividly depicted. In stories like "The Milk-Selling Boy (Sut sotuvchi bola)," "The Little Girl (Qizcha)," and "The Butterfly (Kapalak)," the writer portrays their uncompromising thoughts, their isolation due to parental neglect, their alienation from society, and the conflicts between adults and children. Therefore, the writer skillfully employs contrast and collisional forms of conflict in constructing the child image.

4. In the short stories of Isajon Sultan and Normurod Norqobilov, the depiction of the father image is shaped by the writers' differing artistic thinking and aesthetic concepts. In Isajon Sultan's stories ("Affliction (Ozor)," "The Fog (Tuman)," "The Wooden Clogs (Yog'och kavush)"), the father figure is expressed as a memory residing in the character's consciousness and as a lost spiritual anchor, appearing in a state of silence, distance, and absence. It is thus interpreted in a psychological and philosophical dimension. In contrast, in Normurod Norqobilov's works, the father image is represented as a figure closely connected with real everyday life, bearing social and moral responsibility. In stories such as "The Learned Son (Olim o'g'il)," "The Butterfly (Kapalak)," and "Xesh (Xesh)," the father is portrayed within the framework of concrete social reality, emphasizing ethical duties and lived experience.

5. In creating artistic images, Normurod Norqobilov tends to focus on realistic depiction of characters, whereas in Isajon Sultan's short stories literary images are often revealed through symbols and allegorical representations. While Norqobilov remains faithful to traditional realist principles, Isajon Sultan develops and enriches this mode of representation, reshaping it into innovative forms and previously untested artistic configurations. For instance, in his short story "Wolf" (Bo'ri)", Isajon Sultan constructs an associative image by juxtaposing the figure of a man longing for freedom with the image of a wolf, placing them in both contrast and parallel relation.

6. In the short stories of both Normurod Norqobilov and Isajon Sultan, detail is significant for its elevation to the level of artistic image. In particular, in Norqobilov's stories such as "The Well (Quduq)," "The Butterfly (Kapalak)," "The Handkerchief (Ro'molcha)," "The Grindstone (Tovatosh)," and "The Book (Kitob)" details like the butterfly, headscarf, millstone, and book acquire an artistic form and play an important role in the plot structure, serving a specific aesthetic purpose. As a result, they are even brought into the titles of the stories. In Isajon Sultan's short stories such as "The Wooden Clogs (Yog'och kavush)," "The Death of Butterflies (Kapalaklar o'limi)," and "A Windy Night (Shamolli kecha)" details such as clogs, butterflies, and wind function as image-details and also appear as titles of the works. In his stories, elements like village, garden, sun, rain, trees, flowers, streams, and canals, although seemingly depicting space or natural phenomena, are endowed with poetic function and are transformed either into details or into full artistic images. While traditional images are more dominant in Normurod Norqobilov's works, Isajon Sultan's narratives are distinguished by their symbolic, emblematic, and metaphorical imagery.

7. Normurod Norqobilov's short stories are almost entirely characterized by an objective narrative mode. They are marked by the author's firm control over the narrative voice, with no transfer of narrative authority to the characters. In Isajon Sulton's short stories, however, events are narrated in a more flexible manner: sometimes in the first person, sometimes through the author's voice, and at other times through the characters' voices. Most importantly, many of his stories are narrated entirely through the character's speech from beginning to end.

8. Although Normurod Norqobilov uses the possibilities of inner monologic speech to reveal character traits, worldview, and the psychological state of his characters, monologic discourse in his stories does not appear in large-scale or fully integrated form. Instead, it is expressed in shorter segments and often emerges within dialogues. As a result, a phenomenon occurs in which dialogic speech gradually transforms into monologue. In his works, fully developed, extended monologues of characters are almost never encountered. In Isajon Sulton's short stories, however, monologic speech is dominant. Although monologue is not typically given a central role in the small epic genre, Isajon Sulton's narratives depart from this convention. He turns monologic discourse into a primary artistic tool for conveying the ideological core of the work to the reader and for revealing the hidden layers of the characters' inner psychology.

9. In the short stories of both Isajon Sulton and Normurod Norqobilov, monologic speech functions as a criterion for evaluating the character's inner essence and authenticity, and is considered a key factor in shaping the philosophical content of the work. It reflects not only the psychological state, inner world, and moral character of the personage, but also the author's own confessions, life conclusions, questions, and, in a broader sense, his philosophical worldview. In particular, in Isajon Sulton's autobiographical stories such as "My Mother, the Mediterranean Sea, and I (Men, onam va O'rta Yer dengizi)," "Mega-Intellect (Mega-intellekt)," and "Bibi Salima (Bibi Salima)," as well as in Normurod Norqobilov's works like "The Day of the Solar Eclipse (Quyosh tutilgan kun)," "Xesh (Xesh)," and "In the Steppe

(Dashtda)", the use of both internal and external monologic speech reveals the author's personal stance, philosophical outlook, and ethical principles. At the same time, monologic discourse in these stories not only serves to analyze the psychological state of the characters but is also identified as an important poetic factor in shaping philosophical meaning in 21st-century Uzbek short fiction.

НАУЧНЫЙ СОВЕТ DSc.03/2026.10.06.Fil.10.09
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ
ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ОХУНОВА ГУЗАЛХОН ХАМДАМБЕК КИЗИ

ПОЭТИКА УЗБЕКСКИХ РАССКАЗОВ НАЧАЛА XXI ВЕКА (на примере произведений Исаджона Султана и Нормурода Норкабилова)

10.00.14 – Узбекская литература XX века и современный литературный процесс

АВТОРЕФЕРАТ
диссертации на соискание учёной степени доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ наукам

Фергана – 2026

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за № B2024.3.PhD/Fil4982

Диссертация выполнена в Ферганском государственном университете.

Автореферат диссертации размещен на трёх языках (узбекском, английском и русском (резюме)) на веб-сайте (www.fdu.uz) и на информационно-образовательном портале «Ziyonet» по адресу (www.ziyonet.uz).

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Защита диссертации состоится на заседании Научного совета DSc.03/2026.10.06.Fil.10.09 по присуждению ученых степеней при Ферганском государственном университете «28» ноября 2026 года в 9:00. (Адрес: г. Фергана, ул. Бурхониддина Маргинани, 105. Тел. (99873) 244-57-82; e-mail: info@fdu.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирован под № 853). Адрес: 100151, город Фергана, улица Мураббийлар, 19. Тел.: (99873) 244-44-02.

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в выявлении особенностей поэтики узбекских рассказов XXI века на основе системы художественных образов, форм речи и стилистического своеобразия, характерных для произведений Исажона Султона и Нормурода Норкобилова.

Объектом исследования послужили рассказы Исажона Султона, вошедшие в такие книги, как «Hazrati Xizr izidan», «Qoraqush yulduzining siri» и «Boqiy darbadar», а также рассказы Нормурода Норкобилова, представленные в книгах «Bo‘ron qo‘pgan kun», «Bekatdagi oq uycha» и I томе «Tanlangan asarlar».

Предмет исследования составляет сравнительно-аналитическое изучение системы художественных образов и их многообразия, а также форм художественной речи, представленных в узбекской рассказовой литературе, в частности в рассказах Исажона Султона и Нормурода Норкобилова.

Методы исследования. При освещении темы исследования использовались такие методы, как классификация, функциональный, сравнительно-типологический и психологический анализ.

Научная новизна исследования заключается в следующем:

обосновано, что в узбекских рассказах начала XXI века на основе происходящих в жанре рассказа формальных и содержательных обновлений приоритетное значение приобрело изображение «я» героя и его внутреннего мира;

доказаны возможности художественного образа и художественной детали в раскрытии концепции произведения в рассказах Исажона Султона и Нормурода Норкобилова;

установлено, что среди форм художественной речи, используемых в рассказах, авторская речь является интегрирующей основой, а также доказано расширение её функции в раскрытии характера героя;

определено, что в рассказах Нормурода Норкобилова преобладает прямая авторская речь, тогда как в рассказах Исажона Султона первостепенное значение имеет манера выражения внутреннего голоса персонажей; установлено, что авторская речь, речь героя и речь от третьего лица организованы в единую систему, а также определено, что в художественной манере обоих писателей приоритетное значение имеет раскрытие психологии героя посредством возможностей внутренней и внешней монологической речи.

Внедрение результатов исследования. На основе научных результатов, полученных в ходе исследования по поэтике узбекских рассказов начала XXI века, а также художественно-речевым и стилистическим возможностям в рассказах Исажона Султона и Нормурода Норкобилова:

выводы о том, что в узбекских рассказах начала XXI века на основе происходящих в жанре рассказа формальных и содержательных обновлений приоритетное значение приобрело изображение «я» героя и его внутреннего мира, были широко использованы в литературно-просветительских

мероприятиях, проведённых Союзом писателей Узбекистана в 2024–2025 годах в рамках литературно-просветительской программы «Vatan manzumasi» и творческого проекта «Ma’rifat ulashib», а также на заседаниях Совета литературной критики, организованного при Союзе писателей Узбекистана (справка Союза писателей Узбекистана № 127 от 26 января 2026 года). В результате указанные научные результаты послужили научно-теоретической основой для анализа тенденций развития современного узбекского рассказа, работы с молодыми авторами и оценки литературного процесса в деятельности Союза писателей Узбекистана;

выводы и научные результаты, обосновывающие возможности художественного образа и художественной детали в раскрытии концепции произведения в рассказах Исажона Султона и Нормурода Норкобилова, были использованы в государственном грантовом проекте IL-402104474 «Создание электронной платформы “bolalaradabiyoti.uz” и её мобильного приложения», выполненном в 2021–2023 годах в рамках Государственных научно-технических программ (справка Ташкентского государственного университета узбекского языка и литературы № 04/1-516 от 30 января 2026 года). В результате проведённое исследование способствовало развитию литературоведения посредством теоретических положений о художественно-эстетических функциях художественной детали в национальной литературе, созданной на узбекском языке, в частности о её роли как средства создания художественного образа, раскрытия характера и внутреннего мира героя, а также изображения социальной жизни;

научные выводы, обосновывающие положение о том, что среди форм художественной речи, используемых в рассказах, авторская речь является интегрирующей основой, что её функция в раскрытии характера героя расширилась, что в рассказах Нормурода Норкобилова преобладает прямая авторская речь, тогда как в рассказах Исажона Султона первостепенное значение имеет манера выражения внутреннего голоса персонажей, что авторская речь, речь героя и речь от третьего лица организованы в единую систему, а также что в художественной манере обоих писателей приоритетное значение имеет раскрытие психологии героя посредством возможностей внутренней и внешней монологической речи, были использованы в прикладном грантовом проекте PF-201912258 «Создание многоязычной (на узбекском, русском и английском языках) электронной платформы узбекской литературы», выполненном в 2021–2023 годах в рамках Государственных научно-технических программ (справка Ташкентского государственного университета узбекского языка и литературы № 04/1-517 от 30 января 2026 года). В результате был обогащён научный потенциал электронной платформы, а исследования по поэтике речи в прозе крупных представителей современной узбекской рассказовой прозы начала XXI века сыграли важную роль в повышении научной репутации платформы и её адаптации к современному научному процессу.

Апробация результатов исследования. Результаты исследования прошли научное обсуждение и апробацию на 7 научно-практических

конференциях, в том числе на 5 республиканских и 2 международных научно-практических конференциях.

Опубликованность результатов исследования. По теме диссертации опубликовано 12 научных работ, из них 5 статей — в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных научных результатов докторских диссертаций, в том числе 4 статьи опубликованы в республиканских и 1 статья — в зарубежном научном журнале.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём диссертации составляет 143 страницы.

E’LON QILINGAN ISHLAR RO‘YXATI
LIST OF PUBLISHED WORKS
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ

I bo‘lim (part I; I часть)

1. Oxunova G. Artistic thinking and intertextual interpretation of the short stories of Isajon Sultan // Eureka Open Access Journals, ISSN NO: 2760-4926. Volume 2, Issue 1, January, 2026. – P. 203-217. [ResearchBib – 10.95 №14]. https://eurekaoa.com/index.php/3/article/view/442

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