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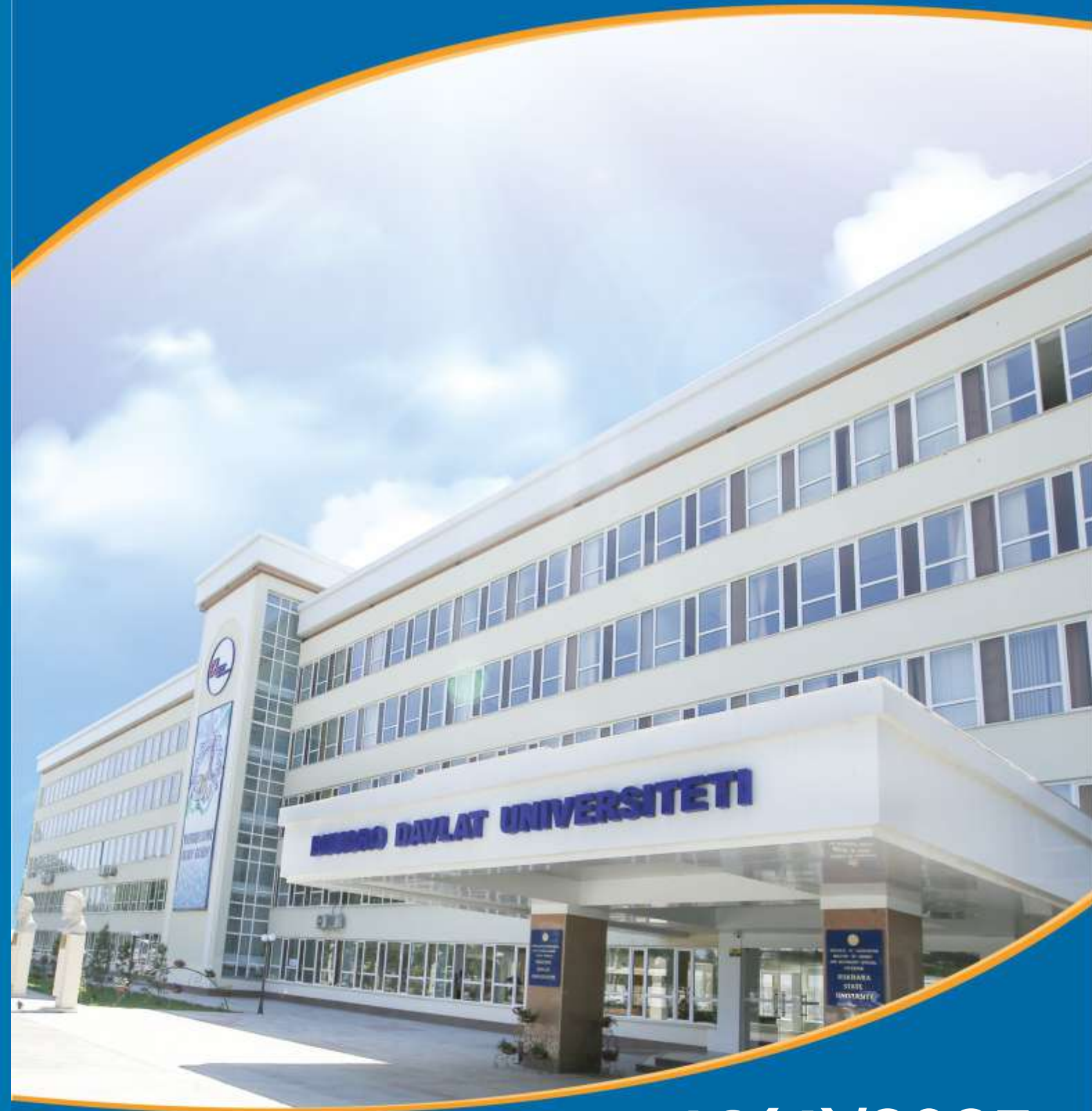
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ALISHER NAVOIY VA UILYAM SHEKSPIR IJODINING BADIY HAMOHANGLIGI

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Annotatsiya. Mazkur maqolada Sharqning buyuk mutafakkiri va shoirlar sultoni Alisher Navoiy hamda G'arb adabiyotining dahosi Uilyam Shekspir ijodiga taqqosiy nazar tashlanadi. Ularning asarlarida insonparvarlik, muhabbat, adolat, vatanparvarlik, do'stlik, ma'naviyat va hayot falsafasi kabi umumiy g'oyalar tahlil qilinadi. Tadqiqot davomida Navoiyning lirikasidagi ruhiy poklik, tasavvufiy mazmun va Shekspir dramaturgiyasidagi inson ruhiyatining dramatik talqini o'rganiladi. Har ikki ijodkor asarlarida tilning badiiy qudrati, ma'no chuqurligi va falsafiy teranlik o'zaro uyg'unlashgani, shuningdek, ularning insoniyat madaniyatiga qo'shgan hissasi ulkan ahamiyat kasb etishi yoritib berilgan.

Kalit so'zlar: taqqosiy tahlil, adabiy meros, insonparvarlik, falsafa, muhabbat, adolat, ruhiyat, tasavvuf, dramaturgiya, badiiy til.

ХУДОЖЕСТВЕННАЯ ГАРМОНИЯ ПРОИЗВЕДЕНИЙ АЛИШЕРА НАВОИ И УИЛЬЯМА ШЕКСПИРА

Аннотация. В данной статье проводится сравнительный анализ творчества великого мыслителя Востока и султана поэтов Алишера Навои и гения западной литературы Уильяма Шекспира. В их произведениях рассматриваются такие общечеловеческие идеи, как гуманизм, любовь, справедливость, патриотизм, дружба, духовность и философия жизни. В ходе исследования изучаются духовная чистота и суфийское содержание в лирике Навои, а также драматическая интерпретация человеческой психики в драматургии Шекспира. Освещается, как в произведениях обоих авторов гармонично сочетаются художественная сила языка, глубина смысла и философская пронизательность, а также подчёркивается огромное значение их вклада в культуру человечества.

Ключевые слова: сравнительный анализ, литературное наследие, гуманизм, философия, любовь, справедливость, психология, суфизм, драматургия, художественный язык.

THE ARTISTIC HARMONY OF THE WORKS OF ALISHER NAVOIY AND WILLIAM SHAKESPEARE

Abstract. This article presents a comparative analysis of the works of the great Eastern poet and thinker Alisher Navoi and the Western literary genius William Shakespeare. It explores their shared humanistic ideas, the philosophy of love, justice, spirituality, patriotism, and the artistic portrayal of human nature. The study highlights Navoi's poetic depth, Sufi-inspired themes, and Shakespeare's dramatic insight into the human soul. Both writers are united by their profound wisdom, rich artistic language, and their timeless contribution to world literature and culture.

Key words: comparative analysis, literary heritage, humanism, philosophy, love, justice, spirituality, Sufism, poetry, drama, artistic language.

Kirish. Jahon adabiyoti tarixida Alisher Navoiy va Uilyam Shekspir nomlari badiiy tafakkurning eng yuksak cho'qqilaridan biri sifatida e'tirof etiladi. Ikkala ijodkor turli geografik hududlarda, bir-biridan mutlaqo uzoq tarixiy-madaniy muhitlarda yashab ijod qilgan bo'lsalar-da, ularning asarlarida umuminsoniy g'oyalar, ruhiy kechinmalar, muhabbat, sadoqat, adolat va insonlik mohiyati kabi mavzularning talqini hayratlanarli darajada yaqinlik kasb etadi. Adabiyotshunoslikda bunday holat "badiiy hamohanglik", "ruhan mushtaraklik" yoki "adabiy konvergensiya" hodisasi sifatida talqin qilinadi.

Navoiy asarlarida Sharq mumtoz poetikasiga xos ramzlar, tasavvuf falsafasi, ishqning ma'naviy-ma'rifiy yo'nalishi asosiy o'rinni egallasa, Shekspir dramaturgiyasida insonning ichki ziddiyatlari, ijtimoiy munosabatlarning murakkabligi hamda shaxsning irodaviy tanlovi markazda turadi. Shunga qaramay, ikkala ijodkorning badiiy dunyoqarashida inson tabiatining teran va ziddiyatli mohiyatini ochib berish, ruhiy

kechinmalarni psixologik noziklik bilan tasvirlash, hayot va taqdir masalasiga falsafiy yondashuv singari umumiyliklar ko'zga tashlanadi.

Mavzuga doir adabiyotlar tahlili. Nazariy manbalarda qayd etilishicha, har ikki adib ijodi "umumbashariy poetik tafakkurning uyg'unlashuvi"ning yorqin namunasi bo'lib, ularning asarlari milliy adabiy an'analar doirasidan keng o'tib, jahon madaniyatining umumiy merosiga aylangan. Navoiyda lirik tafakkur, timsollar tizimi va tasavvufiy ma'naviyat qanday markaziy o'rin tutsa, Shekspirda dramatik konflikt, xarakterlar psixologiyasi va hayotiylik birdek kuchli san'atkorlik mezoniga aylanadi. Shu ma'noda ularning asarlari o'rtasidagi badiiy hamohanglik masalasi nafaqat tarixiy-qiyosiy yondashuv uchun, balki adabiyotning universal tabiatini tadqiq etish nuqtayi nazaridan ham dolzarb ilmiy ahamiyat kasb etadi.

Mazkur maqolada Alisher Navoiy va Uilyam Shekspir ijodining badiiy uyg'unlik jihatlari qiyosiy tahlil asosida yoritiladi, ular ijodidagi obrazlar tizimi, estetik qarashlar, inson ruhiyatini talqin etish tamoyillari hamda umuminsoniy g'oyalarning badiiy ifodasi nazariy manbalar va zamonaviy ilmiy yondashuvlar asosida tahlil qilinadi. Sharq va G'arb adabiyoti insoniyat tafakkurining ikki yirik yo'nalishini ifodalaydi. Sharq adabiyoti, asosan, falsafiy mazmun, ruhiy poklanish, ma'naviy qadriyatlar va insonning ichki dunyosini yoritishga qaratilgan. Unda muhabbat, sabr, mehr va adolat kabi ilohiy tushunchalar ustuvor o'rin egallaydi. G'arb adabiyoti esa ko'proq realizm, individualizm va inson irodasining kuchini tasvirlash bilan ajralib turadi. U hayotiylik, ijtimoiy muammolar va inson erkinligini yoritadi. Har ikkisi o'z davrining madaniy, siyosiy hamda ma'naviy manzarasini ifoda etgan holda, bugungi jahon adabiyotining shakllanishida muhim o'rin tutadi. Jahon adabiyoti tarixida har bir xalqning ma'naviy yuksalishida alohida o'rin tutgan siymolar bor. Sharqda Alisher Navoiy, G'arbda esa Uilyam Shekspir ana shunday buyuk ijodkorlardandir. Ularning ijodi, qarashlari, insoniyat haqidagi falsafasi turli madaniyat, til va davr farqlariga qaramay, bir nuqtada — inson ruhiyati va ma'naviyatining cheksiz olamida tutashadi. Bu ikki ulug' zot asarlari bugungi kunda ham inson tafakkurini uyg'otadi, hayot va muhabbat, adolat va vijdon, ezgulik va yovuzlik o'rtasidagi kurashni yoritib beradi.

Ushbu tadqiqot Alisher Navoiy va Uilyam Shekspir ijodidagi badiiy hamohanglikni aniqlashga qaratilgan bo'lib, IMRAD talablariga muvofiq metodologik yondashuvlar majmuasi asosida amalga oshirildi. Tadqiqotning nazariy poydevorini komparativ adabiyotshunoslik prinsiplari tashkil etadi. Xususan, R. Wellek, H. Remak, A. Veselovskiy, V. Jirmunskiy, J. Tynyanov kabi olimlarning adabiyotlararo aloqalar, tipologik mushtaraklik, poetik parallelizm haqidagi ilmiy qarashlari asos sifatida olingan.

Tadqiqot metodologiyasi. Metodologiya quyidagi asosiy bosqich va metodlarni o'z ichiga oladi:

1. Qiyosiy-tarixiy metod

Navoiy (XV asr) va Shekspir (XVI–XVII asrlar) yashab ijod qilgan tarixiy-madaniy muhitlar taqqoslandi. Sharq mumtoz adabiyotining tasavvufiy-estetik an'analari bilan G'arb Uyg'onish davri dramaturgiyasi o'rtasidagi farq va o'xshashliklar tarixiy kontekstda tahlil qilindi. Bu metod ikki adib poetikasining shakllanish omillarini aniqlashga xizmat qildi.

2. Struktur-semantik tahlil

Har ikki ijodkor asarlarida uchraydigan markaziy semantik maydonlar – muhabbat, ezgulik, adolat, taqdir, ruhiy iztirob, ma'naviy kamolot – struktur jihatdan o'rganildi. Obrazlar tizimi, ularning g'oyaviy yuklamasi hamda mazmuniy qatlamlardagi mushtaraklik aniqlab borildi.

3. Poetik-analitik yondashuv

Shekspir tragediyalaridagi dramatik konflikt, monologlar poetikasi, xarakterlar psixologiyasi Navoiy g'azallari va dostonlaridagi lirizm, ramziy obrazlar, tasavvufiy ma'no qatlamlari bilan solishtirildi. Ushbu metod ikki ijodkorning badiiy til va estetik ifoda imkoniyatlarini qiyosiy o'rganish imkonini berdi.

4. Tipologik yondashuv

Navoiy va Shekspir ijodidagi umumiyliklar genealogik (bevosita ta'sir) emas, balki tipologik o'xshashlik sifatida talqin qilindi. Bu yondashuv "adabiy hamohanglik"ning milliy yoki regional adabiy maktabdan ustun turgan umuminsoniy tamoyillar asosida shakllanishini ko'rsatadi.

5. Kontekstual tahlil

Adabiyotning ijtimoiy-madaniy omillarga bog'liqligini e'tiborga olgan holda, har ikki adib yashagan siyosiy, diniy, falsafiy muhit va ularning asarlardagi aks-sadosi o'rganildi. Bu yondashuv Navoiy va Shekspir asarlarining g'oyaviy ildizlarini aniqlashga imkon berdi.

Mavzuga doir adabiyotlarni o'rganish shuni ko'rsatadiki, Navoiyshunoslik va Shekspirshunoslik bo'yicha keng ilmiy baza mavjud bo'lsa-da, ularning ijodini to'g'ridan-to'g'ri qiyosiy tahlil qilishga bag'ishlangan maxsus tadqiqotlar nisbatan kamdir. Shu bois ushbu ishga asos bo'luvchi manbalar bir necha turkumga ajratildi.

1. Navoiyshunoslik manbalari

Olingan natijalar va ularning tahlili. Navoiy asarlarining estetik mohiyati, tasavvufiy ma'naviyati, g'azal poetikasi, ishq falsafasini tadqiq etishga bag'ishlangan ilmiy ishlar – A. Hayitmetov, N. Komilov, E. Rustamov, S. G'aniyeva, H. Boltaboyev kabi olimlar tomonidan keng yoritilgan. Ularning izlanishlari Navoiyning badiiy tafakkuri, ramzlar tizimi va poetik mahoratini tushunishda asosiy nazariy manba bo'lib xizmat qildi.

2. Shekspirshunoslik manbalari

Shekspir ijodi, uning dramatik poetikasi, obraz yaratish mahorati haqida A.C. Bradley, Harold Bloom, Jan Kott, G. Wilson Knight, Northrop Frye kabi tadqiqotchilarning qarashlari asosiy ilmiy manbalar sifatida o'rganildi. Bloomning Shekspirni "inson tabiatining yaratuvchisi" deb atashi, Bradley ning Shekspir tragediyalari tahlili mazkur tadqiqot uchun alohida nazariy ahamiyatga ega.

3. Komparativ adabiyotshunoslik bo'yicha manbalar

Adabiyotlararo tipologik hamohanglik nazariyasi Wellek, Remak, Guillén kabi olimlar tomonidan atroflicha ishlab chiqilgan. Ularning ishlarida badiiy mushtaraklikning mintaqalararo yoki madaniyatlararo tabiati asoslab berilgan bo'lib, mazkur maqola uchun metodologik tayanch vazifasini bajardi.

4. Sharq va G'arb poetik tafakkurining umumiy nazariy asoslari

Sharq mumtoz adabiyoti (aruz nazariyasi, tasavvuf poetikasi, ishq konsepsiyasi) bo'yicha Fitrat, Bertels, Bobur va zamonaviy o'zbek tadqiqotchilarining ishlari; G'arb Uyg'onish davri poetik tafakkuri bo'yicha Burckhardt, Greenblatt kabi olimlarning tadqiqotlari ikki sivilizatsiya poetikasining asosiy farqlari va o'xshashliklarini tahlil qilish imkonini beradi.

5. Zamonaviy komparativ tadqiqotlar

Navoiy va Shekspir ijodini qiyosiy o'rganishga bag'ishlangan maqolalar, talabalik dissertatsiyalari, ilmiy risolalar oxirgi yillarda tobora ko'payib borayotgani mavzuning dolzarbligini tasdiqlaydi. Ularning aksariyatida adabiy tafakkurdagi universalizm, ruhiy mushtaraklik, estetik uyg'unlik masalalari yoritilgan.

Alisher Navoiy (1441–1501) Temuriylar davrida yashab, turkiy tilda adabiyotning yuksak namunalarini yaratdi. U o'z davrida fors-tojik tilining adabiy ustunligini sindirib, turkiy tilda ham ulug' asarlar yaratish mumkinligini isbotladi. Navoiy nafaqat shoir, balki mutafakkir, davlat arbobi va xalqparvar inson edi. Uning "Xamsa" dostonlari, "Mahbub ul-qulub", "Nasoyim ul-muhabbat", "Lison ut-Tayr" kabi asarlari inson ma'naviyatini yuksaltirishga xizmat qilgan.

Uilyam Shekspir (1564–1616) esa Yevropaning Uyg'onish davrida yashab, ingliz tilidagi dramaturgiya va she'riyatni yangi bosqichga olib chiqqan. Uning "Gamlet", "Otello", "Qirol Lir", "Makbet", "Romeo va Julietta" asarlari inson ruhiyatidagi ziddiyatlarni chuqur ochib beradi. Shekspir ijodi orqali G'arb falsafasi va insonshunosligi yanada boyidi.

Alisher Navoiy asarlarida insonning eng oliy fazilati — adolat, sabr, sadoqat va muhabbat sifatida ko'rsatiladi. U "Hayrat ul-abror" dostonida axloqiy mukammallikni, "Farhod va Shirin"da esa fidokorlik va muhabbatni ulug'laydi. Navoiy uchun inson – bu ruhiy poklikka intiluvchi mavjudotdir.

Shekspir esa o'z asarlarida insonni ichki kurashlar girdobida tasvirlaydi. Masalan, "Gamlet"dagi mashhur "Bo'lish yoki bo'lmaslik" monologi insonning hayot va o'lim orasidagi falsafiy qarorini ifodalaydi. Shekspir qahramonlari orqali inson tafakkurining murakkabligini, ruhiy iztirob va vijdon azobini ko'rsatadi.

Shunday qilib, Navoiy insonni komillikka, Shekspir esa haqiqat izlab qiynalayotgan ruh sifatida tasvirlaydi.

"Layli va Majnun" – Sharq adabiyotining eng mashhur ishqiy dostonlaridan biri bo'lib, uning eng go'zal talqinini Alisher Navoiy yaratgan. Asarda ikki pokiza qalb – Qays (Majnun) va Laylining bir-biriga sadoqatli muhabbati, ammo jamiyat to'siqlari sabab ularning sevgi yo'lida azob chekishi tasvirlanadi. Navoiy bu doston orqali insoniy muhabbatni ilohiy muhabbat darajasiga ko'targan. Majnun obrazi orqali muallif ishq yo'lida fidoyilik, sabr va ruhiy kamolotni ifodalagan. Uning nazarida haqiqiy sevgi insonni Allohga yaqinlashtiradi:

"Kim sevdi, u Haqni bildi" – bu Navoiy falsafasining mohiyatidir.

"Romeo va Julietta" esa G'arb adabiyotining durdonasi bo'lib, Uilyam Shekspir qalamiga mansub. Asarda ikki dushman oilaning farzandlari – Romeo va Julietta o'rtasidagi fojiali muhabbat hikoya qilinadi. Ularning sevgisi nafaqat shaxsiy his-tuyg'ular, balki jamiyatdagi adovat va adolatsizlikka qarshi isyon ramzidir.

Taqqoslaganda, har ikki asarda sevgi poklik, sadoqat va insoniy qadriyatlar timsoli sifatida yoritilgan. "Layli va Majnun"da muhabbat ruhiy-irodiy sinov orqali ilohiylikka yuksalsa, "Romeo va Julietta"da u hayotiy fojia orqali insonning erkinlik va baxtga intilishini aks ettiradi. Shu tariqa, Navoiy va Shekspir ikki xil madaniyatda bir xil tuyg'u – sof muhabbatni badiiy yuksaklikda tasvirlashga muvaffaq bo'lganlar.

Alisher Navoiyning “Saddi Iskandariy” dostoni – “Xamsa” turkumining beshinchi va yakuniy asaridir. Unda buyuk sarkarda Iskandar (Aleksandr Makedonskiy) obrazi orqali adolatli hukmdor, ilm va donolikni qadrllovchi inson timsoli yaratiladi. Navoiy bu asarda Iskandarning moddiy qudratidan ko‘ra, uning ma‘naviy yetukligini, xalq farovonligi yo‘lida qilgan ishlari va adolatli boshqaruvini ulug‘laydi. Asar nafaqat tarixiy qahramon haqida, balki insonning mukammallikka intilishi, ilm va adolatning yuksak qadri haqida ham falsafiy mulohazalarni o‘z ichiga oladi.

Uilyam Shekspirning “Qirol Lir” tragediyasi esa insoniy fojia, nafs va xiyonat mavzularini chuqur ochib beradi. Asarda Lir ismli podsho o‘z shohligini qizlariga bo‘lib beradi, biroq mehrsiz va manfaatsiz muhabbatni ajrata olmay, so‘ngra o‘z xatolarini kech anglaydi. Asarda insonning g‘urur va manmanlik tufayli o‘z qadriyatlaridan uzoqlashuvi, oilaviy mehrning qadrsizlanishi va kechikkan tavba orqali ruhiy tozalikka erishish g‘oyasi yoritilgan.

“Yuliy Sezar” esa siyosiy fojiaga asoslangan asar bo‘lib, hokimiyat, sadoqat va xiyonatning o‘zaro kurashini ko‘rsatadi. Shekspir bu tragediyada insoniyat tarixidagi muhim savol – “hokimiyat insonni buzadimi yoki inson hokimiyatni?” degan masalani yoritadi. Brutusning Sezarga qilgan xiyonati orqali adolat va vijdon o‘rtasidagi murakkab kurash badiiy ifoda topadi.

Har ikki ijodkor uchun adolat – insoniyatning mavjudlik asosi. Ushbu uch asarda – “Saddi Iskandariy”da adolat va donolik, “Qirol Lir”da insoniy mehr va saboq, “Yuliy Sezar”da esa siyosiy ong va axloqiy tanlov asosiy falsafiy g‘oya sifatida ilgari surilgan. Navoiy va Shekspir o‘z davrining turli madaniy muhitida yashagan bo‘lsalar-da, har ikkisi inson mohiyatini, ruhiy tozalikka intilish va adolat izlash yo‘lini chuqur badiiy ifoda etganlar.

Adabiyotshunoslar, jumladan, Abdurauf Fitrat va Abdulla Qayumovlar Alisher Navoiy tilining musiqiyligi, obrazliligi hamda ma‘nodagi chuqurligini alohida ta’kidlaydilar. Navoiy o‘z asarlarida turkiy tilda inson ruhiyatini, falsafiy fikrlarni va ilohiy tuyg‘ularni nihoyatda nafis va ohangdor tarzda ifodalagan. U so‘z orqali ruhning nozik kechinmalarini tasvirlab, badiiy tilni san‘at darajasiga ko‘targan. Aynan shu jihati bilan Navoiy turkiy tilni “adabiyot tili” darajasiga olib chiqqan va uni jahon madaniyati miqyosiga olib chiqqan buyuk tilshunos ijodkor sifatida tarixda qolgan.

Uilyam Shekspir ham ingliz adabiyotida til va badiiy tafakkur rivojiga beqiyos hissa qo‘shgan. Uning asarlarida so‘z o‘yini, metaforalar, monologlar va tazodlar g‘oyaviy yuk tashuvchi asosiy vositadir. Shekspir o‘z asarlarida inson nutqining boy imkoniyatlarini namoyon etib, so‘z orqali chuqur falsafiy ma‘nolarni ifodalashning yangi bosqichini yaratgan. Olimlarning fikriga ko‘ra, u 2000 dan ortiq yangi so‘zni ingliz tiliga kiritgan va shu orqali tilni zamonaviy shaklga keltirgan.

Demak, Navoiy va Shekspir – ikki xil davr, ikki xil madaniyat vakili bo‘lsalar-da, ularni birlashtiruvchi eng muhim jihat – tilni san‘at darajasiga olib chiqqan ijodiy qudratdir. Har ikkalasi ham o‘z milliy tilining badiiy imkoniyatlarini ochib bergan, uni jahon adabiy tafakkuri darajasiga ko‘targan buyuk so‘z san‘atkorlaridir.

Muhokama. Yuqoridagi tahlillar shuni ko‘rsatadiki, Alisher Navoiy va Uilyam Shekspir ijodi har xil tarixiy makon, estetik an‘ana va madaniy muhitda shakllangan bo‘lsa-da, ularning asarlarida inson ruhiyati, hayot mazmuni, ezgulik va adolat tushunchalarining badiiy talqini jihatdan chuqur mushtaraklik mavjud. Har ikki adib o‘ziga xos poetik dunyoqarashga ega bo‘lib, ularning badiiy tafakkuri umuminsoniy qadriyatlarni yuksak darajada ifoda etishi bilan ajralib turadi. Navoiy ijodida tasavvufiy-ma‘rifiy g‘oyalar markaziy o‘rinda turib, insonning ruhiy poklanishi, komillikka erishishi va ilohiy muhabbat sari intilishi asosiy ma‘naviy mezon sifatida talqin etiladi. Shekspir esa o‘z dramatik asarlarida inson tabiatining murakkab ziddiyatlari, ijtimoiy munosabatlardagi to‘qnashuvlar hamda shaxsning ichki kurashini realistik va psixologik chuqurlikda yoritadi.

Shunga qaramay, ikki buyuk mutafakkirning maqsadi bitta nuqtada – insonni anglash va uni ezgulik sari yo‘naltirish g‘oyasida uyg‘unlashadi. Navoiy o‘z qahramonlari orqali insonning ruhiy yuksalish bosqichlarini ko‘rsatsa, Shekspir hayot sinovlari orqali komillikka eltuvchi insoniy xususiyatlarni namoyon etadi. Demak, biri Sharqning ruhiy-ma‘naviy olamini, ikkinchisi G‘arbning hayotiy-psixologik tajribasini ifodalasa-da, ularning asarlarida insoniyatning abadiy qadriyatlari, muhabbatning yuksak qadr-qimmati, adolatning ustuvorligi va haqiqatning mutlaq zaruriyati badiiy jihatdan bir nuqtaga borib qo‘shiladi.

Xulosa. Shu asosda aytish mumkinki, Navoiy va Shekspir ijodining badiiy hamohangligi adabiyotning milliy chegaralardan ustun turuvchi universal tabiatini yana bir bor tasdiqlaydi. Har ikki ijodkor asrlardan buyon o‘zining falsafiy teranligi, badiiy mukammalligi va umuminsoniy qarashlari bilan jahon adabiy tafakkuriga beqiyos hissa qo‘shib kelmoqda. Ularning asarlari bugun ham zamonaviy inson uchun ibrat manbai bo‘lib xizmat qilmoqda; insoniyatni ma‘naviy yetuklik, mehr-oqibat, adolat va haqiqat sari undayotgan badiiy kuch sifatida o‘z ahamiyatini yo‘qotgani yo‘q. Shu ma‘noda Navoiy va Shekspir ijodining

qiyosiy o'rganilishi nafaqat ilmiy-amaliy jihatdan, balki ma'naviy-ma'rifiy nuqtayi nazardan ham dolzarb va zarurdir.

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Annotatsiya. Maqolada Abdulla Qodiriy qalamiga mansub “O‘tkan kunlar” romanining genetik-shajaraviy manbalari, adibning epik tasvir mahorati tarixiy romanning aloqa-bog‘lanishlari badiiy strukturasi, rivojlanish yo‘llari haqida adabiyotshunos G‘. Murodov tomonidan amalga oshirilgan tadqiqotlarning ilmiy qimmatini haqida mulohaza yuritilgan. Professor G‘ayrat Murodov tadqiqotlarining mag‘zida turgan buyuk Abdulla Qodiriy asos solgan yangi romanchilik maktabining yuzaga kelishi va adabiy-badiiy an‘analarini dastlab o‘zbek, keyin Markaziy Osiyo romanchiligi taraqqiyot yo‘lini belgilab berganini ilmiy-nazariy, qiyosiy-tipologik asosda yoritgan olim Abdulla Qodiriy romanchilik maktabining boshqa milliy adabiyotlar doirasiga kirib borishi va ularga ko‘rsatgan ta‘sirini ilmda ilk marta rad qilib bo‘lmas dalillar bilan isbotlab berganligi to‘g‘risida bir qancha asosli fikrlar keltirilgan.

Kalit so‘zlar: Abdulla Qodiriy, “O‘tkan kunlar”, Zahriddin Muhammad Bobur, “Boburnoma”, “Xamsa”, “Farhod va Shirin”, Farhod, Otabek, Xisrav Parviz, Musulmonqul.

О ГЕНЕЗИСЕ РОМАНА «МИНУВШИЕ ДНИ»

Аннотация. В статье рассматриваются генетико-родовые источники романа Абдуллы Кадыри «Минувшие дни», мастерство писателя в создании эпического изображения, художественная структура, взаимосвязи и пути развития исторического романа. Также анализируется научная ценность исследований, проведённых литературоведом Г. Муродовым по данным вопросам. В своём исследовании профессор Гайрат Муродов излагает ряд обоснованных идей о возникновении новой школы романа, основоположником которой является великий Абдулла Кадыри, который находится в центре его исследований, о научном и неопровержимом подтверждении литературно-художественных традиций учёного, определившего пути развития сначала узбекской, а затем и среднеазиатской романной литературы, о проникновении школы романа Абдуллы Кадыри в другие национальные литературы и её влияния на них.

Ключевые слова: Абдулла Кадырий, «Минувшие дни», Захириддин Мухаммад Бабур, «Бабурнаме», «Хамса», «Фархад и Ширин», Фархад, Отабек, Хосров Парвиз, Мусулмонкул.

ABOUT THE GENESIS OF NOVEL “DAYS GONE BY”

Abstract. The article examines the genetic and genealogical sources of Abdulla Qodiriy’s novel “Days Gone By”, the writer’s mastery of epic depiction, the artistic structure, interrelations, and developmental paths of the historical novel. It also reflects on the scientific significance of the research conducted by the literary scholar G‘. Murodov on these aspects. In his research, Professor Gayrat Murodov presents a series of well-founded ideas concerning the emergence of a new school of the novel, whose founder is the great Abdulla Qodiriy. Qodiriy occupies a central place in his studies, which provide scientific and irrefutable confirmation of the literary and artistic traditions established by this scholar-traditions that defined the developmental trajectory first of Uzbek, and later of Central Asian, novelistic literature. The research also examines the penetration of Abdulla Qodiriy’s novelistic school into other national literatures and its profound influence upon them.

Keywords: Abdulla Kodiriy, “Days Gone By”, Zahiriddin Muhammad Babur, “Baburnama”, “Khamsa”, “Farhod and Shirin”, Farhod, Otabek, Khosrow Parviz, Musulmonkul.

Kirish. Ulug' alloma Y.E.Bertels tomonidan jahon adabiyotida "O'zbek romanchilik maktabi" deb baholangan noyob adabiy-estetik hodisa – Abdulla Qodiriy badiiy dahosi, epik tasvir sohasidagi mahorati qirralarini oydinlashtirish, ulkan adibning milliy-tarixiy romanchilikka xos ustuvor tamoyil va badiiy-estetik xususiyatlarini aniqlash, adabiy-badiiy jarayon bosqichlari hamda so'z san'ati olamida yorqin iz qoldirgan yetuk badiiy yaratmalar orasidagi mushtaraklik va o'ziga xosliklar uyg'unligi muammolarini tadqiq qilish, shu zaminda tarixiy roman rivoji, estetik-poetik xususiyatlari, tarixiy va badiiy haqiqat o'rtasidagi uyg'unlik va farqlar, tarixiy roman shakllari haqidagi talqinlarni yangi, tarxi toza nazariy qarashlar bilan boyitish filologiya fanlari doktori, professor G'ayrat Murodov tadqiqotlarining mag'zida turadi. Buyuk Abdulla Qodiriy asos solgan yangi romanchilik maktabining yuzaga kelishi va adabiy-badiiy an'analari dastlab o'zbek, keyin Markaziy Osiyo romanchiligi taraqqiyot yo'lini belgilab berganini ilmiy-nazariy, qiyosiy-tipologik asosda yoritgan olim Abdulla Qodiriy romanchilik maktabining boshqa milliy adabiyotlar doirasiga kirib borishi va ularga ko'rsatgan ta'sirini ilmda ilk marta rad qilib bo'lmas dalillar bilan isbotlab berdi.

Tadqiqot metodi. Tarixiy romanning genetik-shajaraviy tadriji, o'zbek epik poeziyasida roman, shuningdek, tarixiy romanning bir qator muhim unsurlari qadimdan mavjud bo'lganligi haqidagi olim mulohazalari chuqur ilmiy asosga ega.

O'zbek, kengroq miqyosda olib qaralganda, Markaziy Osiyo adabiyotida Yevropa tipidagi roman tarixi badiiy-poetik jihatdan mukammal roman "O'tgan kunlar" bilan boshlanishining chuqur adabiy-estetik, madaniy-ma'rifiy ildizlari, asoslari mavjudligini qiyosiy-tipologik tahlil oynasida ko'rsatgan filologiya fanlari doktori, professor G'ayrat Murodov o'z fikrlarini ustoz-olimlarning fikrlari bilan quvvatlantiradi: "Markaziy Osiyo adabiyotlarida roman tarixi Abdulla Qodiriyning "O'tkan kunlar" asari bilan boshlandi, degan qarash adabiyotshunoslikda mustahkam o'rin olgan. Bu umuman olganda, to'g'ri fikr. Chunki yevropacha tipdagi, o'ziga xos janriy xususiyatlarga ega bo'lgan nasriy shakldagi roman chindan ham "O'tkan kunlar" bilan boshlanadi. Lekin o'zbek romanining ildizi juda chuqur. Adabiyotshunoslar Navoiy "Xamsa"ga kirgan dostonlarning har birini she'riy roman, deb hisoblaydilar.

E. Karimov va B. Nazarov bunday yozadilar: "O'zbek romanining tug'ilishini "Boburnoma"dan boshlasa, to'g'ri bo'ladiganga o'xshaydi. Bu olimlarning fikricha, "Boburnoma"ni XVI asr "o'zbek eposi", o'zbek roman-xronikasi, solnoma-epopeyasi deb atasa ham bo'ladi" [6,16].

Vohid Zohidov, Homil Yoqubov, Aziz Qayumov, Vahobjon Rahmonov, Hasan Quدراتillayev kabi yirik olimlarning tadqiqotlarida ham "Boburnoma" o'zbek badiiy nasrining nodir namunasi sifatida tadqiq qilinadi. O'ziga xos adabiy-estetik hodisa bo'lgan, markazida millat va xalq o'tmishida alohida o'rin tutgan aniq shaxs obrazi turgan, temuriylar tarixining ulkan ahamiyatga molik bosqichi (XV asr oxiri - XVI asr boshlari) tasvirlangan "Vaqoe" dagi badiiy tasvirga xos talqinlar, adabiy-poetik xususiyatlar ulkan matnshunos va adabiyotshunos olim V.Rahmonov tomonidan quyidagicha ta'kidlangan: "Boburnoma" kitobxon uchun go'yo ko'p seriyali film. Bu ulug' ko'zguda deyarli ellik yillik Movarounnahr, Xuroson, Hindiston va ularga yondosh mamlakatlarda kechgan voqea-hodisalar tizilishib, kitobxon ko'z o'ngida namoyish etiladi. Shu ma'noda "Boburnoma"ni ajoyib voqeiy-tarixiy roman deyish mumkin" [4,17].

Ustoz olim haq. "Boburnoma"da tarixiy voqealar tarixiy asarlardagi kabi axborot, bayon tarzida emas, balki badiiy asarga xos o'nlab shaxslarning o'ziga xos qiyofasi, ma'naviy-ruhiy olami, fe'l-atvori tasviri orqali yoritilgan. Tarixiy jarayonga xos xususiyatlar qahramon shaxsi, qismati, shaxsiy va oilaviy ahvoli (muvaffaqiyati yoki fojiasi) tasviri orqali ochib berilgan. Voqealar bayonida axborot tarzi yetakchilik qilmaydi, aksincha, tarixiy voqealar xarakter yaratish uchun, obrazlar talqini uchun xizmat qiladi. Professor G'ayrat Murodov ayni mohiyatni teran anglagan. Olimning doktorlik dissertatsiyasi mazmuni yuzasidan e'lon qilingan monografiyasidan o'qiymiz: "Boburnoma"ning murakkab, ko'p qirrali badiiy-kompozitsion vujudida, voqea tizimida roman janrining, romanga xos tafakkurning asosiy alomatlar, belgilari mavjud. Asarda asosiy qahramon (muallif)ning sarguzashtlari, qalb kechinmalari muayyan izchillikda, yaxlit badiiy sistema hududida berilgan, tarixiy epik tasvir markazida jangchi, ijodkor, donishmand shaxs (qahramon) obrazi turadi, bu obraz roman-xronikada ifoda etilgan barcha tarixiy hodisa va shaxslarni uyg'unlashtiradi, kompozitsion butunlik, syujet tugalligini yuzaga keltiradi". [6;16]. Odatda, jahonshumul adabiy-nazariy konsepsiyalar shunday yuksak san'at namunalarining tahlili natijasida paydo bo'ladi. "O'tkan kunlar", "Mehrobdan chayon", "Qullar", "Doxunda", "Kecha va kunduz" romanlari matni ustida uzoq yillar davomidagi mashaqqatli izlanishlar G'ayrat Murodov tadqiqotlarining mukammal nazariy-poetik asosini ta'minlagan eng muhim omildir.

Muhokama. "Boburnoma"ga bag'ishlab yigirmaga yaqin filologik yo'nalishda (turli fan tarmoqlariga doir o'ttizdan ortiq) dissertatsiyalar yozib himoya qilingani, asar badiiyati va undagi badiiy obrazga Homil Yoqubov, Aziz Qayumov, Hasan Quدراتillayev, Vahobjon Rahmonov, Erik Karimov, Baxtiyor Nazarov, G'ayrat Murodov kabi taniqli olimlarning fundamental tadqiqotlarida quyma mulohazalar bildirilganiga

qaramay, “Boburnoma” tarixiy-adabiy asar-ku! Unda obraz bormi? yo‘nalishidagi munozarali savollar hozirga qadar ham uchrab turadi. Biz xuddi shu kabi shubha va gumon tumani ichida qiynalayotgan tadqiqotchilarga G‘ayrat Murodovning tarixiy roman genezisi tadqiqiga bag‘ishlangan maqola, risola va monografiyalarini mutolaa qilishni tavsiya qilar edik. Shu o‘rinda “Vaqoe” badiiyati va undagi badiiy obraz muammosiga doir ayrim mulohazalarimizni muxtasar aytish bilan iste’dodli olimga fikrdoshlik qilishni ma’qul ko‘rdik:

1. Tarixiy jarayon talqinida tarixiy dalillardan me’yorida ustalik bilan foydalanish mahorati, boburona samimiyat, rangin tuyg‘ular talqini tarixiy-adabiy asar badiiyatini ta’min etgan ustuvor yo‘nalishlardan biridir. Muallifning har qanday mubolag‘a va pardalashlardan xoli, oddiy va mardona uslubi hamda yorqin xarakteri memuar asarda qalamga olingan har bir tarixiy shaxsga obraz maqomida badiiy-estetik joziba bag‘ishlagan.

2. “Har ishning zimnida yuz ming mulohaza vojib va lozimdir”, “Do‘stlar bilan o‘lim to‘ydir”, - kabi nasriy matnlar talqin qilingan voqealarga mushtarak bo‘lib ketgan, sodda va ravon jumlarlar qatiga san’atkorlik bilan singdirilgan hikmatlar “Boburnoma” badiiyatini va umrboqiyiligini ta’minlagan omillardan biridir.

3. Sof tarixiy asarda axborot va bayon yetakchilik qilsa, “Boburnoma”da tasvir, tarixiy shaxslarni (obrazlarni) harakatda ko‘rsatish mayli ustuvor.

4. Sof tarixiy asarda tarixiy shaxslar faoliyati raqam qilinsa, “Boburnoma”da qahramon ma’naviyatiga xos jihatga urg‘u beriladi. Bu esa tasvir maromiga tabiiylik bag‘ishlaydi, obraz shaxsiyatini teranroq ko‘rsatishga xizmat qiladi.

5. Favqulodda iste’dod sohiblarigina badiiy asarlarida kuzatiladigan qahramonning ruhiy dialektikasi, unda ro‘y beradigan ruhiy holat almashishlari tasviri “Vaqoe”da yuksak badiiy san’atkorlik bilan qalamga olingan. Shuning uchun ham o‘zbek adabiyotshunosligida mazkur dolzarb muammo alohida fundamental tadqiqot uchun asos bo‘ldi [12,2].

6. Ulug‘ mutafakkirning (Zahiriddin Muhammad Boburning) umr kitobi sahifasiga bitilgan har bir kalimani hassos shoir va ulkan adibning o‘tkir aql-idroki, noyob iste’dodi, ma’nan butun va o‘ziga xos ravishdagi shaxsiyati yoritib turadi. Voqealar bayoniga toza ruh va teran mazmun bag‘ishlaydi. Shuning uchun ham “Boburnoma”dagi bayon va talqin boshqa asarlardan g‘oyatda hayotiyiligi bilan ajralib turadi.

7. “Boburnoma” – tarixiy-adabiy asar. Sof badiiy asar emas. Aksariyat mumtoz adabiyot namunalari qahramon hayoti muhabbat fonida tasvirlanadi va shu muammoga nisbatan obraz xarakteri keng ko‘lamda ochiladi. Tarixiy-adabiy asarda muhabbat haqida yozish badiiy asarga qaraganda bir necha marta qiyin va murakkab. Chunki tarixiy-adabiy, memuar yoki manoqib asar muallifi aniq dalillarga tayanib ish ko‘radi. Badiiy to‘qimaga erk bera olmaydi. Bunda tarixiy dalillardan zarracha chekinish oqibatida real voqealar, hayotiy lavhalar afsonaviy tus oladi. Ishonchliligini yo‘qotadi. Manqabaviy ma’lumotlarga aylanib qoladi. Shunday asarlarga tayanib tadqiqotchi o‘tmishdagi biror shaxsning hayotini o‘rganmoqchi bo‘lsa, ko‘p ishlashga, ko‘p izlanishga majbur bo‘ladi. Aniq xulosaga kelish uchun mavzuga aloqador o‘nlab qo‘shimcha manbalarni qiyosiy o‘rganib chiqishga to‘g‘ri keladi.

Ustoz Sadridin Ayniy “Odina” qissasini yozib tugatganlaridan so‘ng o‘qib, asar haqida o‘z fikrlarini aytish uchun atoqli so‘z san’atkori Abdulla Qodiriyga beradilar. “Asaringiz yaxshi domla, biroq ozgina o‘t berish kerak. (ya’ni asarga muhabbat aralashtirish kerak), o‘qishli bo‘ladi”, - deb maslahat beradilar Abdulla Qodiriy [15,179].

“Vaqoe”da “muhabbat aralashtirilgan” sahifalar, lavhalar kam. Bor lavhalar esa asar badiiyatini ko‘tarishga tarixiy voqealarni hayotiy, ta’sirchan ifodalashga, epik timsollarni yorqin gavdalandirishga xizmat qiladi.

Adibning “Vaqoe”dagi talqinlaridan ayon bo‘ladiki, muallifning amakisi Sulton Ahmad Mirzo o‘zining birinchi xotini Toshkent hokimi Yunusxonning qiziga ota-ona istagi bilan uylangan. Kelinni Jahongir Amir Temurdan keyin Xuroson va Movorounnahrni qaytadan birlashtirib, temuriylar davlatida markaziy hokimiyatni tiklagan qattiqqo‘l hukmdor Sulton Abusa‘id Mirzo tanlagan. Va to‘yning boshida o‘zi turgan: “Sulton Abusa‘id Mirzo ulug‘ o‘g‘li Sulton Ahmad Mirzog‘a qo‘lub edi” [3;13]. “Boburnoma” muallifining xolasi Mehr Nigorxonimdan keyin Samarqand hukmdori Tarxonbegimni o‘z nikohiga olgan. Sulton Ahmad Mirzo uchinchi taalluqqa, Tarxonbegimning asli begona bo‘lsa-da, bir onani emib qarindoshlashgan ko‘kaldoshiga (“Ushbu Tarxonbegimning ko‘kaltoshi erdi”) seviz uylangan. Z.M. Bobur sodda va pok mazhab Sulton Ahmad Mirzodagi kuchli muhabbatni – insoniy go‘zallikni ixcham ifodalarda, rangin jilolarda tasvirlaydi. “...oshiqliklar bila olub edi, asru ko‘p suyuklik edi”. Sulton Ahmad Mirzo Qutluq Begimga o‘zi yoqtirib uylangach, nikohidagi boshqa xotinlarini butunlay unutib qo‘ygan. Qutluq Begimga bo‘lgan sevgisidan ko‘z uza olmagan. “Ani (Qutluq Begimni) tirikligida Sulton Ahmad Mirzo

o'zga haramga bormas erdi" [3,21]. Iste'dodli adib qisqa, ammo ta'sirchan o'ziga xos ifodalarda Sulton Ahmad Mirzoning Qutluq Begimga bo'lgan muhabbatini tasvirlaydi. "Avvallari bu oqko'ngil, xushmuhorava, asru ko'p hayosi bor" (Bobur) temuriyzoda Qutluq Begimga qattiq ishonadi. Ayolning asl ichki qiyofasini anglagach, unga bo'lgan ishonchi ham, sevgisi ham parchalanadi...

Olingan natijalar va ularning tahlili. "Boburnoma"da tilga olingan Poyanda Sultonbegim mashhur temuriyzoda Abusa'id Mirzoning qizi bo'lgan. Uning Husayn Boyqaro bilan tuzilgan nikohidan besh farzand tug'ilgan. To'rt qiz va bir o'g'il. Bu haqda "Boburnoma"dan o'qiyimiz: "Haydar Mirzo o'g'li edi. Onasi Poyanda Sultonbegim erdi. Sulton Abusa'id Mirzoning qizi erdi" [5,281]. Haydar Mirzo Mashhad va Balxda hokimlik qilgan. U otasining noibi sifatida Sulton Mahmud ustiga qo'shin tortib, Hisorni qamal qiladi. Sulton Mahmudning Xonzodabegim deb atalgan xotinidan dunyoga kelgan qiziga uylanadi va ikki o'rtada yarash sulhi tuziladi. Poyanda Sultonbegim qizlarining nomi "Vaqoe"da bir-bir zikr qilinib, ularning taqdiri haqida aniq ma'lumotlar bilan berilgan.

1. Oqbegim
2. Kichikbegim
3. Bikabegim
4. Og'abegim.

Poyanda Sultonbegim to'ng'ich qizini Xuroson podshosi Abulqosim Boburning (1452-1457) singli Bekabegimning nabirasi Muhammad Qosim Arlotga turmushga chiqargan. Ana shu nikohdan dunyoga kelgan Qorako'zbegim ismlik qizga Zahiriddin Muhammad Boburning ukasi, G'azna hukmdori Nosir Mirzo uylangan [5,282]. Sulton Abusa'id Mirzoning nabirasi, Sulton Husayn va Poyanda Sultonbegimning ikkinchi qizi **Kichikbegim** taqdiri achchiq kechgan. Muhabbat – ikki jinsni bir-biriga mustahkam bog'laydigan, oilalarni bir-biriga yaqin qiladigan pokiza tuyg'u. Shuning uchun ham bu foniy dunyoda undan suyuqliroq, undan yoqimliroq narsa yo'qdir. Shunday oliy his temuriy shahzodalar va malikalar hayotida ham kuzatiladi. Haqni botildan, oqni qoradan, yaxshini yomondan nozik ajrata oladigan ma'naviy qudrat sohibi Zahiriddin Muhammad Bobur temuriy avlodlari o'rtasida kechgan ishqiy munosabatlarni ham e'tibordan soqit qoldirmagan.

"Vaqoe"dagi ishoralarga ko'ra, Samarqand podshosi Sulton Mahmud Mirzoning to'ng'ich o'g'li Sulton Ma'sud Mirzo ammasi Poyanda Sultonbegimning ikkinchi qizi **Kichikbegimga** qattiq ko'ngil qo'ygan. "Boburnoma"dan o'qiyimiz: "Ikkinchi qizi Kichikbegim edi. Sulton Ma'sud Mirzo bisyor moyil erdi" [5, 282]. Muhabbat – azaliy va abadiy mavzu. Shuning uchun asrlardan asrlarga, zurriyotlardan zurriyotlarga, avlodlardan avlodlarga o'tgan sayin "Vaqoe"dagi bunday lavhalar yanada salmoq va teran mazmun kashf etadi. "Vaqoe" muallifi Sulton Ma'sud va **Kichikbegim** haqida ma'lumot berib qo'ya qolmay, balki ayni masala bilan aloqador Husayn Boyqaro haramidagi boshqa ayollar, muhim tarixiy voqealar haqida ham so'z yuritadi. "Boburnoma"da talqin qilinishicha, Sulton Ma'sud Mirzo muhabbat bobida o'zini qat'iy tutadi. Kichikbegimga erishish umidida ko'p sa'y va g'ayrat ko'rsatadi. Ammo uning xatti-harakatlari Poyanda Sultonbegimning qattiq qarshiligiga uchraydi. Poyanda Sultonbegim o'z qizini temuriy jiyaniga emas, sayyid ota (Xoja Ahmad Yassaviy) avlodidan bo'lgan Mullo Xojaga uzatadi. "Har necha sa'y qildi (Sulton Ma'sud Mirzo), **Poyanda Sultonbegim qisqa mulohaza qilib bermadi**. So'ngra Sayyid otaning nasli Mullo Xojaga chiqorib erdi" [5:282]. Bobur Mirzo har bir temuriy avlodini jonidan ortiq sevgan. Temuriylarga bo'lgan ehtiromini hamisha qalbining to'rida ardoqlagan. Uning amakivachchasi Sulton Ma'sud Mirzo hissiyotlariga bo'lgan ehtiromi "Vaqoe"dan ko'chirilgan iqtibosning ajratib ko'rsatilgan qismidan yorqin nazarga tashlanadi. Latif ruh, odamiylik kabi oliy tuyg'u bilan ziynatlangan Bobur Mirzo shaxsiyati ma'naviy saltanatning chinakam timsoli bo'lgan. Uning ammasi Poyanda Sultonbegimga nisbatan aytgan **"qisqa mulohaza qilib bermadi"** tarzidagi mulohazasi beiz ketmagan. Kichikbegim Mullo Xoja bilan bor-yo'g'i olti oy yashab, hayotdan ko'z yumgan. Kichikbegim va Sulton Ma'sud Mirzoning bir-birlariga ko'ngil qo'yganliklari, temuriyzodaning o'z muhabbatiga erishish yo'lidagi barcha sa'y-harakatlari natijasiz ketganligi, Poyanda Sultonbegimning o'z qizini sayyidlar avlodiga turmushga berganligi, Kichikbegim Mullo Xoja bilan atigi yarim yilcha yashab, juda erta vafot etganligi to'g'risidagi ma'lumotlar boshqa tarixiy manbalarda ham uchraydi. "Tarixi Rashidiy" muallifi Mirzo Haydar esa **"o'z-o'zini zaharlashi vajidan boqiy dunyodan rixlat qildi"**, –deya Kichikbegimning ayanchli, fojiali qismatidan xabar beradi [9, 119-124].

Temuriy Sulton Ma'sud Mirzo (1475-1507) iste'dodli shoir bo'lgan. Turkiy tilda "Shohiy", fors-tojik tilida "Orifiy" taxallusi bilan she'r yozgan. Ikki tilda devon tuzgan. Hazrat Alisher Navoiy "Majolis un-nafois"ning temuriy ijodkorlarga bag'ishlangan yettinchi majlisida (21-maqola) yozadi: "Sulton Mas'ud Mirzo – ravshan zehnlilik va mustahsan tab'liq va pokiza hisol va mahmud faol yigitdur. Vafo va diljo'yluq aning shiori, saxo va darveshxo'yluq aning atvori. Mulk ravnaq va intizomida axtari mas'ud, nazm zeb va

ziynat itmomida abnoi jinsqa maqsud" [11,171]. Alisher Navoiydek buyuk tarixiy shaxs tomonidan ravshan zehnlilik, go'zal tab'lik, pokiza xulqlilik, yaxshi xislatlik, vafodor va ko'ngilchan, saxiy va darveshsifat, saodatbaxsh, she'r bitishida tengqurlarining maqsudi hosil, deya ta'riflangan Sulton Ma'sud Mirzoni Kichikbegim ham yoqtirib qolganligi hech qanday shubha uyg'otmaydi. Onasi tomonidan ko'ngil istagining rad etilishi Kichikbegim uchun xo'rlik, o'zi sevmagan Mullo Xojaga uzatilishi uni tahqirlash bo'lib, ma'suma qiz bunday kamsitilishni ko'tara olmagan. Odatdan tashqari siqilish, zerikish oqibatida hayotdan erta ko'z yumgan...

"Boburnoma"dagi inson shaxsi va muhabbati qismatiga doir bunday lavhalar markaziy-g'oyaviy yo'nalishlaridan biri erkin muhabbat bo'lgan "O'tkan kunlar" romani bilan qiyosiy-tipologik yo'nalishda o'rganilsa, muhim ilmiy-nazariy xulosalarga kelish uchun asos bo'ladi, deb o'ylaymiz.

Professor G'ayrat Murodovning qat'i xulosasiga ko'ra, Zahiriddin Muhammad Bobur obrazi "Vaqoe"da tasvir etilgan barcha tarixiy hodisa va shaxslarni uyg'unlashtiradi, kompozitsion butunlik, syujet tugalligini yuzaga keltiradi. Olimning tarixiy romanning o'zbek adabiyotiga yuzaga kelishi, shakllanishi, taraqqiyoti va kamoloti haqida ma'lumot berishdan oldin "Boburnoma"dagi kompozitsion butunlik, syujet tugalligi haqida mulohaza yuritishi bejiz emas. Chunki epik asar mohiyati, badiiy mazmuni va mundariyasi, g'oyaviy estetik konsepsiyasini yuzaga keltiruvchi asosiy vositalardan biri syujetdir. O'zbek adabiyotshunosligida bu istiloh birinchi marta yirik alloma Abdurauf Fitratning "Adabiyot qoidalari"da izohlaganini ta'kidlagan tadqiqotchi yozadi: "Syujetning yuzaga chiqishida badiiy xronotopning o'rni va ahamiyati katta. Xronotop yunoncha so'z bo'lib, badiiy asardagi muayyan zamon va makon tasviridir. Tabiiyki, syujet o'z-o'zicha yuzaga kelmaydi, u badiiy vaqt va joyning uyg'unligi ifodasi o'laroq namoyon bo'ladi" [7,6]. "Boburnoma"da Mirzo Bobur tug'ilib voyaga yetgan Movarounnahr, so'ngroq o'zi davlat qurgan Xuroson (Badaxshon va Qunduz, Kobul va Kandahor) va Hindistonda yuz bergan voqealar XV asrning so'ngi, XVI asrning birinchi choragida mazkur uch mintaqada kechgan tarixiy, ijtimoiy-siyosiy hodisalar o'z badiiy ifodasini topgan. Abdulla Qodiriyning "O'tkan kunlar" romani 1274 (1847)-yilning badiiy manzarasi tasviri bilan boshlanib, 1277 (1862)-yil voqeasi tasviri bilan yakunlangan. Asar "Boburnoma" kabi aniq sana bilan boshlanib, aniq sanani keltirish bilan tugallangan. Olim talqinicha, ana shu ikki sana oralig'idagi muddat ichida kechgan voqealar tasviri roman syujeti asosini tashkil etadi. Tarixiy raqamlarning roman ibtidosi va intihosida aniq keltirilishi, roman tarixiylikini hamda uning tarixiy roman janriga mansubligini ta'kidlovchi belgilardan biridir. Bu raqamlar "O'tkan kunlar"da tasvirlangan davrni aniqlab, ajratib ko'rsatishga, uning moziy oqimidagi alohida o'rnini ta'kidlashga xizmat qilgan. Badiiy xronotopning muhim qismi bo'lgan zamon tasviri qomusiy asar "Boburnoma"da muhim o'rin tutadi. "Vaqoe"ning dastlabki jumlasida 12 yoshli Z.M.Bobur taxtga o'tirgan sanasi (yil, oy, kun) aniq qayd etish bilan boshlangan. "Tengri taoloning inoyati bilan va hazrati on Sarvari koinotning shifoati bilan va chahoryori bosafolarning himmati bilan seshanba kuni ramazon oyining beshida tarix sakkiz yuz to'qson to'qquzda Farg'ona viloyatida o'n ikki yoshda podshoh bo'ldum" [3,5].

Tasvir asosida turgan obraz, bayon etilayotgan voqea-hodisaga aloqadorligi, xarakter xususiyatlari, faoliyati hamda yetakchi obrazlarning ijobiy yoki salbiy xususiyatlarini ochish maqsadida muallif epizodik obrazlardan ustalik bilan foydalangan. Jumladan, onasi Qutlug'nigor Xonim shaxsiyatidagi samimiylikni, chingiziy sanamning barchaga birdek muomalada bo'lishi, aqliligi va tadbirkorligini yanada yorqinroq sathda ko'rsatish maqsadida Otinbibi obrazini keltirgan. Farzandi taqdirini har narsadan ustun qo'ygan Qutlug'nigor Xonim xarakteridagi fatiylik xususiyatlari talqinida Oysha Sulton Begim, Zaynab Sulton Begim yordamchi obrazlari harakatga keladi.

Asosiy va yordamchi syujet shaxobchalarini birlashtirish, ular orasidagi aloqalarni ta'minlashda "Boburnoma" saboqlari muhim ahamiyat kasb etadi. Zahmatkash olim G'ayrat Murodovning tarixiy romanning badiiy-tarixiy manbasi sifatida, roman strukturasining o'ziga xosligi, rivojlanish yo'llari, omillari kabi masalalarni oydinlashtirishda jahon so'z san'ati olamida yorqin iz qoldirgan "Boburnoma" kabi yetuk badiiy yaratmalarni o'z nazaridan uzoqlashtirmasligi olimning muhim ilmiy-nazariy xulosalariga kelishi uchun oydin yo'l ochgan.

Professor G'ayrat Murodov talqinicha, xalqchil ruh va xalqchilik asosida yuzaga kelgan badiiy konversiya birinchi o'zbek romani bosh qahramoni Otabekning asar syujetidagi markaziy o'rnini ham, uning badiiy obraz sifatidagi strukturasini ham, tarixiy jarayondagi ishtirokini ham, qahramonona mohiyatini ham belgilab bergan. Qahramondagi ham jisman, ham aqlan, ham ma'naviy mukammallik uni xalq og'zaki ijodi va mumtoz adabiyotdagi obrazlar bilan yaqinlashtirib, birlashtirib turadi. Ellin eposidagi Gerakl, Yazon; turk, fors, bahodirlik dostonlari va afsonalarning Alp Erto'nga (Afrosiyob), Rustam Manas, Alpomish, Go'ro'g'li, "Xamsa" qahramonlari bilan Otabek obrazi o'rtasida o'ziga xos uyg'unlik, mutanosiblik mavjud.

“O‘tkan kunlar” bosh qahramonining Farhod, Majnun, Vomiq singari oshiqlariga monand ishq-muhabbati ham; yurt obodligi uchun fidoyiligi, vatan va mamlakat birligi haqidagi orzulari, qahramonligi folklor va mumtoz adabiyotdagi ajdodlarining xalqchilik tamoyillari mohiyatidan kelib chiqadi. Olimning “Qaysona, Farhodona ishqni o‘z qalbiga oshno etgan Otabekning sevgi bobidagi sof ehtirolari, sobitligi va jasoratining ildizlarini faqat jahon adabiyoti xazinasidangina emas, u mansub bo‘lgan xalq ruhiy-ma’naviy arsenal, psixologiyasi, urf-odatlar, tarixi, axloqidan izlash lozim. Xalqning eng komil, eng oliyjanob, eng insonparvar vakillariga xos toza ziynat, o‘zbekona andisha, sog‘lom aql Otabekning “qiz qiyofasidagi malak” Kumushga bo‘lgan muhabbatini yuksak bir pog‘onaga ko‘tarib turadi”, - kabi quyma mulohazalari g‘oyatda teran ma’naviy-ma’rifiy, axloqiy- ta’limiy, ilmiy-amaliy ahamiyatga egadir.

Buyuk Navoiy “Xamsa”sining ikkinchi dostonida Farhod ta’rifida quyidagi satrlar bitilgan:

Kim etsa darddin oz-oz rivoyat,
Qilib ul dard anga ko‘p-ko‘p siroyat.
Kishi ko‘nglin bilib afgor yig‘lab,
Ne ko‘zda ashk ko‘rgach zor yig‘lab...[10,70].

O‘z xalqi va Vatanining barkamol farzandi bo‘lgan Otabek ham xuddi shunday xalqchilik tamoyillari asosida yaratilgan Otabek obraziga xos xalqchil ruh, xalqchil psixologiya “O‘tkan kunlar” bosh qahramonining tarix dialektikasidagi o‘rni va mavqeyi, ishtiroki G‘ayrat Murodovning doktorlik dissertatsiyasida teran yoritilgan. Otabekning asar syujetidagi markaziy o‘rni, badiiy obraz sifatidagi strukturasi Abdulla Qodiriyning tarix, hayot, inson, vatan haqidagi qarashlari, g‘oyalari mohiyatidan kelib chiqib chuqur asoslangan.

Hayotni yovuzlikdan asrash, inson sharaf-g‘ururini, erk-huquqini, yuksak insoniy fazilatlarini himoya qilish, zulm va zo‘ravonlikni inkor etish kabi xususiyatlar Farhod va Otabek obrazlarini uyg‘unlashtiradi. Oqillik va sofdillik, jisman, ma’nan va ruhan barkamollik, inson haqida o‘z idealiga va chin ma’noda insoniy xislatlarga ega bo‘lishi bu ikki obrazni bir-biriga yaqinlashtiradi. Alisher Navoiy va Abdulla Qodiriy qahramoni tabiatiga xos mushtaraklik “Farhod va Shirin” va “O‘tkan kunlar” syujet chiziqlaridagi o‘xshashliklarni nozikdid olim G‘ayrat Murodov tadqiqotlarida aniq va tiniq ko‘rsatgan. Olim talqinicha, “Farhod va Shirin”da to‘qima qahramon bo‘lgan Farhod, tarixiy shaxs timsoli Xisrav Parvez (590-628) qo‘liga makr-hiyla sababli asir tushib, u bilan yuzma-yuz munozaraga kirishadi. Munozara davomida Farhodning ruhan boy va oliyjanobligi, Xisravning tuban ma’naviy-axloqiy olami, zulmkorligi va zo‘ravonligi ma’lum bo‘ladi.

“O‘tkan kunlar”dagi to‘qima qahramon Otabek, Homid ig‘vosi tufayli bandi bo‘ladi va tarixiy shaxs Musolmonqul bilan yuzma-yuz keladi. Ana shu bahsda Otabekning beg‘ubor ma’naviy dunyosi, Musolmonqulning odamiylikdan yiroq shafqatsiz kimsa ekanligi namoyon bo‘ladi.

“Farhod va Shirin”da boshdan-oyoq qora bo‘yoqlarda chizilgan shoh Xisrav odam sifatida qay darajada tuban, har qanday razillik va pastkashlikka tayyor bo‘lsa, “xon yonidagi xoqon” yirtqich Musolmonqul ham shu darajada shafqatsiz, zo‘ravon, hiylakor.

“O‘limga tik qarash, shirin jondan odamiylik va or-nomusni ustun qo‘yish” (G‘ayrat Murodov) Farhodga ham, Otabekka ham xos mushtarak xususiyatdir.

Farhod faqat Shirinni emas, uning xalqini, vatanini qullikdan himoya qilish uchun bosqinchi Xisrav Parvez qo‘shiniga qarshi chiqib, dushmani to‘xtatib qoladi. Yangi davr qahramoni Otabek esa Chor istilosiga qarshi kurashchilarning oldingi safida turadi.

Yangi davr qahramoni Otabekning muhabbat yo‘lidagi jasoratlari, bosqinchi-istilochilarga qarshi kurashini Sharq epik poeziyasining romantik qahramoni Farhod obraziga qiyosan o‘rgangan olim quyidagi muhim nazariy xulosaga kelgan: “Ikki shoh asar syujeti, qahramonlari xarakteridagi bu kabi o‘xshashliklar adabiyotning insonni tasvirlashdagi xalqchilik prinsipi ustuvorligi, badiiy timsolning genetik-shajaraviy tadriji, bir adabiyot doirasidagi adabiy ta’sir va an’anaga misol bo‘lishi bilan birga, o‘zbek epik poeziyasida roman, tarixiy romanning bir talay muhim unsurlari qadimdan mavjud bo‘lganini ko‘rsata oladi” [6,24].

Alisher Navoiyning davlat va jamoat arbobi sifatidagi serqirra faoliyati, dunyoqarashi, ijodkor sifatidagi g‘oyaviy pozitsiyasi, adabiy-estetik prinsiplari mohiyatan to‘la xalqchil shaklda Farhod obrazlarida va Navoiy “Xamsa”sining boshqa ijobiy timsollarida o‘z in’ikosini topgan. G‘ayrat Murodov talqinicha, Otabek obrazining badiiy-estetik vazifasi va mohiyatini “O‘tkan kunlar” romanining yetakchi falsafiy-adabiy konsepsiyasini tushunishda qahramonning otasi, muallif g‘oyaviy, hayotiy qarashlarining ifodachisi Yusufbek hoji muhim o‘rin tutadi. Yusufbek hojining ham, Otabekning ham dunyoga, ijtimoiy tuzumga munosabati roman muallifi Abdulla Qodiriyning dunyoqarashini, g‘oyaviy-falsafiy e’tiqodini aks ettiradi. Otabekning davlat tuzumi, oila haqidagi qarashlari ham Yusufbek hojining Turkiston mustaqilligi haqidagi fikrlari ham Abdulla Qodiriyning dunyoqarashi va g‘oyasini badiiy ifoda qiladi. Professor G‘ayrat

Murodovning qat'iy xulosasiga ko'ra, Yusufbek hoji tilidan o'g'li Otabekka aytilgan quyidagi so'zlar "O'tkan kunlar" muallifining chor istilosiga "yagona nuqtayi nazari", romannavis g'oyasining "bevosita, masofasiz" ifodasidir. Chunki Abdulla Qodiriy chor mustamlaka siyosatining dahshatli manzaralari, ayanchli oqibatlarini o'z ko'zi bilan ko'rgan ijodkor edi: "Biz shu holda ketadigan, bir-birimizni tegimizga suv quyadigan bo'lsak, yaqindirki, chor istibdodi Turkistonimizni egallar va biz bo'lsak o'z qo'limiz bilan kelgusimizni o'ris qo'lga qoldirgan bo'lamiz. O'z nafsini kofir qo'lga tutqin qilib topshiruvchi biz - ko'r va aqlsiz otalarga Xudoning la'nati, albatta, tushar, o'g'lim!" [13, 294-295].

G'ayrat Murodov talqinicha, Yusufbek hoji Turkistonning milliy mustaqilligini saqlab qolishga harakat qilgan, jahongir Amir Temur asos solgan davlatchilik poydevorini himoya qiluvchi favqulodda kuchli shaxs. Uning qudrati tafakkurida, teran aql-idrokida namoyon bo'ladi. U o'quvchi ko'zi o'ngida Turkistonning buyuk tarixini barpo etgan valiy va mutafakkir shaxslarning umumlashma timsoli sifatida gavdalanadi.

Abdulla Qodiriy Yusufbek hojining ijtimoiy faoliyati, gap-so'zlari orqali romanning bosh g'oyaviy-falsafiy konsepsiyasini aks ettirgan.

Pok ko'ngil va pok niyat bilan Allohning uyi Ka'batullohni ziyorat qilish Parvardigorga muhabbat, imonga sadoqat ramzidir. Oliy insoniy sifatlar bilan ziynatlangan, Yusufbek hoji shaxsiyatidagi ana shunday oliyjanoblik, imon-e'tiqod butunligi haqida professor G'ayrat Murodov yozadi: "Hoji - Olloh yo'lida pok tilaklar bilan hajga borgan, islomiy va mutasavvufiy qarashlarni o'z shaxsida mujassam etgan yetuk inson obrazi!" [8:24]. Zahmatkash olim haq. Pok tilak bilan Ka'bani va Rasuli Akram (s.a.v) qabrini tavof qilgan kishigina toatdan halovat tuyadi. Ammo dunyoviy manfaatlarni ko'zlab, nafs-u xirs tuzog'idan ozod bo'lmagan; tama', ochko'zlik, molparastlik iskanjasidagi xasta qalb bilan hajga borish ibodatni uvol qilish bilan tengdir. Bunday harakat o'z-o'zini aldashdir. Niyati va istagi pok bo'lmagan qalb sohibi ibodatdan, muqaddas Ka'batulloh tavofidan ruhoniylar madad olib bilmaydi. Yusufbek hoji kabi nafsoniy huzur-halovotdan kechgan, shaxsiy g'arazlar qolibini sindirib, el-ulus ishi uchun yashayotgan ("Bu soqol el xizmatida oqardi"), tafakkuri va orzu-istaklari millat-u mamlakat taqdiri bilan bog'langan insongina haj ibodatidan farog'at tuyadi. Ka'batulloh tavofidan ruhoniylar zavq oladi.

Professor G'ayrat Murodov ulkan nazariyotchi olim M. Baxtinning "Monologik badiiy olam tasvir sifatida yot fikr, yot g'oyani tan olmaydi. Barcha ideologik qarashlar bunday olamda ikki kategoriyaga bo'linadi. Bir xil fikrlar – haqqoniy, ahamiyatli... boshqa fikr va g'oyalar esa muallif nuqtayi nazariga ko'ra to'g'ri bo'lmagan, ahamiyatsizdir" kabi mulohazalariga tayanib, "O'tkan kunlar"ni "monologik badiiy olam"ga mansub asarlar sirasiga kiritadi. Olim talqinicha, aynan mana shu tarixiy jarayonni "monologik tasvirlash usuli" favqulodda iste'dod sohibi Abdulla Qodiriyga o'z davrining olamshumul tafakkurini, insonparvarlik g'oyalarini yuksak badiiy saviyada tasvirlashga mustahkam zamin yaratgan. Bunday usul Abdulla Qodiriy ijodini monologik tasvirining buyuk namoyandasi Lev Tolstoy asarlari bilan bir qatarga qo'yadi. Qahramonlar nuqtayi nazarining xolisligi, voqealar va obrazlarning ijodkor dunyoqarashi doirasida tasvir etilishi, hodisalarning ijodkor pozitsiyasidagi bahosi va badiiy inkishofi har ikkala ulkan san'atkorga ham o'z davrining dolzarb muammolarini badiiy talqin qilish uchun oydin yo'l ochgan.

Abdulla Qodiriy monologik tasvir usuliga tayanib "O'tkan kunlar"ning syujet oqimiga Xudoyorxon, Azizbek va Musulmonqul kabi tarixiy shaxslarni olib kirgan. Xudoyorxonga: "taxt ustiga qo'ndirilgan jonliq haykal", Musulmonqulga "yirtqich", "cho'ltoq, supurgi", - deya obyektiv va ochiq baho bergan.

Ustoz G'ayrat Murodov Xudoyorxon va Musulmonqul obrazlarining satirik bo'yoqlarda yaratilishining sababini aniqlash uchun Turkiston va Qo'qon tarixiga oid manbalarni "O'tkan kunlar" romani matni bilan qiyoslab uzoq muddat sinchiklab o'rgangan va roman mantiqidan kelib chiqib quyidagi asosiy xulosalarga kelgan:

"Abdulla Qodiriy tasviridagi Xudoyorxon - ma'lum bir ijtimoiy muhit yuzaga keltirgan o'ziga xos qiyofa va tabiatga ega bo'lgan obraz. Shaxssizlikning fojiasi, tanazzulga yuz burgan davlat qurilmasining dahshatlari bu obraz vositasida realistik asosda ko'rsatib berilgan. Abdulla Qodiriy insonni tasvirlashda xalqchilik prinsipidan kelib chiqib Turkiston, Qo'qon tarixida mash'um rol o'ynagan xonlikdagi elat va urug'larni bir-biriga qarshi qo'yib, davlat inqirozini tezlashtirgan Musulmonqul obrazi tasvirida salbiy bo'yoqlarni yanada quyuqroq, keskinroq qo'llagan" [6, 27].

Ezgulik ziddida yovuzlik, yaxshilik ziddida yomonlik, oqillik ziddida johillik, oliyjanoblik ziddida pastkashlik turishi Abdulla Qodiriyning ijobiy va salbiy qahramonlar portretini chizishidayoq nazarga tashlanadi va "O'tkan kunlar" romaniga chuqur ijtimoiylik bag'ishlaydi. Romandagi salbiy timsollarning tashqi ko'rinishi ichki qiyofasiga mos bo'lib, o'quvchida ular haqida aniq salbiy munosabatni shakllantiradi:

Musulmonqul: "basharasidagi burni yuzi bilan bir qatorda deyarli tekis yaratilgan "bir kimsa";

Homid xotinboz: "qora cho'tir yuzli, chag'ir ko'zli, chuvoq soqol... ko'rimsiz bir kishi";

Yollanma qotil Sodiq: “ukkining ko‘zidek chaqchayib o‘ynab va yonib turgan qizil ko‘zli, yuziga parchinlangandek, yuza(puchuq) burunli, manglayi qancha tashqariga o‘tib chiqqan bo‘lsa, yuzi o‘shancha ichkariga ketgan, qisqasi, vaxtsizroq yaratilib qolgan bir maxluq”;

Sodiqning onasi Jannat opa: “yerdan bichib olgandek pak-pakana, burni yuzi bilan baravar, deyarli tep-tekis, ko‘zi qoqqan qoziq o‘rnidek chup-chuqur, og‘zi qulog‘i bilan qoshiq solishar darajada juda katta dahshatli, mudhish bir xotin”.

Ko‘rinadiki, “O‘tkan kunlar” muallifi salbiy personajlarning razil qilmishlarini portret tasviri orqali xalq va mamlakat manfaatlari, adolat va ezgulik pozitsiyasida turib fosh etadi. Portret tasvirlari shu qadar hayotiy va ishonarliki, muallif talqinlari realistik va aniq xarakter egallaydi, o‘quvchiga zolim va adolatsiz, zo‘ravon va shavqatsiz kimsalarga qarshi nafrat tuyg‘usini shakllantiradi, salbiy munosabatni yuzaga keltiradi.

Professor G‘. Murodovning doktorlik dissertatsiyasi mazmuni yuzasidan chop etilgan monografiyasidan o‘qiymiz: “Abdulla Qodiriy o‘z qahramon va personajlarining tashqi qiyofasi, portretiga juda katta va jiddiy vazifa yuklaydi: sevimli qahramon va personajlar portretdayoq ijobiylashtiriladi, qahramonlashadi, salbiy personajlar surati esa ularning yovuz va badkirdor kishilar ekanini ta’kidlab turadi. Shu tariqa adabiy qahramonlar fe’l-tiynati, psixologiyasi, xatti-harakatlarigina emas, portretlari aro tafovut va ziddiyatlar tazod san’ati vositasida badiiy aks topadi” [6, 27].

Xulosa. Abdulla Qodiriy o‘zigacha yaratilgan turkiy, arab va fors tilidagi adabiyotni yaxshi va puxta o‘rgangani kabi o‘zbek xalq og‘aki ijodini, shuningdek, boshqa xalqlar folklorida qadimdan mavjud bo‘lgan tasvirlash usullaridan yetarli xabardor bo‘lgan. Iste’dodli ijodkor uchun o‘z qahramon va personajlarining tashqi qiyofasi, portretini yaratishda xalq og‘aki ijodining mif, doston kabi namunalari muhim bir maktab bo‘lgan. G‘. Murodovning qat’i xulosasiga ko‘ra, Abdulla Qodiriy salbiy timsollarning ichki va tashqi tomonlarini bir-biriga uyg‘un tasvirlashda hindlarning “Mahobxorat” asari, qadimgi yunonlarning Gerakl, Yazdon haqidagi miflari, o‘zbek qahramonlik eposi “Alpomish”dagi salbiy obrazlar tasvirlaridan ijodiy foydalangan.

Sinchkov olim jahon folklori va uning epik janrlari tarkibida qadimdan mavjud bo‘lgan ichki va tashqi tomonlar tanosibiyati tasvirining aniq ilmiy va hayotiy manbalari bilan qiziqadi. Sharqda “ilmi qiyofa”, G‘arbda fiziognomika nomi bilan ma’lum bo‘lgan fan sohasi mavjud bo‘lganligini aniqlab, muallifi noma’lum “Qiyofat-ul bashar”, turk olimi Ibrohim Haqqiyning “Ma’rifatnoma” asarlari shu fan sohasiga daxldor ekanligini qayd qiladi.

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ABDULLA QODIRIYNING “ULOQDA” HIKOYASI VA UNDAGI EVFIMIZMLAR TAHLILI

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Annotatsiya. Ushbu maqolada yoshligidanoq qadimgi sharq madaniyati va adabiyoti ruhida tarbiya topgan, barchaga keng ma'lum shoir va yozuvchi, O'zbek adabiyotida roman janri asoschisi, XX asr O'zbek adabiyotining ulkan namayondalaridan biri Abdulla Qodiriyning “Uloqda” nomli eng yaxshi relistik hikoyasi lingvistik va badiiy jihatdan tahlil etilgan. Asarda qo'llangan evfemizmlar – ya'ni noqulay yoki og'ir ma'noli so'zlarning yumshoq, odob doirasidagi ifodalar bilan almashtirilishi – yozuvchining uslubiga, asarning ijtimoiy va ma'naviy mazmuniga qanday xizmat qilishi yoritilgan. Maqolada evfemizmlar badiiy nutqni bezash, qahramonlarning nutq madaniyatini ochish, hamda milliy tafakkur va axloqiy qadriyatlarni aks ettirish vositasi sifatida tahlil qilinadi. Tadqiqot davomida hikoyadagi ayrim misollar orqali Qodiriyning til mahorati, xalqona iboralarni badiiy maqsadga muvofiq qo'llash uslubi ochib beriladi.

Kalit so'zlar: Abdulla Qodiriy, “Uloqda”, evfemizm, жанр.

АНАЛИЗ РАССКАЗА АБДУЛЛЫ КАДЫРИ «УЛОКДА» И ЕЁ ЭВФИМИЗМОВ

Аннотация. В статье анализируется лучшая реалистическая повесть «Улокда» Абдуллы Кадыри – известного поэта и писателя, с юных лет воспитанного в духе древневосточной культуры и литературы, основоположника жанра романа в узбекской литературе, одного из крупнейших деятелей узбекской литературы XX века. Показывается, как эвфемизмы, используемые в произведении, то есть замена слов с неудобным или тяжёлым смыслом мягкими, вежливыми выражениями, служат стилю писателя и социально-духовному содержанию произведения. В статье анализируются эвфемизмы как средство украшения художественной речи, раскрытия речевой культуры персонажей, отражения национального мышления и нравственных ценностей. В ходе исследования на примерах из повести раскрывается языковое мастерство Кадыри и метод использования народных выражений в художественных целях.

Ключевые слова: Абдулла Кадыри, «Улокда», эвфемизм, жанр.

ANALYSIS OF ABDULLA QADIRI'S STORY «ULOKDA» AND ITS EUPHIMISMS

Abstract. Abstract: This article analyzes the best realistic story “Uloqda” by Abdulla Qodiriy, a well-known poet and writer who was brought up in the spirit of ancient Eastern culture and literature from a young age, the founder of the novel genre in Uzbek literature, and one of the great figures of 20th-century Uzbek literature. It highlights how the euphemisms used in the work – that is, the replacement of words with an uncomfortable or heavy meaning with soft, polite expressions – serve the writer's style and the social and spiritual content of the work. The article analyzes euphemisms as a means of decorating artistic speech, revealing the speech culture of the characters, and reflecting national thinking and moral values. During the study, some examples from the story reveal Qodiriy's linguistic skills and the method of using folk expressions for artistic purposes.

Keywords: Abdullah Qodiri, «Ulokda», euphemism.

Kirish. XX asr yangi O'zbek romanchilik adabiyotining zabardast namoyondasi, iste'dodli, qalbi butun va o'ziga xos uslubga ega bo'lgan Abdulla Qodiriyning "Uloqda" hikoyasi dunyo adabiyotidagi nazariy mezonlarga mos keladigan O'zbek realistik hikoyachilikning boshlanishi bo'lgan. Bu hikoya avvalgi asarlar bilan tenglashtirib bo'lmaydigan darajada yuqori bo'lib, XX asr tongidagi O'zbek realistik adabiyotining cho'qqisi, realistik hikoyaning eng yaxshi namunasi hisoblanadi.

Abdulla Qodiriyning prozasi birinchi navbatda g'oyatda hayotiyli bilan ajralib turadi. Adibning tilidan uning xalqning boy va ajoyib tilini g'oyatda yaxshi bilgani yaqqol seziladi. U tug'ma epik yozuvchi keng ko'lamdagi master, yuksak ma'nodagi realist yozuvchi bo'lib, uning adabiy merosi O'zbek adabiy tilining tarixida alohida bosqich sifatida qaralishga munosibdir. Chunki adibning qo'llagan so'zlari, xalq ichidan tanlab, topib olgan ta'birlari – bularning bari hozirga qadar O'zbek xalqining fikrini tiniq ifodalashga xizmat qilib kelmoqda.

Mavzuga doir adabiyotlar tahlili. Abdulla Qodiriy asarlari maktab, oliy o'quv yurti darsliklari mazmunmundarijasiga alohida ko'rk, salobat bag'ishlab turadi. Chunki bu ulug' adibning ijodi, mana, bir asrdirk, ijtimoiy-madaniy turmushimizning o'ziga xos ko'zgusi bo'lib keladi. "O'tkan kunlar", "Mehrobdan chayon" romanlarisiz nafaqat adabiyotimiz, balki butun madaniy hayotimiz rangsiz, tussiz, juda g'arib bo'lib qoladi. Ushbu romanlar o'zbek xalqi tarixi, Markaziy Osiyo mintaqasi tabiati, ijtimoiy hayoti, urf-odat va an'analari, oila munosabatlari, odamlarning dunyoqarashi, fe'l-atvori va yana ko'p narsalar to'g'risida yorqin tasavvur beradi. Ishonch bilan aytish mumkinki, adabiyotning milliyli va umuminsoniy qadriyatlarga asoslanishi, Abdulla Qodiriy singari ijodkorlar asarlarida aniq aks etadi. Adib barcha asarlari mavzusini turmushning naq o'zidan oladi va undagi hodisalarni adabiyot tarozisiga tortib, taqdim qiladi. "O'tkan kunlar", "Mehrobdan chayon", "Obid ketmon", "Juvonboz", "Baxtsiz kuyov", "Kalvak maxzumning xotira daftaridan", "Toshpo'lat tajang nima deydi?"ni o'qiganlar ijtimoiy turmushdagi yaxshi va yomon jihatlarni aniq ajratib oladi. Yozuvchining "Uloqda" hikoyasi ham shunday salmoqqa ega. Abdulla Qodiriy ushbu asarining keyingi nashriga: "Bu hikoya 1915-yilda yozilg'on edi. Bolalik davrimning yodgori bo'lg'ani uchun ortiqcha o'zgarishlar kiritmadim" deb izoh yozgan.

Abdulla Qodiriyning "Uloqda" hikoyasi 1915-yilda yozilgan bo'lib realistik ruhda yozilganligi bilan birga avvalo voqeaning haqqoniy aks etishi personajlarning ruhiyatining kishi hayajonini bosolmas darajada va ishonarli ko'rsatib berishi bilan realistik adabiyot mezonlariga to'liq javob beradi.

Olingan natijalar va ularning tahlili. "Uloqda" hikoyasi realistik hikoya deyilishiga sabab o'sha davr muhiti, sho'rolar tazyiqi davrida ochiqdan- ochiq qilingan tanqid har qanday yozuvchining jonini xatarga qo'ygan va arzimagan sabablar bilan adabiyotimizning buyuk chinorlari birma-bir qulatilgan. Biroq, haqiqatni baralla aytishdan qo'rqmaydigan, qat'iyatli xalqni uyg'otish va o'zligini anglashga, milliy urf-odatlari va qadriyatlarini unutmaslikka chaqirgan Abdulla Qodiriy ta'qib va tazyiqlar davrida ham yozishni, ijod qilishni to'xtatmagan. Jumladan, "Uloqda" hikoyasida voqelikning aslicha hech qanday bo'rttirishsiz tasvirlashi va hikoya qahramonlarini ruhiyatini ishonarli tasvirlab berishi bilan realistik adabiyot me'yorlariga to'la javob beradi. Hikoyada yozuvchi kontrast ya'ni quvonch bilan o'limni yonmayon tasvirlash usulidan foydalanadi va bu orqali adib kitobxonni aql bilan ish tutishga, umrini ilm olishga, rivojlanishga, behuda narsalarga umrini sarflamay, ma'rifatga, ma'naviyatga, ma'naviy yuksalish va madaniy turmushga intilib yashash g'oyasini ilgari suradi.

Tilning hayratlanarli jihatlatidan biri evfemizmlardan foydalanish imkoniyati kengligidir, bu bizga nozik yoki noqulay mavzular haqida noziklik va nafislik bilan gapirishga imkon beradigan aqlli lingvistik vositalardan biridir. O'zbek tilshunosligida bu atama 1963-1964-yillarda N. Ismatullayevning "Hozirgi O'zbek tilida evfemizmlar" nomli dissertatsiyasi orqali o'rnatilgan bo'lib, olim o'sha yillarda chop etilgan maqollalarida mavjud hodisa haqidagi mulohazalarini bayon qiladi. Leksikografiya O.S. Axmanova tahriri ostida nashr qilingan lingvistik lug'atda evfemizmg "so'zlovchiga beadab, qo'pol, nazokatsiz ko'ringan, o'z sinonimi o'rnida qo'llanila oluvchi hissiy bo'yoqsiz so'z va ibora "degan izoh keltirilgan [1].

D.N. Shmelev ham shu mazmunga hamohang "evfemizmlar – so'zlovchiga ma'lum sharoitda noma'qul ko'ringan, nihoyatda o'tkir, aytilishi odobdan sanalmagan, ayni bir ma'noni ifodalashga xizmat qiladigan, nomunosib so'zdan saqlanish maqsadida yumshatilgan ifoda" deb izohlaydi [2].

Evfemizmlar ilmiy va rasmiy usullarda keng qo'llanilib, evfemizmlarni badiiy adabiyot orqali o'rgansak, stilistik vosita sifatida katta ahamiyat kasb etishini ko'rishimiz mumkin. Insoniyatning madaniy taraqqiyoti til rivojiga ta'sir qilib, madaniyat yuksalgani sayin evfemizmlar ham sayqallanib boradi. Evfemizmlar nafaqat adabiy-badiiy asarlarda ishlatiladi, balki ularni qo'llash so'zlovchidan katta san'atni talab qiladi.

Umuman olganda, evfemizmlar salbiy voqelikni atashdan qochish, shunday voqelikni salbiy ta'sirini yumshatish uchun xizmat qilib, kishining izzat nafsigaga tegadigan, unga malol keladigan, hurmatsizlik

ifodalaydigan, axloqiy me'yorlarga zid keladigan holatlarning yoki to'g'ridan – to'g'ri aytish mumkin bo'lmagan maxfiy voqeliklarning salbiy ta'sirini kamaytirish, Bu hodisa til madaniyatining muhim unsurlaridan biri sanaladi. Har bir yozuvchi evfemizmlarni o'zining badiiy uslubi, davr ruhiyati va obrazlar dunyosiga mos holda qo'llaydi. Abdulla Qodiriy ijodi, xususan, "Uloqda" hikoyasi tilida ham evfemik ifodalar orqali xalqona yumor, oilaviy mehr, bolalik samimiyati, kamtarlik va odob kabi hissiyotlar badiiy vosita sifatida berilgan.

Adib: "Yozuvchilikda bir qonun bor hammadan ilgari ma'no, undan so'ng shu ma'noni ifoda qilish uchun so'z qurish so'zgina emas, san'atkorona ya'ni shundoq so'zki aytmoqchi bo'lgan fikringizning ifodasi uchungina maxsus yaratilgan bo'lib, yasama bo'lmasin. Mana shu shartni bajarib, bu jihatdan ta'min etilgach boshqa masalalarga o'tishga haq olgan bo'lasan.. "deb o'z kasbi haqida to'xtalib o'tar ekan, o'zi ham har bir asarlarida so'zning ichki ma'no qatlamiga, uning ruhiy va estetik ta'sir kuchiga alohida e'tibor qaratgan. Jumladan," Uloqda" hikoyasida qo'llanilgan xalqona iboralar so'z o'yinlari tilimizda yangi evfemik ma'noning payda bo'lishi uchun zamin yaratgan. Biz ularning ayrimlarini tahlil qilib o'tamiz:

– Quyushqoni ham o'rnida, egar ham yaxshi qo'ngan, qorinbog'i ham jips, yugan ham to'ralarnikidek! Lekin umuldirig'ining yo'qligi biroq ko'nglimni g'ash qildi **Ko'ngilni g'ash qilmoq**- bu so'z matn ichida xafa qilmoq, yoqtirmaslik kabi so'zlar o'rnida yoqimsiz holatni yumshoq shaklda ifodalash uchun qo'llanilgan. Kiyimlaringni kir qilma, toyingni qattiq choptirma, ulochilar orasiga kirib, biror hodisaga yo'liqma, o'rtoqlaring bilan bir chetda turib tomosha qil! – deb javrab qoldi.

Biror hodisaga yo'liqma- bu so'z matn ichida yoqimsiz, og'ir yoki noxush voqealarni yumshoq, noaniq tarzsa ifodalash uchun qo'llanilgan. Asosiy vazifasi nutqni yumshatish, odob saqlash, tinglovchiga noxush ta'sir bermaslik.

Har kim har narsadan bahs qiladi, orada menga ham so'z qotib qo'yadilar. Men uyalaman. **So'z qotib qo'ymoq** - bu so'z matn ichida suhmatga tortmoq, gap otmoq murojaat qilmoq so'zlari o'rnida qo'llanilib, adabiy yoki xalq og'zaki nutqida odobni saqlab gapirish uchun ishlatiladi. Yigit bilan birgalashib ketdik. Biroz borgach, bizning otimizning oyog'i bilan chavandoz yigitning sabri tugadi shekilli, otiga birdan shartillatib qamchi berdi va qushdek uchib ketdi.

Qushdek uchib ketdi - bu so'z matn ichida uzoqlashib ketdi, yo'q bo'lib ketdi, g'oyib bo'ldi kabi so'zlar o'rnida keskin yoki salbiy so'zlarni yumshatib ifodalashda ishlatilgan. Ularga yana birisi qarshi turib: "Ot bosgan, doktorxonada o'lgan!" – deydi, so'firoq bir odam: "Birovga yomon nafas qilmanglar!" – degan edi.

Ot bosgan - bu so'z matn ichida o'lmoq, joni chiqmoq, joni uzilmoq so'zlari o'rnida o'lim haqidagi so'zni yumshatib, odobliroq tarzda ifodalash uchun qo'llanilgan. So'firoq bir odam: "Birovga yomon nafas qilmanglar!" - degan edi. **yomon nafas qilmoq** – bu so'z matn ichida yomon niyat qilmoq, noto'g'ri fikrga bormoq, o'ldi deb o'ylamoq kabi so'zlar o'rnida yomonlikni to'g'ridan to'g'ri aytmalik, vaziyatni yumshatib ifodalash uchun qo'llanilgan. Bular kelgandan keyin xalq chidamsizlanib qoldi. **Chidamsizlanmoq** - bu so'z matn ichida asabiylashmoq, g'azablanmoq, jahli chiqmoq kabi so'zlar o'rnida holatni yumshatib ifodalash uchun qo'llanilgan. Men ham shu to'g'rida o'ylab, ularning aytgan nishonlarini qora qashqamdan qidirib topsam suyunib, topmasam kuyunib turaman.

Kuyinib turmoq - bu so'z matn ichida alam qilmoq, g'azabini ichiga yutmoq, dard chekmoq kabi so'zlar o'rnida g'azab yoki qayg'uni yumshatib ifodalash uchun qo'llanilgan.

Shundan beri qamchi bilan yuz ming ursang ham jonivor qulog'ini chimirib, hurkib tura beradi.

Hurkib turmoq - bu so'z matn ichida qo'rqmoq, cho'chimoq, hadiksirammoq kabi so'zlar o'rnida holatni yumshoq tasvirlash uchun ishlatilgan.

Yem-hashakni o'zing ber, xizmatkorga ishonsang otingni buzib qo'yadi, o'rtoq, men senga bir aytib qo'ydim», – deydi.

Buzib qo'ymoq - bu so'z matn ichida nobud qilmoq, o'ldirmoq, halok qilmoq kabi so'zlar o'rnida vaziyat bilan bog'liq holatni yumshiqroq ifodalash maqsadida qo'llanilgan.

Bola-chaqalarni chetga chiqaringlar, **ot oyog'ida qolgudek** bo'lmasin, o'zlaring ham ehtiyotroq joyda turinglar, hayvon bilan bo'lgan ish qiyin! » – deb aytdi.

Ot oyog'ida qolmoq- bu so'z matn ichida qattiq jarohat olmoq, halok bo'lmoq, o'lmoq so'zlari o'rnida og'ir, baxtsiz hodisalarni yumshoq va madaniyroq shaklda ifodalash uchun qo'llanilgan.

Xulosa. Xulosa o'rnida shuni aytish joizki O'zbek adabiyotining zabardast vakili, xalq ruhiyatini chuqur ifoda eta olgan so'z san'atkori Abdulla Qodiriy "Uloqda" hikoyasida qo'llagan evfemizmlar xalq og'zaki nutqining nozik jihatlarini, madaniy va axloqiy qadriyatlarini yaqqol ifodalaydi. Muallif ularni to'g'ridan-to'g'ri, qo'pol yoki og'riqli so'zlarni yumshatish, obrazli ifodani kuchaytirish, nutqqa tabiiylik berish maqsadida ishlatadi. Masalan, o'lim, urish, hayvonlarga nisbatan yoki nojoiz harakatlarni to'g'ridan-

to'g'ri aytish o'rniga evfemistik shakllar bilan berish orqali hikoya tili xalqona, samimiy va estetik jihatdan yoqimli tus oladi. Shuningdek, bu evfemizmlar orqali yozuvchi o'z asaridagi qahramonlarning ruhiy holatini, ijtimoiy muhitdagi axloq me'yorlarini ham yoritadi. Demak, "Uloqda"dagi evfemizmlar nafaqat so'z go'zalligini ta'minlaydi, balki xalq tafakkuri, odob-axloqi va madaniyatining ko'zgusi sifatida ham katta badiiy ahamiyat kasb etadi.

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HAFIZA QO'CHQAROVANING "MAKON ISTAB" ASARI VA JENNI ERPENBEKNING "HEIMSUCHUNG" ROMANIDA "VATAN" KONSEPTINING MADANIY-SEMANTIK TAHLILI

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Annotatsiya. Mazkur maqolada zamonaviy nemis yozuvchisi Jenni Erpenbekning *Heimsuchung* ("Makon istab") romanida "vatan" konseptining lingvokulturologik talqini tahlil qilinadi. Asarda "vatan" tushunchasining nemis (*Heimat*) va o'zbek (*vatan, yurt, makon, uy, zamin, o'lka*) tillaridagi ekvivalentlari semantik, madaniy va psixo-emotsional qirralar nuqtai nazaridan qiyosiy o'rganilgan. Tadqiqot jarayonida original matn va o'zbekcha tarjima variantida konseptning qo'llanish chastotasi aniqlanib, leksik birliklarning madaniy konnotatsiyasi, semantik kengayishi va hissiy bo'yloqlari tahlil qilingan. Maqolada "vatan" ning nafaqat geografik hudud, balki shaxsiy makon, bolalik xotiralari, milliy identitet, oilaviy qadriyatlar va ruhiy qo'nim timsoli sifatidagi talqinlari ochib berilgan. Tadqiqot natijalari "vatan" konseptining ikki madaniyat va til kontekstida turlicha semantik yuk va madaniy mazmun kasb etishini, tarjimada esa milliy madaniyatga moslashtirish jarayoni sodir bo'lishini ko'rsatadi.

Kalit so'zlar: vatan, yurt, uy, makon, zamin, o'lka, lingvokulturologiya, madaniy konnotatsiya, milliy identitet, tarjima nazariyasi, qiyosiy tahlil, semantik maydon, psixo-emotsional makon, bolalik xotiralari, metafora, ramz, badiiy obraz, madaniyatlararo kommunikatsiya, tarjimada moslashtirish, madaniy xotira.

КУЛЬТУРНО-СЕМАНТИЧЕСКИЙ АНАЛИЗ КОНЦЕПТА «РОДИНА» В ПРОИЗВЕДЕНИИ ХАФИЗЫ КУЧКАРОВОЙ «В ПОИСКАХ ПРИСТАНИЩА» И РОМАНЕ ДЖЕННИ ЭРПЕНБЕК «HEIMSUCHUNG»

Аннотация. В данной статье анализируется лингвокультурологическая интерпретация концепта «родина» в романе современной немецкой писательницы Дженни Эрпенбек «Heimsuchung» («В поисках пристанища»). В работе в сравнительном аспекте изучены эквиваленты понятия «родина» в немецком (*Heimat*) и узбекском (*ватан, юрт, макон, уй, замин, ўлка*) языках с точки зрения семантических, культурных и психоэмоциональных аспектов. В ходе исследования была определена частота употребления концепта в оригинальном тексте и варианте узбекского перевода, проанализированы культурная коннотация, семантическое расширение и эмоциональная окраска лексических единиц. В статье раскрываются интерпретации «родины» не только как географического региона, но и как личного пространства, детских воспоминаний, национальной идентичности, семейных ценностей и символа духовного пристанища. Результаты исследования показывают, что концепт «родина» приобретает различную семантическую нагрузку и культурное содержание в контексте двух культур и языков, а в процессе перевода происходит адаптация к национальной культуре.

Ключевые слова: родина, страна, дом, место, земля, край, лингвокультурология, культурная коннотация, национальная идентичность, теория перевода, сравнительный анализ, семантическое поле, психоэмоциональное пространство, детские воспоминания, метафора, символ, художественный образ, межкультурная коммуникация, адаптация в переводе, культурная память.

CULTURAL-SEMANTIC ANALYSIS OF THE CONCEPT OF «HOMELAND» IN HAFIZA KUCHKAROVA'S WORK «MAKON ISTAB» AND JENNY ERPENBEK'S NOVEL «HEIMSUCHUNG»

Abstract. This article analyzes the linguocultural interpretation of the concept of «homeland» in the novel *Heimsuchung* («Seeking a Place») by contemporary German writer Jenny Erpenbeck. The work comparatively studies the equivalents of the concept «homeland» in German (*Heimat*) and Uzbek (*vatan, yurt, makon, uy, zamin, o'lka*) from semantic, cultural, and psycho-emotional perspectives. The research process determined the frequency of the concept's usage in the original text and its Uzbek translation, analyzing the cultural connotations, semantic expansions, and emotional nuances of lexical units. The article

reveals interpretations of «homeland» not only as a geographical territory but also as a symbol of personal space, childhood memories, national identity, family values, and spiritual settlement. The study results demonstrate that the concept of «homeland» acquires different semantic loads and cultural content in the context of two cultures and languages, and that the translation process involves adaptation to the national culture.

Keywords: homeland, country, home, place, land, region, linguoculturology, cultural connotation, national identity, translation theory, comparative analysis, semantic field, psycho-emotional space, childhood memories, metaphor, symbol, artistic image, intercultural communication, adaptation in translation, cultural memory.

Kirish. Germaniyaning poytaxti Berlin shahrida tugʻilgan nemis yozuvchisi va dramaturgi Jenni Erpenbekning “Heimsuchung” (*Makon istab*) romanida “vatan” konseptining oʻziga xos badiiy ifodasi tahlil qilinadi. Jenni Erpenbek tomonidan yozilgan “Heimsuchung” (*Makon istab*, 2008), “*Visitation*” (*Tashrif*, 2021), “*The End of Days*” (*Soʻnggi kunlar*, 2014) kabi asarlar xalqaro adabiy hamjamiyatda, xususan, kitobxonlar va tarjimonlar orasida keng eʼtibor qozongan.

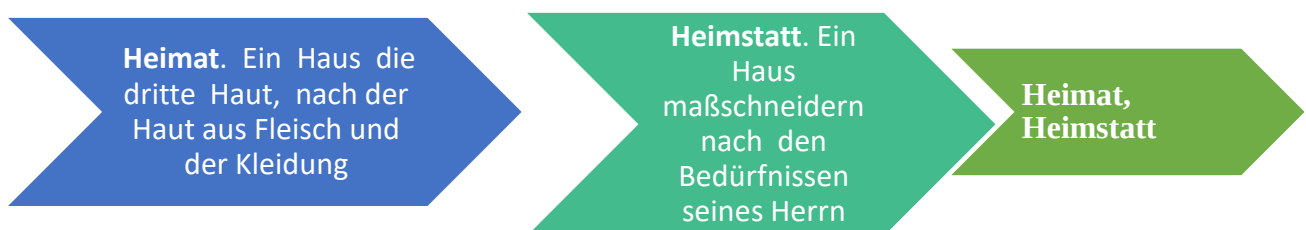
Zamonaviy yozuvchi sifatida Jenni Erpenbekning barcha asarlari inson hayoti, tarixiy jarayonlar, shaxslararo munosabatlar, shuningdek, inson psixologiyasi va mavjudlik masalalarini chuqur tahlil etishga qaratilgan. U asarlarida psixologik, tarixiy va falsafiy yoʻnalishlarni oʻzaro uygʻunlashtirib, insonning hayotiy tajribalari va ichki ziddiyatlarini badiiy talqin etadi. Adiba oʻz asarlarida inson xarakteri, hayoti va ruhiy holatlari, yashashdagi qiyinchiliklar, shuningdek, jamiyat va shaxs oʻrtasidagi murakkab munosabatlarni tahliliy va badiiy jihatdan yoritishga alohida eʼtibor qaratadi.

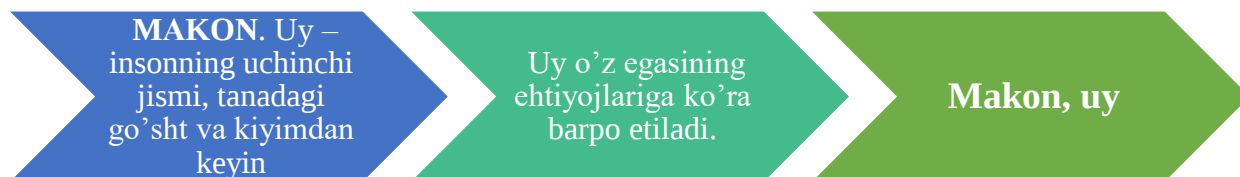
Tadqiqot materiallari va metodologiyasi. Jenni Erpenbekning eng mashhur asarlaridan biri – “Heimsuchung” (*Makon istab*) boʻlib, unda tarixiy jarayonlar, shaxsning ichki dunyosi, yashashdagi izlanishlari hamda yashashni muayyan joy va vaqt bilan bogʻlashga intilishlari haqida soʻz boradi. Yozuvchining mazkur romanida shaxs va millat oʻrtasidagi bogʻliqliklar, shaxsning oilaga boʻlgan munosabatlari yoritilganligini koʻrish mumkin. Ushbu “Heimsuchung” (*Makon istab*) romanida “vatan” konseptining ikki noqardosh til – nemis va oʻzbek tillarida ifodalanish xususiyatlarini tahlil qilar ekanmiz, 2011-yilda oʻzbek tarjimoni Hafiza Qoʻchqorova tomonidan Jenni Erpenbekning “Heimsuchung” (*Makon istab*) asarining oʻzbek tilidagi tarjimasidan foydalandik. Shu bilan birga, asarda konseptning oʻta murakkab va koʻp qirrali bir tushuncha sifatida qoʻllanilganligi, shuningdek, “vatan” maʼnosining nafaqat geografik nuqtai nazardan, balki shaxsiy va psixo-emotsional jihatlari ham tasvirlanganligi aniqlandi.

Biz romanning asl nemis tili varianti hamda oʻzbek tili tarjima variantida qator “vatan” konseptining turli maʼnolar bilan ifodalanganligini tahlilga tortdik.

Masalan, Jenni Erpenbekning “Heimsuchung (*Makon istab*)” asarida Haus yaʼni uy soʻzi 267 marta, original nemis tilidagi asarda esa Haus 192 marta, Heimat soʻzi 20 marta, tarjima variantida Vatan soʻzi 23 marta, makon soʻzi 33 marotaba, tarjima asarda esa Ort soʻzi 8 marta ishlatilganligi, shuningdek, tarjima asarda yurt soʻzi 20 marta kelgan boʻlsa, original asarda Daheim (uyda Vatanida) 12 marta berilganligini guvohi boʻldik. Shu bilan birga original asarda Dorf (qishloq) soʻzi 52 marta, tarjima asarda qishloq soʻzi 47 marta, Zamin soʻzi tarjima asarda 7 marta kelgan, original asarda bu soʻz Scholle soʻzi bilan 5 marta ona yer maʼnosini kelganligini aytish mumkin. Bundan tashqari Hudud soʻzi tarjima asarda 16 marta berilgan boʻlsa, original asarda hudud maʼnosi Gebiet soʻzi bilan 3 marta, Zone maʼnosida esa 2 marta (Region va Territorium soʻzlari ishlatilmagan) qoʻllanilgan.

Tadqiqot natijalari va muhokama. “Heimsuchung (*Makon istab*)” asarida “vatan” konseptining turli maʼnolarda bilan ifodalanganligini tahlil qilganda, maʼnolari oʻzgarib, madaniy, emotsional va tarixiy yoʻnalishlarda ifodalangan boʻlsada mazmun saqlanganligini hamda mohiyatan Vatan semasini takrorlanganligini aytish mumkin:





№		Nemischa	O'zbekcha
1.	“Vatan” konseptining asl matn hamda tarjima matnidagi o'zga xosliklari	Heimat planen, das ist sein Beruf. Vier Wände um ein Stück Luft, ein Stück Luft sich mit steinerner Krallen aus allem, was wächst und wabert, herausreißen, und dingfest machen. Heimat. Ein Haus die dritte Haut, nach der Haut aus Fleisch und der Kleidung. Heimstatt. Ein Haus maßschneidern nach den Bedürfnissen seines Herrn. (Jenny Erpenbeck <i>Heimsuchung</i>. – S.28)	Uning kasbi – Vatanni rejalashtirish. Vatan – aslida uy, uning kasbi shu – ikkalasi. Bir hovuch havo girdida to'rt devor tikkalash, bir hovuchgina havoni toshdek mustahkam to'sinlar bilan, ichida nima bo'lsa, hamma narsasi bilan to'sish, o'rab qo'yish, bir so'z bilan aytganda o'ziniki qilish, o'z makoniga aylantirish, bir hovuch havoni tuproqqa qo'shib, MAKON yaratish, o'sha makonga o'zini qo'shish, o'zi ishtirokida atrofida olam yaratish – uning kasbi. (“Makon istab” Roman, 2011, Verlag „Nihol“-33 B)

Ushbu mikro tekstda “Heimat” (vatan) konsepti insonning shaxsiy va ichki dunyosi bilan bog'liq bo'lgan ramz sifatida talqin qilinadi. “Heimat” (vatan) faqat geografik yoki davlat tushunchasi sifatida emas, balki shaxsiy *makon* va *uy* ma'nosida tasvirlanadi. Shuningdek, ushbu talqinda bir nechta asosiy g'oyalar o'z aksini topgan:

Vatan uy kabi shaxsiy va qulay *makon* sifatida tasvirlangan;

Uy insonning “uchinchi tanasi” bo'lib, go'sht va kiyimdan keyingi o'rinda kelgan;

Vatanda yashashni rejalashtirish va uni shakllantirish jarayoni uy qurilishi bilan chambarchas bog'liq holda bo'lishi ta'kidlangan.

Natijada, vatan insonning shaxsiy ehtiyojlari va dunyoqarashi bilan ajralmas, birlashgan joyga aylanib, matnda makonni yaratish jarayonida insonning roli alohida ta'kidlanadi. Insonning “bir hovuch havo”ni tuproq va moddiy vositalar yordamida uyga aylantirishi, uni “o'ziga moslashtirishi” va atrof-muhitni o'z ehtiyojlariga moslashtirish qobiliyati ta'kidlanadi. Shu tariqa, vatan moddiy va ma'naviy makonning uyg'unlashuv ramziga aylanadi.

Vatanning shaxsiy makon sifatida talqin qilinishi insonning unga bo'lgan individual munosabatini yoritadi. Vatan keng va umumiy tushuncha bo'lishiga qaramay, har bir inson uni o'zicha his qiladi va shakllantiradi. Shu bilan birga, bu shaxsiy makon ijtimoiy hayotning bir qismi sifatida tasvirlanadi, chunki inson uyida nafaqat o'zi uchun, balki oila, mehmonlar va jamiyat uchun ham makon yaratadi.

Matnda yog'och, tosh va somon kabi moddiy materiallar tilga olinsa-da, qurilish jarayoni ma'naviy jihatdan ham tasvirlanadi. Uy qurilishi faqat moddiy emas, balki makonni shakllantirishga qaratilgan ruhiy akt sifatida ham qaraladi. Shu ma'noda, vatan moddiy va ma'naviy elementlarning uyg'un garmoniyasi sifatida talqin qilinadi.

Matnda “Heimat” (vatan) tushunchasi shaxsiy makon sifatida, uy timsolida talqin etilgan. Vatan shakllantirish jarayoni insonning moddiy va ma'naviy ehtiyojlarini integratsiyalash hamda uning individual makonini konstruksiya qilish jarayoni sifatida taqdim etiladi. Shu bilan birga, vatan shaxsiy makon va jamiyatning umumiy kontseptsiyasi o'rtasidagi o'zaro aloqani aks ettiruvchi ko'zgudek namoyon bo'ladi.

Xuddi shunga o'xshash navbatdagi misolga e'tiborni qaratsak: “Mana shu bir parcha yer, uy va dengiz uning MAKONi bo'lmaganida edi, uni hech narsa, hech qachon sharq (sharqiy Berlin)da ushlab turmasdi. Endi esa uning vatani, Makoni uni halokatga olib keldi: u urush so'ngida Berlinda ruslar bilan besh kun ertadan kechgacha hunarmandchilik ustaxonasidagi uskunalarini shu yerda olib qolish uchun muzokara olib borib, mayxo'rlik qilgandi.”

“Wären die Scholle, das Haus und der See nicht seine Heimat, hätte es ihn niemals in der Ostzone gehalten. [1.30]. Jetzt wurde ihm die Heimat zur Falle. Er hatte am Ende des Krieges mit den Russen in Berlin fünf Nächte lang verhandelt und gesoffen, um den Abtransport der Maschinen aus seinem Tischlerbetrieb in Berlin zu verhindern”.

№		Nemischa	O'zbekcha
	“Vatan” konseptining asl matn hamda tarjima matnidagi o'zga xosliklari	Wären die Scholle , das Haus und der See nicht seine Heimat , hätte es ihn niemals in der Ostzone gehalten. Jetzt wurde ihm die Heimat zur Falle..... Jenny Erpenbeck Heimsuchung. – S.28)	Mana shu bir parcha yer, uy va dengiz uning MAKONI bo'lmaganida edi, uni hech narsa, hech qachon sharq (sharqiy Berlin)da ushlab turmasdi. Endi esa uning Vatani , ... ("Makon istab" Roman, 2011, Verlag „Nihol“-33 B)



“Heimat” so‘zi o‘zining asosiy ma‘nosida “Vatan”, “tug‘ilgan joy” yoki “ona yer”ni anglatadi. Bu so‘z nemis tilida xuddi o‘zbek tilidagidek kuchli hissiy bo‘yoqqa ega bo‘lib, uning semantikasi xavfsizlik, doimiylik va tegishlilik kabi tushunchalar bilan bog‘liq. Matnda “Scholle” (“yer”; “qadrli yer”), “Haus” (“uy”) va “See” (“ko‘l”) kabi so‘zlar “Heimat”ni konkretlashtiradi va uni shaxsning hayotiy makoni sifatida tasvirlaydi. Nemis madaniyatida “Heimat” faqat geografik joy emas, balki insonning ichki dunyosi, oilaviy qadriyatlar va milliy identitetni ifodalovchi tushuncha sifatida qaraladi. Shu bilan birga, “Heimat” ning madaniy konnotatsiyasi qahramonning o‘z mulkini saqlab qolish uchun qilgan harakatlarida namoyon bo‘lmoqda. Bu madaniy jihatdan o‘z vataniga, o‘z yeriga va ajdodlariga sodiqlik hamda o‘zini jamiyatning bir qismi sifatida his qilayotganini ko‘rsatadi.

Nemis tilidagi “Heimat” tushunchasi boshqa tillardagi “vatan” tushunchalaridan (masalan, o‘zbek tilidagi “vatan” yoki “ona yer”) farqlanadi. Nemis madaniyatida “Heimat” ko‘pincha individual hayot makoni va shaxsiy tarix bilan bog‘liq bo‘lgan aniq joyni anglatadi. O‘zbek tilida esa “vatan” ko‘proq umumiy, milliy darajadagi tushunchani ifodalaydi, bu esa milliy birlik va g‘urur bilan chambarchas bog‘liqdir.

Bu mikromatndan ko‘rinadiki, “Heimat” – bu shunchaki joy emas, balki milliy-madaniy, tarixiy va individual identitetning ajralmas qismidir. Uning tildagi ifodalanishi va konnotatsiyalari insonning madaniy qarashlari, hissiy dunyosi va ijtimoiy tajribasi bilan chambarchas bog‘liq. Bundan tashqari, ushbu tushuncha nemis tilida alohida o‘ringa ega bo‘lib, xalqning madaniy xotirasi va o‘zligini anglashini ifodalaydi.

“Ja und Nein. Hoffentlich waren die Wüsten in Afrika, die Urwälder in China groß genug, damit sein Nein dort verhungerte, verdurstete, von den wilden Tieren gefressen wurde. Sind Sie arischer Abstammung? Ja. Aber warum muß er denn dann jetzt gehen? Baron Münchhausen hat sich am eigenen Zopf aus dem Sumpf gezogen. Aber der Sumpf war ja nicht seine Heimat. Viel weniger weiß der Architekt, als er einmal wußte [2,95].

Mazkur jumla qisqa bo‘lsa-da, “vatan” tushunchasi atrofida chuqur falsafiy, madaniy va psixologik mulohazalarni yuzaga keltirib, bu iborani ilmiy nuqtai nazardan tahlil qilishda lingvistik, madaniy, psixologik, ijtimoiy va falsafiy aspektlarni ko‘rib chiqish zaruratini keltirib chiqarmoqda.

Ma‘lumki, botqoq bu murakkab, noaniq va xavfli holatlarni ifodalovchi universal metafora, axloqiy betartiblik, qochishning yoki mustaqil qaror qabul qilishning imkonsizligi ramzi bo‘lib xizmat qiladi. Shu bilan birga, botqoqni jismoniy makon sifatida ham talqin qilish ham mumkin, bu qahramonning Vatan tushunchasiga zid keluvchi fazilatlarni ifodalaydi: Vatan odatda barqarorlik bilan bog‘liq bo‘lsa, botqoq bu xususiyatga ega emas: Botqoq insonni o‘z ichiga tortib, erkinligini cheklaydi, vatan esa erkinlik va tegishlilik manbai bo‘lib xizmat qiladi. Botqoq metaforasi orqali vatan tushunchasining chegaralari va insonning unga bo‘lgan hissiy-axloqiy munosabati ochib beriladi.

Aber der Sumpf war ja nicht seine Heimat

Unsicherheit, moralische Verstrickungen

keine Stabilität oder Zugehörigkeit

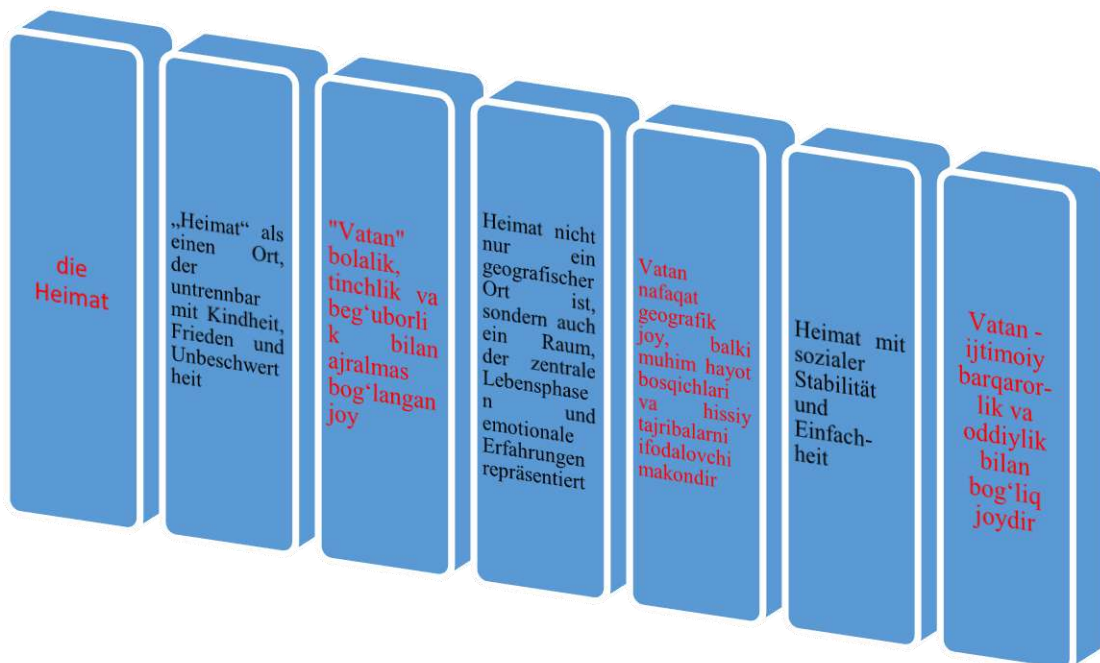
innere Verbundenheit und Identifikation

die Entfremdung

“Dort, wo er zu Hause war, gab es so etwas nicht. Es ist, als hätte die Kindheit zusammen mit der Heimat aufgehört. Dort, wo seine Heimat war, trugen die Mädchen auf dem Schulweg zwei Zöpfe oder Affenschaukeln mit großen rotseidenen Schleifen und ein dreieckiges Halstuch” [3, 56].

Heimat (Vatan) tushunchasi bolalik, tinchlik va beg‘uborlik bilan chambarchas bog‘liq holda tasvirlanadi. Ushbu tahlilda Heimatning hissiy, madaniy va psixologik jihatlarini keng tasvirlangan. Matnning birinchi jumlasini *“Es ist, als hätte die Kindheit zusammen mit der Heimat aufgehört”* (Go‘yo bolalik Vatan bilan birga tugagandek) shuni ko‘rsatadiki, Heimat nafaqat geografik joy, balki insonning hissiy dunyosidagi muhim bosqichlarni o‘zida mujassam etgan “Makon” ekanligi tasvirlangan.

Bolalik davri inson uchun tinchlik va xavfsizlik ramzi bo‘lsa, Vatan ham bu fazilatlarni o‘zida mujassam etganligi hamda bolalikning tugashi Vatan tushunchasi bilan uzviy bog‘langan bo‘lib, bu inson o‘zligini anglashda muhim rol o‘ynashini ko‘rish mumkin. Heimat nafaqat joy, balki vaqt va o‘sha davrning hissiy xotiralarini ifodalovchi tushuncha sifatida ifodalangan. Matnda *“Die Mädchen trugen zwei Zöpfe oder Affenschaukeln mit großen rotseidenen Schleifen”* (Qizlar ikkita soch o‘rimini yoki katta qizil ipak bantlar bilan arqonlar qilib yurishardi) degan jumla Heimatni madaniy dominantlar orqali tasvirlaganligini aytish mumkin:



Matnda qizlarning soch o‘rimlari va qizil ipak bantlar (iplar) aniq va jonli tasvirlanib, bu Heimatning madaniy va estetik jihatlarini ko‘rsatmoqda. Va shu kabi tasvirlar Heimatning bolalikdagi oddiy va beg‘ubor hayoti bilan uzviy bog‘liq ekanligini anglatadi. Aynan shu jihatda yakuniy fikr sifatida aytishimiz mumkinki, “Heimat” tushunchasini bolalik, milliy-madaniyat va his-tuyg‘u, unitilmas xotiralar bilan bog‘laydi. Heimat nafaqat geografik joy, balki bolalikdagi beg‘uborlik, soddalik, oddiylik va xavfsizlikning timsoli sifatida

tasvirlangan. Ushbu tahlil Heimatning murakkab va ko'p qirrali keng tushuncha ekanligini, uning inson identitetidagi (shaxsiyat) muhim o'rin egallashini bildiradi.

“Ich will heim, nur heim, das hatte sie damals selbst oft gedacht, und ihr Maschinengewehrfeuer vom Ural aus Wort für Wort auf die Heimat gerichtet. Aber ihr, der kein Land mehr, sondern die Menschheit die Heimat sein sollte, blieb der Zweifel für immer als Heimweh” [4,83-84].

Matnda “Heimat” keng qamrovli tushuncha sifatida keltirilgan. Dastlabki jumla “Heimat”ni oddiy makon sifatida tasvirlaydi: *„Ich will heim, nur heim”*. Bu jumlada Vatan so'zi insonning tug'ilgan joyiga yoki tarixiy Vataniga qaytish istagini ya'ni o'zining kelib chiqish manziliga qaytish niyatini ifodalab kelgan.

“Aber ihr, der kein Land mehr, sondern die Menschheit die Heimat sein sollte” iborasida “Heimat”ning ayni yashab turgan joydan kengroq tushunchani anglatib kelganligini tasvirlangan. “Heimat” ya'ni Vatan tushunchasi endi aniq bir hudud emas, balki butun insoniyatni qamrab oluvchi konseptga aylangan. Bu Vatanni shunchaki yashab turgan joyi yoki hududi emas, balki, ijtimoiy va axloqiy makon sifatida anglash imkonini bermoqda. Matnda Vatan nafaqat yashash manzili, balki insonning mavjudligi, axloqiy qadriyatlari va hissiy xotiralari uchun asos bo'lgan murakkab tushuncha sifatida tasvirlangan. Urush va zo'ravonlik Vatanni ma'naviy va madaniy asoslarini zaiflashtirgan. Vatanning umumiy insoniyat darajasiga kengayishi hissiy va axloqiy bo'shliqni to'ldira olmagan. Ushbu sabablar tufayli “Heimat” murakkab, o'zgaruvchan va oxir-oqibat erishib bo'lmaydigan tushuncha sifatida ifodalanganligi namoyon bo'ladi.

Tahlilni davom etar ekanmiz, yuqorida statistikada aytib o'tib ketganimizdek, asarda “Yurt” so'zi 20 marta qo'llanilgan:

Von da an war er immer in der vordersten Linie gewesen, und irgendwann aus dem Vertreiben ein Einnehmen geworden, und aus der Verteidigung der Heimat ein Wüten in der Fremde, die er sonst sicher niemals in seinem Leben betreten hätte. ”[5,59]. *(Shundan beri yigit qachonlardir xo'rlanganini unutolmasdi, Vatanning, makonning himoyasi uchun o'zi nafratlanagan, umrida kela olmaydigan begona yurtlarda yuribdi.)*

Yuqorida berilgan matnda “yurt” tushunchasi shaxsning ichki dunyosi, ijtimoiy mavqei va madaniy o'zligi bilan bog'liq holda talqin qilingan. Yurt nafaqat jismoniy hudud, balki ma'naviy va ijtimoiy qo'llab-quvvatlash manbai sifatida ham tasvirlanadi. Bundan tashqari, “yurt”ning “begona yurtlar” bilan taqqoslanishi uning qadri va shaxs hayotidagi o'rnini yanada kuchaytiradi. Bu tushuncha inson hayotidagi ma'naviy qo'nim topish, madaniy o'zlik va jamiyat bilan uzviylikni anglatuvchi asosiy element sifatida namoyon bo'lmoqda.

“Shundan beri u xonada yolg'iz qolsa shkaf eshigini ochadi-da, beixtiyor yuzini bir muddat paltoga bosib turadi, balki barcha yurt onalarning hidi bir xildir...” [6,73].

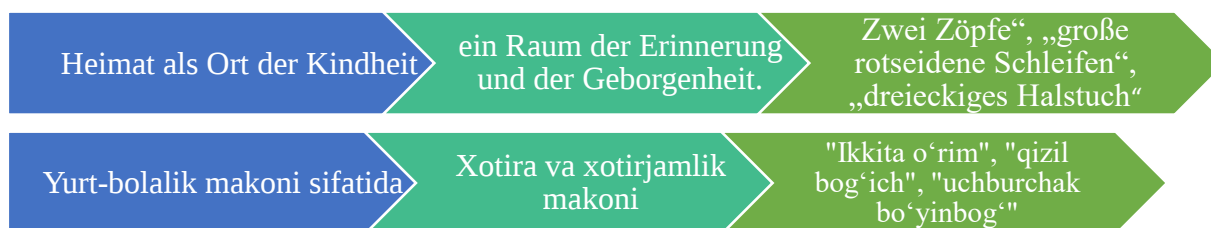
Matnda Vatan ona timsoli bilan chambarchas bog'langan. “Ona hidi” Vatanni shaxsning asl ildizi va uning ma'naviy qo'nim topish joyi sifatida talqin etishga yo'l ochadi. Ona timsoli mehr, tinchlik va himoya hissinu uyg'otadi. Bu esa Vatan tushunchasining ma'naviy qirrasini yanada kuchaytiradi.

“Es ist, als hätte die Kindheit zusammen mit der Heimat aufgehört. Dort, wo seine Heimat war, trugen die Mädchen auf dem Schulweg zwei Zöpfe oder Affenschaukeln mit großen rotseidenen Schleifen und ein dreieckiges Halstuch. Sie hielten beim Gehen den Kopf auf eine Weise erhoben, wie er es hier in Deutschland noch bei keiner Frau gesehen hat, so, als sei alles von ihnen genommen, was sie beugen könnte”.

Tahlil matni Vatanni bolalik bilan chambarchas bog'langan makon sifatida tasvirlaydi. *“Go'yo bolalik Vatan bilan birga tugagandek”* iborasi shaxs uchun bolalik va Vatan bir butun makon sifatida qabul qilinishini anglatadi. Vatan faqat geografik hudud emas, balki shaxsning xotiralari va ruhiy osoyishtaligi bilan bog'liq makon sifatida yoritilgan.

“Yurt” so'zi matnda shaxsning bolalik davri bilan chambarchas bog'langan tushuncha sifatida qo'llangan. Bu yerda yurt moddiy joy emas, balki o'sha davrning yorqin madaniy xususiyatlari, urf-odatlar va ko'rinishlari bilan mushtarakligini ko'rish mumkin. “Uning yurtida” iborasi orqali yurt shaxsga tegishli makon sifatida tasvirlanadi, bu esa shaxsiy mansublik hissinu kuchaytiradi.

“Yurt” so'zi “qizlar sochlarini ikkita qilib o'rib olishadi”, “qizil bog'ich boylaydilar” kabi tasvirlar bilan bog'lanib, bolalikning madaniy shakllanish makoni bo'lib xizmat qilganini anglatadi. Matnda “yurt” shaxsning bolalik va yoshlik xotiralari, milliy madaniyati hamda o'zlik hissi bilan bog'liq teran ma'naviy tushuncha sifatida talqin qilingan. Shuningdek, yurt shaxs uchun milliy o'zlik va jamoaviy mansublik ramzi sifatida namoyon bo'ladi.



“I-c-h k-e-h-r-e h-e-i-m. Nein, sie und ihr Mann sind nicht nach Deutschland heimgekehrt, sondern sie wollten dies Land, und es war nur zufällig das, dessen Sprache sie sprachen, heimholen in ihre Gedanken”

“M-e-n u-y-g-a q-a-y-t-a-ya-p-m-a-n!” Yo‘q, u va eri Germaniya atalmish

yurtga – o‘z uylariga shunchaki emas, balki o‘zga mamlakat tilida gapirishlari tasodifi va o‘y-fikrlarini ham olib qaytayaptilar

“Yo‘q, u va eri Germaniya atalmish yurtga – o‘z uylariga shunchaki emas” jumlasida Vatan tushunchasining jamoaviy va shaxsiy qirralarini ochib beradi. Yurt shaxs uchun keng ma'noda madaniy va jamoaviy mansublikni ifodalasa, uy uning shaxsiy va jismoniy makonini belgilaydi. Bu gapda yurt va uyning ziddiyatli, biroq o‘zaro bog‘liq munosabati yoritiladi. Yurt keng jamoaviylikni aks ettirsa, uy shaxsning shaxsiylik va o‘zligini anglatuvchi manba sifatida namoyon bo‘ladi. Gapdagi tire yurt va uy o‘rtasidagi bog‘liqlikni bir vaqtning o‘zida tenglashtirish va ajratish vositasi sifatida xizmat qiladi. Bu orqali yurt tushunchasi kengroq talqin qilinishga undaydi.

“Der Löwenzahn ist der gleiche wie zu Hause, und auch die Lerchen”

“Momaqaymoqlar ham xuddi uning yurtidagidek va hatto so‘fito‘rg‘aylar ham” gapi orqali yurt tushunchasi tabiat, xotiralar va hissiy bog‘liqlik orqali talqin qilingan. Yurt nafaqat jismoniy makon, balki shaxsning tabiat orqali yaratgan ma'naviy muhiti sifatida namoyon bo‘ladi. Tabiat elementlari inson uchun yurtni anglatuvchi ramz bo‘lib xizmat qiladi, bu esa shaxsning yurt bilan bo‘lgan ruhiy bog‘liqligini yanada chuqurlashtiradi. Gapda yurtning moddiy va ma'naviy jihatlari uyg‘unlashgan holda tasvirlangan. Tarjimon nemis tilida uy ma'nosini beruvchi so‘zni o‘zbek tiliga tarjima qilganda yurt so‘zi bilan bergan va bu Vatan, yurt konseptini yanada kuchaytirgan.

Tarjima asarda uy so‘zi 267 marta, original nemis tilidagi asarda 192 marta ishlatilgan.

Ein Haus die dritte Haut, nach der Haut aus Fleisch und der Kleidung. Heimstatt.

Uy – insonning uchinchi jismi, tanadagi go‘sh va kiyimdan keyin degan ibora orqali uy tushunchasi nafaqat jismoniy makon sifatida, balki insonning ma'naviy va shaxsiy dunyosi bilan bog‘liq holda talqin qilingan. Uy inson uchun nafaqat yashash joyi, balki shaxsiy himoya va tinchlik ramzi, Vatanning shaxsiy ifodasi sifatida namoyon bo‘ladi. Uyning Vatan mafkurasi bilan bog‘liqligi uni shaxsning shaxsiy va jamoaviy identifikasiyasining ajralmas qismiga aylantiradi. Bu tushuncha uyni nafaqat shaxsiy, balki umumiy Vatanning kichik modeli sifatida qabul qilishga asos yaratadi.



“Wer baut, klebt nun einmal sein Leben an die Erde. Dem Bleiben einen

Körper zu geben, ist sein Beruf. Ein Inneres schaffen. Dort ,wo nichts ist, immer tiefer aushöhlen”.

(Kimki uy qursa, o‘zining hayotini zaminga bog‘lagan bo‘ladi. Tanaga ham shu tarzda MAKON yaratish – uning qismati)

Uy qurish jarayoni insonning moddiy va ruhiy ehtiyojlarini aks ettiradi. Inson o‘z uyini qurib, o‘z hayotini muayyan makonga bog‘lab, bu dunyodagi joyini mustahkamlaydi. Bu, insonning muayyan bir hududga bo‘lgan tegishlilik hissi va unda o‘zligini anglash bilan bog‘liq. Aristokl Platon va René Descartes asarlarida tana va ruh alohida o‘rganilgan. Ruhning makoni sifatida tana falsafiy jihatdan ham “uy” vazifasini bajaradi” [2,15].

Tanani saqlash va unga g‘amxo‘rlik qilish – bu faqat jismoniy jarayon emas, balki inson o‘zini anglashining bir qismi. Falsafa tanani ruhiy va ma'naviy tajribalar maydoni sifatida ko‘radi [3,35].

Sharq falsafasida Vatan va makon ko‘pincha muqaddas tushunchalar sifatida qabul qilinadi. Uy qurish - bu Vatan tuyg‘usining kichik modelini yaratishdir. Vatanni sevish va unga xizmat qilishni inson qalbida muqaddas joyini saqlash bilan tenglashtirgan.

Xulosa o'rnida shuni aytish mumkinki, uy qurish va tanaga makon yaratish insonning Vatan tuyg'usini kuchaytiradi va uning ma'naviy, madaniy hamda jismoniy uyg'unligiga xizmat qiladi. Shu bois, shaxsiy makon va umumiy Vatan o'rtasidagi aloqani mustahkamlash hayotda barqarorlik va farovonlikni ta'minlaydi.

Jenni Erpenbekning "Makon istab" asarida "o'lka" so'zi 6 marta qo'llanilgan

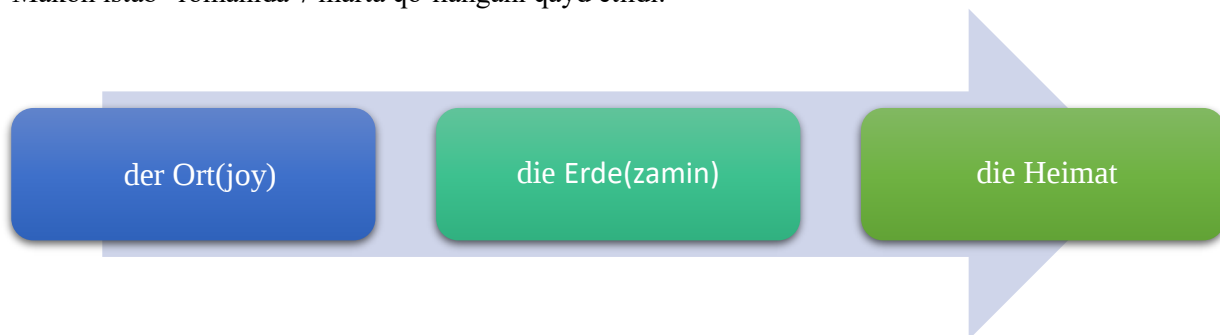
Ho'l bo'lgan poyabzalida sovqotib ketgani, nihoyat bir tayoqqa qo'li etganini, shu tarzda bir amallab suvdan chiqqani hamon yodida, endi esa biroz qo'rquvda, Berlindan uzoqdagi bu o'lkalarda zarur bo'lib qolsa, uni kim qutqaradi? [4, 69].

Das Rutschen und Balancieren, das Frieren in den naßgewordenen Schuhen und schließlich das Greifen nach hingehaltenen Händen, Leitern und Stöcken, besonders aber die Angst, daß sie aus Berlin hinaustreiben könnte, bevor es irgend jemandem gelänge, sie zu retten, hatten sie so erschöpft, daß sie, noch tropfend, in den Armen des Mannes einschlief, der sie zu den Eltern nach Haus trug.

Matnda berilgan tasvir personajning ijtimoiy, madaniy va geografik muhitdagi o'zgaruvchan holatiga ishora qiladi. Unda "o'lka" tushunchasi to'g'ridan-to'g'ri geografik va tashqi muhitni, "vatan" esa bevosita insonning ma'naviy va ichki dunyosini aks ettiruvchi element sifatida qaralishi mumkin.

Demak, "o'lka" hech qachon "vatan" ning ma'naviy qiymatini to'liq qamrab ololmaydi, chunki ularning vazifalari va ta'sirlari bir-biridan butkul farqlidir.

"Zamin" so'zi Hafiza Qo'chqorova tomonidan o'zbek tiliga tarjima qilingan Jenni Erpenbekning "Makon istab" romanida 7 marta qo'llangani qayd etildi.



"... bu aziz zaminga o'zini, o'zligini, to'qqiz yildan beri ko'rmagan, bundan keyin ham ko'ra olmaydigan bolaligidagi do'stini shu zaminga qoldirib ketmoqda butun umrga. Biroq ko'ngil rishtalari mag'kam bog'langanicha Aziz rishta ila VAQTni do'sti qolajak JOYga bog'laydi, bolaligi o'tgan qoladi"

"Wie mit Schlingen band die Zeit den Ort dort fest, wo er war, band die Erde an sich selbst fest, und band sie an dieser Erde fest, band sie und den Kinderfreund, den sie schon über neun Jahre lang nicht mehr gesehen hatte, und dem sie wahrscheinlich nie wieder begegnen würde, für immer aneinander fest" [5,134].

Xulosa. Demak, matnda qahramon o'zining ma'naviy tug'ilgan joyi – zamin bilan xayrlashmoqda. Bu jarayonda u bolaligidagi do'sti, vaqt va joy tushunchalariga ma'naviy rishtalar orqali bog'langan. Asosiy g'oya insonning o'tmishi, hozirgi holati va bu ikki tushunchaning bir-biriga ta'sirini yoritadi. "Zamin" bu yerda shaxsning ma'naviy qadriyatlarini, o'zi tug'ilib o'sgan muhit va asosiy shaxsiyati ramzi sifatida berilgan. Qahramon ushbu zaminda o'zini va o'zligini qoldirmoqda – bu esa uning o'tmishiga bo'lgan hissiy bog'lanishini anglatib kelmoqda.

ADABIYOTLAR:

1. Jenny Erpenbeck *Heimsuchung*. – S.30.
2. Jenny Erpenbeck *Heimsuchung*. – S.95.
3. Jenny Erpenbeck *Heimsuchung* -56
4. Jenny Erpenbeck *Heimsuchung* S. 83,84.
5. Jenny Erpenbeck *Heimsuchung* S. 69.
6. Jenny Erpenbeck *Heimsuchung*, 70-71.
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THE ANALYSIS OF GEORGE BERNARD SHAW'S SOCIAL SATIRE IN "HEARTBREAK HOUSE"

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Abstract. This research dives into George Bernard Shaw's play, "Heartbreak House", treating it as a brilliantly sharp jab at the morally bankrupt and completely stuck upper class in Britain right before World War I. The main point of the study is to explain how Shaw uses sarcasm and clever symbolism to criticize these wealthy, ruling folks for being so irresponsible and lacking any real purpose. By carefully looking at the play's setting, characters, and conversations, the paper shows that Shaw actually turns the house itself into a symbol for a whole society that's just drifting along smart, sure, and cultured, but ultimately doing nothing meaningful. The study wraps up by saying that "Heartbreak House" isn't just a good critique of a failing social system; it's a loud, necessary wake-up call to shake people out of their comfortable laziness.

Keywords: George Bernard Shaw, Heartbreak House, social satire, Edwardian society, moral decay, symbolism, irony, social criticism, modern drama, British literature.

JORJ BERNARD SHOVNING "YURAKNI SINDIRGAN UY"DAGI IJTIMOIIY SATIRANING TAHLILI

Annotatsiya. Ushbu tadqiqot Jorj Bernard Shouning «Yurakni sindirgan uy» pyesasiga kiradi, uni Birinchi jahon urushi oldidan Buyuk Britaniyadagi ma'naviy jihatdan bankrot va butunlay tiqilib qolgan yuqori tabaqaga qarshi ajoyib o'tkir zarba sifatida ko'radi. Tadqiqotning asosiy maqsadi Shou bu boy, hukmronlik va g'ayrioddiy odamlarni har qanday maqsadda tanqid qilish uchun kinoya va aqlli simbolizmdan qanday foydalanishini tushuntirishdir. Spektakl sahnasi, qahramonlari va suhbatlariga diqqat bilan qarab, qog'oz Shou uyning o'zini aqlli, ishonchli va madaniyatli bo'lib ketayotgan, lekin oxir-oqibatda hech qanday mazmunli ish qilmayotgan butun jamiyat ramziga aylantirganini ko'rsatadi. Tadqiqot "Heartbreak House" bu shunchaki barbod bo'lgan ijtimoiy tizimni yaxshi tanqid qilish emasligi bilan yakunlanadi; bu odamlarni qulay dangasalikdan silkitish uchun baland ovozli, zaruriy uyg'otuvchi qo'ng'iroqdir.

Kalit so'zlar: Jorj Bernard Shou, Heartbreak House, ijtimoiy satira, Eduard jamiyati, axloqiy buzilish, ramziylik, kinoya, ijtimoiy tanqid, zamonaviy drama, Britaniya adabiyoti.

АНАЛИЗ СОЦИАЛЬНОЙ САТИРЫ ДЖОРДЖА БЕРНАРДА ШОУ В ПРОИЗВЕДЕНИИ «ДОМ, ГДЕ РАЗБИТЫ СЕРДЦА»

Аннотация. Данное исследование рассматривает пьесу Джорджа Бернарда Шоу «Дом, где разбиваются сердца», трактуя её как блестящий и острый выпад в адрес морально опустившегося и окончательно застрявшего высшего класса Великобритании накануне Первой мировой войны. Главная цель исследования — объяснить, как Шоу использует сарказм и остроумную символику, чтобы критиковать этих богатых, правящих людей за их безответственность и отсутствие какой-либо реальной цели. Внимательно изучая обстановку, персонажей и диалоги пьесы, авторы показывают, что Шоу фактически превращает сам дом в символ целого общества, которое просто плывёт по течению, умное, уверенное и культурное, но в конечном счёте ничего не делает. В заключение исследования говорится, что «Дом, разбивающихся сердец» — это не просто хорошая критика разваливающейся социальной системы; это громкий и необходимый звонок, призванный встряхнуть людей из их комфортной лени.

Ключевые слова: Джордж Бернард Шоу, «Дом, где разбиваются сердца», социальная сатира, эдвардианское общество, моральный упадок, символизм, ирония, социальная критика, современная драма, британская литература.

Introduction. George Bernard Shaw, one of the most influential playwrights of the late nineteenth and early twentieth centuries, viewed theatre not just as entertainment but as a powerful tool for social awareness and change. His 1919 play “Heartbreak House” is among his most thought-provoking works, where humor, irony, and symbolism come together to reveal the moral and spiritual decline of Edwardian society. Written amid the chaos of World War I, the play reflects Shaw’s growing disappointment with the English upper class, whose moral laziness and lack of direction, he believed, played a role in the downfall of civilization.

In “Heartbreak House”, Shaw turns a seemingly ordinary household into a vivid symbol of a world on the verge of collapse. The house, designed like a ship, serves as a metaphor for a nation drifting without purpose, steered by people who are intelligent yet aimless, cultured yet unable to take meaningful action. Through his sharp dialogue and memorable characters, Shaw exposes the hypocrisy, idleness, and detachment of the social elite, mirroring the broader leadership crisis in pre-war Britain.

Analysis of literary sources. By blending comedy and tragedy, and mixing realism with allegory, Shaw creates a biting satire on the moral emptiness of modern civilization. This paper explores “Heartbreak House” as a work of social satire, analyzing how its structure, characters, and symbols reveal Shaw’s critique of a decaying social order. It also highlights the play’s lasting relevance today as a warning against complacency, intellectual inertia, and the loss of moral responsibility during times of crisis. “Heartbreak House” is a social satire that reflects the society’s confusion and fear before World War I. Shaw uses the play to explore serious issues like social inequality, the decline of traditional values, and human foolishness, while also entertaining the audience with lively dialogue and memorable characters.

The purpose of this study is to analyze how Shaw uses satire to expose the flaws of his society. By examining the characters, situations, and language in the play, we can understand how Shaw blends comedy with social criticism to deliver powerful messages about human nature and society.

George Bernard Shaw wrote “Heartbreak House” during the final years of World War I, a time of political turmoil, economic instability, and moral decline in Europe. Though the Edwardian era seemed refined and prosperous, it was marked by deep social divisions and spiritual emptiness. Shaw saw the English upper class as educated but directionless, and he used the play to expose their irresponsibility, suggesting the war was a result of their moral failure. The house in the play symbolizes this decaying world as an elegant but crumbling structure reflecting a civilization on the brink of collapse.

Frederick P. W. McDowell’s foundational article “Technique, Symbol, and Theme in Heartbreak House” argues that Shaw achieves “architectonic firmness and ... elusive symbolism” in the play, emphasizing how it “summarizes ... the themes and attitudes of his previous work”[3, 125]. Another strand of criticism locates the play within its wartime context. For example, in “In the Shadow of the First World War,” Elizabeth Williamson describes how Shaw used the country-house setting to mirror a society heading toward disaster, noting that the play’s “culture-and-leisured” class is depicted as disengaged from politics and consequence[6, 102].

More recent interpretations examine the play’s allegorical layers and social critique. Zainab Alqublan’s online essay “Symbolism in Shaw’s Heartbreak House” shows how the house and its inhabitants represent “cultured, leisured Europe before the war,” and how the broken structure conveys deeper societal collapse [1, 87]. Likewise, in the journal article “Shavian Perspectives on the Cusp of Change and War (Pygmalion, Heartbreak House, and St. Joan),” the author links *Heartbreak House* to Shaw’s broader wartime critique of leadership and social responsibility [2, 35]. Janice Catherine Miller’s dissertation “Broken hearts, broken heads: The critical response to Bernard Shaw’s Heartbreak House, 1919-1921” traces the play’s mixed reception and situates it within Shaw’s theatrical trajectory and public debates of the time [4, 54]. Together, these works underline how “Heartbreak House” operates on multiple levels: as a domestic drama, as social satire, as symbolic allegory, and as historical commentary. The play remains a rich site for exploring how theatrical form, social class critique, and historical context interact in Shaw’s work. One of the main ways Shaw creates satire is through his characters. Each character in “Heartbreak House” represents a flaw or problem in society. For example:

Captain Shotover, the old man, represents wisdom and experience, but he is also eccentric and disconnected from the real world. Shaw uses him to show how older generations fail to guide society properly.

Research methodology. Henchman-like characters, such as Ellie Dunn, Hesione Hushabye, and Boss Mangan, reflect selfishness, superficiality, and romantic confusion. They care more about love, money, and social status than real problems. Through these characters, Shaw exaggerates human weaknesses to show how society is morally and emotionally weak. Shaw's dialogue is clever and full of irony. The characters often speak in witty, exaggerated ways, which makes the audience laugh while thinking critically about serious social issues. For example, the discussions about love, war, and business show the characters' ignorance and irresponsibility. Shaw uses humor to criticize how people avoid facing important social problems.

The play's setting a large, isolated house during a time of social chaos also contributes to the satire. The house, called "Heartbreak House," symbolizes England itself: comfortable, wealthy, but disconnected from reality. The characters live in a world of luxury, yet they are blind to the dangers around them, including war, social unrest, and personal conflicts. Shaw creates situations that are both absurd and serious. For example, while people are playing and gossiping inside the house, the outside world is full of violence and uncertainty. This contrast highlights society's moral weakness and the failure of the rich to act responsibly.

Shaw uses satire to highlight several specific social problems. He shows selfishness and materialism, as many characters are primarily concerned with wealth and personal gain rather than fulfilling their social duties. He also criticizes ignorance and irresponsibility, depicting the upper class as blind to real dangers and lacking awareness of the consequences of their actions. Furthermore, Shaw exposes moral decay, illustrating how romantic and social relationships are often shallow and based on convenience rather than genuine values. Finally, he addresses war and politics, emphasizing that the elites are unprepared for the consequences of war, which reflects the real anxieties and social concerns in the period following World War I. By combining humor, irony, and serious themes, Shaw makes the audience both laugh and think. His satire is not just for entertainment; it is a warning about human weaknesses and social decay. The play encourages reflection on moral responsibility, social justice, and the need for awareness in times of crisis.

Analysis of the results obtained. The social satire in "Heartbreak House" is a key feature of Shaw's writing. Through characters, dialogue, situations, and social critique, Shaw exposes the flaws of society and challenges the audience to recognize and reflect on these problems. The play remains relevant today because it shows how human weaknesses, selfishness, and irresponsibility can affect not only individuals but society as a whole.

"THE CAPTAIN. "The natural term of the affection of the human animal for its offspring is six years... If she comes, I am not at home. If she wants anything, let her take it. If she asks for me, let her be informed that I am extremely old, and have totally forgotten her"[5, 4]. This speech mocks the emotional coldness and fake intellectualism of the upper class. Shaw shows how the educated elite use "rational" excuses to hide their lack of feeling. The Captain's idea that love is just a biological instinct highlights how natural affection has faded in a class focused on intellect but lacking compassion.

"THE CAPTAIN [rising wrathfully]. "Now before high heaven they have given this innocent child Indian tea: the stuff they tan their own leather insides with"[5, 5]. [He seizes the cup and the tea-pot and empties both into the leathern bucket]. Here, Shaw turns a simple tea ritual into a comic scene that also criticizes society. The Captain's overreaction to "Indian tea" mocks British colonial arrogance and upper-class pretension people who control colonies but worry about their tea. The scene shows how selfish, trivial concerns have replaced empathy and common sense in the upper class.

"NURSE GUINNESS. "That's no talk to offer to a young lady... The poor lamb is ready to drop"[5, 5].

THE CAPTAIN. "Do not touch that fly-blown cake: nobody eats it here except the dogs"[5,6]. Shaw uses contrast to mock class morality. Nurse Guinness, the servant, shows kindness and common sense, while the Captain, an aristocrat, acts selfishly and cruelly. Shaw flips class expectations to show that the wealthy are not morally superior.

"THE CAPTAIN. "You should grow out of kissing strange men: they may be striving to attain the seventh degree of concentration" [5, 5]. This absurd line mocks the wealthy's fake spirituality and self-importance. Instead of showing love to his daughter, the Captain talks about his "spiritual concentration," poking fun at the upper class's obsession with cleverness and detachment from real life. Shaw shows the Captain as smart but emotionally empty, using his eccentric logic to highlight how intelligence without empathy leads to social foolishness.

When Lady Utterword calls Billy Dunn *"that villainous sailor who robbed you,"* [5, 6] the Captain calmly introduces Ellie as "his daughter." This surprising twist is funny but also deeply satirical. Ellie, from

a lower-class background, shows kindness and honesty qualities the aristocrats lack. Shaw flips class expectations to mock snobbery and hypocrisy, showing that the “villain’s daughter” is morally better than the refined but heartless Lady Utterword.

This scene captures Shaw’s most biting social satire: beneath politeness and wit lies a society that has lost its heart. Through the Captain’s cynicism, Lady Utterword’s hysteria, and Ellie’s innocence, Shaw portrays a microcosm of a decaying civilization brilliant in conversation, blind in compassion. The “house” of “Heartbreak House” thus becomes a symbolic England: cultured yet heartless, clever yet morally adrift.

The main theme of “Heartbreak House” is the moral, social, and cultural decay of the upper-middle class in England during a period of crisis, particularly just before and after World War I. Shaw portrays a society in which the privileged are largely disconnected from reality, focused on personal comfort, leisure, and romantic entanglements rather than the pressing issues of the world. Through satire, he emphasizes that this neglect of social and moral responsibility has dangerous consequences, leaving society vulnerable to external threats, such as war, and internal problems, like corruption and social injustice.

The play presents characters who are self-absorbed, materialistic, and superficial, highlighting the lack of ethical and intellectual engagement among the upper class. For example, many of the characters pursue wealth, love, and status without understanding their societal duties, while ignoring the hardships faced by others. This moral weakness is contrasted with occasional glimpses of wisdom or courage, suggesting that true human values are rare and often ignored in favor of trivial pursuits. Shaw also explores the human tendency toward folly and irresponsibility. By using humor, irony, and exaggeration, he exposes how people avoid facing reality and fail to act responsibly, even when danger looms. The house itself “Heartbreak House” symbolizes a society insulated from real problems, comfortable yet fragile, and ultimately doomed if such indifference continues.

Furthermore, the play addresses the broader theme of social and political unpreparedness. Through the backdrop of the looming threat of war, Shaw critiques not only personal failings but also the societal structures that allow ignorance and selfishness to flourish. By highlighting the contrast between personal frivolity and societal crisis, Shaw’s satire becomes a moral warning, urging the audience to recognize and correct these failings. The main theme of “*Heartbreak House*” is a critical reflection on human weakness, societal irresponsibility, and moral decay among the privileged classes, emphasizing the urgent need for awareness, ethical behavior, and social engagement to prevent collective disaster.

Discussion. The play is called “Heartbreak House” for several symbolic reasons that reflect both the setting and the themes of George Bernard Shaw’s work: The house as a symbol of society. The “house” represents England (and, more broadly, society) during a time of moral and social decay. Just like the characters inside, the house seems grand and comfortable on the surface but is fragile, vulnerable, and disconnected from reality. It is a place of luxury and leisure, yet it is empty of true values and awareness, much like the upper-middle-class society Shaw criticizes.

Heartbreak reflects human weakness. The word “heartbreak” points to the emotional and moral failures of the characters. They are selfish, irresponsible, and morally weak, leading to personal and societal “heartbreak.” Their lives are filled with romantic illusions, misunderstandings, and frustrations, reflecting emotional emptiness. Combination of personal and social failure. The title suggests that both the individuals’ hearts (emotional and moral) and the house/society are in a state of collapse. The characters’ inability to act responsibly or face reality creates a symbolic heartbreak, showing the consequences of neglecting social and ethical duties. Irony and satire. Shaw uses the title ironically. While the house is supposed to be a place of comfort and elegance, it is in fact a space where chaos, ignorance, and emotional turmoil dominate. The “heartbreak” is both literal (emotional disappointment) and figurative (society’s decay).

Conclusion. In “Heartbreak House”, George Bernard Shaw uses wit, irony, and symbolism to expose the moral and emotional decay of the Edwardian upper class. Through characters like the Captain, Lady Utterword, and Ellie, the play satirizes selfishness, hypocrisy, and intellectual detachment, showing how these flaws contribute to societal collapse. The house itself serves as a powerful metaphor for a civilization adrift, cultured but heartless. Shaw’s social critique remains relevant today, reminding audiences of the dangers of complacency, moral indifference, and the failure to act responsibly in times of crisis.

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Annotatsiya. Ushbu maqolada buyuk alloma, shoir va faylasuf Umar Xayyom (1048–1131) ning hayoti, ijodiy faoliyati hamda yashagan davrining ijtimoiy-madaniy va adabiy muhitiga oid masalalar ilmiy nuqtayi nazardan tahlil qilinadi. Maqolada Xayyomning ilm-fan, xususan matematika, astronomiya, falsafa va adabiyot sohalaridagi hissasi, uning g‘oyaviy-estetik qarashlarining shakllanishiga davr sharoitining ta’siri yoritilgan. Shuningdek, XI–XII asrlar Movarounnahr va Xuroson madaniy hayotining xususiyatlari, Nizomulmulk, Ibn Sino, Al-Beruniy singari mutafakkirlar bilan bog‘liq ilmiy meros kontekstida Xayyom ijodining o‘rni tahlil etiladi. Maqola davomida Xayyom ruboiylarida ifoda etilgan falsafiy mazmun, hayot va taqdir haqidagi qarashlarning umumbashariy ahamiyati asoslab beriladi.

Kalit so‘zlar: Umar Xayyom, ruboiy, Sharq falsafasi, ilmiy meros, adabiy muhit, uyg‘onish davri, tafakkur.

ЗАМЕЧАНИЯ О ЖИЗНИ, ПЕРИОДЕ И ЛИТЕРАТУРНОМ ОКРУЖЕНИИ ОМАРА ХАЙЯМА

Аннотация. В статье проводится научный анализ жизни, творческой деятельности и интеллектуальной среды великого учёного, поэта и философа Омара Хайяма (1048–1131). Рассматривается вклад Хайяма в развитие науки, особенно в области математики, астрономии и философии, а также его литературное наследие и влияние социокультурных условий XI–XII веков в Хорасане и Мавераннахре. Особое внимание уделено философским взглядам Хайяма и его связи с выдающимися мыслителями — Низамульмульком, Ибн Синоу и Аль-Беруни. Анализируются философская глубина и универсальное значение рубаи Омара Хайяма, в которых отражаются размышления о жизни, судьбе и свободе человека.

Ключевые слова: Омар Хайям, рубаи, восточная философия, научное наследие, литературная среда, эпоха Возрождения Востока, мировоззрение.

REMARKS ON THE LIFE, PERIOD AND LITERARY ENVIRONMENT OF OMAR KHAYYAM

Abstract. This article provides a scholarly analysis of the life, creative activity, and intellectual environment of the great polymath, poet, and philosopher Omar Khayyam (1048–1131). The study examines Khayyam’s contributions to science – particularly in mathematics, astronomy, and philosophy—as well as his literary legacy and the influence of the socio-cultural context of the XI–XII centuries in Khorasan and Transoxiana. Special attention is given to Khayyam’s philosophical worldview and his connection with other prominent thinkers such as Nizamulmulk, Avicenna, and Al-Biruni. The philosophical and universal significance of Khayyam’s quatrains, which reflect on life, fate, and human freedom, are analyzed in depth.

Keywords: Omar Khayyam, quatrains, Eastern philosophy, scientific heritage, literary environment, Renaissance of the East, worldview.

Kirish. Umar Xayyom Nishopuriy fors-tojik adabiyoti va madaniyatining yetuk namoyandalaridan biri bo‘lib, jahon adabiyotiga poydevor qo‘ygan adiblardan hisoblanadi. Uning asarlari butun tarix davomida dunyo tadqiqotchilari va tarjimonlari tomonidan o‘rganilib, tarjima qilinib, keyingi yillarda o‘nlab avlodlarga hayotning to‘g‘ri yo‘li va haqiqatini ko‘rsatib kelmoqda. Bu yo‘l insoniyatni asrlar davomida munavvar etib kelgan.

Shoir Xurosonda notinchlik va ichki nizolar avj olgan bir davrda va muhitda voyaga yetdi. Ingliz tadqiqotchisi X. M. Batson Umar Xayyomning adabiy muhiti haqida shunday yozgan edi: “Afrika, Misr,

Ispaniya, Suriya turli hukmdorlar qo'lida bo'lsa, Forsda qisman Buyidlar oilasining turli shahzodalari, qisman esa turli nomlar bilan mashhur bo'lgan turklar sulolasi hukmronlik qilgan, ularning eng ulug'i G'aznaviylar sulolasi edi".

Asl matn: "Africa, Egypt, Spain, and Syria were in the hands of different rulers, while Persia was ruled partly by various princes of the House of Buwayb (of whom we shall speak again below), and partly by the powerful Turkish dynasty known as the Ghaznavid"[Rubaiyat of Omar Khayyam (with a commentary by H.M. Batson. – London: Strand, 1912. – 14 p.).

Tadqiqot metodologiyasi. Umar Xayyom fors-tojik va jahon adabiyoti tarixida, avvalo, ruboiylar shoiri sifatida tanilgan. U bir qator ijtimoiy, falsafiy va axloqiy ruboiylar muallifi. Shoirning shaxsi va uning ruboiylari haqida munozaralar davom etmoqda. Xayyom olimlari uning ruboiylari sonini 78 tadan 1400 tagacha deb hisoblashadi. Butun dunyo tadqiqotchilari va olimlari shoirning ko'plab yangi ruboiylarini qo'lga kiritib, o'rganishgan.

Umar Xayyom ruboiylari dunyo mamlakatlarida mashhur. Ular dunyoning boshqa tillariga ham bir necha bor tarjima qilingan va nashr etilgan. Hatto shoirning ruboiylari jamlangan alohida kitob ham dunyoning bir qancha tillarida nashr etilgan.

Umar Xayyom hayoti va uning ruboiylari Rossiyada 19-asr oxiridan boshlab tarjima qilinib, o'rganilib kelinmoqda, ingliz xayyomshunosligi ham bevosita bu jarayon bilan bog'liqdir. Shoir ruboiylarining birinchi ruscha tarjimasii V.V. Velichko tomonidan 1894-yilda amalga oshirilgan. Rus adabiyotida Umar Xayyom hayoti va ijodiga oid birinchi tadqiqot 1897-yilda mashhur sharqshunos V.A. Jukovskiy qalamiga mansubdir.

Mavzuga doir adabiyotlar tahlili. Umar Xayyom ruboiylarini ingliz tili kabi rus tiliga tarjima qilish tarixi ham ko'p asrlik tajribaga ega. Bu tajriba va jarayon jahon she'riyati, jumladan, rus she'riyati rivojida katta rol o'ynadi.

Umar Xayyom ruboiylarini rus tiliga 1891-yilda birinchi bo'lib V. V. Velichko tomonidan tarjima qilinib, "Yevropa xabari"da shoirning 18 ruboiysining tarjimasii nashr ettirilgan. Keyin P. Parfirov, S. Umanes, T. Lebedinskiy, M. Mazurin, I.K. Voronov, K.A. Balmont, A. Gavrilov, F.E. Korsh, V.A. Mazurkevich, I.P. Umov, I. Torjevskiy, O. Rumer, L. I. Nekora, A.E. Gruzinskiy, S. Kashevarov, K. Chaykin, V. Tardov, V. Derjavin, R. Aliyev, M.N. Usmonov, G. Plisetskiy, A. Starostin, G. Semenov, N. Strijkov, S. Xonim, L. Penkovskiy va boshqalar Umar Xayyom ruboiylarini tarjima qilganlar.

Umar Xayyom hayoti va ijodiga oid ko'plab asarlar (ayniqsa, uning ruboiylari) dunyo mamlakatlarida chop etilgan. Jumladan, Umar Xayyom ruboiylarini nashr etish va o'rganishga hissa qo'shgan Sharq va G'arbning eng mashhur va eng yirik olim va tadqiqotchilari F. Rozen, A. Nikolay, A. Tennison, E. Allen, T. Eliot, E. Braun, H. Ete, R. Nikolson, V. Minorskiy, H. Ritter, Yan Ripka, M. Shafiy, Govinda Tirta, A. Arberry, Elvell-Satton, E. Fisdjerald, H. Qo'zi, Sodiq Hidoyat, Furuzanfar, J. Humoiy, M. Tabotaboiiy, M. Fulodvand, M. Ja'fariy, I. Yagoniy, R. Aliyev, M.N. Usmonov, B.A. Rosenfeld, S.B.Morochnik, A.P. Yushkevich, R. Graves, J. Chovushiy, Ali Dashtiy, M. Farzona, Q. Zakovatiy, H. Bodkubaiy, Mas'ud Xayyom, A. Turbatiiy, H. Donishfar, Usmon Nazir, S. Sulaymonov, M. Mullaahmad va boshqalar.

Qadimgi manbalar va ishonchli materiallarga ko'ra, Umar Xayyom 1040-yil 18-mayda tug'ilgan. Dastlab ilmiy asarlar yozish, betakror ruboiylar yaratish bilan shug'ullangan shoir turli murakkab siyosiy-ijtimoiy vaziyatlarda kamolotga yetdi. Umar Xayyom o'z davrining turli fanlari, jumladan, matematika, geometriya, falsafa, kimyo, astronomiya, geografiya va boshqa aniq fanlarni qamrab olgan holda, o'z asarida "abadiylik sirlari", "abadiylik jumbog'i", "makr sirlari" va boshqa muammolarni tahlil qila oldi.

Olingan natijalar va ularning tahlili. Shoirning "Qurmi guli siyoh to avchi Zuhal (Zuhal sayyorasining cho'qqisiga qadar qora gulning gunohi)" tushunchasiga Abu Ali Sinoning "Az qahri gili siyoh to avchi Zuhal" tushunchasi ta'sir ostida yuzaga kelgan bo'lib, Ibn Sino yozadi:

Аз қаҳри гили сиёҳ то авчи Зухал,
Кардам ҳама мушкилоти гетиро ҳал.
Берун частам за қайди ҳар макру хиял,
Ҳар банд кушода шуд, магар банди ачал.

Umar Xayyom ham Ibn Sino kabi ham olimu faylasuf va ham shoir bo'lib, uning asarlaridan ta'sirlangan:

Аз чурми гули сиёҳ то авчи Зухал,
Кардам ҳама мушкилоти гетиро ҳал.
Бикшод бандҳои мушкил ба хиёл,
Ҳар банд кушода шуд ба чуз банди ачал.

Yoki "asrori azal" (taqdir sirlari) haqida Umar Xayyom shunday yozadi:

Асрори азалро на ту дониву на ман,
В - ин ҳарфи муаммо на ту хониву на ман.
Ҳаст аз паси парда гуфтуго'йи ману ту,
Чун парда баруфтад, на ту мониву на ман.

Mazkur muammo G'arbda o'rganilmagan bo'lib, tarjimaga alohida e'tibor qaratilgan:

The secrets eternal neither you know nor I
And answers to the riddle neither you know nor I
Behind the veil there is much talk about us, why
When the veil falls, neither you remain nor.

Ingliz tadqiqotchisi va tanqidchisi Jo Kouman shunday degan: "Umar Xayyom ruboiylarida inson o'lim totadigan mavjudot bo'lgani uchun uning tanasini qabrda chumolilar yeyishi yoki dashtda bo'rilar yeyishining farqi yo'q. O'lim hech kim bilmaydigan sirdir (asrori azal). Balki Umar Xayyomning o'lim haqidagi eng to'g'ridan to'g'ri xabari uning ruboiylari bo'lib, unda shoir o'lim tugunidan tashqari uning ko'p tugunlarini ham yechadi.

Asl matn: "Since man is doomed to die, the poet says in quatrains, it does not make any difference whether his body is eaten by ants in the grave or a wolf in the plains. Death is a secret, a mystery of which no one has any knowledge (*asrar-i ajal*). Perhaps the most direct message Khayyām imparts about death is the following quatrain in which he states that he has untied many hard knots except the knot of death.

Umar Xayyom ruboiylarining barcha mavzulari 19-asrning ikkinchi yarmida ingliz tadqiqotchisi va tarjimoni Edvard Fisdjerald tomonidan ingliz tiliga tarjima qilingan bo'lib, ular butun G'arbda, ayniqsa Yevropa va Amerikada mashhur bo'lgan.

Edvard Fisdjerald shoir hayoti haqida quyidagi fikrlarni bildirdi: "Umar Xayyom (yoki Xayyomiy) 1025-1050-yillar orasida Forsning shimoli-sharqidagi Nishopur shahrida tug'ilgan. Uning Xayyom taxallusi chodir tikuvchi degan ma'noni anglatadi, ammo bu uning otasi bu bilan to'liq shug'ullanganligini bildirmaydi. Bunday holat Taner, Merserm, Goldsmit va boshqalar kabi ingliz nomlari bilan bog'liq.

Ingliz olimi E. Fisdjerald shoirlarning turli kasb-hunar egasi bo'lishliklari va bundan taxallus olishlari haqida shunday fikr bildirgan: "Ko'pchilik fors shoirlari o'zlarining she'riy laqablarini o'z kasbi va san'atidan olganlar, masalan, dorixonachi Attor yoki Qur'on hofizi Hofiz".

Asl matn: "Many Persian poets similarly derived their names from their occupations; thus we have Attar, a druggist, 'Assar, 'an oil presser, Hafiz as a singer of Quran".

Shuningdek, ingliz tarjimoni E. Fisdjerald shoir ijodi haqida batafsil to'xtalar ekan: "Uning taxallusi yoki she'riy taxallusi (Umar Xayyom) chodir tikuvchi degan ma'noni bildiradi va u bir paytlar bu hunar va uning savdosi bilan shug'ullangani aytiladi".

Asl matn: "His Takhallus or poetical name (Khayyam) signifies a Tent-maker, and he is said to have at one time exercised that trade."

Bu so'zlar davomida olim shunday dalil keltiradi: "Omar himself alludes to his name in the following whimsical lines:

Khayyam, who stitched the tents of science,
Has fallen in grief's furnace and been suddenly burned.
The shears of Fate have cut the tent ropes of his life,
And the broker of Hope has sold him for nothing".

Darhaqiqat, Umar Xayyom o'zining shoirlik taxallusi haqida kasb-hunari yuzasidan shunday yozadi:

Хайём, ки хаймаҳои ҳикмат медӯхт,
Дар кӯраи ғам фитоду ногоҳ бисӯхт.
Микрози аҷал таноби умраш бибурид,
Фарроши қазо ба ройгонаш бифурӯхт.

G'arbda, xususan, Angliyada shoir va buyuk zotlarning bunday taxallus olishlari ham odatiy hol bo'lgan. Masalan, Merserm (baxmal ipak sotuvchi), Goldsmit (zargar) va boshqalar ana shunday kishilar qatoriga kiradi.

Umar Xayyom bir faylasuf sifatida inson ruhiyati, uning taqdiri, zamon va davr murakkabliklari, aql va ko'ngli mojarolari va shu kabi muhim masalalar atrofida tahlillar qilib, ruboiylarida o'z xulosalarini bayon qiladi:

Сармаст ба майхона гузар кардам дӯш,
Пире дидам масту сабӯе бар дӯш.
Гуфтам: «Зи Худо шарм надорӣ, эй пир?»

Гуфто: «Карам аз Худост, рав, бода бинӯш!».

Mahoratli tarjimon ushbu ruboiyni quyidagicha tarjima qilgan:

Happily I walked with the tavern down the line

Passed an old drunk, holding a bottle of wine

"Mercy is God's sign, in silence I wine and dine".

Tarjimalar Umar Xayyomning G'arbdagi shon-shuhratini oshirdi, chunki "U haqida hech narsa ma'lum bo'lmagan odamning tarjimai holi haqida so'zlash katta tashabbus va mehnat talab qiladi. Shunday bo'lsa-da, G'arbda Umar Xayyomning she'rlariga uning tarjimalari orqali uyg'ongan qiziqish, shuningdek, uning tarjimai holiga g'arb yozuvchilari tomonidan berilgan qisqacha munosabat meni astronom-shoir hayoti uchun mavjud bo'lgan barcha materiallarni to'plash va ingliz o'quvchilari oldiga qo'yishga undadi..."

Asl matn: "To embark on the biography of a man of whom next to nothing is known may appear at first sight abold undertaking. Nevertheless, the interest that has been aroused in the personality of Omar Khayyam in the West through the medium of his verses in translation, and also the summary treatment which his biography has hit her to received at the hands of Western writers, has emboldened me to collect and place before the English-reading public all the available material for a life of the Astronomer-Poet of Nishapur"

Donishmand shoir insoniyatni mangu hayot sari yetaklagan, ruboiylar mazmunini ilmiy dalillar bilan ta'minlagan. Shoir nomi insonlarning yuksak, yorqin fikrlari bilan bog'liq, chunki odamlarning turmush tarzi va yashash tarzidan qat'iy nazar, ruboiylar bu dunyo ahlining ko'ngil dardidir.

Umar Xayyom shoir va olim bo'lishdan tashqari, "Sharq faylasufi" sifatida ham mashhur. Shu munosabat bilan E. Fisdjerald shunday dedi: "Insoniyat eng qadimgi davrlardan beri, ehtimol, ijtimoiy va siyosiy vahshiylik davridan boshlab yashashning falsafiy jihatlari haqida o'ylaydi. Von Hammer (Sprengerning Sharqiy katalogi bo'yicha) fikricha, dunyoni bo'lishi kerak bo'lgan ikki yuz yetmishta din o'z maqsadiga erisha olmadi. Umar Xayyom "erkin fikrli va buyuk so'fiy arbobi" sifatida tilga olinadi, ehtimol u ularning ko'plab ta'limotlarini o'zlashtirgani uchun hech qanday noo'rin axloqiy harakat ko'rsatmagan.

"Do you not fear God?" was reproach of mine said,

"Mercy is God's sign, in silence I wine and dine"

Tarjimalar Umar Xayyomning G'arbdagi shon-shuhratini oshirdi, chunki "U haqida hech narsa ma'lum bo'lmagan odamning tarjimai holi haqida so'zlash katta tashabbus va mehnat talab qiladi. Shunday bo'lsa-da, G'arbda Umar Xayyomning she'rlariga uning tarjimalari orqali uyg'ongan qiziqish, shuningdek, uning tarjimai holiga g'arb yozuvchilari tomonidan berilgan qisqacha munosabat meni astronom-shoir hayoti uchun mavjud bo'lgan barcha materiallarni to'plash va ingliz o'quvchilari oldiga qo'yishga undadi..."

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Bu ruboiy yuqoridagi fikrlarning dalilidir:

Онон, ки муҳити фазлу одоб шуданд,

Дар чамъ камол шамъ асҳоб шуданд.

Раҳ з-ин шаби торик набурданд бурун,

Гуфтанд фасонаиву дар хоб шуданд.

G'arbda ilmiy fikr xurofiy g'oyalardan ko'ra ko'proq ta'sir qiladi, ingliz tilidagi tarjimasi quyidagicha keltirilgan:

Those who were surrounded by virtue and decency,

In the company of the perfect candle, they became companions.

They did not leave this dark night,

They spoke in a dream and fell asleep.

Shoir umrining oxiri Saljuqiylar davriga to'g'ri kelganligi sababli shoirni ayblash, unga malomat qilish ko'paygan. Bularning barchasiga qaramay, Umar Xayyom inson hayotini yaxshilash uchun "bu falakni" yo'q qilish va yangi olam yaratishni, xalqni yangi muvaffaqiyat yo'liga olib borishni namoyish etdi:

Эй дуст биё то ғами фардо нахӯрем,
В-ин як дами умрро ғанимат шумарем.
Фардо, ки аз ин дайри куҳан даргузарем,
Бо ҳафтҳазорсолагон сарбасарем!

Umar Xayyomning buyukligi ruboiylari orqali ma'lum, chunki ular Sharqda ham, G'arbda ham "insoniyat inqilobi" sifatida ko'riladi. G'arbda, xususan, Angliyada odamlar yangi va munosib hayotga yuzlandilar va Umar Xayyom tarjimalari ular uchun muhim qo'llanma bo'ldi:

O friend, for the morrow let us not worry
This moment we have now, let us not hurry
When our time comes, we shall not tarry
With seven thousand-year-olds, our burden carry.

Xuddi shunday ingliz olimi va sharqshunosi Reynold Alleyen Nikolson ham jahonga mashhur Umar Xayyom nomi va ruboiylari shuhratiga ishora qilib, "Umar Xayyom ruboiylari" kitobining muqaddimasida shunday deydi: "Muqaddimada keltirgan tahlillarimga uch omil sabab bo'lgan: birinchisi, Xayomning hayoti va dunyoqarashi; ikkinchisi, bizning davrimizgacha yetib kelgan ruboiylar; va nihoyat, uchinchisi, Fisdjerald she'riyati, unda u asl forsizabon shoir ijodining tarqoq iplarini birlashtirib, to'liq va boy durdona asarga aylantiradi".

Asl matn: "What I say in the introduction falls under three heads: firstly, the life and character of Omari Khayyam; secondly, the *Rubaiyat* as they have come down to us; and lastly, FitzGerald's poem, in which he has woven the scattered threads of the Persian origin into one complete and impressive masterpiece".

Darhaqiqat, ingliz tadqiqotchisi Reynold Alen Nikolson tomonidan tilga olingan uchta omil Umar Xayyomning jahon miqyosida shuhratini shu kungacha saqlab kelmoqda. Tarjimalar ichida E. Fisdjeraldning tarjimasi nisbatan to'liq. Uning tarjimalarining mukammalligi fors-tojik xalqlarining ma'naviy-ma'rifiy va axloqiy qadriyatlarini saqlaganligi bilan ham bog'liqdir.

Masalan:

Iram indeed is gone with all its
Rose,
And *Jamshyd's sev'n-ring'd Cup*
where no one knows:
But still the Vine her ancient
Ruby yields,
And still a *Garden* by the *Water* blows.

Bog'i Iram sharq ahli uchun muqaddas bog', Umar Xayyom esa umid va istak urug'i, ishq va muhabbatga to'la, shoirlar, ulamolar, allomalar maskanidir.

Xulosa va takliflar. So'nggi paytlarda Umar Xayyom ruboiylari yuzasidan turli fikrlar, jiddiy to'siqlar paydo bo'lib, shoir matnlarining haqqoniyligini tasdiqlashga to'sqinlik qilmoqda. Bu bayonot biroz ilmiy xarakterga ega va quyidagi faktlarga asoslanadi. Zamonaviy adabiyotshunoslik, xususan, matnshunoslik sohasidagi ilmiy tahlillardan biri matnlarni tasniflashda qiyosiy va statistik usullarga tayanadi. Shu maqsadda qiyosiy matnlarning maxsus lug'atlari va izohli lug'atlar tuzilib, matnlardagi tayanch so'zlar, iboralar, ko'chma iboralarning ma'nosi o'rnatildi. Ammo bularning barchasi, hajmi ancha katta bo'lishiga qaramay, ko'proq asl matnga tegishli. Bu usul Umar Xayyomga nisbat berilgan ruboiylarning muallifligini aniqlashda qo'llangan, chunki ruboiylarning hajmi shoirning alohida ruboiy to'plamini tuzishda muhim ahamiyatga ega.

Aytish joizki, Umar Xayyom aynan o'zining ruboiylari orqali olamni razillik va jaholat qa'ridan abadiy qutqarib qoldi. Uning g'oyalari ularni to'liq anglab, amal qilgandan keyingina amalga oshadi.

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ASHURO MAROSIMI: BUXORO ERONIYLARINING MADANIY MEROSI VA ZAMONAVIY TRANSFORMATSIYA JARAYONLARI

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Annotatsiya. Ushbu maqola Buxoro eroniylari “Ashuro” azadorlik marosimini o‘rganish uchun olib borilgan tadqiqotlar asosida yozilgan. Unda marosimning o‘tkazilish tartibi, joyi, marosim uchun tayyorlaniladigan maxsus taomlar, marosim jarayonidagi o‘ziga xos urf-odatlar etnografik tahlil qilinadi. Tadqiqotda shunchaki marosimni tavsiflash emas, balki uning ijtimoiy, ma'naviy va tarbiyaviy jihatlari o‘rni ochib berilgan.

Kalit so‘zlar: Imomlar ichimligi (toj.No‘shi Imomxo), oyamullo, vakila, ilon (toj. mor), aqrab, chayon(toj. gajdum), gulob, Hazrati Abbosiya kulchasi.

ASHURA CEREMONY: THE CULTURAL HERITAGE AND MODERN TRANSFORMATION PROCESSES OF THE IRANIANS OF BUKHARA

Abstract. This article is based on research conducted to study the mourning ceremony of Ashura among the Bukhara Iranians. It provides an ethnographic analysis of the procedure and location of the ceremony, the special dishes prepared for the event, and the unique customs observed during the ritual. The study focuses not only on describing the ceremony itself but also on revealing its social, spiritual, and educational significance.

Keywords: drink of the Imams (Tajik: Nushi Imomkho), oyamullo, vakila, snake (Tajik: mor), akraab, scorpion (Tajik: gajdum), gulob, Hazrati Abbosiya flatbread.

ОБРЯД АШУРА: КУЛЬТУРНОЕ НАСЛЕДИЕ И СОВРЕМЕННЫЕ ПРОЦЕССЫ ТРАНСФОРМАЦИИ ИРАНЦЕВ БУХАРЫ

Аннотация. Данная статья основана на исследованиях, проведённых для изучения траурного обряда «Ашура» у иранцев Бухары. В статье представлен этнографический анализ порядка проведения обряда, места его совершения, специальных блюд, приготовляемых для церемонии, а также уникальных обычаев, сопровождающих процесс ритуала. Исследование направлено не только на описание самого обряда, но и на раскрытие его социального, духовного и воспитательного значения.

Ключевые слова: напиток имамов (Тадж.: Нӯши Имомхо), оямулло, вакила, змея (Тадж.: мор), акраб, скорпион (Тадж.: гаждум), гулоб, лепёшка Хазрати Аббасия.

Kirish. Ashuro arabcha “Ashira”- “xotirlash” ma’nosini anglatib. Shia musulmonlari orasida ashuro kuni 680-yilda Karbalo jangida boshi judo qilingan Husayn ibn Alining (Muhammadning s.a.v nabirasi) vafoti munosabati bilan keng miqyosli motam namoyishlari orqali nishonlanadi[1; b-39].

Ushbu marosim, dunyoning shialar istiqomat qiladigan maskanlari: Eron, Ozarbayjon, Iroq, Quvayt, Pokiston, Livan bilan bir qatorda, Samarqand va Buxoroda o‘tkaziladi.

Tadqiqot metodologiyasi. Tadqiqot ma’lumotlari tajriba (eksperiment) orqali aniqlangan. Kuzatilgan natijalar esa umumlashtirish, qiyoslash usullaridan foydalanib, tarixiylik tamoyili, xronologik, xolislik nuqtayi nazaridan tahlil etilgan. Tadqiqotda shunchaki marosimni tavsiflash emas, balki uning ijtimoiy, ma’naviy va tarbiyaviy jihatlari ochib beriladi.

Mavzuga oid adabiyotlar tahlili. Ashuro arabcha o‘n kunlik degan ma’noni anglatib,[2; b.944.] bu motam marosimi sanaladi.

Buxoro vohasi bilimdoni O. A. Suxareva[3; c. 85-86], Buxoro vohasi tojiklari turmush tarzini tarixiy etnografik jihatdan o‘rgangan olim F. D. Lyushkeyevich ushbu marosim oqsoqollar xonadonlarida hamda “xusayniyaxona”larda o‘tkazilishini takidlaydi[4;c.210.]. Etnograf M. B Qurbonova ham Buxoro eroniylarining ushbu marosimini etnografik nuqtayi nazardan tahlil etgan.[5;b.-50.]

Diniy marosimni tashkil qilish uchun Buxoro eroniyarlari alohida tayyorgarlik ko'rgan. Marosim asosan barcha hududdagi xusayniyaxonalarda tashkil etilgan. Buxorodagi eng qadimiy husayniyaxona XIX asr boshlariga tegishli Tor-tor mahallasida joylashgan.[6;b.175.]

Tahlil va natijalar. Buxoro vohasida Muhammad (s.a.v) nabirasi, Hazrat Ali va Fotimai "Zaxro" (fayzli, nurli)ning o'g'li shahidlar saidi Imom Husayn xotirasiga bag'ishlab o'tkaziladigan maxsus azodorlik qirq kun davom etadi. Buxoro eroniyarlari o'rtasida bu marosim "Oshuro", "Ashurilik", "Ta'ziya", "Qatli Imomo", "Qatl" nomlari bilan ataladi. Muxarram oyi boshlanishidan bir kun oldin, "Xusayniyaxona"lardagi ustunlar maxsus qora mato bilan o'rab chiqiladi, to'y va shunga o'xshash xursadchilik (tug'ilgan kun, gap gashtak, nikox, sunnat to'yi kabilar) tadbirlari to'xtatiladi, ta'ziyadorlar (Imom Xusayn xotirasi uchun) to'liq qirq kun davomida asosan qora rangli, aynan sariq, qizil, pushti, yorqin rangli guli bo'lmagan matodan tikilgan liboslarni kiyishadi. Bundan maqsad azodorlikni ifoda qilish sanaladi.

Shialarning masjidlarida, xohish va imkoniyatga qarab niyatdorlar tomonidan o'z uylarida ham o'tkaziladi. Agar marosim masjidda o'tkazilsa aniq vaqt oralig'i belgilangan. Ayollar uchun soat 8:30da boshlanib soat 11:30 da o'z nihoyasiga etadi. Bundan maqsad peshin namoziga qadar ayollar marosimni yakunlab, erkaklarga namoz o'qish uchun masjidni tark etishlari shart. Erkaklar uchun marosim soat 19:00 da boshlanib, 23:30 da yakunlanadi. [7.] Agar uyda Ashuro o'tkazilsa uni o'tkazilish vaqti imom yoki oyamullo bilan oldindan kelishib, belgilanadi. Marosimni olib borish tartibi imom va otin oyilarning kelishuvi asosida tashkil etiladi.

Xalq orasida ashuroni uyda o'tkazish oilaga xayr-baraka olib kelishiga ishonilgan. Chunki marosimga tashrif buyuruvchilar maxsus alohida taklif qilinmaydi. Ya'ni marosimda "Axli baytga" [8;c. 101.] azodorlik izhor qilib kelgan istagan inson (U shia, yoki boshqa millat vakili bo'lishi shart emas) ishtirok etishi mumkin. Marosimga kelgan har bir mehmon ochiq chehra bilan kutib olinadi. Xonadon sohibi chaqirilmagan mehmonlarni "Atoyi xudo", ular etaklarida xonadon egalari uchun rizq barakani keltiradi deb qabul qiladi. Bundan tashqari, marosim tugab mehmonlar xonadonni tark etayotganda esa o'zlari bilan mor, gajdummi olib ketar emish, singari tushunchalar xalq orasida keng tarqalgan. Ilon va chayon timsolida shu uyda mavjud bo'lgan- fisq-u fasod, g'am, balo-qazolar nazarda tutilgan va bulardan xonadon tozalanadi deb tasavvur qilingan. Mehmonning mavqeyi, ijtimoiy kelib chiqishi, yaqin yoki uzoq qarindoshligiga hatto qo'lidagi sovg'asiga qarab emas, avvalo inson sifatida qadrlash lozimligi ruhida yoshlarni tarbiyalash marosimning o'ziga xos etiketi deb qabul qilinadi.

Marosim o'tkazilishiga xos tartib- qoidalar tarbiyaga yo'taltirilgan. Masalan, qaynonalar ashuroni uyda o'tkazish odati keksa ajdodlardan meros qolganini takidlashadi. Ular o'zlari ham bu odatning davom ettirayotganlarini faxr bilan aytib, e'tiqodi mustahkam kelinlariga marosimni doimiy o'tkazishlarini uqtirib, vasiyat qilib keladilar. O'g'il-qizlar esa, agar otasi yoki onasi vafot etgan bo'lsa, imkoniyati doirasida hatto ota-onasi nomidan ham ashuro marosimini bugungi kunda o'tkazishga harakat qilishadi.[9.]

Kuzatishlarimizga asoslanib ashuro marosimi mavsumi jamoada nafaqat azodorlik, balki mehr, silayi-rahimni mustahkamlash oyi deb ham qabul qilingan. Dasturxon yozilib, boy-kambag'al bir dasturxonga jam bo'ladi. Marosimni maxsus taomnomasi yo'q. Biroq dasturxonga quydagi yeguliklar: Hazrati Abbos kulchasi, xalvoyi jiq-jiq, is-(bo'y) doimiy yegulik sifatida tortilgan.

Husayniyaxonaga kirish yo'lagida ayollar uchun qizlar, erkaklar uchun esa o'smir yigitlar, shirin ichimlik - qand choy quyib uzatishadi. Tashrif buyurgan mehmonlar yaxshi niyatlari ijobatini so'rab yigit qizlarni haqiga duolar qilib qand choyni ichishadi. Bu shirin ichimlik qand choy ("No'shi imomho")- qora choyga dolchin, xel, shakar va gulobni qo'shib, qaynatib tayyorlanadi. [10.] Marosim egalari imkoniyati va xohish-istagiga ko'ra sofi oshi, halisa yoki kabob singari taomlardan birini tanlab, dasturxonga tortishgan. Bugungi kunda marosimda har safar ham dasturxon tuzatilmaydi, ayrim xollarda eguliklar bir martalik idishlarga solib, har bir ishtirokchiga tarqatiladi. Marosimga niyat qilib keluvchi mehmonlar ham imkoniyatidan kelib chiqib, tog'oralarda is, har xil somsalar, tuxum barak, halvoyi jiq-jiq, Hazrati Abbos kulchasi kabilarni pishirib, dasturxonchi (vakilaga) beradilar. Xalqda marosim dasturxoni to'lib toshishining sababi mehmon va mezbonlarning hadiyasi xayroti evaziga va niyatlarining sofligidandir, deb tushunilgan.

Marosimning o'ziga xos yegulik va ichimliklari: gulob qo'shilgan qandchoy, [11;b.236-237.] tayyorlanish uslubi o'ziga xos bo'lgan Hazrat Abbos sharafiga atalgan kulcha nonlari pishirilgan[12; c.300-301].

Ashuro marosimi davomida oyamullolar manqabad, ravza, navxa o'qir ekan og'zi qurib qolmasligi uchun uzluksiz, issiq-issiq choy keltirib turiladi. Ravzani tinglash uchun tashrif buyugan mehmonlar uchun ham ob-havoga qarab choy va yaxna ichimliklar keltiriladi.

Marosim ishtirokchilari o'zlari bilan sham olib kelib, xusayniyaxonalarda niyatlari ijobatini so'rab yoqishadi. Ular niyatimga yetsam men ham Ashuro o'tkazaman, yoki Hazrati Abbos kulchasidan pishirib

hayrot qilaman va h.k.kabi yaxshi tilaklarni ko'ngillaridan o'kazib shamni yoqishadi. Faqat sharti agar niyat amalga ohsa, albatta, qanday xayrot qilaman deb, husayniyaxonalarda sham yoqilgan bo'lsa, uni amalga oshirishi shart deb keksalar uqtirgan, halvoyi jiq-jiq, halvoyi pirsioniy kabi shirinliklari mavjud.

Ashuro marosimi davomida oyamullolar manqabad, ravza, navha o'qir ekan og'zi qurib qolmasligi uchun uzluksiz issiq-issiq choy keltirib turiladi. Ravzani tinglash uchun tashrif buyurgan mehmonlar uchun ham ob-havoga qarab choy va yaxna ichimliklar keltiriladi.

Ba'zi bir niyatdorlar o'zlari bilan sham keltirib xusayniyaxonalardan ijobatini so'rab, sham yoqishadi. "Qachonki niyatim amalga ohsa, men ham ashuro o'tkazaman, yoki Hazrat Abbos kulchasi pishirib xayrot qilaman va h.k." kabi yaxshi tilaklarni ko'ngillaridan o'tkazib shamni yoqishadi. Faqat sharti, agar niyati amalga ohsa, albatta qanday xayrot qilaman deb xusayniyaxonada sham yoqilgan bo'lsa, uni amalga oshirishi shart deb keksalar uqtirishgan[13.].

Marosimda Karbalo voqealari, Hazrat Ali, Imom Hasan, Imom Huseyn, Fotimayi Zahro, Hazrati Zaynab, hazrati Ruqiya, o'n ikki imom hayoti va sarguzashtlariga oid lavhalar, sarguzashtlar ravza tariqasida hikoya qilib beriladi[14.].

Marosim boshlanishida Qur'on o'qilgach, manqabad, so'ngra ravzaxonlik, navxaxonlikdan so'ng gulob sepiladi. Xalqda gulobning ikkinchi nomi "Bo'yi Muhammad" deb qabul qilingan, mazkur xushbo'y suyuqlikni gulobchi ustalar tayyorlashadi. Bu hunar sohasi Buxoro eroniyari orasida juda ham qadrlanadi. Gulobchilar ashuro marosimi uchun, masjidga xayrot tariqasida gulob keltirishadi.

Uni tayyorlash avlodidan avlodga o'tib kelayotgan meros hunarlardan. 73 yoshli gulobkash Lobarxon aya bu kasbni qaynonalaridan o'rganib, beshinchi avlod vakilasligini ta'kidladi. Bugungi kunda yarim litr gulobning narxi 30 000 so'm turadi. Gulobning hidi asl holida boshqa iforlar bilan aralashmasligiva uzoq turishi uchun albatta u mis qozonda tayyorlanishi kerak. Shuningdek yangi gulob tayyorlash mavsumi boshlanmasdan ish qurollari shay qozon esa obdon tozalanishi lozim. Suzilgan gulobning uzoq o'zgarmasdan saqlanishining siri gulob faqatgina shisha idishlarda, hidi uchub ketmasligi uchun, og'zi tiqin, ganj bilan mahkamlanib saqlangan. Gulob nafaqat Ashuro balki mavlud, motam marosimida ham ishlatilgan.

Gulobning xushbo'y hidi xusayniyaxonalarga o'zgacha ifor taratib turadi. Xalq orasida "Gulob az arag'i Muhammad shudagi" ya'ni, "Gulob Muhammad terlashidan bo'lgan" degan naql bor. Manqabatxonlik tugashi bilan, tashrif buyurganlar ro'molchalarini ochishadi shialarning said avlodlaridan ikki uch kishi, marosim ahliga gulob sepib chiqishadi. [15.]Ashuro marosimidagi asosiy azodorlik kunlari esa 20 dan 25tagacha xizmatchilar gulob sepishadi. Gulob sepilayotganda marosim ishtirokchilari bir varakayiga "Allohumma salli 'alo Muhammadin va Oli Muhammad" deb qaytarishadi.[16.]

Bordiyu oilalarda ta'ziyadorlik holatlari yuz bersa, yaqinda olamdan o'tgan marhum marosimlari (uch, qirq, yil) ashuro marosimi tarzida o'tkaziladi. [17.].

Marosimi so'nggida el ichida hurmati baland, soxibduo darajasini olgan keksa otaxon, onaxonlar o'tib ketgan arvohlar uchun, ajdodlari xaqqiga, niyati amalga oshishini so'rab, qo'l ko'tarayotgan, xalqqa xizmat qilgan barcha umidvorlar xaqqiga duolar qilishadi.

Xulosa. Buxoro vohasidagi eroniylar orasida Ashuro marosimi Islom tarixi, Imom Husayn va Karbalo voqealarini xotirlash asosida shakllangan, ma'naviy-ma'rifiy va madaniy ahamiyatga ega an'anadir. Mazkur marosim nafaqat diniy ehtirom, balki xalqning an'anaviy qadriyatlarini, oilaviy va jamoaviy hamjihatlikni, saxovat va mehr-oqibat tuyg'ularini mujassam etuvchi hayotiy tajribaga aylangan.

Marosimning muayyan tartibda tashkil etilishi — "Xusayniyaxona"larning tayyorlanishi, intizom, odob-axloq va axloqiy mas'uliyatni yuksaltirishga xizmat qiladi. Azadorlik davrida to'y va xursandchiliklarning to'xtatilishi, faqat toza niyat va pok qadamlar uchun eshiklar ochiqligi, mehmonni "Atoy Xudo" deb qabul qilish, jamoada insonparvarlik va qanoat, bahamjihatlik tuyg'ularini mustahkamlaydi.

Dala tadqiqotlari asosida ma'lum bo'ldiki marosimdagi quyidagi xulosalarga keldik: mehmonnavozlik, mezbonlarning sidqi dildan yelib-yugurishlari, tadbirni olib boradigan oyamullalardan, dasturxonchi (vakila)-yu, xusayinxona ishchi -xizmatchilari, oshpazlarigacha o'ziga xos an'ana, qadriyatga aylangan, urf-odatlarimizni asrab-avaylashlarini namoyon qiladilar.

Ashuro kunida tuzatilgan dasturxon, faqatgina oddiy ovqatlanish emas, balki marosim ishtirokchilari o'rtasida birdamlik, totuvlik, bag'rikenglik, bir-birini qo'llab-quvvatlash ramzi hisoblanadi. Ushbu an'analarni saqlash va kelajak avlodlarga yetkazish muhim ahamiyatga ega.

Marosimining tarbiyaviy ahamiyati shundaki, keksalar o'z farzandlariga an'analarga hurmat, mehmonni inson sifatida qadrlash, xayrot qilish va yaxshi niyat va uni amalga oshirish kabi fazilatlarini o'rgatadilar.

Xulosa qilib atganda, ashuro marosimi Buxoro eroniyolari hayotida nafaqat diniy marosim, balki keng ma'nodagi ma'naviy meros, madaniy o'zlikni saqlash, ajdodlar va avlodlar o'rtasidagi uzviy bog'lanishni ta'minlovchi omil sifatida namoyon bo'ladi.

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TARJIMADA MILLIY XUSUSIYATLAR

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Annotatsiya. Ushbu maqolada milliy xos so'zlarning tarjimada berilishi hamda muallif uslubini to'laqonli aks ettirishda qo'llaniladigan tarjima tamoyillari ilmiy-nazariy nuqtayi nazardan yoritiladi. Milliy-madaniy birliklar tarjimasi jarayonidagi qiyinchiliklar, ularning ekvivalentini aniqlash, milliy koloritni saqlab qolish hamda o'quvchi uchun tushunarli tarzda yetkazish masalalari batafsil tahlil qilinadi.

Tadqiqot doirasida Mirzakalon Ismoilning "So'na" asari tarjima obyekti sifatida tanlab olinib, undagi milliy realiyalar, leksik birliklar, obrazli ifodalar va muallifga xos stilistik uslublarning boshqa tilga o'tkazilishi yuzasidan amaliy misollar keltiriladi.

Shuningdek, tarjimaning adekvatlik, ekvivalentlik, moslashtirish va izohli tarjima kabi usullarining qo'llanish samaradorligi baholanib, milliy xususiyatlarni yetkazishning optimal yo'llari haqida xulosalar chiqariladi.

Kalit so'zlar: milliy shakl, milliy-madaniy xususiyat, badiiy asar, adekvat tarjima, ekvivalentlik, predmet, ijodiy jarayon, muallif uslubi, transliteratsiya, transkripsiya, realiyalar, milliy kolorit, izohli tarjima, moslashtirish (adaptatsiya), tarjima tamoyillari, stilistika, obrazlilik, leksik birliklar, idiomalar, madaniy kontekst.

НАЦИОНАЛЬНЫЕ ОСОБЕННОСТИ В ПЕРЕВОДЕ

Аннотация. В данной статье с научно-теоретической точки зрения освещаются принципы перевода, применяемые для адекватной передачи национально-специфических слов и полного отражения авторского стиля. Подробно анализируются трудности перевода национально-культурных единиц, выявление их эквивалентов, сохранение национального колорита, а также обеспечение понятности текста для читателя.

В рамках исследования произведение Мирзакалона Исмоили «So'na» было выбрано в качестве объекта перевода, и приведены практические примеры передачи в другой язык национальных реалий, лексических единиц, образных выражений, а также стилистических особенностей автора.

Кроме того, оценивается эффективность применения таких методов перевода, как адекватность, эквивалентность, адаптация и комментарийный перевод, и делаются выводы о оптимальных способах передачи национальных особенностей.

Ключевые слова: национальная форма, национально-культурная особенность, художественное произведение, адекватный перевод, эквивалентность, предмет, творческий процесс, авторский стиль, transliteratsiya, transkripsiya, realii, национальный колорит, комментарийный перевод, адаптация (модификация), принципы перевода, стилестика, образность, лексические единицы, идиомы, культурный контекст.

NATIONAL FEATURES IN TRANSLATION

Abstract. This article examines, from a scientific and theoretical perspective, the principles of translation used to adequately convey national-specific words and fully reflect the author's stylistic features. The study provides a detailed analysis of the difficulties encountered in translating national-cultural units, identifying their equivalents, preserving the national color, and ensuring that the text is comprehensible to the reader.

Within the scope of the study, Mirzakalon Ismoil's work "So'na" was selected as the object of translation, and practical examples are provided regarding the rendering into another language of national realities, lexical units, figurative expressions, and the author's distinctive stylistic features.

Moreover, the effectiveness of translation methods such as adequacy, equivalence, adaptation, and commentary-based translation is evaluated, and conclusions are drawn regarding the optimal ways to convey national characteristics.

Key words: national form, national-cultural characteristic, literary work, adequate translation, equivalence, subject, creative process, authorial style, transliteration, transcription, realities, national color, commentary-based translation, adaptation, translation principles, stylistics, figurativeness, lexical units, idioms, cultural context.

Kirish. Ma'lum bir xalqqa xos va unga mansub bo'lgan predmet, tushuncha hamda hodisalarni ifodalaydigan so'zlar muallifga o'z asaridagi personajlarning moddiy va ma'naviy hayotini real va milliy koloritda tasvirlash imkonini beradi. Boshqacha qilib aytganda, ushbu so'zlar badiiy asarning milliy xususiyatini shakllantiruvchi va o'quvchiga xalqning madaniy muhitini yetkazuvchi asosiy vositalardan biri sifatida xizmat qiladi. Shu bilan birga, ular matnga o'ziga xos stilistik ohang beradi, personajlarning ijtimoiy va ma'naviy qiyofasini yanada jonli va tushunarli qiladi, tarjimada esa milliy realiyalarni to'g'ri aks ettirish zaruratini yuzaga keltiradi.

Xalqlar turmushiga oid tushunchalarni ifodalovchi so'zlarni tarjimada adekvat talqin qilish, asl milliy xususiyatini boshqa tilda qayta yaratish kabi murakkab va mas'uliyatli vazifalardan biridir. Bunday so'zlar nafaqat leksik ma'noni, balki madaniy, ijtimoiy va tarixiy kontekstni ham o'z ichiga oladi. Tarjimon oldida o'z xalqi uchun begona, nomlari hatto o'z tilida mavjud bo'lmagan predmet, tushuncha va hodisalarni to'la-to'kis va tushunarli tarzda yetkazish vazifasi turadi.

Mavzuga doir adabiyotlar tahlili. Shuni hisobga olib, tarjimon milliy realiyalarni to'g'ri tanlash, ularning ekvivalentini topish yoki zarurat bo'lganda izohli tarjima va adaptatsiya kabi usullardan foydalanishi lozim bo'ladi. Chunki har bir so'z o'ziga xos madaniy qatlamga ega bo'lib, uni noto'g'ri talqin qilish matnning mazmuni, stilistik ohangi va milliy koloritini buzishi mumkin.

Bundan tashqari, bunday tarjima jarayonida tarjimon ijodiy yondashuvni qo'llashi talab etiladi: matnga mos izohlar berish, leksik va frazeologik birliklarni o'quvchiga tushunarli tarzda yetkazish, va muallifning stilistik xususiyatini saqlash lozim. Shu tariqa milliy xususiyatlarni to'g'ri aks ettirish faqat so'zlarning ekvivalentini topish emas, balki butun madaniy va ijtimoiy kontekstni boshqa tilda qayta yaratish imkonini beradi.

Xalqlar turmushini aks ettiruvchi so'zlarni tarjimada adekvat talqin etish, ularning milliy koloritini saqlash va matnning stilistik xususiyatini yetkazish tarjimonning eng mas'uliyatli, murakkab va ijodiy jihatdan talabchan vazifalaridan biri hisoblanadi. Bu esa tarjimaning sifatini belgilovchi asosiy mezonlardan biridir.

Tarjima ijodiy jarayon hisoblanadi, chunki u faqat so'zlarni boshqa tilga o'tkazish bilan cheklanmay, matnning mazmuni, stilistik ohangi va madaniy xususiyatlarini ham saqlashni talab qiladi. Turli ilmiy-tanqidiy mulohazalar va xulosalar tarjimonga muayyan yo'l-yo'riq ko'rsatadi, uning ish jarayonini tartibga soladi va strategik qarorlar qabul qilishda yordam beradi. Bu mulohazalar tarjimonning umumiy tasavvurini boyitib, amaliyotda duch kelishi mumkin bo'lgan tasodifiy yoki kutilmagan to'siqlardan mohirona o'tish malakasini shakllantiradi. Tarjima jarayoni nafaqat ijodiy mehnat, balki tarjimonning bilim, tajriba va professional mahoratini talab qiladigan murakkab faoliyat sifatida namoyon bo'ladi. Bu jarayon tarjimonni faqat matnning so'zma-so'z ekvivalenti bilan ishlashga emas, balki u matn orqali o'quvchiga muallifning maqsadi, madaniy konteksti va milliy koloritini yetkazishga yo'naltiradi.

Tadqiqot metodologiyasi. Professor A.Fyodorovning fikriga ko'ra, xalqlar turmushiga oid tushunchalarni ifodalovchi so'zlar boshqa tillarga asosan uch asosiy yo'l bilan talqin qilinadi [1]:

- transliteratsiya yo'li bilan;
- tarjima tili boyligi asosida yangi so'z yaratish;
- tarjima tilida asliyatga yaqin vositalar tanlash yo'li bilan.

Bu yondashuvlar tarjimaga milliy xususiyatlarni to'g'ri aks ettirish imkonini beradi va tarjimonning ijodiy hamda ilmiy qaror qabul qilish malakasini talab qiladi.

Bu masalada bolgar olimlari Sergey Vlastov va Sider Florinlarning "Непереводимое в переводе" nomli asarida xalqlar turmush tarzini aks ettiruvchi so'zlarni tarjima qilishning olti yo'li ko'rsatilgan. Shu bilan birga, ularning barcha yo'llari A.V. Fyodorov tomonidan ilgari keltirilgan yondashuvlar asosida tizimlashtirilgan. Boshqacha qilib aytganda, Vlastov va Florinlarning tavsiyalari Fyodorovning uch asosiy talqin usuliga (transliteratsiya, tarjima tili boyligi asosida yangi so'z yaratish, va asliyatga yaqin vositalar orqali) moslashtirilgan va kengaytirilgan shaklda taqdim etilgan. Bu esa tarjimashunoslikda milliy xususiyatlarni

saqlash va to'g'ri aks ettirish borasidagi ilmiy yondashuvlarni birlashtiruvchi muhim manba sifatida qaraladi [5, 6, 7].

Biroq keyingi yillarda nashr etilgan ishlardagi fikrlar va ularning misollari bu borada yanada kengroq ma'lumot olish imkonini beradi. Masalan, mashhur ingliz yozuvchisi Ethel Lilian Voynichning "The Gadfly" asari 1955- yilda taniqli o'zbek tarjimoni Mirzakalon Ismoilning qo'li bilan o'zbek tiliga o'girildi. Garchi tarjimon asarni rus tilidan o'giran bo'lsada, u tarjima tilida asliyat muallifi ifodalamoqchi bo'lgan davr ruhini, muallif tasvirlagan personajlarning moddiy va ma'naviy hayotini real va jonli tarzda yetkazishga muvaffaq bo'lgan. Shu tariqa tarjima nafaqat matn mazmunini, balki asarning milliy xususiyatini saqlash imkonini ham yaratgan.

Bunday misollar tarjimashunoslikda milliy xususiyatlarni yetkazishning amaliy usullarini o'rganish uchun juda muhimdir, chunki ular tarjimonning ijodiy yondashuvi, ekvivalentlikni tanlash va matnga mos adaptatsiya qilish kabi jihatlarni ochib beradi. Misol uchun:

"Signora Grassini greeted Gemma affectionately, exclaiming in a loud whisper: "How charming you look tonight!" and examining the white cashmere with viciously critical eyes" [2].

Asardan olingan ushbu parcha rus tiliga quyidagicha o'girilgan:

"Синьора Грассини встретила Джемму очень приветливо. Как вы сегодня очаровательны! - Воскликнула она громким шёпотом, окидывая её белое кашемировое платье враждебно-критическим взором" [3].

O'zbek tilida esa quyidagicha ifodalangan: *"Sinyora Grassini Jemmani juda yaxshi kutib oldi. - O, bugun muncha ham kuydirmajon bo'psiz! - dedi u baland shipshi bilan, Jemmaning oq kashmiriy ko'ylagini ziqnalarcha tanqidiy ko'zdan kechirib" [4].*

Tahlillar shuni ko'rsatadiki, tarjimonlar o'sha davr ruhini va milliy iforni saqlab qolish maqsadida ingliz tilidagi "Signora" so'zini rus tiliga "Синьора", o'zbek tiliga ham "Sinyora" tarzida o'giranlar. Aslida, "Signora" so'zi italyan tiliga mansub bo'lib, turmushga chiqqan ayollarga nisbatan ishlatiladi va ingliz tilidagi "Mrs" ga yaqin ekvivalentga ega.

Ushbu so'z o'zbek tiliga "xonim" deb tarjima qilinsa ham bo'lardi. Biroq o'zbek tarjimoni muallifning ichki kechinmalarini, asardagi o'ziga xos stilistik va madaniy ohangni saqlash maqsadida bu so'zni transliteratsiya yo'li orqali "Sinyora" tarzida o'giran va shu bilan tarjimaning adekvatligini ta'minlagan. Ushbu yondashuv o'zbek kitobxonlari uchun ham tushunarli bo'lib, asarning milliy va stilistik xususiyatini saqlab qolishga xizmat qilgan.

Yana bir misol: *Now, Cesare, that's downright unfair. I don't like him anymore than you do, but what is the use of making him out worse than he is? His manner is a little affected and irritating - I expect he has been too much lionized - and the everlasting smart speeches are dreadfully tiring; but I don't believe he means any harm [2].*

Rus tilida: *Это уже совсем несправедливо, Чезаре. Я его тоже не люблю. Но зачем же преувеличивать его недостатки? Правда, у него аффектированная манера держаться, которая раздражает. Правда, и то, что всегда старается острить, а вечное острословие страшно утомительно. Но я не думаю, чтобы он делал всё это с какой-нибудь дурной целью [3].*

O'zbek tilida: *O'zini allaqanday kerik tutar ekan, bir ko'rgan kishini g'ashini keltiradi, bunisi to'g'ri. Innaykeyin, yalang gap bilan sanchib olishga tirishadi, hadeb gap bilan sanchib olaverishi ham odamni betoqat qilib yuboradi [4].*

Bu yerda o'zbek tarjimoni tarjima tili boyligidan imkon qadar ustalik bilan foydalangan. Natijada asliyatda keltirilgan tasviriy ifodalar o'zbek tilida yanada jonli va ta'sirliroq ijodiy vosita sifatida namoyon bo'lgan desak, mubolag'a qilmagan bo'lamiz. Masalan, *"yalang gap bilan sanchib olish"* iborasi nafaqat norozilikni ifodalaydi, balki yuqorida sanab o'tilgan barcha omillarni birlashtirganda ham bu darajada ta'sirli effekt bermagan bo'lar edi. Shu tariqa tarjimonning leksik va frazeologik boylikdan ustalik bilan foydalanishi, asarning stilistik ohangini va milliy koloritini saqlashga xizmat qilgan.

Natijalar va muhokama. Yuqoridagi misollardan ko'rinib turibdiki, garchi tarjimon asarning o'zbekcha variantini rus tili vositasida yaratgan bo'lsa-da, inglizcha asl matnning mazmuni va ruhini bir daqiqa ham nazardan qochirmagan. Shu bilan birga, u yuqorida tilga olingan tarjima tamoyillari asosida ish yuritganligi yaqqol namoyon bo'ladi. Shu o'rinda ta'kidlash joizki, xalqlar turmush tushunchalarini ifodalovchi so'zlarni talqin etish masalasi mavjud ilmiy-tanqidiy ishlarda har doim amaliy tahlil qilinishi lozim bo'lgan muhim mavzu sifatida qaraladi.

Malakali tarjimonlar aksariyat hollarda muayyan kontekstda ishlatilgan, xalqlar turmush tushunchalarini ifodalovchi so'zlarning funksiyasini qayta tiklash masalasi bilan chuqur shug'ullanadilar. Bu jarayon tarjimonning nafaqat til boyligi va leksik malakasini, balki madaniy tafakkurini ham talab qiladi.

Tarjimonning asosiy vazifasi original matnda mavjud bo'lgan milliy xususiyatni saqlab qolish, ya'ni asliyatdagi madaniy va ijtimoiy kontekstni boshqa xalqning milliy tushunchalari bilan aralashtirmaslikdir [8, 9, 10].

Masalan, agar original matnda keltirilgan milliy ruh Yevropa xalqlarining turmush tarziga oid bo'lsa, uni Osiyo xalqlari madaniyatiga oid tushunchalar bilan almashtirmaslik lozim, bu esa tarjimada originalning milliy xususiyatini va madaniy kontekstini saqlashga xizmat qiladi. Shu yo'l orqali tarjima nafaqat leksik ekvivalentsiyani, balki matnning stilistik ohangini, personajlarning moddiy va ma'naviy hayotini ham o'quvchiga to'la yetkazadi.

Mirzakalon Ismoilij tarjimalari bu jihatdan ajoyib misol bo'lib xizmat qiladi. U o'z tarjimalarida milliy koloritni, asar personajlarining hayot tarzini va madaniy kontekstni sodiq va aniq tarzda aks ettira olgan. Shu tariqa tarjimonning mahorati faqat so'zlarni boshqa tilga o'tkazishdan iborat emas, balki u matndagi milliy ruh, madaniy tafakkur va stilistik xususiyatlarni saqlash orqali asarni o'quvchi uchun to'liq va jonli qiladi [4, 11, 12].

Shu bilan birga, tarjimonlar ushbu jarayonda quyidagi ijodiy yondashuvni qo'llashlari kerak: matn mazmunini boyitish, leksik va frazeologik birliklarni o'quvchiga tushunarli tarzda yetkazish va originalning o'ziga xos stilini saqlash. Bu esa tarjimashunoslikda milliy xususiyatlarni yetkazish borasidagi eng murakkab va mas'uliyatli vazifalardan biri sifatida qaraladi.

Bundan tashqari, u yoki bu xalqning milliy tushunchalarini ifodalovchi ko'plab so'z va iboralarning ma'nosi hamda funksiyalari mamlakatlar o'rtasidagi madaniy, siyosiy-iqtisodiy va savdo-sotiq kabi turli aloqalar natijasida bir qator xalqlarga, shu jumladan, tarjima tiliga mansub o'quvchilarga ham tushunarli bo'lib qoladi. Shu bois, tarjimonlar bunday so'zlar yoki harakatlarni ifodalash uchun alohida so'z qidirishga majbur bo'lmaydilar, ular transliteratsiya yo'li bilan ham yetkazishlari mumkin.

Ushbu yondashuv yuqorida keltirilgan misollarda ham o'z aksini topgan. Masalan, "Signora" so'zining o'zbek tiliga "Sinyora" tarzida o'girilishi nafaqat asl matnning stilistik va madaniy xususiyatini saqlashga xizmat qilgan, balki o'quvchiga ham tushunarli bo'lishini ta'minlagan. Bu bilan birgalikda tarjimonning ijodiy yondashuvi, transliteratsiya va boshqa tarjima tamoyillaridan foydalanishi, milliy koloritni saqlash bilan birga, matnning mazmunini va stilistik boyligini ham ta'minlaydi.

Transliteratsiya so'zlarni tarjima qilmasdan, ularni asl talaffuziga yaqin shaklda yozish yoki aytish usulidir. Ushbu usul tarjimon uchun eng samarali vositalardan biri bo'lib, asliyatning milliy kolloritini, ya'ni tarixiy vaziyatni va personajlarning ijtimoiy muhiti aks etishini ta'minlaydi. Shu sababli tarjimonlar bu usuldan faoliyatlarida keng foydalanadilar. Transliteratsiyadan foydalanishning asosiy sababi - original matnda ishlatilgan milliy xususiyatli leksemalarni tarjima tilida to'liq ifodalashning imkonsizligi va ikki xalq uchun bir xil predmetlar hamda hodisalar nomlarini saqlash zaruratidir. Originalning milliy ruhini aks ettirish majburiyati esa ikki til vositalarini to'liq almashtirishni istisno qiladi [13, 14].

Xulosa. Har bir millat o'z tarixiy rivojlanishi, madaniyati va milliy xususiyatlaridan kelib chiqib, o'z milliy qiyofasini yaratadi. Shu bilan birga, boshqa millatlarning qiyofasi u qanday bo'lsa, shundayligicha e'tirof etilishi va tarjima tilida to'g'ri aks ettirilishi zarur. Hozirgi davr millatlar o'rtasidagi yaqinlashuv va madaniy almashinuv davri bo'lib, bu jarayon kishilarga boshqa millatlarning odatlari va xulq-atvorini chuqurroq tushunish imkonini yaratadi. Tadqiqot davomida keltirilgan misollar transliteratsiya va tarjima jarayonlarida original matnning milliy ruhini saqlashning muhimligini tasdiqladi. Shu asnoda milliy xususiyatlarni saqlash va ularni aniq ifodalash tarjima faoliyatining ajralmas va muhim qismi ekanligi isbotlanadi.

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MAXMUR IJODIDA MULAMMA’ MUXAMMAS VA UNING POETIK TAHLILI

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Annotatsiya. Mazkur maqolada XVIII asr oxiri va XIX asarning boshlarida yashab ijod etgan shoir Maxmurning bir bandi fors-tojikcha, ikkinchi bandi o‘zbekcha bo‘lgan “Aylading” radifli muxammasi mazmuni, badiiy xususiyatlari, g‘oyaviy yo‘nalishi va poetik tasvir vositalari tahlil qilinadi. Maxmurning fors-tojik tili va o‘zbek tilida barakali ijod qilgan mahoratli shoirdir. Tadqiqot ishi uchun tanlangan muxammas ijtimoiy mavzuda bitilgan bo‘lib, ikki tilda yozilganligi uchun mulamma’ muxammas sanaladi.

Kalit so‘zlar: mulamma’ muxammas, mustaqil muxammas, shir-u shakar, badiiy tasvir vositalari, shoir mahorati.

MULAMMA’ MUHAMMAS AND ITS POETICAL ANALYSIS IN THE WORK OF MAHMUR

Abstract. This article analyzes the mukhammas with the radif “Aylading” by the poet Mahmur, who lived and created in the late 18th and early 19th centuries. The analysis focuses on the meaning, artistic features, ideological direction, and poetic devices of the work, whose first stanza is in Persian-Tajik and the second in Uzbek. Mahmur was a skilled poet who productively created works in both Persian-Tajik and Uzbek. The mukhammas selected for this research is written on a social theme and is considered a mulamma’ mukhammas due to being composed in two languages.

Keywords: mulamma’ mukhammas, independent mukhammas, shir-u shakar, artistic devices, poet’s skill.

«МУЛАММА МУХАММАС» И ЕГО ПОЭТИЧЕСКИЙ АНАЛИЗ В ТВОРЧЕСТВЕ МАХМУРА

Аннотация. В данной статье анализируются содержание, художественные особенности, идейная направленность и средства поэтической образности мухаммаса «Айладинг» Радибли поэта Махмура, жившего и творившего в конце XVIII – начале XIX веков. Махмур – искусный поэт, создавший произведения как на персидско-таджикском, так и на узбекском языках. Выбранный для исследования мухаммас написан на социальную тему и относится к муламма мухаммас, поскольку написан на двух языках.

Ключевые слова: муламма мухаммас, самостоятельный мухаммас, шир-у шакар, средства художественной образности, мастерство поэта.

Kirish. O‘zbek mumtoz adabiyotining yirik namoyandalaridan biri shoir Maxmur XVIII asr oxiri va XIX asarning boshlarida Qo‘qon shahrida yashab ijod etgan. Uning asli ismi Mahmud bo‘lib, Maxmur adabiy taxallusidir. Shoir yashagan davrda xonliklar o‘rtasidagi urush, talashlar xalq turmushining qiyinlashishiga sabab bo‘lgan. Maxmurning o‘zi ham moddiy tanglikda hayot kechirgan. Xotini va uch farzandidan iborat oilasini arang tebratgan. Buning ustiga hajvda mohirligi bois saroy a‘yonlari, ayrim mansabdor shaxslarga yoqmagan. Shuning uchun ham Qo‘qon adabiy muhiti haqida tazkira yozgan Fazliy Namangoniy o‘z tazkirasida Maxmur haqida salbiy munosabat bildirgan edi. Shoir tirikchilik vajidan ma‘lum muddat Amir Umarxon saroyida sipohlik ham qilgan. Shoirning ko‘pgina she‘rlarida hayot mashaqqatlaridan zorlanish ohanglari ustunlik qiladi. “Vazir” radifli muxammasida ham moddiy yetishmovchilikdan zorlanib, vazirdan moddiy yordam berishni so‘raydi:

Osafo, avqot ilkida ado bo‘ldim, vazir,
Muflisu qalloshlikdan g‘amzado bo‘ldim, vazir,
Uch bolaga non topolmay men gado bo‘dim, vazir,
Dargahingga shay‘a lillah deb gado bo‘ldim, vazir,
Misli soillar kabi sohib nido bo‘ldim, vazir [A. Qayumov 1959: 61]

Ko‘rinadiki, shoir ijodida ijtimoiy mavzular yetakchilik qiladi. Maxmurning shir-u shakar usulida yozilgan “Aylading” radifli muxammasi ham aynan mana shunday ijtimoiy mavzuda bitilgan asardir. Maxmur ijodiy merosi, muxammaslari adabiyotshunos olimlar tomonidan atroflicha o‘rganilgan. Tadqiqot uchun tanlangan mulamma’ muxammas orqali Maxmurning til bilish va so‘zlardan o‘rinli foydalanish mahoratini teranroq anglashga harakat qildik.

Mavzuga doir adabiyotlar tahlili. Muxammas mumtoz adabiyotimizda keng tarqalgan janrlardan biri bo‘lib, yaratilish xususiyatiga ko‘ra ikkiga bo‘linadi: 1) mustaqil muxammas: mumtoz adabiyotshunoslikda “Tab’i xud muxammas” deb yuritilib, uning barcha misralari bir shoir qalamiga mansubdir; 2) o‘zga shoir g‘azaliga bog‘langan muxammas taxmis deb yuritilib, u taxmischi shoirning o‘zga shoir g‘azalidagi har bir baytga o‘zidan yana uch misra qo‘shish orqali yaratiladi. Bunda taxmis bog‘layotgan shoirning o‘sha g‘azal mazmuniga putur yetkazmasligi, qo‘shilayotgan misralarning g‘azal vazni, qofiyasi, radifi va boshqa jihatlariga mos bo‘lishi talab etiladi [D.Quronov 2013:198]. Shoir Maxmur qalamiga mansub “Aylading” radifli mulamma’ muxammas mustaqil muxammas sanaladi. Shoir ushbu muxammasini ikki til imkoniyatlari asosida bir bandini fors-tojikcha, boshqa bir bandini o‘zbekcha bitgan. Muxammas ikki tilda bitilgan bo‘lsa-da, she‘ning asosiy g‘oyasini bevosita ochib bera olgan. Muxammasning asosiy g‘oyasi — ilm, adolat, fazilat egalarining qadrsizlanishi-yu, aksincha nodonlarning obro‘ topayotganidan zorlanish, zabun xalq holini yaxshilashga undashdir. Muallif falakka murojaat qilib, ilm, fikr ahlini nodonlar qo‘lida xor qilayotganligini, bu sitamlarning qachongacha davom etishini so‘raydi. Uni pastkash, zolim sifatleri bilan ham ataydi. Muxammasda osmon gardun, spehr, falak, samo kabi ma‘nodoshlari bilan ifodalanib kelingan. Shoir falak timsoli orqali bir o‘rinda taqdirga mirojaat qilsa, yana bir o‘rinda go‘yo xalqning boshida turgan hukmdorlarga, amaldorlarga murojaat qiladi. Mazkur muxammas ramali musammani maxbuni mahzuf (foilotun, foilotun, foilotun, faulun) bahrida bitilgan.

Doimo ehsoni gardun shud basuyi ag‘niyo,
Kard donoyon baziyyi panjai johil fano,
To‘tiyonro soxta dar qaydi zindon muhtalo,
Andalibonro muti‘i bum kardi, ey samo,
Ahli donishni zabuni dasti nodon aylading. [Maxmup 1951:17]

Ma‘nosi:

Doimo osmonning ehsoni boylarga bo‘ldi,
Donolarni johillar panjasi ostida past qildi,
To‘tilarni zindon qaydiga muhtalo qilib,
Ey samo, bulbullarni boyqushlarga qaram etding.
Ilm, fikr ahlini nodonlar qo‘lida xor qilding.

Birinchi bandning to‘rt misrasi fors-tojik tilida, faqatgina beshinchi misrasi barcha bandlarda o‘zbek tilidadir. Muxammas osmon o‘z ehsonini boylarga qilayotgani shikoyati bilan boshlanadi. Shoir ilm egalarining johillar qo‘lida past bo‘layotganini to‘tilarning zindonda bandi ekani-yu, bulbullarning boyqushlarga qaram qilingani bilan izohlaydi.

Xor qilding oqibat har kimki erdi arjumand,
Past etding soyadek, naxliki bo‘ldi sarbaland,
Barcha fe‘ling nosutuda jumla vafing nopisand,
Yusufi Misrini aylab chohi zindon ichra band,
Piri Kan‘on manzilini baytul-ahzon aylading. [Maxmup 1951:17]

Ikkinchi band o‘zbek tilida bitilgan bo‘lib, unda kimki baxtli bo‘lgan bo‘lsa, uning xor qilingani, yosh niholki sarbaland bo‘lsa, soya kabi past etilgani bir-biriga zid qo‘yib ta‘kidlangan. Shoir dunyo yoki falakning adolatsizligini tanqid ostiga oladi. Falak **Yusuf kabi pok, go‘zal, komil insonni zindonga tashlaydi, Ya‘qub kabi donishmand piri esa g‘am uyiga muhtalo qiladi** deya nadomat qiladi. Bu misralar orqali kishilarni imyon mustahkamligi va e‘tiqodning sofligiga chorlaydi.

Ey falak, dar borai mo zulmi behad to bakay?
Mo asiron dar tilsimi mardumi bad to bakay?
Bar sari mo roston shamshiri chun mad to bakay?
Yak alam dar borai mo soxtan sad to bakay?
Ey sitamparvar, yuraklar tah-batah qon aylading. [Maxmup 1951:18]

Ma‘nosi:

Ey falak bizga bu cheksiz zulming qachongacha davom etadi?
Biz yomon kishilarning tilsimiga tokaygacha asir bo‘lib turamiz?
Biz rostlar boshida qayrilma qamchilar qachongacha sinadi?

Tokaygacha bu alamni biz uchun yuz alam qilasan?

Ey zolim, yuraklarni qatma-qat qon aylading.

Tadqiqot metodologiyasi. Ushbu bandda yana falakka murojaat qilinib, uning cheksiz zulmlari qachongacha davom etishi soʻraladi. Biz deya ilm ahlini nazarda tutgan shoir yomon kishilar qoʻlidan qachon asirlikdan qutulamiz deya zorlanadi. Shuningdek, rostligi uchun boshida qilichlar sinishi, bir alami yuz alam boʻlishi va yuraklari qon boʻlishida falakni ayblaydi va unga zolim sifati beriladi.

Qaysi bir zulming etay teʼdod, ey garduni dun,

Kim sening bedodu javring haddu gʻoyatdin burun,

Behunar johilga berding beadam dunyoyi dun?

Jamʼi donolarni qilding holini zer-u zabun,

Zogʻni aʼlo qilib toʻtini nodon aylading. [Maxmup 1951:18]

Ushbu bandda shoir yuqoridagi birinchi bandda keltirilgan fikrlarni yana takrorlayotgandek koʻrinsa-da, aslida behunar johilning behisob davlatga ega boʻlishi va donolarning holi zer-u zabun qilinganini oldingiga nisbatan yanada boʻrttiribrogʻ ifoda etilmoqda.

Shoir bu misralarda balandparvoz oʻxshatish, istiora, mubolagʻalarga oʻrin qoʻymaydi. Oʻzining yurak dardlari va iztiroblarini eng oddiy, eng sodda ifodalarda bayon etadi. Bu misralar oʻzining qalb ovozi, yurakdan chiqayotgan oʻtli faryodlari ekanligi tufayli zoʻr taʼsir kuchi kasb etadi va oʻquvchini hayajonga soladi.[A.Қаюмов1961:175]

Tokay ey garduni dun, dunro rioyat mekuni?

Chand bohamnomi xud lutfi inoyat mekuni?

To bakay az mo bajamʼi xud shikoyat mekuni?

Chand bo in ablahon naqli hikoyat mekuni?

Hamsifat, hamnom uchun dunlarga maylon aylading. [Maxmup 1951:18]

Maʼnosi:

Ey pastkash dunyo, tokaygacha pastkash kishilarga rioya qilasan?

Senga hamnom boʻlgan pastlarga qachongacha lutfi inoyat qilasan?

Qachongacha bizdan oʻz ahillaringga shikoyat qilasan?

Qachongacha bu bir necha ablahlarga hikoyalar naql qilasan?

Hamsifating, hamnoming boʻlgani uchun pastkashlarga mayl koʻrsatding.

Shoir yana dunyoga murojaat qilib, uning past odamlarga yon bosayotganidan norozilik bildiradi. Uchinchi misrada “bajamʼi xud” “oʻz ahillaringga” deya pastkash kishilar bilan dunyoni tenglashtiradiki, dunyo ham aslida past degan ifodani beradi. Bu oʻrinda shoir zamona zulmini nazarda tutadi. Bu bandda istioradan unumli foydalangan. Dunyo ongli mavjudot kabi “oʻziga oʻxshaganlarga mehr koʻrsatadi”.

Sinalar maʼmurasini seldek qilding xarob,

Ahli dil bagʻrini hasrat oʻtida etding kabob,

Feʼl-u atvoring mukaddar, guftu goʻying nosavob,

Lutfig ermas begʻaraz, inʼoming ermas behisob,

Tifldek boʻlding pushaymon kimga ehson aylading. [Maxmup 1951: 19]

Mazkur banddagi “sina” – koʻngil, qalb; “maʼmura” – obod joy, tartib-intizom boʻlgan makondir. Shoir ayblayotgan falak **koʻngillar obodonligini seldek buzgan**, yaʼni odamlar qalbiga gʻam, ishonchsizlik, tashvish solgan. Shoir ketma-ket feʼl-atvori kirlangan, suhbatining savobdan yiroq, lutfig gʻarazli va inʼoming hisobli deya taʼsirchanlikni kuchaytirib boradi.

Algʻiyos, ey az sitamhoyi spehri bad shior,

Dar dili mo nest aknun toqatu sabru qaror,

Alʼamon goʻyon baolam nalam az dasti tu zor,

Alhazar goʻyan gurizam az tu dar shahri diyor,

Kim koʻgil mulkin buzib yer birla yakson aylading. [Maxmup 1951:19]

Maʼnosi:

Yomon shiorli osmonning sitamlaridan dod!

Dilimizda ortiq toqat, sabr-u qaror qolmadi.

Sening dastingdin alʼamon deb yigʻlab nola qilaman,

Alhazar deb shaharlarda sendan qochaman,

Chunki sen koʻngil mulkini buzib, yer bilan yakson qilding.

Olingan natijalar va ularning tahlili. Ushbu bandda lirik qahramon falakning sitamlaridan dod soladi. Falakka murojaat qilib, uning zulmiga dosh berolmay qolganini aytadi. Osmonning shiori yomon, u

ko'ngil mulkini buzib, yer bilan yakson qiladi. Omon qolishning yagona chorasida esa undan qochish deya izohlaydi. Shoirning eng katta alam va dardi shu bandda jamlangan.

To qalam chekti qazo lavhi vujudi kunfakon,
Kelmadi bir rostliq naqlingda, ey kaj doston,
Mumtahandirsan yomonlig'da na hojat imtihon,
Naxli idboring uza murg'iki qo'ydi oshiyon,
Tuxmi anjum gardishidin sangboron aylading. [Maxmup 1951: 19]

Bu bandda qaro qalamning lavhi mahfuzga yozgan taqdiri tilga olinadi. Shoir qilinayotgan yomonliklarning aslida tasodif emasligi, bu fe'l-atvorning tubanligi yaralishidan beri borligini ta'kidlaydi. Shoir nazdida falak yomonlikda shunchalik ilg'or va mashhurki, uni tekshirishning keragi ham yo'q. Maxmur bandning ikkinchi misrasida rostliq va kaj so'zlarini bir-biriga zidlab, tazodni yuzaga keltirgan. Shoir oxirgi misrada uning baxtsizlik daraxtiga qush oshyon qursa, tuxmini yulduzlar chambaragidan toshbo'ron qilding deya uning yomonlikdan qaytmasligini ta'kidlaydi.

Xulosa qilib aytganda, falakka munajat qilib yozilgan ushbu mulamma' muxammasda shoir o'z dard-hasratlarini to'kib soladi. Biz tahlil qilgan muxammas qisqartirib olingan bo'lda-da, bandlar ketma-ketligi orqali shoirning maqsadi ayon bo'ladi. Maxmur jamiyatda yuz berayotgan adolatsizliklarni bir-bir sanab o'tadi, taqdirning beshafqatligidan nola qiladi. Bandlar oxirida o'zaro qofiyalanib kelgan oxirgi misra shoirning dardli kechinmalarini yanada chuqurlashtirib, kitobxon diqqatini o'ziga tortish vazifasini bajaradi.

Maxmur ushbu muxammasida tazod, tashbeh, istiora, talmeh kabi san'atlarning baravar qo'llash natijasida poetik ifodaning jozibador va ta'sirli bo'lishini ta'minlagan.

Maxmur o'z davrining ilmli, fozil kishilaridan bo'lgan. Lekin shu ilmiga yarasha obro' va qimmatga ega bo'lmagan. Buni shoir asarlari mazmunidan ham anglab yetish mumkin. Shoir Maxmur "Aylading" muxammasi bilan o'zi va o'zi kabi ilm ahlining nodonlar, johillar qo'lida past qilinganiga asosiy urg'u beradi. Xullas, Maxmurning bu muxammasi XIX asr birinchi yarmidagi Qo'qon xonligi ijtimoiy hayotining manzarasini chiqib bera olgan.

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MARIO VARGAS LLOSA'NING ROMANLARIDA NARRATIV MURAKKABLIK VA POLIFONIYA NAZARIYALARI

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Annotatsiya. Ushbu maqola Mario Vargas Llosa ijodidagi narrativ murakkablik va polifoniya nazariyalarining o'zaro aloqasini tahlil qiladi. Tadqiqotda yozuvchining "The Time of the Hero" va "The Feast of the Goat" romanlari asosida uning narrativ strategiyalari, ko'p qatlamli tuzilma va ko'p ovoqli diskurs yaratishdagi usullari chuqur o'rganiladi. Muallif Vargas Llosaning badiiy tajribasini Gérard Genette, Brian McHale, Wolf Schmid va Mikhail Bakhtin nazariyalari bilan bog'lab, narrativ va ideologik murakkablikni tushuntiruvchi ilmiy asosni shakllantiradi.

Tadqiqot natijalari shuni ko'rsatadiki, Vargas Llosa uchun narrativ murakkablik shunchaki shakliiy tajriba emas, balki polifonik dunyoqarashning formal ifodasidir. Uning romanlarida turli ovoqlar o'rtasidagi dialog orqali siyosiy, axloqiy va falsafiy masalalar ochib beriladi, bu esa yozuvchini zamonaviy adabiyotda ko'p ovoqli realizmning yirik namoyandasiga aylantiradi.

Kalit so'zlar: Mario Vargas Llosa, narrativ murakkablik, polifoniya, dialogizm, postmodernizm, Gérard Genette, Mikhail Bakhtin, ko'p ovoqli roman.

ТЕОРИИ СЛОЖНОСТИ ПОВЕСТВОВАНИЯ И ПОЛИФОНИИ В РОМАНАХ МАРИО ВАРГАСА ЛЬОСЫ

Аннотация. В статье анализируется взаимосвязь нарративной сложности и теорий полифонии в творчестве Марио Варгаса Льосы. В исследовании глубоко изучаются повествовательные стратегии писателя, его многослойная структура и приёмы создания многоголосного дискурса на примере романов «Время героя» и «Пир козла». Автор связывает художественный опыт Варгаса Льосы с теориями Жерара Женетта, Брайана Макхейла, Вольфа Шмида и Михаила Бахтина, формируя научную основу для объяснения нарративной и идеологической сложности.

Результаты исследования показывают, что для Варгаса Льосы нарративная сложность — это не просто формальный опыт, а формальное выражение полифонического мировоззрения. В его романах политические, моральные и философские проблемы раскрываются посредством диалога разных голосов, что делает писателя ярким представителем многоголосного реализма в современной литературе.

Ключевые слова: Марио Варгас Льоса, повествовательная сложность, полифония, диалогизм, постмодернизм, Жерар Женетт, Михаил Бахтин, полифонический роман.

THEORIES OF NARRATIVE COMPLEXITY AND POLYPHONY IN THE NOVELS OF MARIO VARGAS LLOSA

Abstract. This article analyzes the interrelation between the theories of narrative complexity and polyphony in the works of Mario Vargas Llosa. Based on the novels "The Time of the Hero" and "The Feast of the Goat", the study explores the writer's narrative strategies, his methods of constructing multilayered structures, and creating polyphonic discourse. The author connects Vargas Llosa's artistic experience with the theories of Gérard Genette, Brian McHale, Wolf Schmid, and Mikhail Bakhtin, forming a scholarly framework for understanding narrative and ideological complexity.

The results of the study show that for Vargas Llosa, narrative complexity is not merely a formal experiment but a structural expression of a polyphonic worldview. Through the dialogue between diverse voices, his novels reveal political, moral, and philosophical issues, making him one of the foremost representatives of multi-voiced realism in contemporary literature.

Keywords: Mario Vargas Llosa, narrative complexity, polyphony, dialogism, postmodernism, Gérard Genette, Mikhail Bakhtin, multi-voiced novel.

Kirish. Mario Vargas Llosaning romanlari, xususan, “The Time of the Hero” va “The Feast of the Goat”, soddalikdan ataylab voz kechgan murakkab hikoya san’atining yorqin namunasidir. Uning narrativ shakli o’zaro bog’langan qarashlar, bir nechta vaqt qatlamlari va raqobatdosh nutqlar labirintidir. Bu esa, o’quvchini ma’noni yaratishda faol ishtirokchiga aylanishga chorlaydi. Ushbu uslubiy va tematik murakkablikni to’liq tushuntirish uchun mustahkam nazariy asos zarur. Shu bois ushbu bo’lim narrativ murakkablik va polifoniya nazariy asoslarini tahlil qiladi hamda Vargas Llosaning narrativ tajribalarini o’rganishda ularni birgalikda qo’llash zarurligini ta’kidlaydi.

Mavzuga doir adabiyotlar tahlili. Narrativ murakkablik bu shunchaki uslub masalasi emas, balki inson tajribasining murakkabligini aks ettiruvchi va uni tahlil qiluvchi asosiy hikoya qilish usulidir. Bu an’anaviy chiziqli, hamma narsani biluvchi hikoyadan voz kechish va haqiqatni parchalangan, ko’p qirrali shaklda ifodalashga o’tishni anglatadi. U ham tuzilmaviy, ham mavzuviy darajada namoyon bo’ladi va uni tahlil qilish uchun yangi analitik vositalarni talab qiladi.

Tuzilmaviy murakkablik bu matnning formal elementlarini o’zgartirish orqali chiziqli bo’lmagan, o’quvchiga murakkab o’qish tajribasini yaratishdir. Eng yaqqol belgisi noan’anaviy vaqt ketma-ketligi va parchalangan xronologiyadir. Voqealar oddiy “boshlanish-yakun” ketma-ketligida emas, balki oldinga va orqaga sakrashlar orqali beriladi. Ko’pincha bu o’zgarishlar aniq ko’rsatkichsiz yuz beradi, shuning uchun o’quvchi voqealar ketma-ketligini o’zi qayta tiklashi kerak bo’ladi. Masalan, “The Feast of the Goat” romanida Vargas Llosa Uraniya Kabralning Dominikan Respublikasiga qaytishi haqidagi hozirgi voqealarni Truxillo rejimining so’nggi kunlari va fitnachilarning rejalarini tasvirlangan epizodlar bilan aralashtiradi. Natijada vaqtning turli qatlamlari bir-biri bilan qorishib, markaziy sir asta-sekin ochilib boradigan mozaik tuzilma yaratiladi (Kristal, 2010).

Ko’p nuqtayi nazardan hikoya qilish (multi-perspektival narration) va o’zgaruvchan fokus (variable focalization) ham muhimdir. Yozuvchi yagona nuqtayi nazarda qolmaydi, balki bir nechta nuqtayi nazarlarni o’z ichiga oladi ularning har biri qisman va subyektivdir. Bu usul, “ko’p fokallashtirish” deb ham ataladi, hikoyani hamma narsani biluvchi rivoyatchidan qahramonning ichki monologigacha yoki bir qahramon nigohidan boshqasigacha o’zgartiradi.

Masalan, “The Time of the Hero” romanida Leoncio Prado harbiy akademiyasida yuz bergan voqealar bir nechta obrazlar Jaguar, Slave va Alberto, shuningdek noma’lum rivoyatchi orqali turlicha tasvirlanadi. Bu strategiya yagona haqiqatni emas, balki manbaga bog’liq turli “haqiqatlar”ni taqdim etadi [1]

Shuningdek, roman ko’pincha o’z ichiga ichki hikoyalar, kichik syujetlar va chetga og’ishlarni oladi. Bular asosiy voqea bilan bevosita bog’liq bo’lishi yoki bo’lmasligi mumkin. Ular matn dunyosini boyitadi, fon ma’lumotlarini beradi va turli ovozlarni hamda uslublarni kiritadi. Vargas Llosa bu uslubdan tez-tez foydalanib, roman doirasini kengaytiradi qahramonlarning ichki dramatzmidan tortib, butun millatning ijtimoiy-siyosiy tarixigacha.

Tadqiqot metodologiyasi. Narrativ murakkablik faqat tuzilishda emas, balki mavzuviy va psixologik qatlamlarda ham ifodalanadi. Noaniqlik, axloqiy nisbiylik va ma’no buzilishi uning markazida turadi. Bu murakkab tuzilma mutlaq axloqiy haqiqatning yo’qligini, “haqiqat”ning esa bahsli tushuncha ekanini ko’rsatadi. Qahramonlarning harakatlari oddiy emas, o’quvchi esa muallifning yo’l-yo’riqsiz ularning axloqiy oqibatlarini o’zi tahlil qilishi kerak bo’ladi.

Masalan, “The Feast of the Goat” romanida qotillar, jabrdiydalar va omon qolganlarning motivlari o’quvchi tomonidan turlicha talqin qilinadi bu esa oddiy “qahramon-yovuz” qarama-qarshiligini murakkablashtiradi [2].

Bu murakkablikning yana bir belgisi ishonchsiz rivoyatchidan foydalanishdir. Ishonchsiz rivoyatchi bu hikoya ichidagi obraz bo’lib, u voqealarni noto’g’ri, biryozlama yoki to’liq bo’lmagan tarzda taqdim etadi u hamma narsani bilmasligi, manipulyatsiya qilish istagi yoki psixologik beqarorligi sababli. Shu tariqa o’quvchi doimo matndagi ma’lumotni shubha ostiga oladi, yolg’on, yarim haqiqat va subyektiv talqinlarni tahlil qilib, matn “detektiv”ga aylanadi. Vargas Llosa bu uslubni mohirona qo’llab, o’quvchida shubha hissini uyg’otadi va “haqiqat”ning konstruktiv xarakterini yoritadi.

Nihoyat, ong oqimi (stream of consciousness) va ichki monolog uslublari qahramonlarning ruhiy dunyosiga chuqur kirish imkonini beradi. Muallif qahramonlarning fikr va hissiyotlarini chiziqli bo’lmagan, ko’pincha parchalangan shaklda tasvirlab, psixologik realizm ta’sirini yaratadi. “The Time of the Hero”dagi ichki monologlar qahramonlarning qo’rquv, xavotir va istaklarini ochib beradi ko’pincha ularning tashqi obraziga zid tarzda.

Tahliliy modelni ilmiy asoslash uchun tadqiqot mashhur narratologlarning ishlanmalariga tayangan. Gérard Genette’ning “Narrative Discourse: An Essay in Method” asari hikoya va narrativ o’rtasidagi munosabatni tahlil qilish uchun aniq terminologiyani taklif etadi [3]. Uning tartib (order), davomiylik

(duration) va takrorlanish (frequency) tushunchalari Vargas Llosa asarlaridagi tuzilmaviy murakkablikni tahlil qilishda beqiyos foydali.

Brian McHale'ning postmodernistik poetika haqidagi ishlari bu munozarani kengaytiradi. U "ontologik dominant" tushunchasini kiritadi: modernizm "nimani bilish mumkin?" savoliga javob izlar ekan, postmodernizm "bu qanday dunyo?" savolini qo'yadi [3]. Shu ma'noda, narrativ murakkablik ko'p, ba'zan bir-biriga zid haqiqatlar mavjud bo'lgan dunyoning matndagi ifodasidir. Vargas Llosaning romanlarida fakt va xayol, tarix va afsona chegaralari osonlikcha aralashadi bu esa postmodernistik sezgirlikning yorqin namunasi hisoblanadi.

Tahlil va natijalar. Wolf Schmidning narrativ qatlamlar modeli yana bir foydali tahliliy vosita hisoblanadi. Schmid "syujet" (voqealar ketma-ketligi), "narrativ" (hikoya qanday aytilganligi) va "taqdimot" (muallifning til va uslub tanlovi) o'rtasidagi farqni aniqlaydi. Shu tarzda, Vargas Llosaning o'zgaruvchan fokallashtirish va ichki hikoyalarni kiritish kabi usullari qanday qilib umumiy murakkablik ta'sirini yaratishini kuzatish osonlashadi.

Agar narratologiya narrativ murakkablikning "qanday" ishlashini tahlil qilsa, Mikhail Baxtinning polifoniya nazariyasi uning "nima uchun" ishlashini tushuntirib beradi. Baxtinning Dostoevskiy ijodi haqidagi asarida bayon etilgan bu nazariya romanning bir nechta, o'zaro birlashmagan ovozlari va onglarni muallif nazoratidan mustaqil holda ifodalay olishini tushuntiruvchi samarali nazariy doira hisoblanadi.[5]

Polifonik roman monologik romanga to'g'ridan-to'g'ri qarshi turadi. Monologik romanda muallifning ovozi markazda bo'ladi, qolgan barcha qahramonlar va ularning nutqlari muallif dunyoqarashiga bo'ysundiriladi. Aksincha, polifonik romanda qahramonlar muallif tasavvurining obyektlari emas, balki mustaqil ovoz va ong egasi bo'lgan subyektlardir.

Baxtin ta'kidlashicha, polifonik roman yozuvchisi an'anaviy "qo'g'irchoqboz" emas, balki "dirijyor"dir. U turli, o'zaro bahslashuvchi ovozlarni boshqaradi, lekin ularni yagona garmoniya ostiga keltirmaydi. Muallifning ovozi ularning orasidagi bir ovoz xolos, u ko'pincha qahramonlarning ovozi bilan dialogga kirishadi.

Baxtin tadqiqotidagi eng muhim ikki tushuncha dialogizm va geteroglossiyadir.

Dialogizm deganda har qanday nutqning o'zaro aloqadorligi va uzluksiz muloqotda bo'lishi tushuniladi. Har bir so'z yoki fikr hech qachon yakka emas; u har doim ilgari uni aytgan boshqalar ovozi bilan to'yingan bo'ladi. Bu dialog ichki (bir matn ichida) yoki tashqi (matnlararo) bo'lishi mumkin. Vargas Llosaning asarlarida ijtimoiy va siyosiy masalalar yakka haqiqat sifatida emas, balki qahramonlar o'rtasidagi doimiy bahs va muloqot mavzusi sifatida ko'rsatiladi.

Geteroglossiya esa tilda mavjud ijtimoiy qatlamlarning xilma-xilligini anglatadi. Ya'ni bitta milliy tilda turli ijtimoiy dialektlar, jargonlar va individual nutqlar birgalikda mavjud bo'ladi. Polifonik roman bu xilma-xillikni qamrab oladi, shu orqali turli ijtimoiy va siyosiy nutqlarning birgalikda mavjudligi va to'qnashuvini aks ettiradi.

Masalan, "The Feast of the Goat" romanida Truxillo rejimining rasmiy, siyosiy nutqi bilan fitnachilarning slang uslubi va Uraniyaning ichki, intim nutqi yonma-yon keladi. Natijada ijtimoiy va mafkuraviy pozitsiyalar boy va murakkab nutq tuzilmasini hosil qiladi.

Baxtin "bo'shliq bilan so'z (word with a loophole)" va "ikki ovozli nutq (double-voiced discourse)" tushunchalarini ham kiritadi. "Bo'shliq bilan so'z" bu ataylab qayta talqin qilish imkonini ochiq qoldiradigan so'z, ya'ni u yagona ma'noga ega emas. "Ikki ovozli nutq" esa bir vaqtning o'zida ikkita ma'noni muallifnikini va qahramonnikini o'zida mujassam etgan nutqdir.

Baxtinning eng radikal g'oyasi shundan iboratki, polifonik romanda qahramonning ovozi muallifning ovoziga teng maqomda bo'ladi. Qahramonlar muallif g'oyalarining passiv tashuvchilari emas, balki mustaqil dunyoga ega faol subyektlardir.

Bu yondashuv "qahramonning yakunlanmaganligi" (unfinalized nature) tushunchasini keltirib chiqaradi. Monologik romandagi qahramonlarning taqdiri muallif tomonidan qat'iy belgilangan bo'lsa, polifonik roman qahramonlari doim shakllanish jarayonida bo'ladi. Ularning ong va dunyoqarashi boshqa qahramonlar bilan muloqotda bo'lish orqali doim o'zgarib, rivojlanib boradi.

Bu ochiqlik, ya'ni yakuniy haqiqatning yo'qligi, roman ichidagi ko'p haqiqatlilik (plurality of truths) holatini aks ettiradi.

Narrativ murakkablik va polifoniya o'zaro kesishgan nuqtada biz Vargas Llosaning estetik qarashlarini to'liqroq anglaymiz. Agar narrativ murakkablik yozuvchining romanlaridagi matn tuzilmasi va shakliy dinamikani tushuntirsa, polifoniya ularning mafkuraviy va falsafiy asoslarini izohlaydi.

Shunday qilib, murakkab narrativ tuzilma shunchaki "uslub uchun uslub" emas, balki polifoniyani to'liq namoyon qilish imkonini beruvchi zarur shartdir.

Vargas Llosa ijodida bir nechta ovozlari va ideologiyalarning to'qnashuvi narrativ murakkablikning asosiy manbasi hisoblanadi. Uning romanlari bir qahramonning sarguzashtiga asoslanmagan, ular ko'pincha turli dunyoqarashlar o'rtasidagi suhbat va qarama-qarshiliklar atrofida qurilgan.

Ushbu dialogik munosabat murakkab narrativ to'rni yaratadi, unda hech bir nuqtayi nazar yakuniy haqiqatga da'vo qila olmaydi. Masalan, "The Time of the Hero" romanida "Slave"ning o'ldirilishi haqidagi ziddiyatli hikoyalar, kadetlarning turli motivlari va noaniq yakun bularning barchasi polifonik qarama-qarshilik natijasidir.

Bu uslub shuningdek, rivoyatchi, qahramonlar va tarixiy shaxslar o'rtasidagi dialogik aloqani chuqur tahlil qilish imkonini beradi. "The Feast of the Goat" romanida Vargas Llosa haqiqiy tarixiy shaxs Rafael Trujillo Urdaneta va fitnachilar kabi to'liq badiiy yaratilgan qahramonlar bilan dialogga kiritadi.

Xulosa. Natijada tarixiy voqelik shaxsiy va subyektiv jihatlar bilan boyiydi, bu esa tarixni biryozlama, monologik tushunish imkonini yo'qqa chiqaradi. Turli rivoyatchilar bir xil voqeani bir-biriga zid tarzda hikoya qiladilar, o'quvchini doimiy talqin jarayoniga majbur etadilar.

Narrativ murakkablik va polifoniyaning kesishishi chuqur tematik oqibatlarga olib keladi. Eng muhim natija haqiqatning parchalanganligi va yagona, to'liq haqiqatning imkonsizligidir.

"The Time of the Hero" hamda "The Feast of the Goat" romanlarida o'quvchiga bir nechta, o'zaro zid "haqiqatlar" taqdim etiladi. Bu asarlar "haqiqat"ni yakka emas, balki ko'plikdan iborat tushuncha sifatida talqin qiladi u har bir shaxsning tajribasi, ideologiyasi va hayotiy qarashlari orqali filtrlanadi.

Bu, ayniqsa, avtoritar rejimlar tasvirida dolzarbdir, chunki bunday tizimlarda rasmiy tarix ko'pincha monologik, biryozlama bo'ladi. Vargas Llosa turli ovozlari polifoniyasi orqali ushbu "rasmiy tarix"ni buzadi va diktatura sharoitida yashagan insonlarning ko'p qirrali tajribasini ochib beradi. [2]

Shuningdek, qarama-qarshi nuqtayi nazarlar o'rtasidagi bu to'qnashuv axloqiy va etik noaniqliklarni yuzaga keltiradi. Romanlar hech qachon oson moral xulosa bermaydi: qahramonlar na butunlay yaxshi, na butunlay yovuz ularning harakatlari murakkab motivlarga asoslangan.

O'quvchi bu noaniqliklarni qabul qilishga va o'zining axloqiy xulosasini chiqarishga majbur bo'ladi. Bu Vargas Llosa ijodining markaziy xususiyatlaridan biridir: u inson xatti-harakatlaridagi axloqiy ambivalentlikni doimo o'rganadi.

Masalan, "The Feast of the Goat"da fitnachilar diktatorni o'ldirib "qahramonlik" ishini amalga oshiradilar, ammo ularning ichki qo'rquv, zaiflik va zo'ravonlik bilan ifloslangan holati bu qahramonlikni murakkablashtiradi.

Bu nazariy tushunchalar romanlarning ijtimoiy va siyosiy mazmuni bilan bevosita bog'liq. Polifonik ovozlari millatning ijtimoiy va mafkuraviy parchalanganligini aks ettirsa, narrativ murakkablik bu axloqiy va siyosiy buzilishning shakliyi ifodasidir.

Vargas Llosa ushbu vositalar orqali hokimiyat, korrupsiya va zo'ravonlik tuzilmasini tahlil qiladi hamda roman tuzilmasining o'zi ijtimoiy-siyosiy tanqid vositasi bo'lishi mumkinligini ko'rsatadi.

Narrativ murakkablik va polifoniya birgalikda Vargas Llosaning narrativ strategiyalarini chuqur tahlil qilish uchun zarur bo'lgan kompleks modelni ta'minlaydi.

Murakkablik konsepsiyasi yozuvchining uslubi va shakliyi yechimlarini tasvirlash uchun terminologik asosni bersa, polifoniya bu uslublarning falsafiy va ideologik sabablarini tushuntiradi.

Shunday qilib, chiziqli bo'lmagan tuzilmalar, ko'p markazli fokallashtirish va ko'p ovozli nutq bu shunchaki adabiy "bezak" yoki shakliyi tajriba emas, balki polifonik dunyoqarashning formal ifodasidir.

Bu dunyoda "haqiqat" yakka emas u doimiy muloqotdagi, bahsli va o'zgaruvchan ovozlari majmuasi sifatida mavjud.

Ushbu kompleks yondashuv bizga Vargas Llosa qanday qilib parchalangan va ko'p ovozli narrativ orqali chuqur siyosiy, tarixiy va falsafiy masalalarni ko'tarishini aniqlik bilan ko'rsatishga imkon beradi.

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THE ROLE OF MEMORY AND TRAUMA IN IAN MCEWAN'S "ATONEMENT"

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Abstract. Ian McEwan's "Atonement" (2001) intricately explores the intertwined themes of memory and trauma, revealing how subjective recollection shapes personal identity and moral responsibility. Through the character of Briony Tallis, McEwan examines the unreliability of memory and its capacity to distort truth, leading to devastating consequences for those entangled in its narrative. Briony's childhood misinterpretation of events not only destroys the lives of Cecilia Tallis and Robbie Turner but also becomes the central trauma that haunts her adulthood. The novel's fragmented structure mirrors the fractured nature of memory, blurring the boundaries between fact and fiction, guilt and redemption. McEwan uses metafictional techniques to highlight Briony's later attempt to rewrite the past through storytelling, suggesting that art becomes both a means of confession and an inadequate form of atonement. The narrative ultimately questions whether literature can heal historical wounds or merely aestheticize suffering. By intertwining personal and collective trauma—set against the backdrop of World War II "Atonement" exposes how memory operates as both burden and necessity, shaping moral consciousness while perpetuating ambiguity. This article argues that McEwan's portrayal of memory and trauma not only redefines the act of remembering but also critiques the ethical limits of narrative reconciliation.

Keywords: memory, trauma, atonement, guilt, redemption, narrative unreliability, subjectivity, metafiction, war and loss, moral responsibility.

IAN MCEWANNING "KAFFORAT" ASARIDA XOTIRA VA TRAVMANING ROLI

Annonatsiya. Ian McEwanning «Tozalash» (2001) asari xotira va travmaning bir-biriga bog'langan mavzularini chuqur o'rganib, subyektiv esdalik shaxsiy o'ziga xoslik va axloqiy mas'uliyatni qanday shakllantirishini ochib beradi. Brioni Tallis obrazi orqali MakYuan xotiraning ishonchsizligini va uning haqiqatni buzib ko'rsatish qobiliyatini tekshiradi, bu esa uning hikoyasiga aralashganlar uchun halokatli oqibatlarga olib keladi. Brionining bolalik davridagi voqealarni noto'g'ri talqin qilishi nafaqat Sesiliya Tallis va Robbi Tyornerning hayotini yo'q qiladi, balki uning balog'at yoshidagi asosiy jarohatiga aylanadi. Romanning parchalangan tuzilishi xotiraning singan tabiatini aks ettiradi, haqiqat va fantastika, ayb va qutqarish o'rtasidagi chegaralarni xiralashtiradi. Makyuan Brionining keyinchalik hikoya qilish orqali o'tmishni qayta yozishga urinishini ta'kidlash uchun metafantastik usullardan foydalanadi va bu san'at ham tan olish vositasi, ham to'lovning noadekvat shakliga aylanishini taklif qiladi. Hikoya oxir-oqibat adabiyot tarixiy yaralarni davolay oladimi yoki shunchaki azob-uqubatlarni estetika qila oladimi, degan savol tug'iladi. Ikkinchi jahon urushi fonida o'rnatilgan shaxsiy va jamoaviy jarohatlarni o'zaro bog'lash orqali "To'lov" xotira qanday yuk va zarurat sifatida ishlashini, noaniqlikni davom ettirgan holda axloqiy ongning shakllantirishini ochib beradi. Ushbu maqolada ta'kidlanishicha, MakEvanning xotira va travma tasviri nafaqat eslash harakatini qayta belgilaydi, balki rivoyatlarni yarashtirishning axloqiy chegaralarini ham tanqid qiladi.

Kalit so'zlar: xotira, travma, poklanish, aybdorlik, qutqarish, hikoyaning ishonchsizligi, subyektivlik, metafiction, urush va yo'qotish, ma'naviy javobgarlik.

РОЛЬ ПАМЯТИ И ТРАВМЫ В В ПРОИЗВЕДЕНИИ ИЭНА МАКБЮЭНА «ИСКУПЛЕНИЕ»

Аннотация. В романе Иэна Макьюэна «Искупление» (2001) тонко исследуются переплетённые темы памяти и травмы, показывая, как субъективные воспоминания формируют личностную идентичность и моральную ответственность. Через образ Брайони Таллис Макьюэн исследует ненадёжность памяти и её способность искажать истину, что приводит к разрушительным последствиям для тех, кто вовлечён в её повествование. Неверное толкование

Брайони событий в детстве не только разрушает жизни Сесилии Таллис и Робби Тёрнера, но и становится центральной травмой, преследующей её во взрослой жизни. Фрагментированная структура романа отражает раздробленную природу памяти, размывая границы между фактом и вымыслом, виной и искуплением. Макьюэн использует метафикциональные приёмы, чтобы подчеркнуть более позднюю попытку Брайони переписать прошлое посредством повествования, предполагая, что искусство становится одновременно средством исповеди и неадекватной формой искупления. В конечном счёте, повествование ставит вопрос о том, способна ли литература залечить исторические раны или же лишь эстетизировать страдания. Переплетая личную и коллективную травму на фоне Второй мировой войны, «Искупление» раскрывает, как память действует одновременно как бремя и необходимость, формируя моральное сознание и одновременно увековечивая двусмысленность. В статье утверждается, что изображение памяти и травмы Макьюэном не только переосмысливает сам акт воспоминания, но и критикует этические пределы нарративного примирения.

Ключевые слова: память, травма, искупление, вина, искупление, нарративная недостоверность, субъективность, метапроза, война и утрата, моральная ответственность.

Introduction. Memory and trauma have long occupied a central position in literary studies, serving as lenses through which writers and critics explore the complexities of human consciousness, identity, and moral experience. Literature often functions as an archive of memory, preserving both individual and collective recollections of the past. At the same time, it becomes a medium through which trauma—an experience that defies coherent narration—is represented and, to some extent, reimagined. In many modern and postmodern works, authors attempt to give voice to traumatic experiences that resist articulation, revealing how memory is fragmented, selective, and shaped by emotion rather than objective truth. The interplay between remembering and forgetting often defines a character’s journey toward self-understanding or moral reconciliation. Memory thus emerges not as a static repository of the past but as a dynamic and unstable process, one that is deeply intertwined with guilt, loss, and the struggle for redemption.

Analysis of literary sources. Trauma in literature, particularly in 20th and 21st century fiction, often reflects the broader crises of modernity – wars, displacements, and moral ruptures that challenge traditional narrative forms. Writers such as Ian McEwan, Virginia Woolf, Toni Morrison, and Kazuo Ishiguro have explored how trauma reshapes the human psyche and distorts temporal perception, compelling characters to relive and reconstruct their pasts in search of meaning. The literary representation of trauma frequently adopts fragmented structures, shifting viewpoints, and unreliable narration to mirror the disorienting effects of psychological pain. Within this framework, memory becomes both a site of suffering and a means of survival—a way to confront the haunting persistence of the past while striving for narrative coherence. Ian McEwan’s “Atonement” (2001) emerges as a quintessential example of how modern fiction engages with memory and trauma as moral and aesthetic concerns. Set before, during, and after World War II, the novel examines the devastating consequences of a single act of misinterpretation by a young girl, Briony Tallis, whose mistaken accusation destroys the lives of her sister Cecilia and her lover Robbie Turner. McEwan uses this event as a narrative and psychological catalyst to explore how flawed memory and guilt become enduring traumas that shape identity over time. The novel’s structure – divided into distinct temporal and narrative layers – mirrors the fragmentation inherent in traumatic recollection, where the past continually intrudes upon the present. Through Briony’s development as both a character and a writer, McEwan raises fundamental questions about the relationship between memory, storytelling, and moral responsibility. Her lifelong attempt to “atone” for her childhood error through writing reflects literature’s potential to confront guilt, while simultaneously exposing the ethical limits of art as a vehicle for redemption. Moreover, McEwan situates personal trauma within the broader context of wartime devastation, suggesting that individual and collective memories of suffering are inseparable. Ultimately, “Atonement” becomes a meditation on the power and unreliability of memory, illustrating how trauma transforms both the act of remembering and the act of narration into complex moral endeavors.

Analysis of the results obtained. Ian McEwan’s “Atonement” offers one of the most intricate literary treatments of memory and trauma in contemporary fiction. Structured across multiple temporal layers and filtered through shifting narrative perspectives, the novel examines how a single childhood misinterpretation metastasizes into lifelong guilt and moral injury. Memory in “Atonement” is never stable; it is porous, subjective, and continually reworked by the emotional needs of the character. Trauma—both personal and historical – functions as the novel’s gravitational center, shaping the characters’ identities and the novel’s own form. Through Briony’s retrospective narration and her attempts to “correct” the past through fiction,

McEwan interrogates the ethics of storytelling, the unreliability of memory, and the painful limits of redemption.

I. Misinterpretation, Childhood Consciousness, and the Birth of Trauma

The inciting trauma of “Atonement” occurs in Briony Tallis’s childhood, when she witnesses a series of ambiguous encounters between her older sister Cecilia and Robbie Turner. Briony’s misunderstanding of adult desire—filtered through her imagination, her literary sensibility, and her desire for order—sets the narrative catastrophe in motion. McEwan demonstrates how the child’s mind seeks coherence where none exists, transforming partial visual impressions into what feels like truth. When Briony sees Cecilia emerge from the fountain, she labels her sister’s actions with a sense of childlike certainty: “*She was certain of what she saw*” (short excerpt). But this “certainty” is built on incomplete perception, a theme that shapes the novel’s larger investigation into how memory becomes distorted by emotional investment.

Briony’s trauma begins not at the moment she lies but at the moment when her perception first fails. The trauma is epistemological: a rupture in understanding that will echo through her life. Her later decision to accuse Robbie is less the result of hate than of a child’s insecure attempt to impose narrative clarity. In this sense, McEwan suggests that trauma often emerges not only from violent events but also from the psychic shock of misinterpreting reality, of realizing too late that one’s interpretation has caused irreversible harm. The letter scene deepens this dynamic. When Briony reads Robbie’s explicit, mistakenly-delivered note, its sexual language overwhelms her. The phrase “*In my dreams I...*” becomes emblematic of her shocked incomprehension; she cannot situate the language within a consenting adult relationship, so she instead frames it as evidence of deviance. For Briony, who sees herself as a moral and aesthetic person, the letter becomes a traumatic intrusion—a sudden collapse of the boundary between the world she believes she understands and the adult world she cannot yet decipher. Trauma thus begins with a misreading, a symbolic act that foreshadows her later misreading of the crime in the dark.

II. Memory as a Fragmented and Unreliable Narrative

One of McEwan’s central formal strategies is to expose memory as fundamentally unstable. Although the novel’s first part appears to offer an omniscient account of events, the metafictional revelation at the end—that it is Briony’s authored version—forces readers to reassess everything. What seemed stable is in fact reconstructed memory. This narrative structure replicates the fragmented nature of traumatic recollection. Briony returns again and again to the night Lola was assaulted, obsessively reworking the sequence of events. McEwan conveys the instability of her recollection with brief sensory details that later become suspect. For instance, Briony recalls the attacker as “a figure running”, yet she later admits that her memory was shaped by what she believed rather than what she genuinely saw. Trauma embeds itself in the gap between perception and recollection. Even for Robbie and Cecilia, memory is fragmented by external forces. Robbie’s recollections during the Dunkirk retreat are intercut with exhaustion, and grief. The trauma of war distorts temporal experience: he drifts between past and present, between idyllic memories of Cecilia and the horrors surrounding him. McEwan frequently collapses temporal boundaries in Robbie’s consciousness, illustrating how traumatic memory intrudes upon the present unbidden. A brief remembered phrase – Cecilia’s promise “*I’ll wait for you*” becomes an emotional anchor, a memory-lifeline that allows him to endure. His trauma is both psychological and bodily, a slow unravelling of his identity as war violates the coherence of his self-narrative. Similarly, Cecilia’s memory of the night’s events becomes sharper and more embittered with time. For her, trauma is linked not only to the wrongful accusation but to her estrangement from her family. Her letters to Robbie, while not quoted directly here, reveal a consciousness that has become fixated on the past as a site of betrayal and moral clarity. She lives within her own recollected grievance, unable to reconcile with the Tallis household because memory continually reinforces her sense of injustice. Her trauma is not merely personal; it becomes ideological, tied to the political fractures of wartime Britain.

III. Trauma and Moral Responsibility: Briony’s Lifelong Burden

Briony’s adulthood is defined by guilt, a form of trauma that persists across decades. As a prospective nurse during the war, she confronts physical suffering daily – burns, amputations, hemorrhages – but these bodily traumas only intensify her moral self-reckoning. Nursing offers a form of self-imposed penance: through discipline, sacrifice, and service, she attempts to counteract the damage she caused. But the novel never allows her true forgiveness. Her trauma is relational and moral, and therefore ineradicable. Memory becomes Briony’s primary means of atonement, yet also the very barrier that prevents her from achieving it. Her recollections of Robbie and Cecilia’s confrontations with her – particularly Cecilia’s condemnation, “*You’ve ruined our lives*” replay endlessly in her mind. These memories, whether precisely accurate or not, become part of her psychological architecture. She is haunted not just by what she did, but by her inability to

fully grasp the depth of her injury to others. As a writer, Briony attempts to shape her trauma into narrative. Yet writing cannot offer true redemption because it always involves selection, omission, and imagination – precisely the qualities that led to her original error. McEwan shows that narrative reconstruction cannot repair moral injury; indeed, it often enfolds the trauma more tightly into the self.

IV. War as Collective Trauma: The Crumbling of Narrative Order

While Briony's individual trauma anchors the novel, McEwan situates her story within the wider devastation of World War II. Robbie's journey to Dunkirk represents trauma on a massive scale – one that challenges the capacity of narrative itself. The chaotic structure of the war section mirrors the disintegration of psychic coherence. Time becomes disjointed as Robbie's exhaustion intensifies; his memories of Cecilia flicker in and out amid scenes of ruin. The environment itself – bombed villages, dead animals, burning houses – acts as an externalization of the characters' internal collapse.

McEwan also highlights how trauma can erase or distort memory through its overwhelming force. Robbie frequently loses track of time or sequence; days blur, and the only stable memory he clings to is his love for Cecilia. Trauma becomes a filtering mechanism: only the most emotionally charged memories survive. Briony's work as a wartime nurse provides another angle on collective trauma. The hospital becomes a microcosm of national suffering, a space where memory is constantly overwritten by the immediacy of emergency. Her daily encounters with the wounded reveal the limits of empathy – how trauma cannot be fully witnessed or shared, only tended to. The emotional weight of these experiences deepens her understanding of suffering, but it cannot undo her past harm.

Conclusion. In "Atonement", Ian McEwan crafts a narrative in which memory and trauma function as both thematic forces and structural principles. The novel demonstrates that memory is not a passive archive but an active, emotionally charged process shaped by desire, guilt, and the need for coherence. Briony's childhood misinterpretation, and the lifelong moral injury that follows, illuminates how trauma can originate in moments of epistemological failure – moments when perception falters and the mind constructs false certainties. As the narrative follows Robbie through the horrors of Dunkirk and Cecilia through her quiet estrangement from her family, personal trauma merges with the historical trauma of war, revealing the fragile boundary between individual suffering and collective devastation. McEwan also exposes the ethical complexities inherent in translating trauma into narrative. Through Briony's retrospective authorship, "Atonement" becomes a meditation on the limits of storytelling as an instrument of moral repair. Her final admission – that her "happy ending" for Robbie and Cecilia is an imaginative creation—underscores the tension between truth and consolation, between the desire to heal through fiction and the recognition that narrative can never fully compensate for real loss. Ultimately, the novel suggests that while memory and storytelling allow individuals to confront the past, they can never undo its wounds. Trauma leaves traces that endure beyond the reach of narrative, rendering atonement not a destination but a perpetual, unresolved process.

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A COMPARATIVE ANALYSIS OF DENOTATIVE AND CONNOTATIVE MEANINGS OF SOMATISMS IN KHALED HOSSEINI'S "THE KITE RUNNER" AND ITS UZBEK TRANSLATION

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Abstract. This article explores the denotative and connotative meanings of somatisms in Khaled Hosseini's novel *The Kite Runner* and its Uzbek translation. Somatisms, or body-related expressions, reflect not only physical aspects of human experience but also deep cultural, emotional, and metaphorical meanings. By analyzing selected examples from the source text and their corresponding translations, this study aims to reveal how translators convey both literal (denotative) and figurative (connotative) senses of these expressions. The research adopts a comparative and descriptive approach to examine semantic shifts, equivalence strategies, and cultural adaptations employed in the translation process. Findings indicate that while most somatisms retain their denotative meanings across languages, their connotative nuances often undergo transformation due to cultural, linguistic, and stylistic differences between English and Uzbek. This study highlights the significance of cultural awareness in translating somatic expressions and contributes to a deeper understanding of how bodily imagery functions in cross-cultural communication.

Keywords: somatisms, denotative meaning, connotative meaning, translation, *The Kite Runner*, figurative sense.

INGLIZ VA O'ZBEK TILLARIDAGI SOMATIZMLARNING DENOTATIV HAMDA KONNOTATIV MA'NOLARINI TAHLIL QILISH: XOLID HUSAYNIYNING "SHAMOL ORTIDAN QUVIB" ROMANI ASOSIDA

Annotatsiya. Ushbu maqolada Khaled Husayniyning "Shamol ortidan yugurib" asari va uning o'zbek tiliga tarjimasidagi somatizmlarning denotativ va konnotativ ma'nolari tahlil qilinadi. Somatizmlar – inson tana a'zolari nomidan kelib chiqqan iboralar bo'lib, ular nafaqat insonning jismoniy tajribasini, balki chuqur madaniy, hissiy va metaforik ma'nolarni ham ifodalaydi. Tadqiqotda asarning inglizcha manbasi va o'zbekcha tarjimasidagi somatizmlar qiyosiy tahlil qilinib, ularning bevosita (denotativ) va majoziy (konnotativ) ma'nolari qanday tarzda ifoda etilganligi o'rganiladi. Tahlil jarayonida semantik o'zgarishlar, ekvivalentlik strategiyalari va madaniy moslashtirish usullari aniqlanadi. Natijalar shuni ko'rsatadiki, somatizmlarning denotativ ma'nolari ko'p hollarda saqlanib qolgan bo'lsa-da, ularning konnotativ ohanglari madaniy va lingvistik farqlar sababli qisman o'zgarishga uchragan. Mazkur tadqiqot somatik ifodalarni tarjima qilishda madaniy kontekstni chuqur tushunish zarurligini ta'kidlaydi va tildan tilga o'tishda tana obrazlarining kommunikativ ahamiyatini yoritadi.

Kalit so'zlar: somatizmlar, denotativ ma'no, konnotativ ma'no, tarjima, *Shamol ortidan yugurib*, majoziy ma'no.

СРАВНИТЕЛЬНЫЙ АНАЛИЗ ДЕНОТАТИВНЫХ И КОННОТАТИВНЫХ ЗНАЧЕНИЙ СОМАТИЗМОВ В РОМАНЕ ХАЛЕДА ХОССЕЙНИ «БЕГУЩИЙ ЗА ВЕТРОМ» И ЕГО УЗБЕКСКОМ ПЕРЕВОДЕ

Аннотация. В данной статье проводится сравнительный анализ денотативных и коннотативных значений соматизмов в романе Халеда Хоссейни «Бегущий за ветром» и его узбекском переводе. Соматизмы – это выражения, происходящие от названий частей тела, которые отражают не только физический опыт человека, но и глубокие культурные, эмоциональные и метафорические значения. В исследовании рассматриваются примеры соматизмов в оригинальном английском тексте и в узбекском переводе, с целью выявить, как переводчик передаёт их буквальные (денотативные) и переносные (коннотативные) смыслы. Анализ показывает, что большинство соматизмов сохраняют свои денотативные значения, однако их

коннотативные оттенки нередко изменяются из-за культурных и языковых различий между английским и узбекским языками. Работа подчёркивает важность культурной осведомлённости при переводе соматических выражений и способствует более глубокому пониманию телесной образности в межкультурной коммуникации.

Ключевые слова: соматизмы, денотативное значение, коннотативное значение, перевод, «Бегающий за ветром», переносное значение.

Introduction. Language serves not only as a means of communication but also as a mirror of human cognition, experience, and cultural identity. Through language, people conceptualize the world around them and express their emotions, perceptions, and relationships. Among the linguistic units that vividly reflect this connection between language and human experience are somatisms — expressions that include or derive from the names of body parts. Somatisms are universal in nature, yet they differ greatly in their semantic and cultural interpretations across languages. They are an essential part of both everyday speech and literary discourse, revealing the intricate relationship between the body, thought, and culture. Somatisms can convey both denotative (literal) and connotative (figurative or emotional) meanings. The denotative meaning directly refers to the physical body part, such as hand, heart, or eye, while the connotative meaning extends beyond the physical sense to express abstract ideas such as emotion, morality, or social attitude—for example, a cold heart or to keep an eye on someone. These figurative extensions often arise from cultural conceptualizations of the human body, making them a rich source for cross-linguistic and cross-cultural study. In translation, somatisms pose a particular challenge because they are deeply rooted in the source language's cultural and cognitive framework. A translator must decide whether to preserve the literal meaning, find a culturally equivalent expression, or use descriptive translation to convey the same emotional and stylistic effect. The degree to which these meanings are retained or transformed depends on linguistic structures, cultural norms, and the translator's interpretive choices.

Khaled Hosseini's *The Kite Runner* provides an ideal context for studying the translation of somatisms, as the novel is imbued with vivid emotional experiences and bodily imagery that reflect themes of guilt, redemption, and human connection. The Uzbek translation of this novel offers valuable insight into how body-related expressions are adapted from English—a language of Western culture—to Uzbek, which belongs to the Turkic linguistic family and reflects Eastern cultural patterns.

This comparative study aims to identify and analyze somatisms found in *The Kite Runner* and its Uzbek translation, exploring how their denotative and connotative meanings are rendered across languages. The research seeks to answer key questions: To what extent are somatisms semantically and culturally equivalent in translation? Which translation strategies are most effective in preserving their emotional and figurative sense? By addressing these issues, the study contributes to a deeper understanding of somatic expressions as carriers of cultural meaning and highlights the translator's role in bridging linguistic and conceptual worlds.

Discussion. Khaled Hosseini's *The Kite Runner* is a deeply emotional narrative that uses rich figurative language, much of which revolves around somatic expressions. These somatisms not only convey physical states but also reflect complex psychological and cultural meanings. In Rustam Jabborov's Uzbek translation, the challenge lies in preserving the balance between literal accuracy and the expressive nuances embedded in the English text. The following analysis discusses several representative examples of somatisms from the novel and examines how their denotative and connotative meanings are rendered in Uzbek.

1. *"I feel like a donkey kicked me in the chest"* - Ko'kragimga xuddi eshak tepganiday og'riydi.

The denotative meaning of *chest* is a part of the body, while the connotative meaning here expresses deep emotional pain and shock. In English, the image of a "kick in the chest" intensifies the emotional impact. Jabborov's translation maintains both the literal image (eshak tepganiday) and its emotional tone, demonstrating an instance of literal equivalence with full connotative preservation. This shows how physical imagery can effectively convey inner turmoil in both languages.

2. *"His heart sank."* - Yuragi "shuv" etib ketdi.

This idiom in English expresses disappointment, fear, or sadness rather than a physical movement of the heart. Jabborov's choice of "shuv etib ketdi" captures the emotional reaction vividly, relying on a cultural equivalent familiar to Uzbek readers. Both versions maintain the same denotative element (the heart) but express the connotative meaning differently: English uses a metaphor of sinking, while Uzbek employs an onomatopoeic and idiomatic reaction that reflects emotional shock. This is a successful case of dynamic equivalence in translation.

3. *"I felt my face burning with shame."* - Uyatdan yuzim lovullab ketdi.

The English expression combines physical sensation (face burning) with emotional state (shame). Jabborov translates it naturally, replacing burning with lovullab ketdi, which intensifies the emotion through vivid imagery typical in Uzbek. The denotative meaning of face remains, while the connotative meaning—emotional embarrassment—is fully preserved. This demonstrates the translator's sensitivity to figurative intensity and emotional realism.

4. *"He couldn't look me in the eye."* - Ko'zimga qaray olmadi.

This somatism expresses guilt and shame. The body part eye in both languages symbolizes honesty, sincerity, and moral courage. The Uzbek version is nearly identical in structure and meaning, showing complete equivalence of both denotative and connotative senses. The translator did not need cultural adaptation because the metaphorical meaning of eyes is universal across languages.

5. *"My hands trembled as I read the letter."* - Xatni o'qir ekanman, qo'llarim qaltirardi.

The phrase reflects a physical symptom (hands trembled) of an emotional state—fear, anxiety, or grief. Jabborov's translation reproduces the same image without change, illustrating a literal translation that maintains emotional accuracy. In both languages, trembling hands symbolize vulnerability and distress. This suggests that the translator effectively preserved the psychological realism of the scene through a simple but faithful rendering.

6. *"There was a bitter taste in my mouth."* - Og'zimda achchiq ta'm qoldi.

The expression conveys both a literal and figurative meaning: bitterness in the mouth and emotional bitterness caused by regret or disappointment. The Uzbek translation mirrors both aspects flawlessly. The somatism mouth retains its denotative meaning, while the connotative meaning—emotional pain—is easily understood by Uzbek readers because achchiq ta'm is also used metaphorically in Uzbek culture. This example shows cross-linguistic equivalence of embodied metaphor.

7. *"He clenched his jaw."* - Jag'ini qattiq tishladi (yoki qisdi).

This gesture indicates suppressed anger or determination. The body part jaw symbolizes inner tension in English, and the Uzbek version maintains that meaning. Jabborov's translation shows functional equivalence, as it conveys the same psychological undertone. However, in Uzbek, the expression sounds slightly more physical and less idiomatic than in English, showing a small shift toward denotative meaning while retaining emotional effect.

8. *"My knees gave way."* - Tizzam bo'shashib ketdi.

This phrase signifies emotional weakness, fear, or shock. The Uzbek equivalent reproduces the same bodily image and emotional sense. The denotative meaning (knees) and connotative meaning (loss of strength due to fear) align perfectly, showing that the somatic metaphor functions similarly in both cultural contexts.

9. *"His eyes welled up with tears."* - Ko'zlariga yosh qalqidi.

Here, eyes denotes a body part, while the connotative meaning expresses sadness or strong emotion. Jabborov's translation maintains both meanings with a poetic tone. The Uzbek phrase ko'zlariga yosh qalqidi beautifully conveys emotional restraint, showing stylistic and emotional equivalence. Both versions reflect the shared metaphor of the eye as the window of emotion.

10. *"He had blood on his hands."* - Qo'lida qon bor edi.

Literally, this means someone's hands are covered in blood, but connotatively it implies guilt or moral responsibility. In Uzbek, the same phrase can also suggest aybdorlik (guilt). Thus, the translator's literal rendering achieves both semantic and connotative correspondence. This demonstrates that some metaphors of morality and guilt associated with the body are cross-culturally shared.

11. *"He hung his head in shame."* - Uyalib boshini egdi.

This idiom in English describes a gesture of shame or remorse. The Uzbek translation boshini egdi has the same physical and emotional implications. The denotative meaning (head movement) is maintained, and the connotative meaning (feeling ashamed) is naturally understood by Uzbek readers. This is an example of functional equivalence, where form and meaning coincide harmoniously.

12. *"He had a heavy heart."* - Yuragi g'ash edi / Yuragi ezilgan edi.

The expression heavy heart connotes sorrow and emotional burden. Jabborov's translation (yuragi g'ash edi) conveys the same feeling but through an idiom more natural in Uzbek. The denotative meaning of heart remains, while the connotative meaning—sadness and depression—is conveyed through culturally appropriate imagery. This demonstrates cultural adaptation with preserved emotional value.

13. *"He turned his back on me."* - Mendan yuz o'girdi.

In English, this means to reject or abandon someone. The literal somatism (back) changes in the Uzbek version to face (yuz), yet the connotative meaning of rejection is the same. Jabborov's translation illustrates conceptual equivalence—different body parts are used, but both symbolize emotional withdrawal. This is a fine example of cultural metaphor shift that keeps meaning intact.

14. *"He had fire in his eyes."* - Ko'zlarida alangalar chaqnardi.

This idiom conveys anger or determination. The Uzbek translation enhances the metaphor with alangalar chaqnardi (flames sparkled), which intensifies the emotional tone. The denotative meaning (eyes) remains, while the connotative meaning is enriched. This demonstrates the translator's stylistic creativity and cultural naturalization.

15. *"I lost my head."* - Boshimni yo'qotdim / O'zimni yo'qotdim.

In English, this idiom means losing control or composure. Jabborov's translation o'zimni yo'qotdim shifts focus from the physical head to the self, showing semantic adaptation. While the denotative meaning of the body part is lost, the connotative meaning—emotional confusion—is effectively conveyed. This example highlights how literal imagery may be sacrificed for functional clarity.

16. *"He had a sharp tongue."* - Tili o'tkir edi / Tili zaharli edi.

This somatism describes someone who speaks harshly or critically. The Uzbek equivalent tili zaharli preserves both the body part and the figurative meaning. The translator chooses a stronger cultural idiom, intensifying the connotation of bitterness and sharpness. It is a clear instance of amplified connotation through culturally natural expression.

17. *"My stomach turned."* - Ichim buzilib ketdi / Ko'nglim aynidi.

This idiom expresses disgust or revulsion rather than literal stomach pain. Jabborov's ko'nglim aynidi conveys the emotion perfectly in Uzbek, even though the denotative body part (stomach) changes to heart/mind (ko'ngil). This demonstrates conceptual substitution, where emotional equivalence outweighs literal imagery.

18. *"A smile crept across his face."* - Yuzida tabassum paydo bo'ldi.

The English phrase personifies the smile as something moving or appearing gradually. The Uzbek translation simplifies it but conveys the same meaning. The denotative meaning (face) is preserved, though the figurative tone is softened. The translator uses semantic reduction, prioritizing clarity and naturalness over poetic personification.

19. *"I bit my lip."* - Labimni tishladim.

In English, this action shows nervousness, hesitation, or self-restraint. Uzbek shares the same gesture and meaning; therefore, the translation is completely literal. The denotative meaning (lip) and connotative meaning (holding back words or emotion) are identical. This shows that bodily metaphors of control and emotion are universally understood.

20. *"My heart clenched"* → "Ichim ezilib ketdi"

Denotatively, the phrase "my heart clenched" refers to a physical sensation of tightness in the chest. In Uzbek, "ichim ezilib ketdi" literally means "my inside felt crushed," denoting internal pressure or emotional pain. Though the body parts differ (heart vs. inside), both share the idea of internal suffering. Connotatively, the English phrase symbolizes emotional torment, guilt, and sorrow—a reaction of conscience that grips the soul. In Uzbek, "ichim ezilib ketdi" evokes almost identical emotions but is rooted in a different cultural-linguistic metaphor. Uzbek speakers often associate ich (inside) and ko'ngil (soul or heart) with deep feelings, while English speakers usually use heart for similar emotions. The Uzbek translation thus preserves the emotional intensity but adapts the metaphor to align with native conceptual traditions.

Across these examples, several translation strategies emerge:

- Literal translation (e.g., ko'kraginga eshak tepganiday, labimni tishladim) – used when imagery and meaning align across languages.
- Dynamic or cultural equivalence (e.g., heart sank → yuragi shuv etib ketdi) – used to retain emotional resonance.
- Conceptual shift (e.g., turned his back → yuz o'girdi) – used when metaphoric mappings differ culturally.
- Semantic reduction or amplification (e.g., smile crept across his face → tabassum paydo bo'ldi).

These findings reveal that Jabborov's translation carefully balances faithfulness and naturalness, maintaining the emotional core of Hosseini's work while adapting somatic metaphors to Uzbek linguistic norms. The body, as a universal metaphorical source, allows for high degrees of semantic overlap, but subtle cultural shifts highlight the translator's interpretive skill in bridging two worlds.

Conclusion. The comparative analysis of somatisms in Khaled Hosseini's *The Kite Runner* and its Uzbek translation by Rustam Jabborov reveals that somatic expressions play a vital role in shaping the emotional, psychological, and cultural depth of the novel. As linguistic units derived from body parts, somatisms bridge the physical and the abstract, embodying human emotions such as love, fear, shame, guilt, and anger through vivid, culturally rooted imagery. Their translation, therefore, requires not only linguistic competence but also a deep awareness of the cultural and cognitive frameworks underlying both source and target languages.

The study has shown that most somatisms in *The Kite Runner* maintain their denotative meanings—that is, the literal references to body parts—across English and Uzbek. However, their connotative meanings—the emotional, symbolic, and cultural associations—often undergo subtle transformations. These changes occur due to differences in metaphorical perception, idiomatic usage, and cultural conceptualization between the two languages. For example, expressions like “His heart sank” or “He turned his back on me” were translated not word-for-word but through culturally equivalent idioms such as “Yuragi shuv etib ketdi” and “Mendan yuz o’girdi,” which preserve the emotional essence while adapting the imagery to Uzbek linguistic norms.

Rustam Jabborov’s translation demonstrates a careful and sensitive approach to transferring somatic imagery. He successfully employs a range of translation strategies—literal equivalence, dynamic equivalence, cultural substitution, and conceptual shift—depending on the figurative density and cultural specificity of each expression. Literal translations are used where bodily metaphors are universal, while adaptive renderings are applied when figurative senses differ across cultures. This flexibility ensures both accuracy and naturalness in the target text.

The findings also confirm that somatisms, though universal in origin, are culturally variable in meaning. The body serves as a universal metaphorical framework, but its linguistic realizations depend on the worldview of each speech community. In English, somatisms often emphasize internal emotions and psychological states, whereas in Uzbek, they are more likely to reflect moral values, respect, and social harmony. These distinctions highlight the translator’s task as both linguistic mediator and cultural interpreter.

In conclusion, the translation of somatisms from English into Uzbek in *The Kite Runner* demonstrates that the successful rendering of such expressions lies not in literal fidelity alone but in the translator’s ability to convey the emotional truth and cultural resonance of the original. Somatisms function as powerful tools of cultural expression, and their comparative study deepens our understanding of how languages encode human experience through the body. This research thus contributes to both translation studies and linguistic anthropology, underscoring the importance of cultural and cognitive awareness in the translation of figurative language.

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THE EMOTIONAL LANDSCAPE OF FOLK WISDOM THROUGH SOMATIC SYMBOLS

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Abstract. This article examines the cultural and emotional importance of somatic symbols—linguistic expressions that incorporate elements of the human body—in proverbs from English and Uzbek. Through the examination of multiple instances in English and Uzbek, the research demonstrates how physical imagery connects language, feelings, and ethical philosophy. Somatizations embody not only the physical experiences of humans but also the shared wisdom, moral principles, and emotional richness inherent in every culture. The study reveals that in Uzbek proverbs, bodily elements frequently convey social unity, ethical contemplation, and heartfelt authenticity, whereas in English they focus on individuality, awareness, and the equilibrium between mind and body. Regardless of linguistic and cultural variations, both traditions utilize the body as a metaphorical structure to express universal human ideals like compassion, wisdom, integrity, and resilience. This research shows that somatic proverbs extend beyond mere figurative language—they serve as cultural artifacts that maintain emotional memory and illustrate how individuals in various societies perceive themselves and others through bodily experiences.

Key words: somatic symbols, proverbs, emotional expression, cultural values, Uzbek language, English language, body metaphors, linguistic worldview, intercultural communication, moral philosophy, folk wisdom, comparative linguistics, symbolism, collective consciousness, human experience.

SOMATIK TIMSOLLAR ORQALI XALQ DONISHMANDLIGINING EMOTSIONAL MANZARASI

Annotatsiya. Ushbu maqolada ingliz va o'zbek maqollarida inson tanasining qismlaridan foydalanadigan lingvistik ifodalar – somatik ramzlarning hissiy va madaniy ahamiyati tahlil qilinadi. Ingliz va o'zbek tillaridagi bir nechta misollarni tahlil qilish orqali tadqiqot tana tasvirlari til, hissiyot va axloqiy falsafa o'rtasidagi ko'prik vazifasini bajarishini ko'rsatadi. Somatizmlar nafaqat insonning jismoniy tajribasini, balki har bir xalqning xalq donoligi, axloqiy qadriyatlarini va hissiy chuqurligini ham aks ettiradi.

Tadqiqot shuni ta'kidlaydiki, o'zbek maqollarida somatik unsurlar jamoaviy hamjihatlikni, axloqiy mushohadani va samimiylilikni ifodalasa, ingliz maqollarida ular individuallik, idrok va tana bilan ong o'rtasidagi muvozanatni ifodalaydi. Til va madaniyatdagi farqlarga qaramay, har ikkala an'ana ham inson tanasini rahm-shafqat, donolik, halollik va bardoshlilik kabi umuminsoniy qadriyatlarni ifodalovchi ramziy asos sifatida qo'llaydi. Ushbu tadqiqot shuni ko'rsatadiki, somatik maqollar shunchaki badiiy ifoda emas – ular madaniy merosning hissiy xotirasini saqlovchi va insonlarning o'zlarini hamda boshqalarni tana orqali qanday anglashlarini ochib beruvchi madaniy artefaktlardir.

Kalit so'zlar: somatik timsollar, maqollar, emotsional ifoda, madaniy qadriyatlar, o'zbek tili, ingliz tili, tana metaforalari, til manzarasi, madaniyatlararo muloqot, axloq falsafasi, xalq donishmandligi, qiyosiy tilshunoslik, ramziylik, jamoaviy ong, insoniy tajriba.

ЭМОЦИОНАЛЬНЫЙ ЛАНДШАФТ НАРОДНОЙ МУДРОСТИ ЧЕРЕЗ СОМАТИЧЕСКИЕ СИМВОЛЫ

Аннотация. В данной статье рассматривается эмоциональное и культурное значение соматических символов — языковых выражений, основанных на частях человеческого тела, — в английских и узбекских пословицах. Анализируя несколько примеров на обоих языках, исследование показывает, что телесные образы служат мостом между языком, эмоциями и моральной

философией. Соматизмы отражают не только физический опыт человека, но и коллективную мудрость, этические ценности и эмоциональную глубину, укоренённые в каждой культуре.

Исследование подчёркивает, что в узбекских пословицах соматические элементы часто выражают общественную гармонию, нравственное размышление и искренность, тогда как в английских – индивидуальность, восприятие и баланс между разумом и телом. Несмотря на языковые и культурные различия, обе традиции используют тело как метафорическую основу для выражения универсальных человеческих ценностей – сострадания, мудрости, честности и стойкости.

Таким образом, данное исследование показывает, что соматические пословицы – это не просто образные выражения, а культурные артефакты, сохраняющие эмоциональную память и раскрывающие, как люди в разных обществах понимают себя и других через тело.

Ключевые слова: соматические символы, пословицы, эмоциональное выражение, культурные ценности, узбекский язык, английский язык, телесные метафоры, языковая картина мира, межкультурная коммуникация, моральная философия, народная мудрость, сравнительная лингвистика, символизм, коллективное сознание, человеческий опыт.

Introduction. In linguistics, somatisms are understood in a broad sense, encompassing not only the names of human body parts but also the psychological, emotional, cultural, and social concepts associated with them. Somatisms reflect how language conveys human inner experiences, emotions, ways of thinking, and social perception. For example, in Uzbek, the word “yurak” (heart) expresses not only the anatomical organ but also ideas such as “courage,” “affection,” “conscience,” and “fear.” Similarly, in English, expressions like “heart of gold,” “cold-hearted,” and “from the bottom of my heart” illustrate the symbolic, emotional, and moral dimensions of the heart. Such examples show that somatisms go beyond mere physical references and act as symbols of cultural and collective wisdom.

Analysis of literary sources. Somatisms are also studied as an essential part of the conceptual system of language. They reveal how humans perceive, interpret, and conceptualize the world through metaphorical thinking. Russian scholars such as O. A. Leontyev, V. A. Maslova, and A. Wierzbicka have examined somatic expressions as cognitive structures, emphasizing that bodily imagery serves as the primary model for human perception. Western linguists J. Lakoff and M. Johnson, in their well-known Conceptual Metaphor Theory, interpret somatisms as metaphorical systems grounded in human bodily experience. According to them, people use their physical and sensory experiences as a foundation for understanding abstract concepts.

Moreover, somatisms are crucial in exploring cross-cultural differences and national modes of thinking. Every nation interprets body-related imagery through its own historical, religious, and social experiences. For instance, in Uzbek, the word “ko‘z” (eye) is associated with “love,” “envy,” or “intention,” while in English, phrases such as “in the public eye” or “the apple of one’s eye” reflect the emotional and social symbolism of the eye.

Thus, somatisms are not merely linguistic units but serve as mirrors of human cognition, national culture, and emotional worldview. Studying them helps us not only to understand language more deeply but also to uncover the spiritual values, mentality, and philosophical outlook of a people.

Research methodology. Somatisms refer to nouns that originally denote parts of a person's or animal's body. This phrase can be utilized in biology, medicine in the context of “something associated with the human body” and contrasted to the idea of “psychological”. An individual, coming to identify as a person, starts with the feelings that manifest to him via his senses and bodily parts. As stated by Rayhshtein: regarding the semantic indicators of stable bodily expressions, there exist numerous lexico-semantic categories including personality, physical condition, emotional state, disposition, qualitative traits of an individual, psychological activity, image, behaviors and actions of an individual, societal standing, the level of distance from the item. These groups allow for the identification of shared traits that are typical.

Today, words and expressions that name parts of the human body — known as somatic vocabulary — together with proverbs based on them, are attracting increasing scholarly interest. This is largely because such expressions often reveal cultural nuances that can cause misunderstanding in intercultural communication. Somatic vocabulary forms one of the oldest and most stable layers of any language, preserving the collective knowledge and experience of a particular ethnolinguistic community.

In modern linguistics, there is growing attention to the deep connection between human beings and language. Language not only conveys thought but also safeguards the community’s understanding of the surrounding world. Through words and imagery, people shape a coherent worldview that mirrors their

historical and cultural experience. This integrated system of perceptions, ideas, and values reflected in the language of an ethnic group is known as its linguistic picture of the world.

Proverbs that include the word "head" are used in various situations as warnings, advice, or insights into life philosophy. The expression "Exercise caution while you still have your head" embodies traditional knowledge, encouraging people to be wary, use common sense, and avoid unnecessary dangers. These proverbs signify more than merely a collection of phrases; they encapsulate the knowledge and cultural legacy gathered over generations.

In an analysis, proverbs featuring the "head" component in gentle language not only serve as forms of communication but also establish a framework that reflects national beliefs via cultural symbols. Every image, especially the head, operates within the collective memory as a concept laden with diverse meanings and possessing social and ethical significance. By analyzing proverbs, one can identify the kind of person someone is and their role in society.

The proverb "A sound mind in a sound body" — which in Uzbek can be expressed as "aql boshlovchi, tana ishlovchi" ("the mind leads, the body acts") — captures the harmony between mental and physical well-being. It emphasizes that intellectual clarity and bodily health are inseparable foundations of a balanced life. This idea reflects a universal human understanding that reason directs action, while the body provides the strength to realize the mind's intentions.

Analysis of the results obtained. In Uzbek culture, proverbs connected with the body — known as somatic proverbs — play an essential role in expressing emotional and social experiences. One vivid example is "Qornimga yig'lamayman, qadringa yig'layman," which may be rendered in English as "I don't weep for my hunger, I weep for my lost worth." The proverb exists in other nuanced forms such as "I don't cry because I'm hungry, I cry because my beloved has left," or "A person doesn't die of hunger, but of being unappreciated."

These expressions convey more than mere physical need; they reveal the emotional pain of neglect and social injustice. In Uzbek society, such a proverb might be uttered by someone who works tirelessly yet receives neither gratitude nor recognition. The speaker laments not material deprivation but the loss of respect and dignity — the true "hunger" of the soul [6].

Through proverbs like these, the Uzbek people express deep psychological insight: that emotional and social deprivation can wound the spirit more than physical hunger can harm the body. Somatic imagery thus becomes a mirror reflecting the moral values and human sensitivities embedded in collective memory.

Proverbs featuring the "head" component in the Uzbek language delve into the deep layers of the populace's consciousness. They reveal values linked to intelligence, courage, equilibrium, responsibility, and even social status. In English, this aspect is prevalent as well; however, its semantic emphasis has shifted to intelligence. Thus, while "head" serves as a central metaphor in both languages, its meaning is tightly connected to cultural viewpoints.

"Head" often represents life, being a vital organ; for example, paying for something with one's life means "boshi bilan javob bermoq." The term "seme" introduces an aspect of superiority associated with the idea, such as: to carry one's head high is "boshini baland tutmoq," "o'zini mag'rur turmoq," and to wash one's head means "kimningdir boshini egmoq, ham qilmoq."

It is worth noting that in English, comparable Uzbek phraseological units related to the head can refer to either the head or the brains; for example: to mull over something - "biror narsa ustida bosh qotirmoq," use your intellect - "kallangni ishlat," "aqlingni ishlat."

Somatic phraseological units are common in the languages we examined, but their role isn't consistently primary; in other words, they can occasionally perform an ancillary function. The usual composition of phraseological units with essential somatisms consists of comparative units (to keep one's head - "xotirjam bo'lmoq", literally "boshni saqlamoq") and gestural units that develop from independent phrases (to shake one's head - "bosh chayqamoq" = an indication of disagreement, to hang one's head - "boshini egmoq", "boshni quyi solmoq" = a manifestation of sadness) [8].

In Uzbek proverbs, the head (bosh) represents intelligence, accountability, and insight. For example, the following proverb proves it. "Bosh bo'lgan joyda fikr bor." ("Where there is a head, there is thought."). The head represents not only the physical location of thought but also symbolizes leadership and self-discipline.

"Bosh egmagan tosh yoradi." ("The stone cracks that which refuses to bend its head.") Emotionally, this cautions against pride; culturally, it links humility with knowledge and endurance.

These phrases illustrate the emotional significance of moderation — wisdom is gained not by rebellion, but by equilibrium and consideration for others

In linguistics, the idea of the “eye” symbolically conveys intricate functions like perception, ethical assessment, and mental contemplation. Thus, when examining proverbs associated with the “eye,” it is crucial to comprehend how these sayings illustrate social norms via language. O'zbek maqollarida "ko'z"ning jamiyatdagi roli aniq ko'rinadi. For instance, the saying “Ko'z bor, yuz bor” (“There is an eye, there is a face”) urges individuals to be aware of their image in the perception of others; in this case, the “eye” signifies oversight or scrutiny, while the “face” denotes ethical standing. Another instance is the phrase “Ko'z tegmasin” (“May the evil eye not affect”), which alludes to safeguarding against harmful spiritual forces like envy, jealousy, or malice. From my experience, I can affirm that such phrases prompt my close friends to notice delicate feminine traits, and this language role also aids me in aligning with others' viewpoints.

The saying “Beauty is in the eye of the beholder” means that everyone sees beauty in their own way. What one person finds beautiful, another might not, and that's perfectly natural. It reminds us that beauty isn't an absolute truth — it lives in the way each of us perceives and feels things.

The eye in this proverb stands for our personal judgment, emotions, and inner world. It shows that how we see beauty is shaped by our experiences, character, and emotions. Something that touches one person's heart might not have the same effect on someone else.

At a deeper level, this proverb teaches us to be open-minded and accepting. It reminds us not to judge others by our own standards of beauty but to understand that every person, culture, and soul has its own sense of what is beautiful.

Although not every proverb explicitly mentions the heart (yurak), its presence is deeply felt in Uzbek emotional and moral discourse. The heart functions not only as a physical organ but as a metaphorical center of sincerity, courage, and compassion — the core of a person's true nature.

In the saying “Yurakdan chiqqan so'z yurakka yetadi” (“A word that comes from the heart reaches another heart”), we see that emotional truth and sincerity are believed to have a direct impact on others. Words carry power only when they are spoken with genuine feeling; artificial or insincere speech fails to touch the listener. This idea reflects the Uzbek cultural emphasis on heartfelt communication — an exchange not just of words, but of moral and emotional energy.

Similarly, “Yuraksiz odamdan yaxshilik kutma” (“Expect no good from a heartless person”) identifies the heart as the foundation of human goodness. Here, yurak stands for empathy, kindness, and conscience. A person without a “heart” is not merely unfeeling, but also morally void — incapable of compassion or justice.

Discussion. Across Uzbek proverbs and folk expressions, the heart is portrayed as the seat of moral courage (yuraklilik), honesty (ochiq yuraklik), and emotional depth (dilbarlik). Phrases like “yuragi keng odam” (“a person with a broad heart”) praise generosity of spirit, while “yuragi tosh” (“a heart of stone”) condemns cruelty or indifference. Such imagery demonstrates how language encodes emotional values and moral hierarchies.

From a cultural perspective, these representations reveal a collectivist worldview where emotional openness and sincerity are central to social harmony. In Uzbek society, a “warm heart” symbolizes humanity itself – the ability to feel for others and act with integrity. The heart thus serves as a moral compass guiding behavior, shaping relationships, and sustaining communal bonds.

Comparable ideas appear in English and other languages – for example, “Follow your heart,” or “Have a kind heart” — but in Uzbek culture, yurak carries an especially communal significance. It reflects not only individual feeling but also collective morality, tying emotional intelligence to the broader fabric of ethical life.

The proverb “A sound mind in a sound body” highlights the deep connection between physical health and mental strength. It means that a healthy body supports a clear, balanced, and active mind. When a person takes care of their physical well-being — through proper rest, nutrition, and exercise — their mental and emotional state also improves.

This saying reminds us that true strength comes from harmony: the body and mind work together as one. If the body is weak or neglected, the mind often suffers; likewise, mental stress can harm physical health. The proverb encourages people to live in balance, caring for both their physical and spiritual sides.

In essence, it teaches that health is not only the absence of illness but also the foundation of wisdom, creativity, and happiness.

Conclusion. Somatisms, as linguistic reflections of the human body, serve as powerful tools for understanding how people think, feel, and interpret the world. They bridge the physical and the spiritual, transforming simple references to body parts into profound symbols of emotion, morality, and cultural

identity. Through expressions involving the head, eye, heart, and other body parts, both English and Uzbek languages reveal deep insights into their respective worldviews — the way individuals connect physical experience with moral and emotional meaning.

In Uzbek, somatic proverbs often express collective values such as respect, sincerity, and emotional depth. Proverbs like “Ko‘z bor, yuz bor” and “Yurakdan chiqqan so‘z yurakka yetadi” demonstrate how bodily imagery is tied to social ethics and interpersonal harmony. In English, proverbs such as “Beauty is in the eye of the beholder” and “A sound mind in a sound body” emphasize individual perception and the harmony between mind and body. Despite cultural differences, both traditions show that the human body is not merely biological — it is a living metaphor for moral strength, empathy, and self-awareness.

The comparative study of somatisms, therefore, not only deepens our understanding of linguistic creativity but also unveils the shared human experience underlying different cultures. By examining how bodily imagery is used to express thought, emotion, and wisdom, we recognize that language is more than a means of communication — it is a mirror of the soul, capturing the essence of what it means to be human.

Ultimately, somatic expressions reveal that while languages may differ in form, they are united in spirit. Both English and Uzbek proverbs show that through the body, humanity speaks one universal truth: emotions, values, and experiences are felt through the flesh but understood through the heart.

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THE CONCEPT OF HAPPINESS AND FATE IN UZBEK AND ENGLISH PROVERBS

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Abstract. This article examines the concepts of happiness and fate in Uzbek and English proverbs from a linguocultural perspective. Proverbs, as a form of folk wisdom, reflect people's worldview, values, and life philosophy. Uzbek proverbs often portray fate as a divine will determined by God, emphasizing patience, gratitude, and contentment. In contrast, English proverbs usually highlight human will, hard work, and personal responsibility in achieving happiness. The study compares the differences and similarities between the two nations' perceptions, revealing shared universal values such as hope, perseverance, and morality. This paper also serves as a useful material for understanding intercultural communication and comparative linguistics.

Key words: happiness, fate, proverb, linguoculture, mentality, values, patience, willpower, folk philosophy.

O'ZBEK VA INGLIZ MAQOLLARIDA BAXT VA TAQDIR TUSHUNCHASI

Annotatsiya. Ushbu maqolada o'zbek va ingliz xalqlari maqollarida "Baxt" va "Taqlir" tushunchalari lingvokulturologik yondashuv asosida tahlil qilinadi. Maqollar xalq tafakkuri, hayot falsafasi va qadriyatlarini ifoda etuvchi eng qadimiy janrlardan biri hisoblanadi. O'zbek xalq maqollarida taqlirni Alloh tomonidan belgilangan holat sifatida qabul qilish, sabr-toqat, qanoat va shukr g'oyalari yetakchilik qiladi. Ingliz maqollarida esa insonning o'z mehnati, irodasi va qarori orqali baxtini yaratish haqidagi fikrlar ustun turadi. Tadqiqotda har ikki xalq dunyoqarashi va mentalitetidagi farqli jihatlar tahlil qilinib, ular o'rtasidagi umumiy insoniy qadriyatlar yoritilgan. Ushbu maqola talabalarga va tilshunoslarga maqollar orqali madaniyatlararo tafakkurni rivojlantirishda yordam beradi.

Kalit so'zlar: baxt, taqlir, maqol, madaniyat, mentalitet, lingvokulturologiya, qadriyat, sabr, iroda, hayot falsafasi.

ПОНЯТИЕ СЧАСТЬЯ И СУДЬБЫ В УЗБЕКСКИХ И АНГЛИЙСКИХ ПОСЛОВИЦАХ

Аннотация. В данной статье рассматриваются понятия счастья и судьбы в узбекских и английских пословицах с точки зрения лингвокультурологического подхода. Пословицы отражают мировоззрение, менталитет и духовные ценности народов. В узбекских пословицах судьба воспринимается как предопределение Всевышнего, где акцент делается на терпении, смирении и благодарности. В английских пословицах, напротив, подчёркивается активная роль человека, его труд, решительность и вера в собственные силы. Сопоставительный анализ показывает, что несмотря на культурные различия, обе традиции объединяют общие универсальные ценности: стремление к счастью, вера в добро и сила духа. Статья способствует расширению знаний по межкультурной коммуникации и сравнительной филологии.

Ключевые слова: счастье, судьба, пословица, культура, менталитет, терпение, воля, труд, философия жизни.

Introduction. Proverbs are an essential part of a nation's linguistic and cultural heritage, representing the collective wisdom, worldview, and moral philosophy of its people. They convey timeless truths, ethical norms, and practical lessons through short, memorable expressions. In every culture, proverbs serve not only as tools of communication but also as reflections of social values and beliefs about life, destiny, and happiness. The study of proverbs, therefore, provides an opportunity to explore the mentality and worldview of different nations through language.

The concepts of happiness and fate are among the most universal yet culturally diverse notions found in human thought. Both ideas have intrigued philosophers, writers, and linguists for centuries, as they touch

upon the essence of human existence and the search for meaning in life. In the context of folklore, these concepts gain a unique linguistic and cultural expression that reveals how people interpret life's challenges and achievements.

Analysis of literary sources. In Uzbek culture, fate ("taqdir") is often perceived as something predetermined by divine will. Many Uzbek proverbs emphasize acceptance, patience, and gratitude, portraying happiness as a gift from God rather than a human achievement. For instance, sayings like "Taqdirdan o'tmoq yo'q" ("No one can escape fate") and "Sabr qilgan – baxt topgan" ("He who is patient finds happiness") reflect a worldview rooted in spiritual humility and faith. Such expressions reveal the deep influence of Islamic values and traditional moral thinking on the Uzbek people's perception of destiny.

In contrast, English proverbs generally express a more individualistic and action-oriented view of life. Happiness, in the English cultural context, is closely tied to human effort, self-determination, and courage. Proverbs such as "Every man is the architect of his own fortune" and "Fortune favors the brave" emphasize that one's success or happiness depends largely on personal initiative and perseverance. This reflects the historical development of English society, where independence, industriousness, and optimism have become central cultural values.

Comparing these two perspectives – the Uzbek reliance on divine destiny and the English belief in human agency – helps reveal the deeper cultural contrasts between East and West. However, despite their differences, both traditions share universal human ideals such as hope, perseverance, and moral integrity. Each culture, in its own way, seeks to understand how people can live meaningful, happy lives and how fate interacts with human will.

The significance of this comparative study lies in its interdisciplinary approach, combining linguistic, cultural, and philosophical analysis. By examining how the concepts of happiness and fate are reflected in Uzbek and English proverbs, we can better understand not only the linguistic richness of these nations but also their shared human values. Furthermore, this research contributes to the field of intercultural communication, providing insights useful for language teaching, translation studies, and cultural education.

Research Methodology. This study employs a comparative and linguocultural approach to analyze the concepts of happiness and fate in Uzbek and English proverbs. Since proverbs are products of both language and culture, the research integrates linguistic, semantic, and cultural analyses to uncover the deeper meanings behind these expressions. The study is qualitative in nature and relies on descriptive, analytical, and comparative methods.

Firstly, a corpus of 100 commonly used Uzbek and English proverbs related to happiness and fate was collected from various reliable sources, including dictionaries of proverbs, folklore collections, and academic publications. Each proverb was examined for its linguistic structure, metaphorical meaning, and moral implication. The proverbs were then categorized according to thematic and semantic similarities – for example, those expressing divine destiny, personal responsibility, human will, patience, or luck.

Secondly, the linguistic analysis focused on identifying key lexical items and symbolic imagery that represent happiness and fate in both languages. Uzbek proverbs were analyzed for elements reflecting religious belief and communal values, while English proverbs were studied for their focus on individuality, motivation, and action. This helped reveal how each culture linguistically encodes its worldview and ethical attitudes.

The cultural and philosophical analysis, on the other hand, explored how historical, religious, and social factors influenced the way people in both societies perceive happiness and destiny. For example, the influence of Islamic teachings on Uzbek proverbs and the impact of Protestant ethics and rationalism on English ones were considered. By doing so, the research connects linguistic expressions with their broader cultural and spiritual contexts.

Additionally, the comparative approach aimed to find both differences and commonalities between the two cultural traditions. While Uzbek proverbs tend to emphasize the inevitability of fate and the virtue of patience, English proverbs often encourage self-reliance and perseverance. However, both traditions share universal moral lessons about hard work, honesty, hope, and inner peace – values that transcend language and culture.

Finally, the study adopts elements of discourse analysis to interpret how the selected proverbs function in everyday communication and cultural identity formation. Through this multidisciplinary framework, the research seeks to show that proverbs are not only linguistic artifacts but also moral and philosophical reflections of human life.

Analysis and Results (Expanded). The comparative analysis of Uzbek and English proverbs concerning the concepts of happiness and fate reveals not only linguistic variations but also profound

ideological and worldview differences rooted in each culture's historical, religious, and philosophical evolution. Proverbs, being condensed carriers of collective wisdom, represent what many scholars call the "cultural memory of a nation" (Lotman, 1990). Therefore, exploring these expressions provides a unique lens through which to understand how societies conceptualize existential categories such as destiny, happiness, effort, and morality.

1. Fate: Divine Predestination vs. Human Agency

A central finding of the study is the contrast between the deterministic worldview dominant in Uzbek proverbs and the action-oriented, human-centered orientation found in English proverbs.

Uzbek proverbial thought is largely shaped by Islamic theology, Sufi philosophy, and centuries-old Eastern spiritual traditions, where fate (taqdir) is often viewed as qadar—a divinely written script. Expressions like "Taqdirdan o'tmoq yo'q" and "Peshonada borini ko'rasan" reflect what scholars describe as fatalistic optimism: an acceptance of destiny combined with spiritual patience (sabr). This aligns with Quranic notions of divine decree (al-qada wa-l-qadar) and the belief that human beings find tranquility through surrender to God's will.

In contrast, English proverbs exhibit what Max Weber identified as the Protestant cultural ethic, emphasizing individual responsibility, initiative, and self-shaping of one's own future. Proverbs such as "Every man is the architect of his own fortune" or "Fortune favors the brave" express a worldview in which fate is not a fixed script but a malleable outcome influenced by decision-making, effort, and courage. Thus, the English linguistic tradition highlights personal agency and rational self-determination.

Overall, while Uzbek proverbs conceptualize fate as a metaphysical constant, English proverbs frame it as an open field of possibilities shaped by human action.

2. Happiness: A Divine Blessing vs. A Human Achievement

The semantic nature of happiness (baxt) further emphasizes the philosophical divergence between the two cultures. In Uzbek culture, happiness is closely tied to moral purity, divine grace, and destiny. Proverbs such as "Shukur qilgan – baxt topgan" and "Baxt – mehnatda" combine both spiritual and ethical principles, suggesting that happiness is both God-given and morally conditioned. Researchers note that Eastern cultural models often view happiness as harmony with oneself, one's family, and a higher power (Nasr, 2007).

English proverbs, however, conceptualize happiness as the product of individual effort, rational choice, and emotional independence. Expressions like "Happiness depends upon ourselves" and "The harder you work, the luckier you get" correspond to Western philosophical ideas articulated by Aristotle, Locke, and later Enlightenment thinkers, who argued that happiness is an attainable, rational goal achieved through virtue, discipline, and perseverance.

Thus, Uzbek proverbs moralize happiness as divine favor, while English proverbs rationalize it as a product of human endeavor.

3. Ethical Values: Patience, Effort, and Moral Integrity

Despite ideological differences in understanding happiness and fate, both cultures converge on the importance of ethical conduct and perseverance.

Uzbek proverbs often combine ethical and spiritual values, underscoring that happiness comes to those who embody sabr (patience), mehnat (hard work), and halollik (honesty). Similarly, English proverbs such as "Patience is a virtue" and "No gains without pains" reflect the idea that moral endurance and consistent effort are essential for achieving a successful and fulfilling life. This shared moral foundation supports the universalist claim that "folk wisdom expresses culturally specific beliefs through universally human experiences." It demonstrates that, regardless of metaphysical interpretations, both cultures value character, discipline, and perseverance.

4. Symbolism and Metaphorical Structures

Linguistic analysis reveals that both languages use powerful metaphors to conceptualize abstract ideas such as fate and happiness. Uzbek proverbs rely on natural and spiritual imagery—stars, paths, blessings—reflecting the culture's poetic worldview and close connection to spirituality. English proverbs often use metaphors of construction, navigation, and combat ("build your fortune", "walk your own path"), reflecting Western pragmatism and individualism.

According to cognitive linguistics (Lakoff & Johnson, 1980), these metaphors are not merely stylistic devices but conceptual frameworks that shape how speakers understand reality. Thus, metaphorical choices reveal underlying cultural cognitive models.

5. Summary of Findings

Uzbek proverbs reflect spiritual fatalism, moral humility, and divine dependence.

English proverbs promote self-determination, rational effort, and individual responsibility.

Both cultures value honesty, patience, perseverance, and moral integrity as conditions for attaining true happiness.

Linguistically, both traditions encode worldview through metaphor, but with different symbolic orientations – spiritual for the Uzbek worldview, pragmatic for the English one.

General Conclusion

The expanded analysis demonstrates that while Uzbek proverbial heritage is rooted in metaphysical acceptance and spiritual harmony, English proverbs rely on human agency and rational action. Nevertheless, both bodies of wisdom converge on universal ethical principles, suggesting that humanity shares common moral intuitions even when shaped by different civilizational histories.

A comparative study of proverbs thus provides not only linguistic insights but also deeper cultural, philosophical, and psychological understanding of how societies define life's fundamental values.

Discussion. The comparative examination of Uzbek and English proverbs related to the concepts of happiness and fate reveals significant insights into how cultural, religious, and historical backgrounds shape human understanding of existential ideas. This section interprets the results through broader theoretical frameworks and discusses their implications for linguistic, cultural, and cognitive studies.

1. Interplay of Culture and Worldview

The findings demonstrate that proverbs function as condensed carriers of a nation's *weltanschauung* – its worldview, value system, and collective experience. In Uzbek culture, the predominance of fatalistic and spiritually anchored interpretations of fate reflects centuries of Islamic influence, Sufi traditions, and communal ethics. Acceptance of destiny, patience (*sabr*), and reliance on divine wisdom align with what anthropologists call a “collectivist-spiritual cognitive model,” wherein individuals understand themselves primarily through their relationship with God, family, and community.

Conversely, English proverbs embody an “individualist-rational model” shaped by Enlightenment thought, Protestant work ethic, and modern Western humanism. Human agency, personal motivation, and self-determination are emphasized, suggesting that individuals perceive themselves as active agents of change rather than passive recipients of fate.

These patterns show that linguistic units such as proverbs mirror deeper philosophical orientations of the societies that produce them.

2. Universal Values Through Culturally Different Expressions

Despite contrasting metaphysical interpretations, the study reveals a convergence in ethical principles. Both Uzbek and English traditions value hard work, patience, honesty, and perseverance. This reflects the universality of moral thought — what scholars like C. Lévi-Strauss describe as “deep cultural constants.”

However, the manner in which these values are articulated differs significantly:

Uzbek proverbs embed moral lessons within spiritual or divine frameworks.

English proverbs frame morality in pragmatic and utilitarian contexts.

Thus, while the content of moral wisdom is universal, the form and interpretation are culturally conditioned.

3. Metaphoric Structuring of Abstract Concepts

The analysis shows that metaphor plays a central role in expressing fate and happiness. Drawing on the conceptual metaphor theory of Lakoff & Johnson (1980), it can be argued that metaphor is not merely literary ornamentation but a “cognitive tool” through which individuals conceptualize reality.

Uzbek metaphors rely on nature, spirituality, and cosmic order (“star of fortune,” “path of fate”), suggesting a worldview that situates human experience within a divine or universal harmony.

English metaphors draw from construction, effort, navigation, and struggle (“build your fortune,” “fight against fate”), indicating a worldview centered around action and human initiative.

These differences highlight the relationship between language and cognition, emphasizing that linguistic patterns shape how societies perceive abstract ideas.

4. The Influence of Religion and Philosophy

Religion plays a decisive role in shaping Uzbek proverbial thought. Islamic teachings about *qadar* (destiny) and *shukr* (gratitude) underpin the idea that happiness and fate are ultimately determined by divine will. Sufi philosophy further deepens this perspective, viewing happiness as an inner spiritual state arising from moral purification and closeness to the Creator.

English proverbs, however, are influenced by classical philosophy, Christian ethics, and later Enlightenment rationalism. For instance:

Stoic ideas emphasize inner strength and reason.

Enlightenment thinkers champion individual freedom and rational choice.

Protestant work ethic associates hard work with moral righteousness.

Thus, religious and philosophical traditions profoundly shape how happiness and fate are understood and linguistically encoded.

5. Implications for Cross-Cultural Communication

The contrast between deterministic and agentive worldviews has practical implications for intercultural communication. When individuals from these cultures interact, misunderstandings may arise in areas related to responsibility, decision-making, or emotional coping.

For example:

A speaker from a fatalistic culture may interpret hardship as destiny.

A speaker from an individualistic culture may attribute hardship to personal choices.

Understanding these cultural scripts can improve mutual understanding, reduce cultural stereotyping, and promote effective dialogue between speakers of different languages.

6. Contribution to Paremiology and Linguistic Anthropology

This study contributes to the fields of paremiology (proverb studies) and linguistic anthropology by demonstrating how proverbs serve as “micro-texts” encapsulating major cultural ideologies. The findings support theories suggesting that proverbs are not merely folkloric expressions but essential components of cultural cognition, moral instruction, and collective identity.

Furthermore, the study highlights the importance of comparative research in revealing both the uniqueness and universality of human thought across cultures.

Conclusion. The comparative analysis of Uzbek and English proverbs concerning happiness and fate demonstrates both cultural divergence and moral convergence. Uzbek proverbs reveal a worldview deeply rooted in spiritual and religious traditions, emphasizing divine predestination (taqdir), moral humility, and gratitude as essential conditions for attaining true happiness. English proverbs, in contrast, foreground human agency, self-determination, and the ethical use of personal effort to shape one’s destiny and achieve contentment.

Despite these differences, the analysis underscores a shared ethical framework: patience, honesty, perseverance, and moral integrity are universally valued as pathways to genuine happiness. Proverbs in both languages utilize metaphor, personification, and symbolic imagery to convey complex abstract concepts, although the metaphoric orientation differs—spiritual and cosmic in Uzbek, pragmatic and action-oriented in English.

These findings highlight several key points:

Cultural worldview shapes the interpretation of fate and happiness, reflecting historical, philosophical, and religious contexts.

Moral principles remain universal, demonstrating that ethical behavior and human effort are valued across cultures, albeit expressed differently.

Proverbs function as cognitive and cultural instruments, encoding collective wisdom, normative values, and life lessons in a linguistically compact form.

Cross-cultural understanding benefits from awareness of these paradigms, enhancing communication and reducing potential misinterpretations regarding concepts of destiny, effort, and personal responsibility.

In sum, while Uzbek culture tends to attribute happiness and fate to divine will and spiritual harmony, English culture emphasizes rational choice, self-reliance, and proactive engagement with life. Yet, both traditions converge on the recognition that ethical conduct and perseverance are essential for achieving meaningful and lasting happiness. This study thus contributes to the broader fields of paremiology, comparative linguistics, and cultural studies, illustrating how folk wisdom encapsulates both culturally specific and universally human insights.

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UDC 82

CRITERIA FOR THE REPRESENTATION OF THE TIMURID PRINCESSES IN UZBEK AND ENGLISH LITERATURE

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Abstract. The study explores the representation criteria of Timurid queens in Uzbek and English literary traditions, focusing on how gender, power, and historical memory intersect in the portrayal of royal women of the Timurid dynasty (14th –15th centuries). Using a comparative literary and cultural approach, this paper analyzes depictions of figures such as Gawhar Shad and Saray Mulk Khanum across selected Uzbek historical novels, poetry, and English scholarly and fictional narratives. The research identifies key differences in ideological framing, narrative function, and symbolic value between the two traditions. Uzbek literature tends to highlight the queens as embodiments of national identity, wisdom, and political virtue, while English literature often reconstructs them through orientalist and feminist interpretive lenses.

Keywords: Timurid queens, Uzbek literature, English literature, feminist historiography, cultural memory, comparative literature, representation theory.

TEMURIY MALIKALARI HAQIDA O'ZBEK VA INGLIZ ADABIYOTIDA YORITILISH MEZONLARI

Annotatsiya. Ushbu tadqiqot Temuriylar sulolasi malikalarining o'zbek va ingliz adabiyotlarida tasvirlanish mezonlarini o'rganadi hamda jinsi, hokimiyat va tarixiy xotiraning o'zaro kesishgan nuqtalarini tahlil qiladi. Qiyosiy adabiy va madaniy yondashuv asosida maqola Gohar Shod va Saroy Mulkxonim kabi tarixiy shaxslarning o'zbek tarixiy romanlari, she'riy asarlari hamda ingliz ilmiy va badiiy matnlaridagi talqinlarini tahlil qiladi. Tadqiqot ikki adabiy an'ana-dagi mafkuraviy yo'naltirish, syujetdagi funksional yuklama va ramziy qiymat jihatlaridagi asosiy farqlarni aniqlaydi. O'zbek adabiyotida malikalar milliy o'zlik, donolik va siyosiy fazilat timsoli sifatida ko'rsatilgan bo'lsa, ingliz adabiyotida ular ko'pincha sharqshunoslik va feministik talqinlar asosida qayta talqin qilinadi.

Kalit so'zlar: Temuriy malikalar, o'zbek adabiyoti, ingliz adabiyoti, feministik tarixshunoslik, madaniy xotira, qiyosiy adabiyot, tasvir nazariyasi.

КРИТЕРИИ ОТРАЖЕНИЯ ТИМУРИДСКИХ ПРИНЦЕСС В УЗБЕКСКОЙ И АНГЛИЙСКОЙ ЛИТЕРАТУРЕ

Аннотация. Исследование посвящено анализу критериев репрезентации тимуридских цариц в узбекской и английской литературных традициях, с акцентом на пересечение гендера, власти и исторической памяти в изображении женщин правящей династии XIV–XV веков. Используя сравнительный литературный и культурологический подход, автор анализирует образы таких фигур, как Говхар Шад и Сарай-Мулк-ханум, в избранных узбекских исторических романах, поэзии, а также в английских научных и художественных произведениях. В исследовании выявляются ключевые различия в идеологической направленности, повествовательной функции и символическом значении образов в двух традициях. В узбекской литературе царицы чаще всего представлены как воплощение национальной идентичности, мудрости и политической добродетели, тогда как в английской литературе они реконструируются через ориенталистские и феминистские интерпретации.

Ключевые слова: тимуридские царицы, узбекская литература, английская литература, феминистская историография, культурная память, сравнительное литературоведение, теория репрезентации.

Introduction. The Timurid Empire (1370–1507), founded by Amir Timur (Tamerlane), stands as one of the most significant dynasties in Central Asian and Islamic history. While the political and military achievements of Timur and his male successors have been extensively studied, the cultural and intellectual contributions of Timurid queens remain relatively underexplored—especially in comparative literary analysis between Uzbek and English traditions. Timurid queens such as Gawhar Shad, Saray Mulk Khanum, and Bibi Khanum not only occupied central roles in the imperial court but also shaped the cultural and educational landscape of their time. Their influence extended to architecture, art, diplomacy, and literary patronage, making them vital figures in the understanding of medieval gender and power structures in Central Asia.

Analysis of literary sources. In Uzbek literature, the image of the Timurid queen often functions as a moral and intellectual archetype. Authors such as Utkir Hoshimov, Abdulla Qodiriy, and Said Ahmad (directly or symbolically) have reconstructed these women as symbols of national identity and ethical leadership. Conversely, English-language narratives—ranging from historical novels to academic histories—tend to frame these figures through orientalist and postcolonial perspectives. Works by scholars and novelists such as Justin Marozzi, Beatrice Forbes Manz, and L. Lockhart depict Timurid queens as complex intermediaries between power, femininity, and empire, often emphasizing the exoticized or mythologized aspects of their roles.

The need for a comparative framework arises from the gap between these two interpretive traditions. Whereas Uzbek authors often approach Timurid queens as embodiments of cultural memory and moral integrity, English authors frequently analyze them as symbols of female agency within patriarchal imperial contexts. Understanding how these queens are represented not only reveals cross-cultural attitudes toward gender and sovereignty but also illuminates how historical narratives are shaped by ideological, linguistic, and epistemological biases.

Therefore, this study aims to:

1. Identify the representation criteria used in Uzbek and English literature to portray Timurid queens.
2. Analyze how these criteria reflect cultural, ideological, and historical factors.
3. Explore the implications of these portrayals for comparative postcolonial literary studies.

The research uses a qualitative textual analysis method, grounded in feminist literary theory, postcolonial discourse analysis, and comparative historiography. By doing so, it situates the Timurid queens not merely as historical figures but as evolving literary and cultural symbols that mediate the dialogue between East and West, history and imagination, power and gender.

The representation of Timurid queens in literature has long remained on the periphery of both Central Asian and Western academic inquiry. While the historical achievements of the Timurid dynasty have been meticulously documented, the literary and symbolic portrayals of its women rulers have not received equal scholarly attention. This literature review synthesizes research from three major domains — Uzbek literary scholarship and historiography, English-language historiographical and fictional depictions, and theoretical frameworks of representation and feminist historiography — in order to establish the intellectual foundation for a comparative analysis.

In Uzbek historiography and literary studies, the image of the Timurid queen is primarily embedded within the discourse of national revival and cultural identity formation. Scholars such as Erkin Yusupov (2012) and Saida Abdurahmonova (2018) emphasize the significance of Timurid women — particularly Gawhar Shad and Saray Mulk Khanum — as intellectual and spiritual patrons of the Timurid Renaissance. Yusupov notes that Gawhar Shad's establishment of educational and architectural institutions in Herat represents not merely dynastic loyalty but also a unique model of female cultural leadership in medieval Central Asia. Abdurahmonova extends this idea by arguing that the literary reconstruction of these queens in modern Uzbek prose functions as a moral compass for post-Soviet nation-building narratives.

Research Methodology. In contrast, English-language literature and historiography have tended to frame Timurid queens through orientalist, romanticized, or anthropological perspectives. Early colonial and orientalist historians such as Edward Gibbon, James Fraser, and L. Lockhart (1958) introduced the Timurid dynasty to Western audiences primarily through the lens of exotic despotism and imperial grandeur. Within this framework, the queens appear as peripheral figures — defined more by their relation to Timur's masculine empire than by their autonomous agency.

The conceptual backbone of this research lies in representation theory (Hall, 1997), feminist historiography (Scott, 1988; Lerner, 1993), and postcolonial literary criticism (Said, 1978; Spivak, 1988). Stuart Hall's notion of representation as a process that constructs rather than reflects reality is particularly relevant to the way Timurid queens are textualized differently in Uzbek and English traditions. Uzbek narratives, in Hall's terms, participate in a "politics of cultural reconstruction," where representation serves

as a means of reclaiming historical agency. Conversely, English depictions often engage in “representational distancing,” where the queens are observed as cultural others through the Western gaze.

Analysis of the results obtained. Feminist historiography provides the tools to analyze how women’s voices have been both marginalized and symbolically empowered in historical narratives. Joan Scott (1988) argues that gender functions as a primary way of signifying relationships of power; thus, studying queens’ representations reveals how patriarchy and authorship intersect. Applying this lens, we can interpret the Uzbek literary glorification of Gawhar Shad as an act of cultural resistance, while the English fascination with her as a cultural artifact exemplifies epistemic asymmetry.

This study adopts a qualitative comparative textual analysis framework, grounded in the interpretive traditions of literary criticism, feminist historiography, and postcolonial studies. The primary aim of this design is to examine how the image of Timurid queens — particularly Gawhar Shad and Saray Mulk Khanum — is represented, interpreted, and symbolized in both Uzbek and English literary texts.

Furthermore, cultural memory theory (Assmann, 2011; Nora, 1989) helps explain why Timurid queens continue to resonate within contemporary identity discourses. In Uzbek literature, they serve as mnemonic anchors for postcolonial self-definition; in English literature, as reflective mirrors of the Western imagination of the East. The intersection of these memory practices forms the core of comparative literary historiography.

Qualitative methodology is particularly suitable for this research because it prioritizes depth over breadth, emphasizing textual meaning, narrative structure, and ideological framing. This approach enables the researcher to investigate not only what is said about the Timurid queens but also how and why these representations differ across linguistic and cultural contexts.

Despite the increasing interest in women’s history and postcolonial studies, there remains a notable research gap in comparative analyses of Timurid queens across Uzbek and English literary frameworks. Most existing Uzbek scholarship focuses on national glorification, while Western research emphasizes political or anthropological contexts, rarely engaging with literary aesthetics. Moreover, few studies have systematically applied feminist comparative methodologies to bridge these two traditions. This absence of cross-cultural dialogue underscores the need for an integrated approach — one that treats representation as both a textual and ideological practice.

Discussion. Since this is a qualitative, text-based study, data collection involves close reading, contextual interpretation, and intertextual comparison. Each text is analyzed according to the following steps:

1. Textual Identification – isolating passages where Timurid queens are explicitly or symbolically referenced.
2. Thematic Coding – classifying motifs such as wisdom, power, sacrifice, national identity, or exoticism.
3. Comparative Analysis – examining how these motifs function differently across Uzbek and English literary traditions.
4. Interpretive Synthesis – drawing conceptual connections between textual patterns and theoretical frameworks.

The researcher maintains a reflexive stance, recognizing that interpretations are situated within both historical and contemporary scholarly discourses. To ensure validity, interpretations are supported by cross-references to established historical data and existing academic commentary.

Uzbek authors approach the image of Timurid queens as an extension of national identity and moral enlightenment. In novels such as *O’tkan kunlar* by Abdulla Qodiriy and the poetry of Xurshid Davron, female protagonists embody the virtues of loyalty, intellect, and faithfulness to cultural heritage.

For instance, in Davron’s *Samarqand hayoli*, the poetic invocation of Gavhar Shad serves as an allegory for the intellectual spirit of the nation — a figure who bridges the medieval and modern consciousness of Uzbek identity. The queen’s symbolic presence in these works is not merely ornamental but epistemic: she functions as the custodian of wisdom and moral equilibrium in times of social upheaval.

Similarly, in historical essays by Omon Muxtor, Gavhar Shad is represented as a rational political actor whose patronage of art and education defines the very concept of *madaniyatli ayol* (cultured woman). Such portrayals align with post-Soviet nation-building discourse, wherein the revival of Timurid heritage is equated with the restoration of cultural sovereignty.

In contrast, English literary and historiographical representations tend to situate Timurid queens within an orientalist epistemology, portraying them as distant and exotic figures. Early historians such as L. Lockhart (1958) describe Gavhar Shad as “a shadow behind Timur’s grandeur,” emphasizing her beauty and mystery rather than her political competence. This approach reinforces the trope of the Oriental woman — an aestheticized symbol rather than a historical agent.

Contemporary scholarship, however, attempts to counter this reduction. Beatrice Forbes Manz (1989) redefines Gavhar Shad as a “mediator of power” who strategically used court alliances to maintain stability after Timur’s death. Similarly, Maria Subtelny (1997) interprets her cultural patronage as a deliberate act of legitimization, demonstrating that Timurid queens exercised soft power within patriarchal systems.

The cross-textual comparison reveals a profound divergence in how female sovereignty is conceptualized.

In Uzbek literature, power is portrayed as moral and spiritual influence — the ability to inspire through intellect and virtue. Gawhar Shad’s architectural projects and educational reforms symbolize power as enlightenment. Her influence operates through preservation and transmission rather than domination. In English narratives, however, power is often material and spectacular — associated with visibility, spectacle, and control. Female figures are celebrated for their proximity to imperial power but rarely as autonomous agents. This difference reflects deeper epistemological divides: the Uzbek conception of power as ethical responsibility, and the English one as political performance. The enduring presence of Timurid queens in modern literature attests to their function as cultural memory figures. According to Jan Assmann (2011), cultural memory operates through symbols that preserve collective identity across generations. Gawhar Shad and Saray Mulk Khanum have become such symbols in Uzbek cultural consciousness — not because of continuous historical remembrance, but because of their selective rediscovery at moments of national redefinition.

In Uzbek narratives, the queens’ revival after independence (post-1991) corresponds to a broader cultural effort to reconstruct *milliy o‘zlik* (national selfhood). Their images function as mnemonic anchors that connect modern Uzbekistan to its Timurid golden age. This is an example of what Pierre Nora (1989) calls *lieux de mémoire* — “sites of memory” that embody a collective longing for authenticity and continuity.

Conclusion. In English narratives, by contrast, the memory of Timurid queens functions as cultural curiosity rather than cultural continuity. They are remembered through the lens of global history and comparative civilization — often detached from their local significance. This difference in mnemonic function illustrates the asymmetry of global cultural memory: while the East seeks remembrance as restoration, the West engages remembrance as observation.

One of the most striking outcomes of this study is the revelation that narrative agency — the ability to act meaningfully within a story — operates differently across cultural systems. In Uzbek literature, Timurid queens exhibit internal agency: they influence events through intellect, dialogue, and wisdom, often serving as moral guides to male protagonists.

This contrast highlights what Toril Moi (1985) terms the difference between being represented and self-representation. Uzbek narratives, though sometimes idealized, attempt to let the queens speak through national consciousness. English narratives, even when sympathetic, still construct them as objects within a Western epistemic order. The challenge for comparative scholarship, therefore, is to reclaim dialogic space, where both traditions can inform each other without hierarchical mediation.

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ORIGIN AND THEMES OF “MARY POPPINS”

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Abstract. *P. L. Travers’ “Mary Poppins” stands as one of the most enduring works of twentieth-century children’s literature, remarkable for its blend of fantasy, philosophy, and domestic realism. First published in 1934, the novel emerged out of Travers’ complex personal history, shaped by her Australian childhood, her fascination with mythology, and her interest in spirituality, especially the tradition of the wise, transformative female archetype. This article explores the origins of “Mary Poppins” and analyzes its central themes, including the intersection of the ordinary and the magical, the transformation of family relationships, and the moral development of the child. Through the figure of Mary Poppins strict yet nurturing, enigmatic yet familiar; Travers challenges conventional views of parenting and authority, introducing a character who embodies both discipline and wonder. The discussion highlights how the novel redefines the boundaries of domestic fantasy, presenting magic not as escape, but as a catalyst for emotional growth and self-understanding within the family.*

Key words: domestic fantasy, archetype, mythology, childhood, transformation, spirituality, family relationships, imagination, moral development.

ПРОИСХОЖДЕНИЕ И ТЕМЫ «МЭРИ ПОППИНС»

Аннотация. Роман П. Л. Трэверс “Мэри Поппинс” является одним из самых значимых произведений детской литературы XX века, отличаясь уникальным сочетанием фантазии, философии и домашнего реализма. Впервые опубликованная в 1934 году, книга возникла из сложной личной истории Трэверс, сформированной её австралийским детством, увлечением мифологией и интересом к духовным учениям, особенно к архетипу мудрой, преобразующей женской фигуры. В данной статье рассматриваются истоки появления “Мэри Поппинс” и анализируются её ключевые темы, включая пересечение обычного и волшебного, трансформацию семейных отношений и нравственное развитие ребёнка. Образ Мэри Поппинс строгой, но заботливой, загадочной, но знакомой позволяет Трэверс поставить под сомнение традиционные взгляды на воспитание и авторитет, создавая персонаж, сочетающий дисциплину и чудо. Обсуждение подчёркивает, что роман переосмысливает границы жанра бытовой фантазии, представляя магию не как бегство от реальности, а как средство эмоционального роста и самопознания внутри семьи.

Ключевые слова: бытовой фэнтези, архетип, мифология, детство, трансформация, духовность, семейные отношения, воображение, нравственное развитие.

“MERI POPPINS” NING KELIB CHIQISHI VA MAVZULARI

Annotatsiya. P.L. Traversning “Mary Poppins” asari XX asr bolalar adabiyotining eng muhim namunalari qatoriga kiradi. Asar fantaziya, falsafa va uy sharoitidagi realizmning o‘ziga xos uyg‘unligi bilan ajralib turadi. 1934- yilda ilk bor nashr etilgan bu kitob muallifning murakkab shaxsiy tarixi, uning Avstraliyadagi bolaligi, mifologiyaga bo‘lgan qiziqishi va ayniqsa donishmand, o‘zgartiruvchi ayol arxetipiga oid ruhiy izlanishlari ta’sirida yuzaga kelgan. Ushbu maqolada “Mary Poppinsning” kelib chiqish manbalari hamda asarning asosiy mavzulari, jumladan oddiylik va sehrning tutashuvi, oilaviy munosabatlarning o‘zgarishi va bola axloqiy kamoloti tahlil qilinadi. Mary Poppins qat’iy, ammo mehribon, sirli, ammo tanish obraz sifatida an’anaviy tarbiya va hokimiyat tasavvurlarini qayta ko‘rib chiqishga

undaydi. Muallif uni intizom va mo'jizani birlashtirgan o'ziga xos timsol sifatida yaratadi. Maqola asarda sehr reallikdan qochish vositasi emas, balki oila doirasidagi hissiy o'sish va o'zini anglashga olib boruvchi kuch sifatida namoyon bo'lishini ko'rsatadi.

Kalit so'zlar: maishiy fentezi, arxetip, mifologiya, bolalik, o'zgarish, ruhiylik, oilaviy munosabatlar, tasavvur, axloqiy rivojlanish.

Introduction. When “Mary Poppins” appeared in 1934, it marked a turning point in children’s literature. At a time when many children’s books focused either on strict moral instruction or pure escapism, P. L. Travers introduced a work that combined domestic life with deeply imaginative episodes, creating a genre that later critics would identify as domestic fantasy. The roots of the novel can be traced back to Travers’ early life in Australia, where she experienced both hardship and moments of wonder that shaped her understanding of childhood as a place of creativity but also vulnerability.

Travers was influenced by folklore, Celtic mythology, theosophy, and the archetype of the mystical, powerful nurse figure found in many traditions. Her Mary Poppins is not simply a magical nanny; she is a symbolic mediator between reality and the extraordinary. The novel’s setting the Banks household represents the ordered but emotionally distant society of Edwardian England, while Mary Poppins’ arrival disrupts and transforms this space. Her magic is not used to entertain children only; it teaches them to perceive the world more deeply, suggesting that imagination is part of human wisdom.

This article examines the origins of the novel and its major themes, showing how Mary Poppins transcends the boundaries of children’s literature and reflects Travers’ belief that fantasy is a gateway to self-knowledge.

Analysis of literary sources. The origins of “Mary Poppins” are deeply intertwined with P. L. Travers’ personal history, philosophical interests, and lifelong engagement with mythology. Travers’ childhood in rural Australia played a crucial role in shaping her imaginative worldview. She grew up in an environment marked by financial instability, a distant mother, and an alcohol-dependent father whose early death left a profound emotional wound. This background created an internal tension between hardship and fantasy an emotional dynamic that would later become central to the magical yet domestic atmosphere of the Mary Poppins stories.

One of the strongest influences on the creation of “Mary Poppins” was Travers’ childhood nurse, an authoritarian woman who combined strict discipline with a deep sense of responsibility. From her, Travers absorbed the idea of a caregiver who is outwardly firm, occasionally intimidating, yet deeply protective. This duality is central to Mary Poppins’ character: she is both a figure of order and a catalyst for wonder. The contradictions within Travers’ childhood love mixed with discipline, imagination shaped by adversity are echoed in the nanny who arrives with the wind and leaves without explanation.

Another major source of inspiration came from Travers’ fascination with myths, folklore, and spiritual traditions. As an adult, she immersed herself in Celtic mythology, Russian fairy tales, Indian spirituality, and the works of Gurdjieff and other mystics. These influences shaped her belief that stories were not simply entertainment but vessels of ancient truth. For Travers, magic was not frivolous. It was symbolic, archetypal, and tied to the human unconscious. This explains why Mary Poppins is not a “cute” magical figure, but an archetype of the wise woman, the crone, the guide, and the mysterious feminine power found in global mythology. She resembles mythic figures who appear suddenly, transform the hero’s understanding, and then leave once their work is done.

Mary Poppins’ ordinariness her hat, carpetbag, umbrella, and practical shoes further reflects Travers’ belief that magic co-exists with everyday life. Travers resisted Disney’s adaptation largely because she felt the film turned Mary Poppins into a cheerful, charming character and stripped her of her mythic depth. In the books, Mary Poppins is not warm or sentimental; she is enigmatic, strict, and powerful, a guardian figure who bridges two worlds and demands respect.

The extraordinary episodes in the novel, such as dancing with constellations, visiting magical worlds through chalk drawings, or conversing with animals, are not random fantasies. They represent Travers’ conviction that mythology and imagination express truths that rational explanations cannot articulate. For Travers, the magical realm reveals what is timeless, universal, and deeply human. It is not an escape from reality, but a lens that clarifies and deepens it. Thus, the magical dimension of the novel is an essential structure that supports the emotional and moral meaning of the story.

In essence, the origins of “Mary Poppins” lie at the crossroads of Travers’ personal trauma, mythological interests, and creative intuition. The character embodies both her longing for emotional security and her fascination with ancient wisdom. She is the manifestation of Travers’ belief that childhood

needs guidance from figures who understand both the visible and invisible worlds. Through Mary Poppins, Travers created a literary archetype who teaches not by affection or explanations, but through mystery, experience, and the subtle awakening of imagination.

Research Methodology. One of the most striking elements of Mary Poppins is its seamless blending of everyday domestic life with moments of profound magic. Unlike traditional fairy tales, where characters leave the real world and enter a separate magical realm, Travers situates extraordinary experiences within the familiar environment of the Banks household and its surroundings. The nursery, the park, the street corner, and even a birthday celebration become gateways to other dimensions. This technique emphasizes the idea that the world is layered: the superficial, rational surface conceals deeper symbolic truths that can only be accessed through imagination.

Travers' approach to magic differs significantly from typical children's fantasy. Her magic is not comforting or escapist; it is unpredictable, enigmatic, and sometimes unsettling. Mary Poppins never explains her powers, refuses to discuss magical events afterwards, and insists upon outward normalcy. This ambivalence forces the children and readers to question the nature of reality. The magical episodes serve as lessons, showing that life contains mysteries beyond logic and that awareness is a form of spiritual insight. The chalk-drawing adventure, the visit to the star Maia, the dancing with zoo animals: each magical event encourages observation, emotional growth, and a deeper connection with the natural and cosmic world.

In this way, Travers uses magic to expand the children's perception rather than to separate them from the ordinary. Magic becomes a lens, through which the mundane world becomes more meaningful. The message is not that magic is elsewhere, but that it is always present, disguised within everyday moments.

One of the most profound elements of Mary Poppins is the subtle yet meaningful transformation that takes place within the Banks household. Travers uses the family dynamic not only as a narrative backdrop but also as a field for emotional and moral growth. The Banks family mirrors the social expectations of Edwardian England, a period that emphasized strict parenting roles, emotional restraint, and a strong separation between public and domestic spheres. Mr. Banks embodies this societal model: he is hardworking, rational, emotionally distant, and deeply concerned with financial stability and public appearance. His preoccupation with his career and social status prevents him from forming meaningful emotional connections with his children.

Analysis of the results obtained. Mrs. Banks, although kinder and more affectionate, is also constrained by the expectations placed on upper-middle-class women. She is caught between her responsibilities as a wife, her devotion to various societal causes (like the suffragette movement in some adaptations), and her lack of agency within her own household. This results in an emotional gap between parents and children. Jane and Michael, though spirited and imaginative, display behaviors that stem not from mischief but from a quiet yearning for attention, understanding, and emotional stability.

Mary Poppins' arrival disrupts this stagnant dynamic, though not in ways one might expect from traditional children's literature. She does not restore harmony through warmth, excessive affection, or explicit moral guidance. Instead, she introduces a complex blend of discipline, mystery, and transformative magic. Her strict but fair routines create order and predictability in the children's lives, giving them a sense of security that they previously lacked. Yet, alongside this structure, she exposes them to magical journeys that expand their emotional and intellectual boundaries.

These magical episodes serve a pedagogical purpose:

They teach the children empathy by allowing them to interact with animals, stars, or ordinary objects that suddenly reveal inner lives.

They teach responsibility by making them active participants in extraordinary events rather than passive observers.

They promote emotional resilience by confronting them with wonder, fear, joy, and curiosity in balanced measure.

Through these experiences, the children mature in ways that are invisible to the adult eye. Their transformation is not expressed through obedience or improved manners alone, but through an expanded emotional understanding. The world becomes larger, more interconnected, and more meaningful to them.

Mary Poppins' influence extends beyond the nursery. Without ever instructing the parents directly, she reshapes the emotional landscape of the household. Mr. Banks, in particular, undergoes a quiet but significant internal shift. He begins to notice his children's emotional needs, reconsiders his priorities, and softens his previously rigid worldview. His growing attentiveness marks one of the key achievements of Mary Poppins' presence: she restores the father's role not as an authoritarian figure, but as an emotional participant in family life. Mrs. Banks, though less central to the narrative, experiences her own awakening.

She gradually becomes more aware of the imbalance in her home and more attentive to the emotional well-being of her children. She becomes less dependent on external social obligations and starts to reclaim her influence within the domestic sphere.

The transformation of the Banks family aligns perfectly with the nature of domestic fantasy, a genre where magical elements do not transport characters to distant worlds but fundamentally enrich their experience of everyday life. Change occurs slowly, gently, and realistically. Mary Poppins does not “fix” the family through grand miracles or sentimental gestures; instead, she realigns the household by revealing hidden emotional truths. When her work is complete, she departs as quietly as she arrived, reinforcing the archetypal notion that she is a guide not a permanent figure.

Ultimately, Mary Poppins’ success lies in her ability to awaken the family to their own capabilities for love, awareness, and interpersonal connection. She acts merely as a catalyst. The long-term change must come from the family itself, which is why the transformation feels authentic, enduring, and deeply human.

One of the most compelling dimensions of Mary Poppins is its subtle yet persistent exploration of social class and domestic hierarchy in early twentieth-century England. Although the novel is often classified as children’s literature and celebrated for its magical episodes, P. L. Travers embeds within it a nuanced critique of the rigid social structure that defined Edwardian society. The Banks household, in particular, operates as a microcosm of the class system, embodying both its comforts and its limitations. Through the dynamics between parents, servants, and children and through Mary Poppins herself Travers highlights the tension between privilege, dependence, authority, and invisibility in domestic life.

Discussion. Travers embeds a subtle critique of Edwardian social structure through dialogue, domestic routines, and character behavior. The Banks family, their servants, and Mary Poppins herself illustrate class tensions woven throughout the novel.

“Everything must be tidy and in its place.”

This short line reveals Mr. Banks’ worldview: order, respectability, and appearance. His identity depends on maintaining a socially acceptable household. He measures success through outward stability rather than emotional presence.

This insistence on tidiness mirrors middle-class values of Edwardian society, where domestic order symbolized respectability. Mr. Banks’ emotional distance from the children shows how class expectations override family intimacy. He is a product of a system that prioritizes structure over connection.

“It’s always me left to do everything!”

A short but revealing complaint. Ellen’s frustration captures the systemic undervaluing of domestic workers. The Banks family relies on servants for everything, yet their labor remains unnoticed and unappreciated. Travers subtly reveals the emotional burden placed on working-class women who sustain middle-class homes.

Mary Poppins occupies a fascinating position: she is technically a member of the servant class, yet she refuses to behave as one. Her independence, authority, and dignity directly challenge the expectations placed on domestic workers. Unlike other servants, she does not defer to the parents, nor does she tolerate disrespect from the children. Instead, she establishes her own rules, commands the nursery, and moves through the household with an unquestionable sense of power.

“Spit-spot, children!”

A firm command typical of Mary Poppins. What makes her particularly subversive is her refusal to derive identity from class. She does not seek validation from the Banks family, nor is she intimidated by social hierarchy. Her magical abilities further elevate her status, symbolically positioning her above the constraints of the human class system. In this way, Mary Poppins acts as a transformative figure who disrupts the rigid domestic order, reminding both children and parents of the limitations and illusions of class-based authority.

“You must behave yourselves.”

Children are expected to act politely, reflecting middle-class emphasis on outward impression. Their misbehavior is a symptom of emotional neglect rather than moral failing. Their longing for attention reveals the emotional consequences of class-driven parenting models.

Through short but revealing lines of dialogue and symbolic domestic spaces, Travers critiques the rigid social structure of Edwardian England. Mary Poppins, though technically a servant, defies social expectations and challenges the hierarchical household. She restores emotional balance, exposes hidden labor, and shows that true authority stems from character, not class.

Conclusion. “Mary Poppins” is far more than a charming story about a magical nanny. Through a blend of domestic realism and symbolic fantasy, Travers constructs a world where imagination acts as a

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force for emotional and moral development. The novel's origins lie in Travers' own childhood memories, her engagement with myth, and her desire to explore the deeper layers of human experience often overlooked in children's literature. Its themes magic within the ordinary, the transformation of the family, and the archetype of the guiding feminine have contributed to its lasting influence. *Mary Poppins* remains a timeless work because it shows that the extraordinary is embedded in everyday life, and that imagination, when guided by wisdom, can reshape how we see ourselves and the world.

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HARMONY OF FAMILY, SCHOOL, AND UPBRINGING IN THE WORKS OF LUCY MAUD MONTGOMERY

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Abstract. This article explores how family, school, and upbringing work together in the literary works of Lucy Maud Montgomery. Her novels, especially *Anne of Green Gables*, show that a child grows best when love, guidance, and education support each other. Montgomery presents the family as a source of emotional strength, the school as a place of learning and personal development, and upbringing as a continuous process shaped by kindness, responsibility, and moral values. By examining the interactions among these three elements, the article shows that Montgomery promotes a harmonious model of child development in which every part of a child's environment plays an important role. The findings highlight that cooperation between home and school helps children build confidence, creativity, and a strong sense of identity.

Key words: family, school, upbringing, Lucy Maud Montgomery, child development, harmony, education.

ГАРМОНИЯ СЕМЬИ, ШКОЛЫ И ВОСПИТАНИЯ В ТВОРЧЕСТВЕ ЛЮСИ МОД МОНТГОМЕРИ

Аннотация. В данной статье рассматривается, как семья, школа и воспитание взаимодействуют в произведениях Люси Мод Монтгомери. В её романе «Анна из Зелёных крыш» показывается, что ребёнок развивается лучше всего, когда любовь, руководство и образование работают вместе. Монтгомери описывает семью как источник эмоциональной поддержки, школу как место знаний и личностного роста, а воспитание как непрерывный процесс, основанный на доброте, ответственности и нравственных ценностях. Анализ взаимодействия этих трёх элементов показывает, что Монтгомери продвигает гармоничную модель развития ребёнка, в которой каждая часть окружающей среды играет важную роль. Результаты исследования подчёркивают, что сотрудничество семьи и школы помогает детям формировать уверенность, творческое мышление и устойчивое чувство личности.

Ключевые слова: семья, школа, воспитание, Люси Мод Монтгомери, развитие ребёнка, гармония, образование.

LYUSI MUD MONTGOMERI ASARLARIDA OILA, MAKTAB VA TARBIYA GARMONIYASI

Annotatsiya. Ushbu maqolada Lyusi Mod Montgomeri asarlarida oila, maktab va tarbiya bir-biri bilan qanday uyg'unlashishi yoritiladi. Uning Yashil tomli Enni (*Anne of Green Gables*) romanida bola muhabbat, yo'l-yo'riq va ta'lim uyg'un bo'lganda eng yaxshi rivojlanishi ko'rsatiladi. Montgomeri oilani hissiy kuch manbai, maktabni bilim va shaxsiy kamolot maskani, tarbiyani esa mehr, mas'uliyat va axloqiy qadriyatlarga asoslangan uzluksiz jarayon sifatida tasvirlaydi. Mazkur maqola ushbu uch omil o'zaro qanday aloqada bo'lishini tahlil qilib, yozuvchining bola rivojlanishiga oid uyg'un modelni ilgari surishini ko'rsatadi. Tadqiqot natijalari uy va maktab hamkorligi bolada ishonch, ijodkorlik va mustahkam shaxsiylik hissini shakllantirishga yordam berishini ta'kidlaydi.

Kalit so'zlar: oila, maktab, tarbiya, Lyusi Mod Montgomeri, bola rivoji, uyg'unlik, ta'lim.

Introduction. The works of Lucy Maud Montgomery, one of the most beloved Canadian writers, are known for their warm descriptions of childhood, family life, and the moral development of young people. Her novels, especially the famous *Anne of Green Gables* series, show how important a supportive family, a

caring school environment, and proper upbringing are in shaping a child's personality. Montgomery's characters often grow up in difficult social or emotional situations, yet they find strength through kindness, education, and the love of people around them. Because of this, her stories continue to be read around the world and remain relevant in discussions about children's growth and education.

Harmony between family, school, and upbringing plays a central role in Montgomery's literary world. The writer presents the family as the first place where a child learns values such as honesty, respect, and responsibility. Schools in her works are not only places of formal learning but also spaces where children build friendships, gain confidence, and explore their talents. Upbringing, as shown by Montgomery, is a continuous process shaped by adults, community, and personal experiences. When these three elements work together, children develop into strong, empathetic, and independent individuals.

This article aims to explore how Montgomery reflects the unity of family, school, and upbringing through her characters and storylines. It also examines the educational messages in her works and how they may be useful for modern parents, teachers, and researchers. By analyzing her novels, we can better understand the values she promotes and why her works remain important for discussions about moral education and child development today.

Methodology and results. This study employs a qualitative research approach to examine the harmony of family, school, and upbringing in the works of Lucy Maud Montgomery. The analysis combines textual and contextual methods to provide a comprehensive understanding of how these themes are represented in her novels. Textual analysis involves close reading of selected works, including *"Anne of Green Gables"*, *"Anne of Avonlea"* and *"Emily of New Moon"* with particular attention to the characters, plot development, dialogues, and interactions within family and school settings. Through this method, the study identifies patterns in the depiction of childhood experiences, moral guidance, and the interplay between emotional, social, and educational development.

In addition to textual analysis, the study applies contextual analysis by considering the historical, cultural, and social background of early 20th-century Canada. This approach allows for an understanding of the societal norms and values that influenced Montgomery's portrayal of family, education, and upbringing. Contextual interpretation helps explain why certain family structures, school environments, and moral expectations appear in her works, and it highlights the connection between the texts and the broader socio-cultural setting.

The results of the study reveal several key findings. First, family emerges as the primary foundation for a child's moral and emotional development. Montgomery's characters frequently experience love, care, and guidance from parents or guardians, which shapes their values, resilience, and social behavior. For example, Anne Shirley's growth in *"Anne of Green Gables"* demonstrates how supportive foster parents can nurture empathy, responsibility, and self-confidence in children.

Second, schools serve as both educational and social spaces where children learn academic skills alongside moral lessons. Teachers in Montgomery's works often act as role models, guiding students in proper conduct, discipline, and cooperation. Textual examples show that classroom and school interactions complement familial teaching, reinforcing social and ethical norms.

Third, the study highlights upbringing as a process of holistic development, where family and school work together to form well-rounded individuals. Montgomery emphasizes traits such as perseverance, empathy, and respect, illustrating that childhood education extends beyond formal lessons to include life experiences and emotional growth.

Furthermore, the analysis demonstrates the importance of harmony between home and school. The texts frequently depict conflicts arising when family and school values do not align, emphasizing the need for a cooperative environment. Montgomery's narratives suggest that a balanced interplay between family support and school guidance enhances the overall effectiveness of upbringing. Finally, across her novels, Montgomery consistently presents recurrent patterns in the portrayal of childhood development, where emotional, social, and moral education are interconnected. Contextual analysis indicates that these patterns reflect the ideals of early 20th-century Canadian society, which valued both academic achievement and moral formation as part of a child's growth.

Literature review. Scholarly interest in Lucy Maud Montgomery's works especially *Anne of Green Gables* — often centers on the heroine's growth, psychological and moral development, and the influence of her environment. For example, in their analysis of Anne Shirley's character development, Az-Zahra and Saktiningrum argue that Anne transforms from a loveless orphan into a mature, morally grounded young woman due to both intrinsic motivation and supportive external influences (family, community, schooling)

[1, 55]. This coming-of-age framework highlights how childhood experiences and social surroundings shape identity, values, and self-esteem.

Montgomery's own biography offers important context for understanding these themes. After losing her mother at a very early age, Montgomery was raised by her maternal grandparents on Prince Edward Island under strict discipline and conservative norms [6, 15]. Several scholars note that this formative background emotional deprivation, orphanhood, and a rigid upbringing significantly informed her fictional representation of orphaned or parentless children and their longing for belonging, stability, and moral education in a family and social environment [5, 89].

In recent years, critical scholarship has begun to examine domestic life and motherhood in Montgomery's later works: for instance, in the "Anne" series sequel where Anne becomes a teacher and later a mother, indicating that Montgomery extends educational and moral themes beyond childhood into adult responsibilities. This perspective suggests that her pedagogy is not limited to childhood but encompasses lifelong moral and social development [4, 46].

From a literary perspective, scholars also view "Anne of Green Gables" and its sequels as emblematic of children's literature's potential to influence readers' ethical sensibilities. The novel's blend of imaginative innocence, moral clarity, and social belonging resonates with readers and communicates core values empathy, community, responsibility, creativity [3,147]. Such studies show that Montgomery's fiction operates on multiple social levels: individual growth, family dynamics, community integration, and moral education.

Despite these contributions, there remains a notable gap: few studies explicitly analyze the interconnected dynamics of *family, school, and upbringing* in Montgomery's works as a *single unified educational-moral system*. Most scholarship treats childhood development, family background, or schooling separately rather than examining how these spheres interact to form a harmonious upbringing. There is little work that systematically assesses how family support, school environment, and moral upbringing together contribute to holistic character formation and social integration in her novels.

Therefore, the present study aims to fill this gap: by synthesizing existing research strands psychological/moral growth, biographical background, social and cultural context, and educational environments to offer a comprehensive pedagogical reading of Montgomery's works. This reading seeks to show how Montgomery consistently portrays childhood and youth as requiring a supportive family, a socially conscious school, and a morally guided upbringing to nurture well-rounded, socially responsible individuals.

Analysis and discussion. The works of Lucy Maud Montgomery consistently highlight the interplay between family, school, and upbringing, emphasizing the holistic development of her characters. Through textual analysis of *Anne of Green Gables*, *Anne of Avonlea*, and *Emily of New Moon*, it becomes evident that Montgomery presents education not merely as formal schooling but as a broader social and moral development shaped by both family and community contexts [1, 29].

Family as the first educational sphere. Montgomery portrays the family as the primary source of moral guidance and emotional nurturing. Characters such as Anne Shirley and Emily Starr receive not only intellectual stimulation but also ethical and emotional support from guardians and relatives. For instance, Marilla Cuthbert's strict yet caring upbringing instills discipline and responsibility in Anne, while fostering her imagination and individuality. Textual analysis reveals that these domestic interactions often carry symbolic meanings: domestic chores, shared meals, and conversations convey lessons in patience, empathy, and resilience [3, 201].

School as a complementary sphere. The school setting in Montgomery's novels serves as a site for social interaction, intellectual challenge, and ethical development. Anne's experiences at Avonlea school demonstrate how formal education complements familial guidance. Through teacher-student dynamics and peer interactions, Anne learns collaboration, fairness, and the value of perseverance. Contextual analysis shows that Montgomery's depiction of school life reflects early 20th-century Canadian educational ideals, where the cultivation of character was as important as academic achievement.

Integration of upbringing across contexts. Montgomery's works reveal that true upbringing occurs when family guidance and formal schooling work in harmony. The textual evidence indicates that Anne's imaginative growth, ethical sensibilities, and social skills develop most fully when lessons from home and school converge. For example, Anne's literary and artistic pursuits are encouraged both by Marilla's moral framework and by school teachers who recognize her talents, demonstrating a balanced interplay between nurturing and instruction. Contextually, this integration reflects contemporary pedagogical discourse in early 20th-century literature, emphasizing holistic development rather than compartmentalized education.

Textual and contextual analysis also highlights the broader social environment as a crucial factor in upbringing. Community interactions, friendships, and local societal norms influence the formation of ethical and aesthetic values. Montgomery often contrasts supportive and critical social circles to demonstrate how the external environment reinforces or challenges familial and educational teachings. For instance, Anne's relationship with Diana Barry exemplifies how peer support strengthens the values instilled by family and school.

Conclusion. In summary, Montgomery's narratives portray a dynamic and integrated model of upbringing, where family, school, and broader community function together to shape moral, intellectual, and emotional development. The analysis underscores that her works advocate for a balanced approach: nurturing emotional intelligence at home, providing formal knowledge and ethical guidance at school, and engaging with social communities to cultivate well-rounded individuals.

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“MILLIY ASHULALAR UCHUN MILLIY SHE'RLAR” MAJMUASINING YARATILISH TARIXI, TUZILISHI VA XUSUSIYATLARI

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Annotatsiya. Ushbu maqolada Hamza Hakimzoda Niyoziy hayot yo'li, ijodi hamda “Milliy shaulachilar uchun milliy she'rlar” majmuasining yaratilish tarixi sababi haqida so'z yuritilgan. Bundan tashqari majmua tarkibi to'liq o'rganib chiqilib, tarkibdagi boshqa asarlar xususida ham ma'lumotlar berib o'tilgan. Asarning qo'lyozma nusxalari, manbalarning tuzilishi borasida bir qancha ma'lumotlar o'rganilib, sanab o'tilgan.

Kalit so'zlar: Nihoniy, majmua, devon, maorif, drama, pedagogik risolalar, “Oq gul”, “Qizil gul”, “Pushti gul”, Hamza, Buxoro, Farg'ona, katalog, arxiv, nusxa.

ИСТОРИЯ СОЗДАНИЯ, СТРУКТУРА И ОСОБЕННОСТИ СБОРНИКА “НАРОДНЫЕ СТИХИ ДЛЯ НАЦИОНАЛЬНЫХ ПЕСЕН”

Аннотация. В данной статье рассматриваются жизненный путь и творчество Хамзы Хакимзоды Ниязи, а также причины создания сборника «Народные стихи для национальных песен». Кроме того, подробно изучен состав сборника и приведены сведения о других произведениях, входящих в него. Исследованы рукописные версии произведения и структура источников, о которых также приведены различные сведения.

Ключевые слова: собрание, диван, Нихоний, просвещение, драма, педагогические трактаты, «Белый цветок», «Красный цветок», «Розовый цветок», Хамза, Бухара, Фергана, каталог, архив, копия.

THE HISTORY OF CREATION, STRUCTURE, AND CHARACTERISTICS OF THE COLLECTION “MILLIY ASHULALAR UCHUN MILLIY SHE'RLAR”

Abstract. This article discusses the life and creative work of Hamza Hakimzoda Niyoziy, as well as the reasons behind the creation of the collection “Milliy ashulalar uchun milliy she'rlar”. In addition, the composition of the collection has been thoroughly examined, and information is provided about other works included in it. The manuscript versions of the work and the structure of the sources have also been studied, with several details enumerated.

Keywords: collection, divan, Nihoniy, enlightenment, drama, pedagogical treatises, “Oq gul”, “Qizil gul”, “Pushti gul”, Hamza, Bukhara, Fergana, catalog, archive, copy.

Kirish. O'zbek adabiyotining yorqin namoyondasi, dramaturg, pedagog, kompozitor, shoir va taniqli jamoat arbobi Hamza Hakimzoda Niyoziy (1889 -1929) o'zining boy adabiy merosi bilan o'zbek madaniyati va ma'naviyatini uyg'otishda muhim rol o'ynagan. U Solkashon mahallasidagi eski maktab va madrasada, (1896-1906), keyinchalik qisqa muddat Namangan madrasasida (1908) tahsil olgan. Adib 1909-yilda Kogon shahridagi matbaada faoliyat yuritgan. So'ngra Toshkentga kelib usuli jadid maktablari o'quv dasturlari bilan tanishib chiqib, shunday maktablarni dastlab Qashqardarvoza mahallasida (1910), keyin Qo'qon shahrining Hojibek guzarida (1911) va Marg'ilonda (1914) ochgan.

Hamza keyingi hayoti va faoliyati davomida qisqa muddat Qo'qondagi rus-tuzem maktabida o'qituvchi, “Sho'royi Islom” tashkilotining ozuqa sho'basida mirza, “Kengash” va “Hurriyat” jurnallarida muharrir (1917), Farg'ona viloyati madaniy-maorif bo'limi xodimi (1918), Turkiston fronti siyosiy boshqarmasi ixtiyoridagi O'lka musulmonlar siyosiy truppasida rejissyor, (1919), “Dor ush-shafaqa” maktabida mudir (1920), Buxoro viloyati maorif va harbit targ'ibot-tashviqot sho'basi qoshidagi teatr truppasida rahbar (1921-1924), Farg'ona maorif qo'mitasi qaramog'idagi o'ng-bilim sho'basida mudir o'rinbosari (1924) singari turli lavozimlarda faoliyat yuritgan. 1926-yildan erkin ijod bilan shug'ullangan.

Mavzuga doir adabiyotlar tahlili. Hamza Hakimzoda Niyoziy o'z ijodiy faoliyatini lirik asarlar yozish bilan boshlagan. Shoirning Nihoniy taxallusi bilan yaratgan lirik she'rlaridan tashkil topgan “Devon”i uning adabiyot maydonidagi dastlabki qadamidir. Asar “Devoni Nihoniy” nomi bilan ham ataladi. Adib Nihoniy taxallusini “Devon”ga kirmagan bir qancha she'rlarida ham qo'llagan. Boshqa bir qancha she'rlarida esa shoir bobosining nomi bilan bog'liq bo'lgan Niyoziy, hajviy she'rlarida Tovonteshar kabi taxalluslaridan foydalangan. Uning keying ijodida esa Hamza taxallusi keng o'rin egallaydi.

Bugungi kunga qadar Hamza Hakimzoda Niyoziy qalamiga mansub ko'plab asarlarning qo'lyozma va toshbosma nusxalari turli dastxatlarda O'zbekiston Fanlar akademiyasi Abu Rayhon Beruniy nomidagi Sharqshunoslik institutining qo'lyozmalar fondida va G'afur G'ulom nomidagi Qo'qon adabiyot muzeyi fondida saqlanadi. Bundan tashqari, shoirning bir qancha she'rlari Buxoro adabiyot va san'at muzey-qo'riqxonasida saqlanayotgan ayrim majmualar tarkibida ham uchraydi.

1915-1917-yillarda shoirning "Milliy ashulalar uchun milliy she'rlar" majmuasi degan umumiy nom ostida "Oq gul", "Qizil gul", "Pushti gul" va boshqa to'plamlari, 1915-yilda "Yangi saodat" nasriy asari, 1916-yili "Zaharli hayot" [4,35] pyesasi nashr qilingan. Uning 1939-yilda nashr etilgan "Tanlangan asarlar"i 1949, 1954, 1958-yillarda nashr etilgan saylanma nashrlarida to'ldirib borilgan. 1960, 1969, 1979-yillarda esa Hamzaning ikki jildlik "Asarlar"i chop etilgan. Ammo, ushbu ikki jildlik asarlar ham shoir ijodini to'liq qamrab ololmadi. 1979-1981-yillar davomida Niyoziy tavalludining 90-yilligiga bag'ishlab uning to'rt tomlik "Mukammal asarlar to'plami" nashr etildi. Ushbu to'plam o'zining ilmiy prinsiplar asosida tayyorlanganligi bilan ajralib turadi. Lekin bu nashrda ham Hamzaning turli fond va arxivlarda saqlanayotgan merosi to'liq qamrab olinmagan va unda shoirning tugallanmay qolgan asarlari va xatlari umuman kiritilmaganligi aniqlanadi.

Keyingi yilda hamzashunoslik, Hamza ijodiga bo'lgan e'tibor ancha yuksaldi. O'zbekiston Fanlar akademiyasi Adabiyot muzeyi qo'lyozmalar bo'limida Hamza ijodining ko'p jildlik katalogi nashrga tayyorlandi. Shoirning dastlabki lirik asarlaridan iborat "Devon"ining shu vaqtgacha noma'lum bo'lgan yana bir qo'lyozma nusxasi aniqlandi. Hamzaning asarlarining yangidan-yangi nusxalari aniqlanganligi sababli 1988-yilda "To'la asarlar to'plami"ning yangi besh jildlik nashrini tayyorlash masalasi o'rta qo'yildi. Bu nashrda Hamzaning shu kunga qadar mavjud bo'lgan merosini to'liq qamrab olishga kirishildi va shoir asarlari ilmiy nashr talablari asosida bosmaga tayyorlandi. 1988-yilda nashrdan chiqqan "To'la asarlar to'plami" [4,15] ning yangi nashri quyidagi tartibga ega:

1. "Devon"
2. She'r va qo'shiqlar. Nasriy asarlar. Pedagogik risolalar (1914-1929)
3. Dramalar. Maqolalar. (1916-1920)
4. Xatlar. Hujjatlar. Hamza ijodiga doir materiallar.

"To'la asarlar to'plami"ning har bir jildida shu tomdan o'rin olgan asarlarning avtograf yoki turli kotiblar tomonidan ko'chirilgan qo'lyozmalariga, bunday qo'lyozmalar saqlanmagan hollarda esa ularning dastlabki nashrlariga tayanch nusxa sifatida qaralgan.

Qo'lyozma va muallif hayotlik davriga oid boshqa manbalar o'zaro qiyoslanib, shoirning u yoki bu asarga kiritilgan tahrirlari har bir jildning "Variantlar" qismida qayd etilgan. Bundan tashqari asarning yozilish tarixi haqidagi ma'lumotlar ham manbaning "Izohlar" qismida berib borilgan.

Metodlar. Hamza Hakimzoda Niyoziy asarlari nusxalarini qiyosiy tahlil qilishda matnshunoslik hamda adabiyotshunoslik fanining an'anaviy va zamonaviy metodlariga tayanildi. Tadqiqot jarayonida qo'lyozmalarni o'rganishning paleografik, kodikologik hamda lingvistik usullari bir-biri bilan uyg'un holda qo'llanildi. Bundan tashqari qo'lyozma va bugungi kunga qadar nashr etilgan nusxalarning aynan qaysi davrga oid ekanligini aniqlash maqsadida o'zaro integratsiya metodidan ham foydalanildi. Ushbu yondashuvlar nusxalarning tashqi ko'rinishi, yozuv turi, baytlar soni, boblar tuzilishi, qofiya va aruz vazni, shuningdek, kotiblar tomonidan kiritilgan xatoliklarni aniqlash imkonini berdi. Matnning ichki tuzilishini qiyoslashda lingvistik va stilistik tahlil usullaridan foydalanildi. Qiyosiy tahlilda alohida baytlar, misralar va hatto so'zlarning joylashuvi solishtirildi. Hamza Hakimzoda Niyoziyning bugungi kunga qadar nashr etilgan asarlari o'zaro qiyoslanganda ular orasida bir qancha tafovutlar mavjud ekanligi aniqlandi.

Yana bir muhim metodologik yondashuv – qo'lyozmalarning aruz vazni va qofiya tizimi asosida solishtirilishi bo'ldi. Baytlarning aruz vaznida yuzaga kelgan tafovutlar kotiblarning yozuv xatolari yoki og'zaki rivoyat asosida qo'shilgan o'zgarishlar bilan izohlandi. Shu bois, aruz tahlili ham tadqiqotning muhim vositalaridan biri sifatida xizmat qildi. Shu tariqa, mazkur tadqiqotda adabiyotshunoslikning qiyosiy, lingvistik, matnshunoslikning paleografik va kodikologik usullari uyg'unlashgan holda qo'llanilib, Hamza asarlarining turli nusxalariga nashrlari orasidagi farqlar mukammal ravishda tahlil qilindi.

Natijalar. Yuqorida ta'kidlab o'tganimizdek, Hamza Hakimzoda Niyoziyning ko'plab asarlari bugungi kunga qadar bir qancha nom ostida nashr qilingan. Ular orasidan "Milliy ashulalar uchun milliy she'rlar" majmuasi 1915-1917-yillarda umumiy shu nom ostida "Oq gul", "Qizil gul", "Pushti gul" va boshqa to'plamlari, 1939-yilda nashr etilgan dastlabki "Tanlangan asarlar"i tarkibida, 1952, 1959, 1979-yillarda nashr etilgan bir qancha saylanmalar tarkibida va 1988-yilda nashrdan chiqqan "To'la asarlar to'plami" tarkibida uchraydi. "Milliy ashulachilar uchun milliy she'rlar" [4,468] majmuasi quyidagi yettita to'plamdan tarkib topgan:

1. “Oq gul”
2. “Qizil gul”
3. “Pushti gul”
4. “Sariq gul”
5. “Yashil gul”
6. “Safsar gul”
7. “Atirgul”

Bu majmuani yaratishda shoir o'ziga xos novatorligi, har bir she'rni jadid g'oyalari bilan sug'orilganligi bilan qimmatli ekanligini ta'kidlab o'tadi. Ushbu majmuaning nisbatan to'liq variant 1988-yilda nashr etilgan “To'la asarlar to'plami”ning 2-tomida uchraydi. “To'la asarlar to'plami” 5 tomlik asar hisoblanib, uning 2-tomi quyidagi qismlardan iborat:

1. “Milliy ashulalar uchun milliy she'rlar” majmuasi
2. Pedagogik risolalar
3. Nasriy asarlar

Bundan tashqari ushbu tomda:

1. “Turli yillar”
2. “Tugallanmagan she'rlar. Eskizlar”
3. “Tojik tilida yozilgan she'rlar”

rubrikalari ostida ham Hamza qalamiga mansub bo'lgan, 1914-yildan ancha avval yozilgan deb taxmin qilingan asarlar uchraydi. Asarning milliy ashulalar qismi kattalar uchun, pedagogik risolalar qismi esa bolalar uchun yozilgan.

Muhokama. Hamza Hakimzoda Niyoziy “To'la asarlar to'plami”ning ikkinchi tomi adibning 1916-1928-yillarda yozgan she'rlari, pedagogik risolalari hamda nasriy asarlarini o'z ichiga oladi. Hamza yashagan davr muhitidan kelib chiqqan holda ya'ni oshkoralikka bugungi kun bilan qiyoslaganda keng yo'l ochilmaganligini inobatga oladigan bo'lsak, adib asarlarining aynan qaysi yilda yozilganligini aniqlashda muammolarga duch kelamiz.

XX asrning 10-yillarida Hamza asarlariga kirib kelgan aksariyat tatarcha, ozarbayjoncha, turkcha so'z ifodalarining bugungi kunda o'zbek adabiy tilida foydalanilmasligi hamda yot bo'lganligi sababli, adib asarlarini eski o'zbek yozuvidan joriy yozuvga transliteratsiya usuli bilan o'tkazilganda ayrim xat'o va kamchiliklarga yo'l qo'yilgan. Bunday muammolarni hal etishda esa adabiyotshunos hamda matnshunoslarning o'zaro integratsiyaga kirishib, muammolarni hal etishiga ehtiyoj mavjud. Bundan tashqari, qo'lyozmalarga yetkazilgan zararlar yirtilishi, siyohning o'chib ketishi, sahifalarning tushib qolishi yoki o'rni o'zgarishi ularni o'qishni yanada qiyinlashtirgan va mazmunan g'alizliklar kelib chiqishiga sabab bo'lgan.

Hamza arxivi materiallarini o'rganib chiqilganda, natijalar shuni ko'rsatadiki, shoir biror asarni yaratishdan oldin bir qancha materiallarni o'rganib chiqqan, qofiyadosh so'zlar tanlagan, bo'lajak asarlarning eskizini chizgan. Adibning bir necha asarlarining tahrir qilingan variantlari ham mavjud.

Hamza dastxatlari turli formatdagi qo'g'ozlar, varaqlar hamda daftarlarda arab harflarida qora, binafsha rangli siyohlarda yozilgan.

XX asr o'zbek madaniyati va adabiyoti tarixiga oid juda manbalar arxiv materiallari tarzida respublikamizning ko'plab arxiv fondlarida saqlanmoqda. Ana shunday noyob arxivlardan biri O'zbekiston Respublikasi Fanlar akademiyasining Alisher Navoiy nomidagi Davlat adabiyot muzeyidagi “O'zbekiston yozuvchilari va shoirlari arxivi” fondidir. Bu noyob arxivda XX asr mobaynida O'zbekistonda yashab, ijod etgan bir qancha ijodkorlar –yozuvchi, shoir, dramaturg, publitsist, adabiyotshunos va boshqalarning shaxsiy arxiv hujjatlari yig'ilgan bo'lib, hozirgi hisobga ko'ra 63.000 adadni tashkil etuvchi katta xazinadir, desak adashmagan bo'lamiz. Mazkur nodir fondagi qariyb 2.000 ga yaqin hujjatlarni o'z ichiga oluvchi Hamza Hakimzoda Niyoziy arxividir. Ularda adib ijodi, faoliyati va shaxsiy hayoti bilan bog'liq yozma materiallar, turli hujjatlar o'rin olgandir. Shular orasida Abdulhamid Sulaymon o'g'li Cho'lpon faoliyati bilan bog'liq ayrim yozma ma'lumotlar ham aks etgan arxiv materiallari mavjud [2, 23-24]. Hamza safdoshi Cho'lpon bilan bog'liq ikki noyob hujjatni saqlagan. Ayni shu bitiklar bizni qiziqtirgan masalaga yaqqol dalil bo'lib xizmat qila oladi. Bu hujjatlar Hamzaga yo'llangan Cho'lponning ikki maktubidir [3, 72-77]. Cho'lponning ushbu xatlarining har ikkisi ham “Sadoyi Turkiston” gazetasi bilan bog'liq bo'lib, ular 1916-yil dekabr oyida yozilgan.

Hamza bu realistik turkumda Turkiston xalqining haqiqiy ahvolini, o'z iborasi bilan aytganda, “Turkiston qissasini” ko'rsatadi. Bu turkumni yaratguncha dunyoning ko'pgina yerlarini – Rusiyani, Yevropa va Sharq mamlakatlarining anchasini kezgan va o'zbek xalqining ularga nisbatan ayanchli turmush

kechirayotganini anglab yurak-bag'ri o'rtangan edi. U Yevropa va Osiyodagi taraqqiyot darajasini tahlil etib, "Uxlama ko'p o'zbek eli asri taraqqiy vaqtida" ("Oq gul"), "Xabarimiz yo'q na kun haqiqatidan" ("Pushti gul"), "Zulmat ko'zni qoplagan haqiqatni ko'rmaslar" ("Sariq gul") kabi misralarda xalqni iqtisodiy, siyosiy, ma'naviy, ma'rifiy, madaniy taraqqiy ettirishni davrning bosh vazifasi, deb biladi. To'plamdagi sherlarni "Qora elimizni tushunuvina o'ng'ay bo'lsin uchun" sodda tilda va xalq qo'shiqlari ohangida yozadi. Har bir she'r boshiga "Eski Turon" ohangidagi ashuladir, "Kel menga, shohim, hay-hay" ohangida bir ashuladir", deb xalq orasida mashhur bo'lgan ashula nomini aytib o'tadi yoki o'sha ashuladan namuna keltiradi. Masalan, "Bir zarra bormu aqlu hushimiz" misrasi bilan boshlanuvchi she'rga "Gulg'unchalar" ashulasidan quyidagi parchani namuna sifatida beradi:

*Bog' aro qo'ysam qadam, xandon urar gulg'unchalar,
Xandon urar gulg'unchalar.
Hasratingda yig'layyudi bir necha boybachchalar,
Xonimiz omon, omon, omon,
O'zimiz yomon, yomon, yomon.*

Shoir yana she'r tagida "Yigirmanchi misradan 22-misragacha bir kishi tarafidan aytilur, 24- ham 25-misra ko'p kishi tarafidan aytilur, 21-misra ikki bor aytilur",- deb izoh ham beradi.

Turkumga kirgan barcha asarlarini milliy she'rlar, deganida hamda she'rning xalq qo'shiqlari yo'lida yozilgan shaklinigina nazarda tutmaydi, balki, birinchi navbatda, ularda xalqning ahvoli, taqdiri, orzu-armoni to'g'risida, uning taraqqiyoti va ma'naviy, ruhiy kamolotiga g'ov bo'layotgan zo'r illatlar - jaholat, turg'unlik, tarqoqlik, har xil yaramas urfodatlar haqida fikr yuritadi. Hamza ko'p she'rlarida bor ovozi bilan xalqni birlashishga chaqiradi: "Birlashsun emdi boshimiz, maslakda qari yoshimiz", "Birlashing, Turkiston!", "Qo'l ushlashing, birlashing emdi, Turkiston!", "Haq yo'lida jon bersak, bo'lsak millat qurboni",- deydi. Milliy joziba ayniqsa tilda yorqin ko'rinadi. Hamzaning tili shu qadar maftunkor, boy, jozibali, sodda, o'ynoqiki, bu borada ham u ustoz san'atkor sifatida tan olingan. U fors, arab so'zlarini iloji boricha ishlatmaslikdan tashqari, o'zbek tilining jamiyatdagi haq-huquqini tiklash uchun ham kurashdi. Hamza o'zini millatning jonkuyari, fidoyisi deb his etdi. So'ngra u faqat kambag'allarga yoki boylarga emas, hammaga qarata so'zladi, millatni yaxlit idrok etdi, barcha birgalikdagina o'zbek millatini jaholat, qoloqlik, turg'unlikdan taraqqiyot yo'liga, baxt-saodat yo'liga olib chiqishi mumkin, degan fikrdan kelib chiqdi. U "Har millatning aholisi bir otaning bolasi kabi o'lur",- deydi. Hamza millatdagi illatlarni birma-bir sanab, ularni shafqatsiz ravishda tanqid qildi: bu - jaholat, g'aflat, diniy taassubga berilish, savodsizlik, yalqovlik, qimor o'ynash, giyohvandlik, kayf-safoga berilish, ko'pxotinlilik, ayollarni oyoqosti qilish, tarqoqlik - birlashmaslik, mutelik... Bular Hamzaning fikricha, "millatni masxaralik bir holga qo'yaturg'on" illatlardir.

Xulosa. Hamza Hakimzoda Niyoziy hayoti davomida millatni ilmga chorlaovchi yetuk shaxslardan biri hisoblanadi. Uning samarali ijodi o'z davrining yetuk ijod namunalaridan hisoblanib, bugungi kunga qadar o'rganilib kelinmoqda. Ushbu tadqiqotdan kelib chiqadigan umumiy xulosa shundan iboratki, Hamza Hakimzoda Niyoziy ijodi bugunga qadar to'liq o'rganilmagan. Adibning asarlarining nisbatan to'liq variant faqatgina "Tanlangan asarlar" to'plamida yig'ilgan. Hozirda adibning ijodini to'liq o'rganishga bo'lgan ehtiyoj yuqori.

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NEMIS SENTIMENTAL NASRINI QIYOSIY-TARIXIY KONTEKSTDA O'RGANISH

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Annotatsiya. XVIII asrda bir-biri bilan chambarchas bog'liq bo'lgan ma'rifiy klassitsizm, sentimentalizm, romantizm singari turfa badiiy yo'nalishlar rivoj topdi. Bu hol insoniyat tafakkurining ma'rifiy-mafkuraviy bosqichga qadam qo'yishi bilan bog'liqlikda kechdi. Iogan Volfgang Gyote qalamiga mansub "Yosh Verterning iztiroblari asari ana shu davrda yuzaga keldi. Ma'rifatparvarlik ruhi bilan tug'ilib, qahramonlarning kechinmalari, xayrixohlik, hamdardlik tuyg'ularini yuksak sanovchi muayyan uslubiy yo'nalish maqomini olgan oqim keyinroq "sentimentalizm" nomini oldi. Ushbu maqolada sentimentalizm adabiy oqim sifatida adabiyot maydoniga keng yoyilishdan oldin, bu estetik hodisa nemis qahramonlik eposlarida, xalq qo'shiqlarida, O'rta asrlar adabiy manbalarida, klassitsizm va ma'rifatchilik adabiyoti namunalari qisman uchrashganini, nemis sentimental nasrini qiyosiy-tarixiy kontekstda o'rganilishi keng tahlil qilingan.

Kalit so'zlar: nemis qahramonlik eposlari, poetika, sentimentallik, sentimental elementlar, epistolyar janr.

ИЗУЧЕНИЕ НЕМЕЦКОЙ СЕНТИМЕНТАЛЬНОЙ ПРОЗЫ В СРАВНИТЕЛЬНО-ИСТОРИЧЕСКОМ КОНТЕКСТЕ

Аннотация. В XVIII веке развивались различные художественные течения, такие как просветительский классицизм, сентиментализм и романтизм, тесно связанные между собой. Это было обусловлено вступлением человеческой мысли в просветительно-идеологическую стадию. В этот период появилось произведение Иоганна Вольфганга Гёте «Страдания юного Вертера». Рождённое в духе Просвещения, это движение, обретшее статус особого стилистического направления, высоко ценившего переживания, доброжелательность и сочувствие героев, впоследствии получило название «сентиментализм». В данной статье анализируется тот факт, что до широкого распространения сентиментализма в литературной сфере как литературного течения это эстетическое явление частично встречалось в немецком героическом эпосе, народных песнях, средневековых литературных источниках, образцах классицизма и литературы эпохи Просвещения, а также в сравнительно-историческом изучении немецкой сентиментальной прозы.

Ключевые слова: немецкий героический эпос, поэтика, сентиментальность, сентиментальные элементы, эпистолярный жанр.

STUDYING GERMAN SENTIMENTAL PROSE IN A COMPARATIVE-HISTORICAL CONTEXT

Abstract. In the XVIII century, such as enlightened classicism, sentimentalism, romanticism, closely related to each other, peat artistic directions developed. This case was due to the fact that human thought entered the educational-ideological stage. It was during this period that the work of "The anguish of the young Verter", attributed to the pen of Iogan Wolfgang Goethe, appeared. Born with the spirit of enlightenment and receiving the status of a certain methodological direction that exalted the feelings of the characters' experiences of forgiveness, benevolence, sympathy, the current later received the name "sentimentalism". This article shows that before sentimentalism as a literary stream became widespread in the field of literature, this aesthetic phenomenon met in part in German heroic epics, folk songs, medieval literary sources, examples of classicism and enlightenment literature, the study of German sentimental prose in a comparative-historical context is widely covered

Keywords: German heroic epos, poetics, sentimentality, sentimental elements, epistolary genre.

Kirish. Nemis sentimental nasrini qiyosiy-tarixiy kontekstda o'rganadigan bo'lsak, tarixiy-tipologik yondashuv nazariyasiga ko'ra, tarixda takroriylik amalda bo'lgani uchun unda universallik xususiyati ustuvor maqomga ega bo'ladi. Bu nazariya folklor asarlariga dunyo miqyosida kechadigan umumiy ijtimoiy-

siyosiy jarayon oqibatida o'z-o'zidan tabiiy ravishda yuzaga keladigan estetik hodisa o'laroq yondashish kerak bo'ladi.

Mavzuga doir adabiyotlar tahlili. XII asr Germaniyada feodal jamiyat sharoitida rivojlangan nemis tilidagi dunyoviy-demokratik adabiyot paydo bo'ldi. U, asosan, fransuz modellari asosida ritsarlik romantikasi bilan ifodalandi. Nemis Shpilmanlari tomonidan ijro etilgan qahramonlik dostonlari keng qamrovli kitoblarga aylantirilgan. Saroy (kurtuaz) romanining uslubi Shpilman dostoniga ma'lum darajada ta'sir ko'rsatdi. Bu tipdagi dostonlarda senyor-vassal munosabatlari bilan feodal, xristian jamiyatining o'rnatilgan turmush tarzi o'z aksini topgan. Masalan, "nozanin xonim" kulti va boshqa obrazlar tasvirida, an'anaviy motivlarni talqin qilishda, hatto syujetdagi o'zgarishlarda ham namoyon bo'lgan. Bularga "Zigfrid haqidagi qo'shiq", "Nibelunglar haqidagi qo'shiq" kabi nemis qahramonlik eposlari kiradi. Bu qo'shiqlarni ma'lum darajada qahramonlik-romantik doston xiliga qo'sha olamiz. Chunki ularda real, haqiqiy tarixiy voqelikni farqlash tobora qiyinlashadi. Bunday murakkab holatlarni hissiy talqin etish mumkin.

Shu asosga ko'ra, O'rta asrlarga oid mazkur dostonlardagi qahramonning tuyg'ulari, hissiyotlari, ma'lum darajadagi iztiroblarini sentimentalizm elementlari sifatida qayd etamiz. XVII asr nemis lirikasi jahon adabiyotining eng yorqin sahifalarini tashkil etgani adabiyot tarixida bizga ma'lum. Nemis adabiy muhitiga katta islohotlar qilgan mutafakkir Martin Opits (Martin Opitz, 1597–1639)ning poetikaga oid eng asosiy risolasi "Nemis she'riyati haqida kitob" ("Buch von der deutschen Poeterey") hisoblanadi. M.Opitsning mazkur kitobida ta'kidlanishicha, dastavval she'riyatda ilohiyot haqidagi ta'limotlar, olamning ezoterik tushunishga o'rgatish asosiy mazmun kasb etgan. Shu davr donishmandlari, mutafakkirlari, ilohiyot ilmi sohiblari odamlarga Xudodan qo'rqishni, namunali go'zal xulq-atvorga ega bo'lishni lirikadagi shu yo'l bilan tushuntirgan. Oddiy odamlar, eshitishga moyil xalq Xudoning mavjudligi, butun olamni Yaratuvchisi ekanligi va o'limning muqarrarligiga ishongan. Ammo bu anglamni inson aqlidan tashqaridagi ikkinchi bir ezoterik qatlamda, sezgi va hissiyotlar orqaligina tushunish mumkin. Shuningdek, muallif asarda eng qadimgi yunonlar donolikni o'rganish uchun Misr, Hindiston, Fransiya kabi bir qancha davlatlarga sayohatlar qilishgan. Ular sayohat davomida ko'rganlarini, sarguzashtlarini she'riy ohangda, qofiyaga solib yozishgan. Kitobda yana yozilishicha, bunday odamlar o'z she'rlarida tabiatni kuylagani, uni yaxshi ko'rishini lirik ifodalaganlar.

Opits yozgan bu qaydlardan ma'lum bo'ladiki, sentimentallik nemis adabiy muhitida shu taqlid shakllangan. Inson aqli bilan anglab bo'lmaydigan olam, sezgi, hissiyotning mutlaqlashishi, sayohatlar, oddiy odamlar bilan muloqot, tabiat bilan munosabatlar barcha- barchasi sentimentallikning ilk mujdalaridir. M.Opits yozgan she'rlarda ham sentimentallikka xos unsurlar uchraydi.

Nemis adabiyotida sentimental elementlar Gans Yakob Grimmelsgauzen (Hans Jacob Christoffel von Grimmelshausen, 1622–1676)ning 1668-yilda yozilgan "Simplitsissimus sarguzashtlari" haqidagi avtobiografik romanida ham ko'rinadi. (Der Abenteuerliche Simplicissimus Teutsch, d.h. die Beschreibung des Lebens eines seltsamen Vaganten, genannt Melchior Sternfels von Fuchsheim). Mazkur asar XVI asr nemis ritsarlik romantikasi va satirik adabiyoti an'alariga amal qilgan. Romanda halokatli o'ttiz yillik urush davrida Simplitsissimusning sarguzashtlari tasvirlanadi. Shuningdek, asar qahramoni Simplitsissimusning boshdan kechirganlari, iztiroblari, olamga, jamiyatga hissiy munosabati poetik ifodalangan.

Tadqiqot metodologiyasi. Darhaqiqat, adabiyot va san'atdagi bu hissiy yo'nalishni ijtimoiy voqelik emas, balki qahramonning sodir bo'layotgan voqealarga bo'lgan hissiy munosabati, ruhiy-psixologik holati, fikr va hissiyotlar dunyosi ko'proq qiziqirdi.

Umuman, Yevropa sentimental adabiyotini kuzatganimizda bu estetik hodisa, sentimental elementlar, belgi-xususiyatlar yorqin namoyon bo'lgan janrlar sifatida quyidagilarni sanash mumkin:

- 1) falsafiy-irfoniy, tavsifiy-didaktik doston va peyzaj (manzara) she'rlar (elegiya);
- 2) tabiat qo'ynidagi sokin hayotni tasvirlovchi idilliyalar;
- 3) mayda savdogarlar qatlami shaxsiy hayotini (sentimentalizmgacha sulolaviy, davlat yoki fuqarolik-vatanparvarlik kurash va g'oyalarini aks ettirish muhim sanalardi. – M.N.) ifodalovchi klassitsizm tamoyillaridan qisman uzilgan drama ("sentimental komediya", "burjua dramasi", "burjua tragediyasi", "jiddiy (ko'z yoshi) drama (komediya)"si;
- 4) adabiy qahramon inqirozi tomon rivojlanib boruvchi, uning shaxsiy hayoti, fojiali ruhiy kechinmalarini ijtimoiy munosabatlar fonida batafsil tasvirlovchi ijtimoiy-psixologik roman;
- 5) sentimental qahramonning iztirobi, ishqiy-hissiy, intim kechinmalari, dardi, yig'isi, kayfiyati ifodalangan maktub va kundaliklar (epistoliar janr);
- 6) hissiyot, tuyg'uning kultlashishi, sentimental qahramonning telbanamo oshiqlik qismati, sevgi iztiroblari, hissiy kechinmalari va fojeiy yakunni pafos bilan ifodalovchi qissa va hikoyalar;

Ularning barchasida ezgulik qurbonlik talab qilishiga ishongan ehtirosli, ammo u qadar faol bo'lmagan ma'rifiy xarakterdagi qahramonlar ishtirok etadi.

Sentimentalizm badiiy adabiyot va teatrdan alohida yo'nalish maqomini oldi. Sentimentalistlar insonning tabiiy mayllari, his-tuyg'ulari fonida tasvirlashga ahamiyat qaratdi. Dunyoni tabiiy his-tuyg'ularni ozod qilish, insonga hamdardlik, yuksak ehtirolarga qanot berish orqali qayta qurishga intildi. Binobarin, aqliy va mantiqiy emas, balki hissiy idrokning rolini yuqori baholadi.

Olingan natijalar va ularning tahlili. Nemis shoiri, dramaturgi va romannavisi Fridrix Maksimilian fon Klinger (1752–1831)ning “Bo‘ron va tazyiq” nomidagi 23 ta dramasi va 14 ta romani, shuningdek, shu nomli harakat faollarining milliy adabiyot yaratish yo‘lidagi sa’y-harakatlari bilan chambarchas bog‘liq tarzda 1770–1780-yillarda Germaniyada sentimentalizm gullab-yashnadi. “Bo‘ron va tazyiq” dramasi butun bir adabiy davrning nomiga aylandi. F.M.Klinger buyuk nemis shoiri Yohann Volfgang fon Gyotening bolalikdagi do‘sti va maslakdoshlaridan biri edi. U Frankfurtda Y.V.Gyote atrofida birlashgan yosh shoir-u adiblar – Yakob Maykl Reynxold Lents, Geynrix Leopold Vagner va boshqalar bilan do‘stlashdi, ular bilan doimiy uchrashib turadi. F.M.Klingerning “Oltin xo‘rozning hikoyasi” romani A.S.Pushkinning “Gabriliada” asari ta’sirida yuzaga keldi. Anna Axmatova o‘zining “Pushkinning so‘nggi ertagi” nomli mo‘jaz maqolasida bu asarni nozik tahlil qilgan edi.

Sentimental adabiyot vakillari nasriy asarlarida epistoliar janr (maktub va kundaliklar) imkoniyatlaridan samarali foydalanadilar.

Umuman olganda, nemis sentimentalizmi fransuz klassitsizmiga bo‘lgan milliy-madaniy munosabat sifatida dunyoga keldi. Nemis sentimentalistlari dunyoqarashining shakllanishi va taraqqiyotida nemis shoiri, dramaturgi, san’at nazariyotchisi va adabiyotshunos-pedagogi, nemis klassik adabiyotining asoschilaridan biri – Gotxold Efraim Lessing (1729–1781)ning ta’siri kuchli bo‘lgan. Darhaqiqat, uning “Laokoon yoxud tasviriy san’at va poeziya chegaralari xususida” risolasi, “Gamburg dramaturgiyasi” turkum maqolalari, “Sara Sampson xonim”, “Minna fon Barnxelm”, “Emiliya Galotti”, “Donishmand Natan” pyesalari o‘z davrida e’tiborga tushgan va bugun uchun ham qimmatini yo‘qotgan emas. G.E.Lessing ijodiy merosida estetika va san’atshunoslikka oid asarlar muhim o‘rinni egallaydi. G.E.Lessing fikricha, badiiy adabiyotdagi voqelik ifodasi o‘z go‘zalligi bilan tuyg‘ularimizga ta’sir etibgina qolmay, hissiy idrokimizga ham zavq beradi. Teatr estetikasi esa, birinchi navbatda, uning ibratxona ekanini nazarda tutishi lozim.

Sentimentalistlar elegiya, roman-maktub, sayohat kundaligi, xotiralar va boshqa janrlarda ijod qildilar. Bunday asarlarda badiiy voqelik birinchi shaxs tilidan bayon qilindi. Sentimentalist adiblar poetik tafakkur va tasavvurga g‘ov bo‘luvchi har qanday kanonlarga u qadar amal qilmas, o‘z irodasiga, tuyg‘ulariga ko‘ra ish tutardi. Kompozitsiyada erkinlikka intilishar, lirik chekinishlarga ko‘p o‘rin ajratishardi. Klassitsizm tarafdori I.K. Gottshed nazariy qarashlari I.J.Bodler va I. J.Breytingerlar tomonidan keskin inkor etildi. Sentimentalistlarning ilk namoyandasi Fridrix Gotlib Klopstok edi. U O‘rta asr nemis adabiy an‘analari va sentimentalizm o‘rtasida ko‘prik qurishga intildi. Bu oqim lirik she‘riyat va romanchilikdan dramaturgiyaga ko‘chdi. Tuyg‘ular tabiiy oqimini berish, qahramonlarni vaziyat talabiga ko‘ra tasvirlash, ularga hamdard bo‘lish, oddiy odamlarning boy ma’naviy dunyosini ko‘rsatish sentimentalizm estetikasining yetakchi belgilariga aylandi.

Nemis adabiyotida samarali ijod qilgan Shiller 1784-yil “Don Karlos”, 1787-yil “Makr va muhabbat”, 1800-yil “Mariya Styuard” dramalarini yozadi. Uning dramalarida romantizm, hissiy emotsiya juda kuchli berilgan. Sinfy tabaqalanish, aristokratiya muammolari asosiy mavzuga ko‘tarilgan “Makr va muhabbat” dramasi qahramonlari navqiron oshiq va ma’shuqalar Ferdinand va Luizaning chin sevgisi orqali muallif ijtimoiy kanonlarni yorib o‘tmoqchi bo‘ladi. Oliy tabaqa vakili, Prezident fon Valterniing yolg‘iz o‘g‘li Ferdinand oddiy xalq vakili, go‘zal qalb egasi Luizani sevib qoladi. Har ikkalalari ham ijtimoiy tartiblarni yengib o‘tishga harakat qiladilar, lekin hayotning shafqatsiz qoidalari, zolim kishilar faol qarshilik qiladi. Makr-hiyla bilan sevrishganlar o‘rtasida ishonchsizlik paydo qiladi, ular umidsizlikka tushadilar va o‘z joniga qasd qiladilar. Dramada ayni sahnalar o‘ta yuqori dramatismda, ehtirosli hissiy ta’sirda kechadi. Bu qahramonlar metaforik qatlamda talqin qilinsa, insonlar tabiatidagi, qalbidagi o‘tli ehtirolar, qalb gavharlarini, insonning tabiiy fe’lini mavjud byurokratik qoidalar yanchib, ezg‘ilab tashlayotganini, insonlardagi tabiiy instinkt, his-tuyg‘ular, orzu-umidlarini bo‘g‘ib qo‘yayotganini tushunish mumkin. Sentimental qahramonlar taraqqiy etgan shahar, tabiiy-madaniy qadriyatlarni yemirib borayotgan globalizatsiyadan qutulish uchun chekka qishloqlar, ovloq joylarga, tabiat qo‘yniga qochadilar. Shiller qahramonlari ham byurokratik tuzumdan qutulish uchun shu yo‘lni tanlaydilar. Obrazli qilib aytganda, yuqorida ta’kidlaganimizdek, byurokratiya insonning tabiiy his-tuyg‘ularini bo‘g‘adi, so‘ndiradi. Bu ikki navqiron yosh ham “Bo‘ron va hujum” oqimi g‘oyalari uchun tanlab olingan adabiy qahramonlardir. “Bo‘ron va hujum” oqimi faoliyatida ikki asosiy tipni kuzatish mumkin: birinchisi – hujumkor, jo‘shqin tabiatli,

hayotdagi har qanday chegaralarga qarshi kurashga otlangan, kuch-qudratli, fojiaiy, o'ziga xos daho qahramon bo'lsa, ikkinchisi – ehtirosli, xayolparast, ichdan kuyinuvchi, olam dardini qalbida jamlagan, adabiy ozodlikni qo'msovchi, cheksizlikka intiluvchi qahramon timsoli bo'lishi kerak edi." Shiller ham, Gyote ham bu xususiyatlarning barchasini o'zida umumlashtirgan qahramonlar yaratdi.

Nemis sentimentalizmiga eng yorqin poetik ifodalar bergan, olmon adabiy muhitida keng taraqqiy etishida munosib ulush qo'shgan yana bir dramaturg, shoir, nazariyotchi, mutafakkir, "Bo'ron va tazyiq" harakatining eng faol a'zosi Yohann Kristof Fridrix fon Shiller (Johann Christoph Friedrich von Schiller; 1759–1805) hisoblanadi. Uning dastlabki pyesasi "Qaroqchilar" 1781-yillarda yozilgan. Shiller va Gyote bu harakatning eng faol vakillari sifatida har ikki ma'rifatchining ham g'oyalari bir maqsadga qaratilgan edi. "Obyektiv sabablardan eng muhimi shu ediki, XVIII asrning 70-yillarida san'atdagi antifeodal qarashlarning ifodasi sifatida "Bo'ron va hujum" deb nomlangan adabiy harakat vujudga keldi. Bu oqim ishtirokchilari adabiyotda yangi shakl va yangi mazmun yaratish tarafdorlari bo'lib maydonga chiqdi. Sentimental nasrini cho'qqiga olib chiqqan buyuk nemis mutafakkiri Yohann Volfgang Gyote ijodida ham o'z aksini topgan. Nemis adibi, mutafakkir, faylasuf va tabiatshunos olim hamda davlat arbobi – Iogann Volfgang Gyote (1749–1832) nomi o'zbek kitobxonlariga o'zining "Yosh Verterning iztiroblari" (1774), "Faust" (1774–1832), "G'arb-u Sharq devoni" (1819) kabi asarlari bilan yaxshi tanish. U adabiyotshunoslik, sharqshunoslik, huquqshunoslik, falsafa sohalari bilan bir qatorda, badiiy adabiyotning drama, avtobiografiya, ma'rifiy-roman, roman-maktub kabi turli janrlarida ham qalam tebratdi. Uch mingdan ortiq she'rlar, "Faust" kabi dunyoga mashhur dramalar yozdi. Gyotening nasr va nazm qorishiligidan bitilgan "Vilgelm Meister" romani ma'rifiy-ta'limiy xarakterda bo'lsa, muallifi nomini jahon miqyosida shon-shuhratga burkagan "Yosh Verterning iztiroblari" asari roman-maktub janriga mansubdir. Muallifning yoshligida yozilgan mazkur roman to'la ma'noda sentimental asardir.

"Yosh Verterning iztiroblari" romani Gyotening shaxsiy hayotidagi voqealar ta'sirida yaratilgan va yozuvchining yoshlik davridagi ichki iztiroblar, sog'inch, insoniy tuyg'ular va hayotiy muammolar ortidagi mislsiz azoblar, natijasida shakllangan. Gyote bu romanida o'sha davrning ilg'or fikrli va sezgir yigiti uchun ularning ichki dunyosi va ehtiroslarini tushunish, yoki ularni o'zi tomonidan tasvirlash maqsadida shunday ehtirosli qahramon yaratgan va bu orqali jamiyatdagi reaksiya kuchlarga qarshi bir zarba berishni nazarda tutgan, deyish mumkin.

Muhokama. Romanda inson ruhiyatining sezgirlik va xayolparastlik xossalari akslanadi. Bunday holatdagi shaxs tashqi olamni intellektual yoki ratsional baholashga emas, balki o'z hissiyotlari va kayfiyatlariga e'tibor qaratgan holda idrok etadi. Ularning olami ayni vaqtda sezgilarga ta'sir qiluvchi omillar tufayli shakllanadi.

Epistolyar adabiyotning o'zbek mumtoz adabiyotidagi namunasi sifatida A.Navoiyning "Munshaot" asarini keltirish mumkin. Adabiyot taraqqiyotining keyingi davrlarida shaxslararo bevosita yozishmalar ham ahamiyatini yo'qotmagani holda, adabiy asarlarni maktub orqali yozish keng ommalashgan." Jumladan, fransuz ma'rifatparvari Monteskyoning "Fors nomalari", J.J.Russoning "Yuliya yoki yangi Eloiza", Y.V.Gyotening "Yosh Verterning iztiroblari", F.Dostoyevskiyning "Kambag'allar" romanlari, "Oydin tunlar" qissasi, A.Chexovning "Vanka" hikoyasi, zamonaviy o'zbek adabiyotida O'.Umarbekovning "Sevgim-sevgilim", O'.Hoshimovning "Cho'l havosi", I.Mirzoning "Bonu", A.Yo'ldoshevning "Sunbulaning ilk shanbasi" kabi asarlari ham shu uslubda bitilgan. Bunday asarlarda epik bayon birinchi shaxs tilidan olib boriladi. Epistolyar uslubning o'ziga xos xususiyatlari yozuvchi yoxud adabiy qahramonning ijtimoiy mavqei va kasb-kori, yoshi, ahvol-ruhiyati, ko'zlagan maqsad-muddaosiga bog'liq tarzda namoyon bo'ladi.

Kundalik hayotda maktub yozuvchi mirza va kotiblar yuqoridagi singari xususiyatlarni inobatga olganlar. Keyinchalik bunday talablar badiiy nasr va qisman adabiy tanqidning "ochiq xat" singari janrlari uslubiga ham ko'chgan. Odatda, maktublar kompozitsiyasi xat yo'llangan shaxsga bo'lgan ehtirom bilan boshlanadi. Bosh qismida uning mazmuni va ko'zlangan maqsadi bayon qilinadi. Maktub so'ngida xulosa qism keladi. Ba'zan muallif imzosi bilan so'ng ham ayrim izohlar qo'shiladi. Maktublar publitsistik va so'zlashuv uslubiga xos unsurlardan butkul xoli bo'lmaydi. Umuman, qahramonning ishqiy munosabati, sevgi iztiroblari, dardi, nolasi, arzi-holi kabi ichki kechinmalarni berishda maktub eng qulay usul ekanligini ta'kidlash lozim. Bu barcha sentimental asarlarga xos xususiyat hisoblanadi.

Xulosa qiladigan bo'lsak, Gyote zamoniga kelib, Germaniyada sentimental adabiyot haqiqatda ulkan adabiy-estetik hodisaga aylandi. Gyote o'z asarini yozishda o'zigacha mavjud milliy manbalarga tayangani bilan birgalikda, boshqa yevropalik yozuvchilar, xususan, ingliz va fransuz sentimentalistlarining ijodi ham sezilarli ta'sir o'tkazgan. Yuqorida keltirilgan fikrlardan kelib chiqadigan bo'lsak, nemis sentimentallik elementlarini Gyotegacha bo'lgan davrda, undan keyin ham uchratishimiz mumkin. Uning davriga kelib esa,

sentimentalizm yanada gullab yashnaganini ko'rishimiz mumkin. Qadimgi dunyo adabiyoti, nemis xalq qo'shiqlari, elegiyalar, qahramonlik dostonlari, klassik poeziya, maktublar, sayohat kundaliklari, shuningdek, Yevropa xalqlari adabiyotidagi sentimental nasr namunalari, yevropalik yozuvchilarning estetik qarashlari va Sharq xalqlari adabiyotining, xususan, doston, ertak va mumtoz adabiyot manbalari ta'siri bilan uyg'un holatda sentimentalizm nemis adabiyotida tarixiy va tadrijiy shakllarda rivojlangan.

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“BU KUNNING DAVOMI” QISSASIDA DETAL-RAMZNING O‘RNI

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Annotatsiya. Mazkur maqolada Ahmad A‘zam ijodining badiiy-estetik xususiyatlari, xususan, yozuvchining “Bu kunning davomi” qissasida qo‘llagan detal va ramzlarning poetik vazifasi tahlil qilinadi. Qissada keltirilgan detal-ramzlar qahramon ruhiyatini ochib berishda, shuningdek, voqelikning yashirin ma‘nolarini badiiy ifodalashda asosiy kompozitsion vosita sifatida namoyon bo‘ladi. Qissada keltirilgan saraton tasviri, tor yo‘lak, telefon va tramvay kabi detallar tasviriy vosita emas, balki qahramonning ichki holatini, yolg‘izligini hamda ruhiy iztirobini ifodalovchi ramz sifatida yoritiladi. Maqolada qissa strukturasiidagi ayrim detal-ramzlar voqelikdagi ichki dramatismni qay tarzda kuchaytirgani ilmiy asosda yoritiladi. Shu bilan birga, Ahmad A‘zamning detal-ramzga bo‘lgan munosabati o‘zbek adabiyotida poetik tafakkurning yangilanishiga, qissa janrida psixologik va falsafiy izlanishlarning kengayishiga olib kelgan ijodiy hodisa sifatida baholanadi.

Kalit so‘zlar: muallif, uslub, janr, qissa, struktura, ramz-detal, muhit tasviri, ruhiyat, yo‘lak, telefon, tramvay, ichki monolog.

РОЛЬ ДЕТАЛИ-СИМВОЛА В ПОВЕСТИ «ПРОДОЛЖЕНИЕ ЭТОГО ДНЯ»

Аннотация. В данной статье анализируются художественно-эстетические особенности творчества Ахмада Азама, в частности поэтическая функция деталей и символов, использованных в повести «Bu kunning davomi» («Продолжение этого дня»). Представленные в произведении детали-символы выступают не только изобразительными средствами, но и ключевыми композиционными элементами, раскрывающими внутренний мир героя и отражающими скрытые смыслы изображаемой действительности. Такие образы, как жара середины лета, узкий коридор, телефон и трамвай, интерпретируются как символы, передающие психологическое состояние персонажа, его одиночество и духовные переживания. В статье научно обосновывается, каким образом данные детали-символы усиливают внутренний драматизм повествования. Кроме того, отношение Ахмада Азама к детали-символу рассматривается как творческое явление, способствовавшее обновлению поэтического мышления в узбекской литературе и расширению психологических и философских поисков в рамках жанра повести.

Ключевые слова: автор, стиль, жанр, повесть, структура, деталь-символ, изображение среды, психология, коридор, телефон, трамвай, внутренний монолог.

THE ROLE OF SYMBOLIC DETAILS IN THE NOVELLA “THE CONTINUATION OF THIS DAY”

Abstract. This article analyzes the artistic and aesthetic features of Ahmad Azam’s literary oeuvre, particularly the poetic function of the details and symbols employed in his novella “Bu kunning davomi” (“The Continuation of This Day”). The symbolic details presented in the work serve not merely as descriptive devices, but as key compositional elements that reveal the protagonist’s psychological state and convey the hidden layers of meaning underlying the depicted reality. Images such as the oppressive summer heat, the narrow corridor, the telephone, and the tramcar function as symbolic representations of the character’s inner condition, loneliness, and emotional turmoil. The article examines, on a scholarly basis, how these symbolic details intensify the internal dramatic tension within the narrative. Moreover, Ahmad Azam’s approach to symbolic detail is evaluated as a creative phenomenon that contributed to the renewal of poetic thinking in Uzbek literature and expanded psychological and philosophical explorations within the modern novella genre.

Keywords: author, style, genre, novella, structure, symbolic detail, environment depiction, psychology, corridor, telephone, tramcar, inner monologue.

Kirish. Adabiyotda har bir yozuvchi o'zining dunyoqarashi, tasvir uslubi va hayotiy kuzatuvlari orqali ijod namunalari yaratadi. 80-yillar o'zbek adabiyotida o'ziga xos uslubiga ega adib Ahmad A'zam ijodi ham ana shunday o'ziga xoslik bilan ajralib turadi. Adib asarlarida voqelikning tashqi dinamikasi emas, balki inson ruhiyati, ichki kechinmalari, o'y-fikr va iztiroblari markazga chiqariladi. Shuningdek, yozuvchi ijodi hayotiy voqealarni realistik tasvirlashi bilan birga voqea-hodisalar ichida badiiy tasvirlar, ramzlar va ichki monologlarni keltirishi bilan ahamiyatli. Adibning hikoya va qissalari zamonaviy inson ruhiyatini, jamiyat va shaxs o'rtasidagi murakkab ziddiyatlarni, ijtimoiy adolatsizlik kabi muammolarni badiiy tahlil etishi bilan diqqatga sazovor. A.A'zam asarlarida hayotiy tajribasi, shaxsiy kuzatishlari va ichki kechinmalaridan keng foydalanadi. Adabiyotshunos Qozoqboy Yo'ldoshev A.A'zam ijodi haqida so'z yuritarkan, adibning badiiy tasvirni yuzaki bermasligini, voqeani yoki manzarani ko'zdan kechirishda eng mayda unsurlarni ham ilg'ab olishini, asarlarida mayda detallar faqat bezak vazifasini bajarish emas, balki qahramon ruhiyatini ochish vositasiga aylanganini ta'kidlaydi: "E'tibor qilgan o'qirman Ahmad A'zam nasriga o'ta batafsillik, haddan tashqari sinchkovlik, tasvir orbitasidagi hech narsani ko'zdan qochirmaslik va ko'rganlarini erinmay ifodalash yo'sini xosligini payqaydi. Yozuvchi qahramonlar ruhiy holatini aks ettirishda badiiylikka aloqasiz, faqat fon tasviriga yaroqliday tuyilgan mayda detallardan ustalik bilan foydalanadi. Mayda tashqi tafsilotlar tasviri yaxlit badiiy-psixologik mozaika-ruhiy holat ifodasiga xizmat qiladi"[1.350].

Tadqiqot metodologiyasi. Adibning "Bu kunning davomi" qissasi kompozitsiyasida bir kun ichidagi voqealar fonida insonning ichki kechinmalari, orzu va umidlari badiiy tahlil qilinadi. Markazda esa kutish motivi – qahramonning telefon qo'ng'irog'ini intiqlik bilan kutishi, shu kutish asnosida vaqt va hissiyotning kuchayishi kuzatiladi. Xullas, kompozitsion jihatdan asar – bir kunlik voqea asosida ichki monologlar, xotiralar va ramziy detallar orqali qurilgan psixologik qissa hisoblanadi. Qissaning kompozitsion markazi – "bir kun" bo'lib, adib bu kunga inson hayotining butun murakkab qatlamlarini, o'tmish, bugun va ertani sig'dirishga harakat qiladi.

Badiiy asar strukturasi va semantikasida detal muhim ahamiyat kasb etuvchi estetik birlik sifatida talqin qilinadi. Detal badiiy asarda katta voqea yoxud g'oyani to'liq ifodalab bermasa-da, o'quvchida obrazli tasavvur uyg'otish vazifasini bajaradi, shuningdek, muallifning g'oyaviy maqsadini kuchaytirishga xizmat qiladi. Adabiyotda badiiy detal ko'pincha ramz vazifasini bajaradi, oddiy predmet orqali chuqur falsafiy yoki poetik ma'no beriladi.

Adabiyotshunoslik terminlarining izohli lug'atida detalga quyidagicha ta'rif beriladi: "Detal (fr. detail – tafsilot, mayda-chuyda) – badiiy detal; badiiy asarda muayyan mazmun ifodalovchi, g'oyaviy-badiiy yuk tashuvchi tavsilot. Avvalo, D. Badiiy voqelikni yaratish vositasi – ashyosi bo'lib, u tasvirlanayotgan narsa-hodisani konkretlashtiradi, uni hissiy idrok qilish mumkin bo'lgan tarzda gavdalantiradi"[2.89].

Adabiyotshunos Izzat Sulton detal badiiy asar uchun eng muhim uzv ekanligini qayd etarkan deydi: "...syujet voqealari (tipik sharoit) tipik xarakterlarni namoyon qilarkan, bu vazifani detallarsiz, detallarning haqqoniyligi, aniqligi, ta'sirchanligisiz to'la ro'yobga chiqara olmaydi. Demak, asar detailsiz (uni «zarra» deb atasak), tafsilotsiz yashay olmaydi"[3.131]. I.Sulton detalni "zarra" deb atashi bejiz emas. Sababi, badiiy matnning mazmuni ko'pincha shu kichik zarralar orqali oydinlashadi. Detailsiz badiiy asar quruq voqealar majmuyidan iborat bo'lib qoladi. Detailarning haqqoniyligi, ta'sirchanligi esa asarga hayotiylik va teranlik baxsh etadi.

Natijalar va uning muhokamasi. A.A'zam ijodini o'rganar ekanmiz, asarlarida mayda detallarga katta ramziy ma'no yuklashiga guvoh bo'lamiz. Ayniqsa, "Hali hayot bor..." qissasida ko'mir, dolon, bo'yoq isi, "Bu kunning davomi" qissasida havo, yo'lak, telefon singari detallarda adibning badiiy g'oyasi yashirin ekanligi ko'rinadi. Adib har bir buyumga shunday bir mohirlik bilan hayot beradiki, yo'lak, telefon, dolon yoki bo'yoq isi badiiy talqinda umumlashgan holda bir obrazga aylanadi.

A.A'zam asarlarida qahramonlarining portretini yaratmaydi, balki o'quvchi adib asarlarini o'qish davomida personajlarning xulq-atvorini o'rganib boradi. Qahramonlarning xarakteri, asosan, ularning o'y-xayollari, kechinmalari, monologlari va tashqi muhit vositasida yaqqol namoyon bo'ladi. Yozuvchi qissalarida muhit tasviri ko'pincha qahramon ruhiyatini ochishga xizmat qiluvchi badiiy vosita bo'lib xizmat qiladi. Shu bois, o'quvchi qahramonlarning fe'l-atvorini ularning tashqi ko'rinishidan emas, balki muhitga munosabatidan, ichki monologlaridan bilib oladi. "Bu kunning davomi" qissasida saraton tasviri bunga yaqqol misol bo'la oladi. Saratonning chidab bo'lmas issiqdigi, birorta ham yaproqning qimirlamasligi qahramonning ruhiy holatiga metafora sifatida keltiriladi: "Issiq, havo juda ham issiq edi. Osmon, ko'm-ko'k bulutdek, yerni bosib, daraxtlar issiqdan quruqshab, hozir mana, hozir gur-r etib alanga oladiganga o'xshar edi. Mashinalar shovqini ko'rinmas quvurga qamalib, faqat ko'chani ustida guvlardi, go'yo ko'cha tepasidagi ko'kimtir g'ubor uning taralib ketishiga imkon bermayotgandek. Juda issiq. Bironta ham yaproq qimirlamaydi. Odamiyning olgan nafasi ichiga issiq hovur bo'lib quyiladi. Stolga qo'lini qo'ysa, chip etib

yopishadi. Ichgan choyi, xuddi badani g'alvirdek, ter bo'lib sirqib chiqadi"[4.89], deydi. Bu tasvir qahramonning iztirobinigina ko'rsatib qolmay, uning na jismonan, na ruhiy jihatdan "ochiq havo"ga chiqqanligini ham bildiradi. Adib tashqi muhitni insonning ichki dunyosiga qiyoslar ekan, qahramonning jamiyat ichida yolg'izlikligini ko'rsatishga harakat qiladi. Demak, havoning yomonligi qahramonning holatini, ichki o'ylarini ko'rsatishga xizmat qiladigan badiiy vosita hisoblanadi.

Qissada yo'lak detali qahramonning ruhiy-psixologik holatini, jamiyatdagi o'rnini ifodalaydigan vosita bo'lib xizmat qiladi. U o'z hayotini shu yo'lakka qiyoslaydi. Qissada yo'lak shunchaki ish va uy orasidagi qatnov chegarasi bo'lib, u boshqa tomonga yurishga imkon bermaydigan, bir yo'nalishda harakat qiladigan joy sifatida ko'rinadi. Doim shu yo'lakda yurish qahramonning tashqi dunyo bilan orasi uzilganligini, tashqarida esa imkoniyatlar, yangi hayot borligini, qahramon esa undan ajralganligini bildiradi. Bu holat qahramonning yolg'izligini ham ko'rsatadi. Atrofida doim unga "Nega uylanmaysan?" degan savolni qayta-qayta berishadi. U uchun "uylanish husnini tovoqqa solsa yo solmasa ham bo'ladigan, o'zi tagli-tugli – onasi undoq, otasi mundoq qiz bilan bir yostiqa bosh qo'yishning o'zidagina iborat emas"[4.87]. Jumlada bir vaqtning o'zida kulgu, kinoya va jiddiy hayot tushunchalari qorishib ketgan. Qahramon uchun nikoh shunchaki rasmiy munosabat emas, unda ruhiy jihatdan moslik, taqdir va muhabbat kabi murakkab jarayonlar ham bo'lishi kerak. Shuningdek, adib "uylanish husnini tovoqqa solsa yo solmasa ham bo'ladigan" iborasini oddiy xalqona ohangda ishlatadi. Xalqona ohang va adabiy tilning qo'shilib, bu tarzda ifodalanishi yozuvchining uslubini ko'rsatadi.

"Yo'lak" qissaning markazida turadigan, qahramonning ruhiy va ichki dunyosini aks ettiruvchi markaziy makon sifatida namoyon bo'ladi. Yo'lak oddiy tasviriy makon sifatida emas, balki qahramon psixologiyasining ramzi sifatida ishlatiladi. Shu nuqtai nazardan, qahramonning nutqi orqali berilgan yo'lak tasviri uning ichki holatini, ruhiy iztirobini va yashashdagi maqsadsizligini ifodalovchi metafora sifatida ko'rsatiladi: "...tegrangda – dunyo, katta hayot, sen esa yo'lagingda dimiqib, jasadingni sudrab borib kelaverasan" [4.87].

Ahmad A'zam ichki monologni jonli, og'zaki nutqqa yaqin, ba'zan qahramonning o'z-o'ziga kinoya, ba'zan o'quvchiga bevosita murojaat ohangida quradi. Adib qissa orqali insonning hayot yo'li ko'pincha tashqi tomondan imkoniyatlarga to'la ko'rinsa-da, ichki qarorlar, ijtimoiy bosim va shaxsiy qo'rqul uni tor yo'laklarda yurishga majbur qiladi, degan g'oyani ilgari suradi. Uylanish yoki uylanmaslik bu yo'lakdan chiqish emas – agar odamda ichki erkinlik bo'lmasa, u qayerga bormasin boshqa yo'lakka tushadi. Qissada yo'lak xronotopi – qahramonning erkinligi cheklanganligini, ichki va tashqi dunyosida chegara borligini ko'rsatadi. U kvartira va ishi o'rtasidagi tor yo'lakdan har kuni yuradi. Bu uning kundalik hayot yo'lga aylanib ulgurgan. Qahramonning harakati shu ikki nuqta o'rtasida cheklangan. Shuningdek, u qahramonning hayot doirasini belgilaydi, qahramon bu yo'lakdan chiqishga qancha urinmasin, uning erkin tanlovi, chiqishga esa imkoniyati yo'q.

Qissa kompozitsiyasida yo'lak voqealar rivojini birlashtirib turuvchi detal vazifasini bajaradi. Shuningdek, qahramonning ruhiy portretini, ichki va tashqi olami o'rtasidagi kontrastni kuchaytirishga xizmat qiladi.

Qissada qahramon o'zini tramvayga qiyoslaydi, lekin bundan xursand bo'lmaydi. Tramvay – qahramon kabi bitta yo'ldan chiqmaydigan, oldindan belgilangan iz bo'ylab yuradigan transport vositasi. Islom aqidasi ko'ra insonning taqdiri "Lavh uz-mahfuzda" belgilab qo'yilganidek, uning ham "peshonasiga mana shu izdan chiqmaysan, deb bitta raqamni taqib qo'yishgan, tinmay borib-keladi"[4.111]. Shu bilan birga, bu parchada biroz kinoya ham borki, unda insonning jamiyatdagi roli, kasbi, ijtimoiy maqomi ham xuddi tramvay raqami singari belgilab qo'yilganligi namoyon bo'ladi. Tramvay harakatlanadigan relslar – bu nafaqat taqdir yo'li, balki bu jamiyatning qoidalarini aks ettiradi.

Qissada qahramon hayot oqimida faol emas, u tomoshabin, tinglovchi va kutuvchi vazifalarini bajaradi. Asardagi telefon detali kutishning markaziy ramziga aylanadi. Qahramon doim "kulrang quti"ga umid bilan qaraydi, tramvayda tanishgan qizining qo'ng'irog'ini kutadi. Qahramon ich-ichidan o'sha qizning qo'ng'iroq qilmasligini bilsa-da, avvalida umid bilan, so'ng alam va g'azab bilan kutadi. Shu o'rinda qahramondagi umid tuyg'usining kuchayishi alamga, keyinchalik g'azabga aylanishini kuzatishimiz mumkin. So'ngra ichida qizga nisbatan haqoratli so'zlar ishlata boshlaydi. Uning nutqida ichki g'azabining ifodasi o'laroq, takrorlar ("o'ylayveraman-o'ylayveraman"), o'sha qizga nisbatan keskin haqoratlar ("ajuva", "tannozi") kuzatiladi.

Qissada voqealar ertalabdan boshlanadi, kundalik hayot tasviri orqali muhit va qahramonning kayfiyati aks ettiriladi. Ichida noaniq bir taranglikni his qilgan qahramon ertalab tramvayda tanishib qolgan qizdan qo'ng'iroq kutadi, kutilgan qo'ng'iroqning bo'lmasligi bu taranglikni kuchaytiradi. Qahramon kulrang qutiga betoqat tikiladi. Go'yoki qarab turmasa, o'sha qiz qo'ng'iroq qilmaydigandek. Unga

qo'ng'iroq qilaman deb bekordan-bekorga umidlantirgani uchun qizga xayolan dag'dag'a qiladi, sha'niga noma'qul gaplarni aytadi, shu bilan ichidagi alamini yengmoqchi bo'ladi. Telefon esa "...muqarrar zarbadan o'zini himoyalab, boshini qo'li bilan panalagancha, g'ujanak bo'lib yotib olgan odamchadek ko'rinardi"[4.90]. Kitobxon esa qahramondagi bunday holatni uning ichki monologlari orqali darrov anglaydi. Qahramonning telefon yonida begona qiz qo'ng'irog'ini kutishi – insonning doim umid bilan yashashini ko'rsatadi. Bu kutish jarayoni yo'lakdagi boshqa eshikka o'xshaydi, go'yoki shu eshik ochilsa, uning hayoti ham o'zgaradi. Qahramondagi umid uni ozod qilish o'rniga o'sha tor yo'lakka yanada bog'lab qo'yadi. Qissada vaqt o'tishi bilan umidning asta-sekin asabiylashuv va alamga aylanishi orqali dramatik bo'yoq oladi.

Xulosa qilib aytish mumkinki, Ahmad A'zamning "Bu kunning davomi" qissasida detal-ramzlar qahramon ruhiyatini, ichki dramatismni va voqelikning yashirin ma'nolarini ifodalashda markaziy o'rin tutadi. Shu jumladan, yo'lak, tramvay va telefon singari detallar qahramonning ichki dunyosi va tashqi makon bilan munosabatini badiiy tarzda uyg'unlashtiradi. Ushbu detal-ramzlar bir-biri bilan semantik jihatdan bog'langan va qissa kompozitsiyasini boyitishga xizmat qiladi. A.A'zam ijodini o'rganish mobaynida badiiy detallarning mahorat bilan qo'llanilganligini guvohi bo'lish mumkin. Ular shakl jihatdan kichik yoki oddiy predmet bo'lsa-da, o'zida katta mazmun tashiydi. Bu orqali adib o'zbek adabiyotida qissa janrda psixologik, falsafiy va ramziy izlanishlarni yangi darajaga olib chiqdi. Bunda esa yozuvchining o'ziga xos uslubi, ifoda yo'sini namoyon bo'ladi.

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UDC 82

MAGIC, MORALITY, AND MIND: ROALD DAHL'S USE OF FANTASY TO SHAPE CHILDREN'S COGNITIVE DEVELOPMENT

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Abstract. *This research examines how real and fantasy elements in Roald Dahl's children's stories influence cognitive, moral, social, and emotional development. Focusing on Charlie and the Chocolate Factory, Matilda, and The BFG, it explores how Dahl blends real-life challenges—such as neglect, cruelty, and inequality—with magical empowerment, poetic justice, and extraordinary abilities. Drawing on Piaget's and Kohlberg's theories of moral development, as well as research on Theory of Mind, the study shows that fantasy acts as cognitive scaffolding, helping children practise problem-solving, build moral reasoning, and confront fears safely. It highlights why young readers readily accept fantastical events and how such narratives support healthy psychological growth.*

Key words: *children's literature, cognitive development, moral development, fantasy, realism, Theory of Mind, magical empowerment, poetic justice, child agency, developmental psychology, narrative cognition.*

SEHR LI OLAM, AXLOQ VA AQL: ROALD DAHLNING BOLALAR BILIM RIVOJLANISHINI SHAKLLANTIRISHDA FANTAZIYADAN FOYDALANISHI

Annotatsiya. *Ushbu tadqiqot Roald Dahlning bolalar uchun yozgan asarlarida real va fantastik elementlar qanday qilib kognitiv, axloqiy, ijtimoiy va emotsional rivojlanishga ta'sir qilishini o'rganadi. Charlie and the Chocolate Factory, Matilda va The BFG asarlari asosida Dahlning beparvolik, zulm va tengsizlik kabi muammolarni sehrli kuch, poetik adolat va g'ayrioddiy qobiliyatlar bilan uyg'unlashtirishi tahlil qilinadi. Piaget va Kohlberg nazariyalari hamda "Ong nazariyasi" tadqiqotlariga tayangan holda, fantaziya bolalarga muammolarni hal qilishni mashq qilish, axloqiy fikrlashni rivojlantirish va qo'rquvni xavfsiz tarzda yengishga yordam berishi ko'rsatiladi.*

Kalit so'zlar: *bolalar adabiyoti, kognitiv rivojlanish, axloqiy rivojlanish, fantastika, realizm; ong nazariyasi, sehrli kuch, poetik adolat, bola faoliyati rivojlanish psixologiyasi, narrativ kognitsiya.*

МАГИЯ, МОРАЛЬ И РАЗУМ: ИСПОЛЬЗОВАНИЕ ФАНТАЗИИ РОАЛЬДОМ ДАЛЕМ ДЛЯ ФОРМИРОВАНИЯ КОГНИТИВНОГО РАЗВИТИЯ ДЕТЕЙ

Аннотация. *Это исследование изучает, как реальные и фантастические элементы в детских произведениях Роальда Даля влияют на когнитивное, моральное, социальное и эмоциональное развитие детей. На материале Charlie and the Chocolate Factory, Matilda и The BFG анализируется, как Даль сочетает проблемы реальной жизни - такие как пренебрежение, жестокость и неравенство - с магическим наделением силой, поэтической справедливостью и необычными способностями. Опираясь на теории Пиаже, Кольберга и исследования «теории разума», работа показывает, что фантазия помогает детям тренировать решение проблем, развивать моральное мышление и безопасно преодолевать страхи.*

Ключевые слова: *детская литература, когнитивное развитие, моральное развитие, фантазия, реализм, теория разума, магическое наделение силой, поэтическая справедливость, детская субъектность, психология развития, нарративная когнития.*

Introduction. *Children's literature has long relied on the interplay between the real and the fantastical to engage young readers and support their emotional and intellectual growth. Among twentieth-century writers, Roald Dahl stands out for his distinctive ability to fuse harsh realities of childhood—such as neglect, poverty, cruelty, and social marginalization—with imaginative worlds where magical powers, benevolent*

giants, and whimsical inventions offer alternative pathways to justice and empowerment. In texts such as *Matilda* (1988), *Charlie and the Chocolate Factory* (1964), and *The BFG* (1982), Dahl constructs narrative environments in which child protagonists face authentic psychological and social pressures but ultimately overcome them through extraordinary, often impossible, interventions. This fusion raises significant questions about how fantasy functions not merely as entertainment but as a cognitive and moral tool for young readers. Recent work in developmental psychology emphasizes that children process fictional narratives differently from adults. According to Piaget's and Kohlberg's frameworks, children's understanding of rules, fairness, and moral causality is still emerging, while Theory of Mind research shows that children readily accept multiple perspectives and imaginative premises. Dahl's narratives appear to capitalize on these developmental tendencies: his protagonists frequently acquire sudden magical abilities, encounter morally polarized characters, or enter fantastical spaces that reshape their understanding of themselves and the world.

These moments of imaginative transformation do more than advance the plot—they create cognitive “safe zones” where children can rehearse responses to fear, injustice, and uncertainty. In *Matilda*, magic becomes a metaphor for intellectual agency; in *Charlie and the Chocolate Factory*, fantastical spaces enable a re-evaluation of greed, humility, and fairness; and in *The BFG*, the fantastical bond between Sophie and the benevolent giant models empathy and cross-perspective understanding. Across these texts, the convergence of realistic suffering and fantastical resolution provides young readers with opportunities to explore moral questions, develop emotional resilience, and arrive at a clearer sense of justice. Despite Dahl's global popularity, relatively few academic studies have examined his work through the lens of cognitive psychology.

Existing research tends to focus on thematic analysis, linguistic creativity, or moral messages, but little attention has been paid to how Dahl's fantasy mechanisms align with children's cognitive capacities and developmental needs. By integrating literary close-reading with insights from developmental psychology, this study aims to fill that gap. The purpose of this research, therefore, is to investigate how Dahl's use of fantastical elements influences children's cognitive and moral development, and how the interplay of realistic adversity and imaginative intervention functions as a psychological scaffold for young readers [11]. Through examining *Matilda*, *Charlie and the Chocolate Factory*, and *The BFG*, the study offers a novel approach to understanding the educational and developmental significance of fantasy in children's literature.

Background and significance. Children's literature occupies a unique space within literary studies because it serves dual functions: it entertains young readers while simultaneously contributing to their emotional, cognitive, and moral development. Scholars such as Maria Nikolajeva, Perry Nodelman [10], and Jack Zipes have explored how narratives shape children's understanding of the world, yet recent developments in cognitive psychology suggest that fictional stories do far more than reflect reality—they actively assist children in processing complex emotions, forming moral judgments, and developing perspective-taking skills [4, 9]. In this regard, Roald Dahl's works provide particularly fertile ground for analysis due to their unusual integration of harsh realism and vivid fantasy. Dahl's stories do not shy away from portraying childhood suffering; neglectful parents, cruel school authorities, and social inequality are common narrative elements. However, these grim realities are consistently balanced by fantastical interventions that offer escape, justice, and psychological relief.

The interplay between the realistic and the fantastical is not merely stylistic. Developmental psychologists argue that children rely on imaginative scenarios to rehearse coping strategies in safe, controlled environments. Vygotsky acknowledges play and imagination as central to cognitive growth, while Piaget highlights children's reliance on symbolic thinking in early stages of development [4, 5]. These theoretical frameworks suggest that fantasy does not distance children from reality; rather, it equips them with tools to understand it more deeply. In Dahl's fiction, magical events often externalize internal psychological states, representing children's desires for power, fairness, and emotional safety. For instance, *Matilda's* telekinesis symbolizes intellectual agency against oppressive forces; *Charlie's* entry into the chocolate factory reconfigures his experience of poverty into a narrative of hope and reward; and *Sophie's* journey with the BFG transforms fear and loneliness into empathy and intercultural understanding. The significance of examining Dahl's work through cognitive psychology lies in its novelty and its explanatory power. Although Dahl's narratives have been widely celebrated for their humor and imaginative richness, relatively little research has examined how these texts interact with cognitive developmental processes. Existing literary criticism often focuses on morality, humor, narrative structure, or Dahl's linguistic creativity, yet the psychological mechanisms through which fantasy shapes children's understanding of fear,

justice, and agency have not been sufficiently addressed. Cognitive literary studies—a growing interdisciplinary field—emphasize how readers mentally simulate fictional events, empathize with characters, and internalize narrative patterns. Applying such approaches to Dahl’s work allows for a deeper understanding of why his stories resonate so strongly with children and why his fantastical elements feel both accessible and meaningful to young readers. Furthermore, this research is significant because it illuminates the psychological function of fantasy in a cultural moment where children are increasingly exposed to realistic anxieties—academic pressure, social challenges, and emotional stress—without equivalent imaginative outlets. Dahl’s works, despite being written decades ago, continue to provide cognitive and emotional resources that are relevant to contemporary childhood experience. By analyzing how *Matilda*, *Charlie and the Chocolate Factory*, and *The BFG* present fantastical solutions to real-world problems, the study reveals how fantasy encourages children to imagine alternative possibilities, develop resilience, and navigate moral dilemmas. Finally, this research contributes to both literary scholarship and educational psychology by demonstrating how fantastical narratives can serve as developmental tools. Understanding these mechanisms enhances appreciation of Dahl’s literary artistry while offering insights for educators, parents, and scholars interested in how fiction supports children’s growth. The study bridges a significant gap in existing literature and establishes the importance of interdisciplinary approaches in analyzing children’s texts.

Literature review. A growing body of scholarship has explored Roald Dahl’s unique position in children’s literature, emphasizing his blend of dark realism, grotesque humor, and imaginative fantasy; however, most studies focus on stylistic features, narrative techniques, or moral binaries rather than the psychological functions of fantasy for child readers. Scholars such as Maria Nikolajeva, Alison Lurie, and Peter Hunt have argued that fantasy provides children with symbolic tools to process fears, resist oppressive authority, and construct a sense of agency, yet their discussions remain largely theoretical and rarely address Dahl’s specific cognitive impact[9] Research on *Matilda*, *Charlie and the Chocolate Factory*, and *The BFG* often highlights themes of empowerment, justice, and child–adult power dynamics, but these analyses tend to examine ethical messages or social critique rather than the developmental mechanisms behind children’s responses to fantastical events. At the same time, studies in developmental psychology—particularly those inspired by Piaget, Vygotsky, and Theory of Mind research—demonstrate that children interpret fictional worlds differently from adults, using imagination not merely as entertainment but as a cognitive space for experimenting with emotions, empathy, and moral choices. While some scholars briefly note that Dahl’s magical resolutions offer comfort or catharsis, there is little sustained research on how these fantastical elements operate as psychological coping strategies that help young readers navigate fear, injustice, or vulnerability.

Existing literature also overlooks the way realistic suffering (cruel adults, social exclusion, danger) interacts with magical justice to shape children’s moral reasoning, especially the development of retributive intuition, empathy for victims, and recognition of ethical consequences. Furthermore, previous analyses rarely integrate cognitive psychology to explain why child readers readily accept impossible events—talking giants, telekinesis, or magical factories—while adult characters within the stories resist or misunderstand them, a dynamic that reveals crucial differences in symbolic thinking, imaginative flexibility, and inferential reasoning. This gap becomes even more significant when considering how Dahl constructs protagonists whose psychological resilience grows not through realism alone but through a fusion of the real and the fantastic, allowing fantasy to function as a scaffold for emotional growth. Therefore, although past research provides valuable insights into Dahl’s themes and narrative style, it does not adequately examine the cognitive and moral developmental effects of his fantastical elements on young readers. This absence in the existing scholarship justifies and motivates the present study, which aims to connect literary analysis with developmental psychology to offer a deeper, more interdisciplinary understanding of how Dahl’s fusion of realistic struggles and imaginative solutions shapes children’s cognitive and moral development.

Methodology. This research uses an interdisciplinary, qualitative approach that combines close reading of literary texts with ideas from cognitive and developmental psychology. The aim is to understand how Roald Dahl blends realistic events with fantastical elements in ways that influence children’s cognitive and moral development. The study focuses on three major works—*Matilda*, *Charlie and the Chocolate Factory*, and *The BFG*—which were chosen because they show a strong contrast between real-life problems and imaginative solutions. This makes them ideal for exploring how fantasy can help young readers process emotions, fears, and ideas about justice.

The analysis begins with close textual reading. Episodes are identified where Dahl presents difficult, realistic situations such as neglect, cruelty, social inequality, or fear and then introduces fantastical elements

like magical abilities, extraordinary beings, or impossible settings. After identifying these moments, they are studied using key concepts from cognitive psychology. These include Piaget's theory of symbolic thinking, Vygotsky's view of imaginative play as a space for learning and growth, and Theory of Mind research, which explains how children understand the thoughts and emotions of fictional characters. These frameworks help explain why children respond differently to fantasy than adults do, and how these responses may support emotional regulation, confidence, resilience, and moral understanding.[7.8]

The study also includes insights from narrative cognition, which looks at how readers mentally imagine and experience stories, and from moral psychology, which explains how children develop ideas about fairness, empathy, and justice. Through these lenses, fantastical resolutions—such as Matilda's telekinesis, Charlie's reward, or the BFG's friendship with Sophie—are viewed not just as events in the story but as psychological tools that help children imagine empowerment, ethical behavior, and solutions to fear or injustice.

Throughout the study, a hermeneutic (interpretive) approach guides the analysis, focusing on how meaning is created in context and how young readers might emotionally process the mixture of realism and fantasy. Although this research does not involve experiments or direct testing with children, it relies on well-established psychological studies to support its conclusions. By combining developmental psychology with literary analysis, this methodology provides a fresh, innovative way to study Dahl's fiction and shows how fantasy in children's literature can function as an important developmental tool.

Analysis. Roald Dahl's stories combine real-life emotions with magical events in a way that feels very natural to children. Young readers often understand the world through imagination and symbolic play, and Dahl uses fantasy to help them process fear, unfairness, loneliness, and their desire for power or justice. In *Matilda*, *Charlie and the Chocolate Factory*, and *The BFG*, he first shows children difficult and realistic problems, and then offers magical solutions that help them feel safer, stronger, or more hopeful. This style connects directly with ideas from cognitive psychology, especially Piaget's symbolic thinking and Vygotsky's idea that imagination helps children develop emotionally[5]. For Dahl, fantasy is not just for fun—it becomes a tool that lets children explore courage, justice, and control in a safe mental space.[4]

Matilda: Magic as a Way to Cope With Unfairness. *Matilda* grows up in an emotionally painful environment, and Dahl makes this very clear. Her parents insult her with lines like: "Your brain's nothing but sawdust." "I'm right and you're wrong. I'm big and you're small." [3] Many children easily relate to this feeling of not being heard or respected. These scenes help young readers immediately recognize the unfairness. *Matilda*'s telekinesis then appears almost like a psychological answer to her helplessness. When she first feels her power, Dahl writes: "She felt a strange warm tingling in her eyes." And when she moves the glass: "The glass tipped over, spilling water all over." [3] These small magical moments create a fantasy of control. Children may not have superpowers, but they can imagine defending themselves or standing up to unfair adults. *Matilda*'s powers help represent emotional strength, fairness, and the desire to push back against cruelty. Miss Trunchbull is described in ways that activate fear, for example: "The Trunchbull's face was a volcano ready to explode." [3] But the famous chalkboard scene turns that fear into justice: "The chalk rose up and wrote on the board." [3] The magic solves a problem children cannot solve in real life—confronting a dangerous, abusive authority. Fantasy becomes a safe way to imagine justice.

Charlie and the Chocolate Factory: Fantasy as Hope and Moral Learning

Dahl opens this book with harsh realism: poverty, hunger, and inequality. He writes: "There wasn't even enough food to go around." [1] This line makes readers feel Charlie's struggle immediately. His joy when he finds the Golden Ticket is described powerfully: "Charlie's heart stood still." "He began to tremble all over [1]." Children understand the feeling of sudden hope after disappointment. Inside the factory, Dahl creates a magical world where actions bring instant consequences. For example, Augustus: "Went shooting up the pipe like a bullet." And Violet: "She was turning into a blueberry [1]." These punishments are funny and impossible, but they teach clear moral lessons. The Oompa-Loompa songs reinforce this by explaining the consequences of each child's behavior. In the end, Charlie receives the ultimate reward: "Charlie, you've won the whole factory." [1] This ending gives children a fantasy of perfect fairness—something real life cannot always offer. Charlie's victory teaches that goodness and kindness are valuable qualities.

The BFG: Turning Fear Into Imagination. This story begins with a classic childhood fear: the dark. Dahl writes: "Something black was moving in the street." Sophie's fear becomes even stronger when the giant grabs her: "A huge hand came down and lifted her." But Dahl transforms that fear quickly by showing the Giant's gentle personality: "I is the Big Friendly Giant." [2] The BFG's playful, mixed-up speech—"Words is all to squiff-squiddled."—turns something frightening into something funny, showing how imagination can reshape fear. Dream-catching is one of the most symbolic elements in the book. The

BFG: “Held a glimmering dream in his fingers” and “The dreams shimmered inside the jar.” [2] Dreams become objects he can collect, mix, and control. For children, this symbolizes emotional control—capturing hopes, fears, or bravery. When he blows dreams into children’s rooms: “He blew the dream into the bedroom.” [2] It represents giving comfort or courage at night.

Discussion. The findings of this study show that Roald Dahl’s use of fantasy is not just a stylistic choice – it works like an emotional and cognitive tool for young readers. By placing realistic problems next to magical or extraordinary solutions, Dahl creates a psychological space where children can safely explore feelings of fear, unfairness, and powerlessness. This combination of realism + fantasy helps explain why Dahl’s stories feel both comforting and exciting: they mirror the way children naturally think and imagine. [7]. Across all three novels, Dahl consistently uses fantasy to address situations children cannot fix in real life. In *Matilda*, the harshness of her parents and Miss Trunchbull represents real emotional struggles children may face, such as not being listened to or being treated unfairly. Matilda’s telekinesis then becomes a symbolic wish-fulfillment tool—she cannot change her parents, but she can imagine gaining control and restoring justice. This reflects psychological theories suggesting that children often use imagination to process strong emotions and regain a sense of agency.

Similarly, in *Charlie and the Chocolate Factory*, the extreme poverty Charlie lives in is realistic and relatable to many children who experience inequality or lack of resources. The factory, on the other hand, symbolizes abundance, hope, and the possibility that good things can happen unexpectedly. Charlie’s eventual reward—the factory itself—functions as a “fantasy justice system,” where goodness is finally recognized and rewarded. This resonates with children because it gives emotional comfort in a world where fairness is not always guaranteed. In *The BFG*, Dahl uses fantasy to transform fear rather than simply resolve it. The opening chapters present a very recognizable childhood fear: the dark, the unknown, and the possibility of monsters. But the moment Sophie discovers that the Giant is friendly, the fear is reshaped instead of erased. The BFG’s silly language, dream-catching, and kindness teach children that fear can be reinterpreted, not only avoided. This aligns with psychological research showing that imaginative play helps children manage anxiety by giving them control over frightening images.

Across all three books, the fantasy does not remove the problem—it reframes it. This is the key finding of the discussion. Dahl’s magic is not random or decorative; it has a developmental purpose. His fantastical worlds give children emotional experiences that feel safe, hopeful, and empowering, even when the real world is confusing or unfair. In this way, Dahl’s writing supports cognitive development by expanding imagination, and it supports moral development by highlighting fairness, empathy, and resilience. Finally, these narratives demonstrate that children interpret stories differently than adults. While adults may see Dahl’s fantasies as exaggerated or unrealistic, children often accept them without question because imagination is a natural part of how they understand the world. This shows that Dahl is deeply in tune with children’s ways of thinking—he writes with them instead of at them.

Conclusion. This study shows that Roald Dahl’s use of fantasy in *Matilda*, *Charlie and the Chocolate Factory*, and *The BFG* is not just for fun. By placing real-life problems next to magical events, Dahl creates stories that help children make sense of their feelings, understand unfair situations, and imagine a world where justice is possible. His writing reflects the way children naturally think—through imagination, play, and simple moral logic. In all three books, Dahl uses fantasy to turn fear, loneliness, and unfairness into chances for emotional growth. Matilda’s telekinesis gives her a sense of control she lacks in real life. Charlie’s reward shows children that kindness and patience can lead to good outcomes. The BFG helps Sophie face her fears by turning the frightening world of giants into something friendly and imaginative. These magical elements work like tools that help children practice coping with problems and build confidence.

The findings suggest that Dahl’s books are powerful because they take children’s emotions seriously. Instead of pretending that bad things do not happen, Dahl shows them honestly—and then uses fantasy to give young readers hope, strength, and comfort. His stories show that imagination is not an escape, but a safe space where children can explore their feelings and think about right and wrong. Overall, this research concludes that Dahl’s unique mix of realistic struggles and fantastical solutions plays an important role in children’s cognitive and moral development. His stories remain meaningful because they connect deeply with children’s inner worlds, offering them both understanding and empowerment.

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BADIIY MAKONDA ZAMONNING HARA-KATI: SYUJET DINAMIKASIDAGI ROLI

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Annotatsiya. Mazkur tadqiqot atoqli o'zbek adibi Nazar Eshonqulning "Ozod qushlar" hikoyasi tahlili asosida olib borildi. Ayni paytda badiiy adabiyotda muhim ahamiyat kasb etgan makon va zamon muammosi buyuk rus adibi Mixail Baxtinning xronotop nazariyasiga asoslangan holda ilmiy, nazariy va amaliy jihatdan yoritib beriladi. Maqolada "Ozod qushlar" hikoyasidagi "ko'cha", "izg'irin qish", "kichik uy", "uy xo'jaligi bo'limi" xronotoplari obyekt sifatida tanlab olindi. Ushbu xronotoplar orqali asar qahramonlarining ruhiy kechinmalari, psixologik holatlari va ularning butun umrli taqdir-lari birgina qisqa kunda sodir bo'lib, butunlay o'zgarib ketgani talqin etiladi.

Kalit so'zlar: xronotop, syujet, badiiy haqiqat, psixologizm, badiiy maydon, obraz taqdiri.

ДВИЖЕНИЕ ВРЕМЕНИ В ХУДОЖЕСТВЕННОМ ПРОСТРАНСТВЕ: ЕГО РОЛЬ В ДИНАМИКЕ СЮЖЕТА

Аннотация. Данное исследование основано на анализе рассказа «Свободные птицы» выдающегося узбекского писателя Назар Эшонкула. В то же время вопрос пространства и времени, который имеет значительное значение в литературном искусстве, будет научно, теоретически и практически освещён на основе теории хронотопа великого русского писателя Михаила Бахтина. В качестве объектов в рассказе «Свободные птицы» выбраны хронотопы «улица», «суровая зима», «маленький дом» и «хозяйственный отдел». Через эти хронотопы интерпретируются психологические переживания, психические состояния и судьбы персонажей, показывая, как всё меняется драматически в течение одного короткого дня.

Ключевые слова: хронотоп, сюжет, художественная реальность, психологизм, художественное поле, судьба персонажа.

THE MOVEMENT OF TIME IN ARTISTIC SPACE: ITS ROLE IN PLOT DYNAMICS

Abstract. This study is based on the analysis of the story "Free Birds" by the prominent Uzbek writer Nazar Eshonqul. At the same time, the issue of space and time, which holds significant importance in literary art, will be scientifically, theoretically, and practically illuminated based on the theory of chronotope by the great Russian writer Mikhail Bakhtin. The chronotopes of "street," "harsh winter," "small house," and "household department" have been selected as objects in the story "Free Birds." Through these chronotopes, the psychological experiences, mental states, and the fates of the characters are interpreted, showing how everything changes dramatically within a single short day.

Keywords: chronotope, plot, artistic reality, psychologism, artistic field, character fate.

Kirish. Makon va zamon tushunchalari va ularning badiiy asarlardagi vazifalari borasida jahon adabiyotshunosligida bir qancha ahamiyatli fikr-mulohazalar mavjud. Buyuk rus adabiyotshunosi M.Baxtin roman janri taraqqiyotining turli bosqichidagi namunalarni tahlil qilgan ekan, xronotop tushunchasiga quyidagicha ta'rif beradi: "Adabiyotda badiiy idrok etilgan zamon va makon aro uyg'unlikni xronotop, deb ataymiz [1].

Bugungi o'zbek adabiyotshunosligida roman janridagi xronotoplar va uning milliy romanchiligimizdagi o'ziga xosliklari borasida prof. U.Jo'raqulov yirik tadqiqotlar olib borgan. Olim o'zbek romanchiligining asoschisi A.Qodiriyning "O'tkan kunlar"dagi eng muhim va roman dunyosi uchun yangilik bo'lgan jihatlardan yana biri romanning xronotop tizimidir. Biz har qanday adabiy janr fazilatini, syujeti va obrazlari mohiyatini bu nazariy tushunchasiz to'la anglay olmaymiz [2]. Adabiyot – inson hayoti, jamiyat va voqelikni aks ettiruvchi eng nozik va murakkab san'at turi sifatida zamon va makonga mutassil murojaat etadi. Har bir badiiy asar borki, undagi voqealar rivoji ma'lum bir joyda va

ma'lum bir vaqtda sodir bo'ladi. Shu sababdan, zamon va makonning badiiy asardagi tutgan o'rni adabiyotshunoslikda o'ziga xos e'tiborga loyiqdir. XX asr adabiyotshunosligida mashhur rus olimi Mixail Baxtin tomonidan kashf etilgan "xronotop" tushunchasi – vaqt va makonning badiiy asarlarda o'zaro bog'langan va izchil holda tasvirlanishini anglatadi. "M. Baxtin XX asrning 30-yillarida xronotop tushunchasini bevosita adabiyotshunoslikka olib kirar ekan, uning badiiy asar negizidagi janr, kompozitsiya, syujet, badiiy matn struktursi, obrazlar poetikasiga doir muhim qismlarini qamrab olishi, badiiy makon va zamoni uyg'un aks ettirishini hisobga oladi. Chunki badiiy asar, undagi har bir poetik qism xronotop tizimida o'rganilmas ekan, muayyan asarni mustaqil badiiy hodisa sifatida talqin etish murakkablashadi." [3] Baxtinning fikriga ko'ra, har bir adabiy janrning o'ziga xos xronotopi mavjud bo'lib, bu asar mazmuni va uning shakllanishiga bevosita o'z ta'sirini ko'rsatmay qolmaydi. Badiiy adabiyotda vaqt va makon tushunchalari alohida, bir-biridan mustaqil bo'lmay, ular har doim bir-birini to'ldirib, adabiy asarlar rivojiga xizmat qiladi. Xronotop – bu asarda voqealar rivoj topadigan ijtimoiy-madaniy, tarixiy va psixologik sharoitlar o'z aksini topgan vaqt-makon birligidir: "Xronotop – bu vaqtning makonda gavdalanishidir. U adabiy obrazlarni shakllantirishda hal qiluvchi rol o'ynaydi" [4]. "Xronotop olam va odam munosabatlarini tasvirlashda, qahramon qalbidagi kechinma, iztirob, uning o'zigagina tegishli ruhiyat manzaralarining eng chuqur o'zanlarini to'liq his qilishda, yozuvchining badiiy-g'oyaviy maqsadini ifodalashda hamda asarning mazmun va shaklini ochishda xizmat qiladi. U ijodkor uslubining o'ziga xos jihatlarini belgilab, milliy fikrlash tarzini aks ettiradi. Xronotop janr va syujetni tashkil etib, asarning ichki izchilligini mustahkamlaydi. Zamon va makon kategoriyasi umumlashtiruvchi vazifa bajaradi" [5].

Xronotop badiiy adabiyotda syujetning mazmuniy va shakliy tuzilishini belgilab beradi. Ayniqsa, mehmonxona kabi vaqtinchalik boshpana makonlar xronotop sifatida alohida o'ringa egadir. Mehmonxona – bu vaqtincha yashash, vaqtinchalik turarjoy, yo'ldagi to'xtash nuqtasi bo'lib, turli odamlar, madaniyatlar, hodisalar, ijtimoiy guruhlar, dunyoqarashlar to'qnashadigan makondir. Shu sababli mehmonxona xronotopi ko'pincha burilish nuqtasi, sirlar markazi, kutilmagan to'qnashuvlar va o'zgarishlarning boshlang'ich nuqtasi bo'lib xizmat qiladi.

Adabiyotlar tahlili. Biz tadqiqot obyekti sifatida tanlagan taniqli o'zbek yozuvchisi Nazar Eshonqulning "Ozod Qushlar" hikoyasida ham xronotoplar tizimi mavjud bo'lib, ular bir butun yaxlitlikda hikoya voqealari mantiqiyiligini ta'minlaydi. Ushbu hikoyada quyidagi xronotoplar tizimi kuzatiladi: "ko'cha", "izg'irin qish", "kichik uy", "uy xo'jaligi bo'limi" kabilar orqali ushbu hikoya yanada yaqindan talqin etiladi. Birma-bir, obrazlar taqdrida makon va zamonning qay tarzda ta'sir etishi va ularning keyingi voqealarning harakatlanishiga asos bo'lishi kuzatiladi.

Yozuvchi qahramonga "sen" deya murojaat etadi bu esa yozuvchining qahramon bilan yana ham yaqin ekanligini ko'rsatdi. Ushbu inson har kuni qandaydir bir mo'jiza kutib yashaydi va buni bir kun kelib sodir bo'lishiga, albatta, ishonardi. U kutgan va taqdirini butunlay o'zgartirib yuborgan mo'jiza sovuq, izg'irinli qish kunida u ishdan yayov qaytayotganida sodir bo'ladi. U uyiga tezroq yetib olish, issiqqina xonasida miriqib choy ichib, yonoqlarini, burunlarini o'tkir qilich bilan tilimlab borayotgan izg'irindan qutilmoqchi edi. Shu paytda o'ziga tanish ko'cha muyilishida, qizil po'stinli, sochi yelkasiga yoyilgan, o'ziga ishonch bilan qadam tashlab borayotgan bo'ychan juvonne ko'rib qoladi.

Metodologiya. Butun hikoyadagi voqealar rivoji aynan ana shu ko'chada va ayni tush vaqtdan so'ng sodir bo'ladi. Shunchaki oddiygina eshitilgan ushbu ko'cha qahramonning sho'x-shodon bolaligi, o'rtoqlari bilan loy kechib kunni qoraytirgan onlari, uning bolalik tasavvurini seryamoq etagiga solib ulg'ayitgan qadrdon go'sha edi. U ayolga tezroq yurib yaqinlashdi va shunday dedi: "Bu yerlik emassiz chog'i"- dedi tomdan tarasha tushganday. Ayol esa o'ziga ishonch bilan: "Yo'q, shu yerlikman"-dedi miyig'ida jilmayib. U ayol hazillashypadi deb o'yladi, lekin jiddiy va qat'iy ohangda gapirayotgan, muyilishlardan chalg'imay o'tayotgan edi. Uning miyasida ushbu vaziyatdan so'ng savollar lashkari o'zaro hujm boshladi. Endi u o'zining bolalik xotiralari va u bilan bog'liq voqealarning haqiqiyiligini so'roq qila boshladi. Uning ichki dunyosida o'zligini yo'qotish va kimligini aniqlashga intilish jarayonini alangalanib ketdi. Ayolning bir soniyada aytgan ishonchli va qat'iy javobi qahramonda shubha va noaniqliklar to'zonini keltirib chiqardi. Balki, boshqa ko'chada yashasa kerak? -degan ikkikchi savol miyasiga urildi. Ayolning esa "Yo'q, men shu ko'chada yashayman, ota-onam ham shu yerda yashashgan"- deb bergan javobi uni juda hayratlantirib qo'ydi. Bu javobdan so'ng uning ruhiyatida ichki qarama-qarshilik paydo bo'ladi. U o'z bolaligini, do'stlari bilan o'tkazgan onlarini eslaydi. Ayolning bu xotiralarini inkor etishi qahramon his-tuyg'ularidagi keskinlikni yanada kuchaytiradi.

Shunga e'tibor qaratish joizki, o'tayotgan har bir soniya bu qahramon ruhiy holatini ostin-ustin qilayotganini anglash qiyin emas. Ayol u shu topgacha yashayotgan, butun bolalik xotiralari ko'milgan, har bir qarichida uning hayoti aks etgan uyni "Mana shu mening uyim" deganida endi u o'z ichida bir qaror

qabul qilish zaruratini his qiladi. Bu ichki ziddiyat, uning ruhiyatidagi noaniqlik va tashvishlarni yanada kuchaytiradi.

Keyingi xronotop "Izg'irin qish" tasviriga e'tibor berish lozim. Bunda adib Nazar Eshonqulning qanchalik yuksak darajadagi badiiyat sohibi ekanligini anglash qiyin emas. Nega bunda yozuvchi, iliq, mayin shabbodali bahor faslini tanlamadi? Quyosh charog'on porlab turgan, gurkirab, yashnab qalblarni qaynoq mehrga to'ldirayotgan yoz fasli mos kelmasmidi? Saxovatga to'la, xonadonlarni hosilga, qut-barakaga to'ldiruvchi kuz faslichi? Yo'q. Aynan qahramonning etini junjitayotgan, uni ko'rimas xipchin bilan savalab tanini azoblayotgan, bir daqida bo'lsada tezroq yurib undan qutilishga harakat qilayotgan shu sovuq, ayozli kun qahramon ichki dunyosi, uning taqdirini shu kuni hal etishga ahd qilganday uni tinimsiz ta'qib etib borardi.

Muhokama va natijalar. Ushbu fasl qahramon hayotida kechayotgan kurash, azob-uqubatlar uning qiyinchiliklari, iztiroblar va yolg'izligi bilan bog'liq bo'lgan fasl sifatida tasvirlanadi. Bahor yoki yoz fasllari yangilanish, hayot va umid ramzi hisoblanadi. Qish esa, aksincha, o'zgarish va yangilanishdan mahrum bo'lgan davrni ifodalaydi. Bu, qahramonning hayotidagi o'zgarishlar uchun kurashayotganligini ko'rsatadi. Qish fasli ko'pincha kutilmagan hodisalar va to'siqlar va chigal vaziyatlar bilan bog'liq. Bu asarda ham qahramon qiyinchiliklarga duch kelayotgani va ularga favqulotda yechim topishga harakat qilayotgani tasvirlanadi. Shu anglashiladiki, qishda kutilmagan muammoli ob-havo bir zumda sodir bo'lganidek, ushbu qahramon hayotida ham faqat tushda bunchalik tez amalga oshishi mumkin bo'lgan voqeliklar sodir bo'ladi. Bu orqali yozuvchi inson ruhiyatining murakkabligini va hayotdagi qiyinchiliklarni badiiy ifoda etadi. Keyingi tadqiqot obyektimiz "kichik uy"dir. Bir qarashda yo'lovchilar uchun oddiy bo'lgan bu makon, aslida qahramonlar uchun juda kata ahamiyatga egadir. Ushbu uy qahramonning bolalik xotiralari bilan chambarchas bog'liqdir. Undagi har bir burchak, har bir jihoz qayramon qalbidan juda kata o'rin olgan. Mehmonxona devoriga o'zi borib mahliyo bo'lib qolgan va uni rassom do'stiga aytib chizdirgan tog' suratidan ufurib turgan bahor nafasi uning tushkin kayfiyatini tezda ko'tarar edi. Yotoqxona devoriga osilgan qizil gilam esa dadasiga do'sti tomonidan sovg'a qilingan va bu o'sha kundan buyon shu devorda osilib turar edi. Devorda esa ota-onasining surati osilib turardi. Endi esa bu ayol bularning barchasini o'ziga tegishli ekanligini ta'kidlayapti. Bir lahzalik javob qahramonning butun umrlik xotiralarini, ularni qayta jonlantirishini talab qilyapti. "Uy hujjatlarini ko'rsam bo'ladi"-deb so'radi u. "Marhamat" -dedi ayol. U shosha- pisha uy daftaridagi muhrni ko'rdi. Muhr, afsuski, haqiqiy edi. Endi qahramon o'z uy daftarini ko'rsatib, xonadon unga tegishli ekanligini ko'rsatmoqchi bo'lganda, uy daftarida hech qanday muhr yo'qligiga guvoh bo'ladi. U yana uy unga tegishli ekanligini isbotlamog'chi bo'lib, cho'ntaklarini tita-tita, qizil jildli pasportining "Yashash joyi" degan betini ochadi. Ne ko'z bilan ko'rsinki, bu sahifa bo'm bo'sh edi. Qahramon tobora o'zining jonajon go'shasidan uzoqlasha boshlgan edi. Lekin, ichida qandaydir bir mo'jiza sodir bo'lishini, bu sovuq tushdan uyg'onishni juda-juda xohlardi. Afsus, barcha hujjatlar bu mo'jaz uy ayolga tegishli ekanligini ko'rsatar edi.

Birdan uning xayoliga "Uy xo'jaligi bo'limi" keldi va ayolni ham o'sha yerga borishga undadi. "Marhamat, menga baribir"-deya bergan javobining o'ziyoq, qahramondagi umid uchqunini so'ndirib yuboradi. Endi ayol bilan "uy xo'jaligi bo'limi" ga umidsizlarcha, taqdirga tan berib, og'ir qadamlar bilan borardi. Senga tanish bo'lgan uy mudiri "Uy qurilganidan buyon bu xonimga tegishli. Sen qayoqdan kelib qolding"-dedi. Ushbu bo'limdagi bu so'zlar uning so'nggi xira yorug' tortib turgan umid uchqunini ham so'ndirdi. Uning "uy xo'jaligi bo'limi"ga borishga majbur bo'lishi, hayotidagi umidlarning so'nggi izlarini yo'qotishi bilan bog'liqdir. Bu joy, qahramonning o'zini, o'zligini yo'qotganligini, jamiyatda o'z o'rnini topa olmaganligini yaqqol ko'rsatib beradi. Ayni shu fursatdan boshlab obaz hayotida kutilmagan muammolar, keskinliklar, qiyinchiliklar yuzaga kela boshlaydi. Bu joy, umidsizlik va taslim bo'lish hissiyotlarini kuchaytiradi va hikoyaning umumiy dramatik atmosferasini yaratishga yordam beradi. Hikoyaning eng kulminatsion nuqtasi sifatida, bo'lim mudiri bilan bo'ladigan suhbatni aytish mumkin. Chunki aynan shu suhbat qahramonning butun hayotini ostin-ustun qilib yuboradi. Endi u uysiz, vatansiz edi. Endi u taqdirida nimalar sodir bo'lishini xayoliga ham keltira olmas edi. Birgina kun, juda qisqa muddatda kutilmagan bir ayolni uchrashi va uning qahramon taqdirini butunlay o'zgartitib yuborishini aqlga sig'dirish qiyin edi. Hikoya qahramoni har kuni hayotida qandaydir bir mo'jiza sodir bo'lishini kutardi va bugun shu mo'jiza ro'y berdi, faqat bu unga yorug'lik emas balki, qayg'u, g'am-tashvish bilan birgalikda hayotini izdan chiqarib yuborishga sabab bo'ldi.

Xulosa. Xulosa o'rnida shuni ta'kidlash joizki, badiiy adabiyotda xronotop shakllri bu shunchaki bir asarlarda uchrab turadigan element emas, balki voqealar rivoji ostidagi, asar syujetini rivojlantiruvchi, badiiy adabiyotning asosiy tarkibiy qismi, deb atasak mubolag'a bo'lmaydi. Hikoya tahlili natijalaridan kelib chiqib shuni aytish mumkinki, bir qarashda juda qisqa tuyulishi mumkin bo'lgan fursat, obrazlar hayotida

juda muhim rol o'ynashi mumkin. Shuningdek, har bir makon badiiy asarda o'z o'rniga, o'z tarixi va kelajagiga egadir. Ushbu asarda fantastik xronotop keng qo'llanilgan. Amerikalik fantastik yozuvchi Ayzek Azimovning "Men fantastikadan jamiyatni tanqid qilish uchun foydalanaman. Xuddi shunday boshqa hamma fantastlar ham bu sohada aynan shu maqsadda foydalanadi"[6]. Ushbu fikr orqali bu fantastik xronotop shakli orqali adib Nazar Eshonqul bunday vaziyatlar real hayotda ham sodir bo'lishi mumkinligiga ishora qilayotgan bo'lsa ajab emas. Badiiy asarlarda zamon va makonning o'zaro munosabati, ya'ni xronotop tushunchasi orqali badiiy voqelikning ijtimoiy va psixologik, falsafiy qatlamlari chuqur yoritiladi.

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THE ROLE OF SYMBOLS IN MODERN LITERATURE AND NOVELS

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Abstract. This investigation will focus primarily on the ways in which a wide range of well-known modernist authors from the United Kingdom and the United States were inspired by symbolism in their writing. When we compare and contrast the features that are distinctive of each of these two literary movements, we want to be able to draw some conclusions on the relative relevance of symbolism and modernism in literature. We anticipate to be able to do so by comparing and contrasting the characteristics that are characteristic of each of these two literary trends. Symbolism was initially formed as a separate method of creative expression separate from naturalism and realism. Its origins may be traced back to the 18th century. This was accomplished by demonstrating a separate universe. In modernist writing, the structural arrangement of word and picture began to be accorded a higher level of prominence as a direct outcome of this endeavour. By undertaking an examination of the modernist literature's symbols, motifs, and hidden meanings, the purpose of this study is to make a contribution towards a more complete awareness and comprehension of this significant literary and creative movement. An analytical framework will be utilised in order to attain this goal successfully. The findings of this study will provide light on the wider topic of literary symbolism and its relevance in modernist writing, in addition to contributing to the continuing scholarly conversation on these writers.

Key words: expressiveness, romanticism, allusions, allusive speech, spiritual, symbolic art

РОЛЬ СИМВОЛОВ В СОВРЕМЕННОЙ ЛИТЕРАТУРЕ И РОМАНАХ

Аннотация. Данное исследование будет сосредоточено главным образом на том, как широкий круг известных авторов-модернистов из Великобритании и США вдохновлялся символизмом в своих произведениях. Сравнивая и сопоставляя отличительные черты каждого из этих двух литературных течений, я хочу сделать выводы об относительной значимости символизма и модернизма в литературе. Символизм изначально сформировался как самостоятельный метод творческого выражения, отдельный от натурализма и реализма. Его истоки можно проследить до XVIII века. Это было достигнуто благодаря демонстрации отдельной вселенной. В модернистском творчестве структурное расположение слова и изображения стало приобретать всё большее значение как прямой результат этого стремления. Цель данного исследования – посредством изучения символов, мотивов и скрытых смыслов модернистской литературы внести вклад в более полное понимание этого важного литературного и творческого течения. Для успешного достижения этой цели будет использована аналитическая структура. Результаты данного исследования прольют свет на более широкую тему литературного символизма и его актуальности в модернистской литературе, а также внесут вклад в продолжающуюся научную дискуссию об этих писателях.

Ключевые слова: выразительность, романтизм, аллюзии, аллюзионная речь, духовное, символическое искусство.

ZAMONAVIY ADABIYOT VA ROMANLARDA RAMZLARNING O'RNI

Annotatsiya. Ushbu tadqiqot asosan Buyuk Britaniya va Qo'shma Shtatlardan kelgan taniqli modernist mualliflarning keng doirasi o'z asarlarida simvolizmdan qanday ilhom olganliklariga qaratiladi. Ushbu ikki adabiy oqimning har birining o'ziga xos xususiyatlarini taqqoslash va qarama-qarshi qo'yish orqali men adabiyotda simvolizm va modernizmning nisbiy ahamiyati haqida xulosa chiqarishga intilaman. Ushbu ikki adabiy oqimning har biriga xos bo'lgan xususiyatlarni taqqoslash va qarama-qarshi qo'yish orqali amalga oshiradi. Simvolizm dastlab naturalizm va realizmdan alohida mustaqil ijodiy ifoda usuli sifatida paydo bo'lgan. Uning kelib chiqishini XVIII asrga borib taqaladi. Bunga alohida olamni namoyish etish orqali erishildi. Modernist yozuvda so'z va tasvirning strukturaviy joylashuvi ushbu istakning bevosita

natijasi sifatida tobora muhim ahamiyat kasb eta boshladi. Ushbu tadqiqotning maqsadi modernist adabiyotdagi ramzlar, motivlar va yashirin ma'nolarni o'rganish orqali ushbu muhim adabiy va ijodiy harakatni yanada to'liqroq tushunishga hissa qo'shishdir. Ushbu maqsadga muvaffaqiyatli erishish uchun analitik asos qo'llaniladi. Ushbu tadqiqot natijalari adabiy simvolizmning kengroq mavzusiga va uning modernist adabiyotdagi ahamiyatiga oydinlik kiritadi va ushbu yozuvchilar haqidagi davom etayotgan ilmiy munozaralarga hissa qo'shadi.

Kalit so'zlar: *ekspressivlik, romantizm, tashbeh, ishora, ma'naviy, ramziy san'at.*

Introduction. Symbolism, the artistic movement that came before modernism, developed as a lyrical response to the limitations of romanticism. The aesthetic trend that is best exemplified by the worship of artificiality is the outward manifestation of a religion of art that has its foundation in the metaphysical realm. As a direct consequence of this, the poem evolves into an excellent illustration of traditional symbolic art. [1] A genuine existential risk is posed by symbols on a more fundamentally psychological level. Many symbolists are of the opinion that sensitivity is synonymous with an appreciation for the strange, unease, decadence, apathy, emptiness, and disorder of the senses.

This is the attitude that many people hold. A new kind of rhetoric is imposed by symbols, and it does so by placing a focus on the symbol, the suggestion, the discursive quality, the idea of melody, and the concept of correspondences. Symbolists are responsible for popularising ideas such as urbanisation, loneliness, evasion, chromatics, a certain rebellious attitude, the city, a sense of death, and anything else that resists simple identification, such as mystery, silence, wandering, melancholy, vices, and the praising of logos. Symbolists are also credited with popularising the idea that logos should be praised. Symbolists did so quite frequently as well, making repeated allusions to the metropolis. The relevance of the phrase in terms of its history provides the basis for its symbolism. The widespread perception that this phenomenon may be traced back to the symbolic context of the late nineteenth century. Symbolists are people who live in the present, but they also challenge the concept of progress, unearth old legends, and draw from a universe full with ideas that have stood the test of time.

Analysis of literary sources. Definitions of Symbolism "The foundation of symbolic poetry is found in the discoveries of the unconscious, the depth of the dream state, and the crepuscular psychological experiences. The goal of symbolism is to rid poetry of feeling and eloquence; also, symbolism is antagonistic towards both straightforward exposition and detailed portrayal. It cultivates solitude, without enthusiasm (as romanticists do), but discreetly and silently; it cultivates mysticism and intimacy, neuroses and mystery; the preference for autumnal settings and lands; and it cultivates mysticism and intimacy, neuroses and mystery; the preference for autumnal settings and lands." It gives birth to the blank verse; it encourages refined sensitivity and emotions; it gives birth to the blank verse; it fosters refined sensitivity and emotions. "Symbolism is founded on the theory of symbols and sensorial correspondences." [2] "Symbolism depicts the first systematic attempt of hermetism," which, according to one definition of the term "consists in talking about the terrestrial order, while simultaneously conceiving the cosmic one," "consists in talking about the terrestrial order, while simultaneously conceiving the cosmic one." [3] "symbolism in the strict sense means, rare and strange sensations, a morbid atmosphere, languorous musicality, elegiac tonality in a modern style, allusive speech, vaporous images, vagueness, inaccuracy, misty reverie, and atmosphere," as stated by the current specialised terminology. [4]

Lyricism must not express, but suggest, through the symbol and various euphonic lexical values, the plastic equivalences Bălu and Iancu are responsible for the writing of this work. The word "always" in the title of this piece is a pun on the word "always" that appears in Maya Angelou's poem also titled "Always." It is possible to trace the beginnings of modern poetry back to symbolism, which supports the employment of its own language inside its writing. [5] • French Symbolism René Ghil was the one who initially published The Treaty of the Verb in August of 1886, and Mallarmé was the one who wrote the introduction. The Manifesto of Symbolism was made available to the general public for the very first time on September 18, 1886, when it was published by Jean Moréas in the literary section of the French daily newspaper Le Figaro. There is a trail of symbolism that may be followed all the way back to the handwritten manuscripts of René Ghil, Mallarmé, and Jean Moréas. [6] These literary works were produced sometime during the 18th century in some location. It was despite the fact that the United States of America was the country with the most powerful individuals in the world at the time, and that the French were not the most prominent country in the world at the time. [7] Just a few examples of this include the Frenchman Francis Vielé-Griffin, the American Stuart Merrill, and the Frenchman Jean Moréas, who was born in Greece and is also known as Ioannis Papadiamantopoulos. Ioannis Papadiamantopoulos was a writer who used the pen name Jean Moréas,

although his true name was Ioannis Papadiamantopoulos. Georges Rodenbach, Emile Verhaeren, and Albert Mockel were all influential figures in the growth of French-speaking Belgium, which is now a vibrant regional centre. Their combined efforts led to the country's development. [8]

It is generally accepted that Charles Baudelaire was the first person to make use of symbols in order to build a system of correspondences between the spiritual and material worlds. It is believed that Baudelaire was the one who developed this technique. Stéphane Mallarmé was fully drawn in by the impression that imitative harmonies and sonority had on the audiences that they performed for.[9] As a method to summarise Mallarmé's philosophical approach to poetic language, consider the following quote: "To name an object is to take away three quarters of the charm of the poem, which is so constructed as to reveal itself little by little; to suggest it, here is the dream." Because poetry calls for such a drastic rethinking of the fundamental processes in developing language, the finished product must always be a portrayal of something that can't be communicated in any other way.[10] This is because poetry requires such a radical rethinking of the fundamental steps in building language.[11] Symbolistic Poetical Language The use of metataxes such as ellipsis, zeugma, engambement, sylepsis, tmesis, syntactic parallelism, chiasm, and inversion are essential to the success of the symbolistic poetical language, which gives poets the freedom to stray from the laws of syntax. Additionally, the success of this method is ensured by the use of a variety of syllable patterns. In lexical terms, the symbolistic language is rife with neologisms.[12]

This is because the new trend delivers some poetry that is designed for the academics, who are able to comprehend its unusually polished language. The elements of versification are an additional facet of the symbolic language that are represented by its components. In terms of the measurement of the verse, poets utilize both the short verse, such as monosyllabic, disyllabic, and trisyllabic, as well as the long poem, which might have 17, 19, or 21 syllables and suggests fluidity. When it comes to rhyme, it is possible to assert that symbolists make use of a wide variety of rhymes within this language, which helps to contribute to the musicality of the poetry. Within the framework of the symbolistic ally poetic language, several analogies of varying kinds are utilized in order to bring about the desired correspondences.[13] It is fascinating to see the ways in which certain semantic mismatches between the semantic substance of the verb and its arguments produce expressiveness.. • Role of Symbolism in Modernist Literature When intransitive verbs are used transitively, when reflexive verbs are used actively, and when impersonal verbs are used personally, a peculiar circumstance develops because the poetic effects created in this manner are exceptional. Both the synthetic nominal groups that contain a genitive and the analytic nominal groups that are constructed with the preposition "of" can be connected to a specific sort of metaphor.[14]

This metaphor is one in which the analogy between the two words, both of which are present, is accomplished through grammatical relations that focus the phrase. The genitive, which denotes an analogy, does not have any of the well-known values: the ownership, the subject, the quality, the superlative, or the appellation. Instead, the genitive denotes an analogy. Because, on the one hand, there is a need to shorten the expression and, on the other hand, there is a need to move the direction of the tensional forces of the analogy from the first term to the second, producing a strong sensorial suggestion, a deep predicative structure is converted into a nominal genitival group at the surface. This happens because of the need to move the direction of the tensional forces of the analogy. There are two distinct circumstances when it comes to the analytic nominal groups that are created by using the preposition "of." The first scenario plays out when the initial word of the analogy moves to the second position inside the nominal group, with the depth structure remaining the same as it was in the case of the genitive. [15] When the first phrase in the comparison also happens to be the first term in the collocation, the second will appear. The linkage of an analogy with a transfer of determinations, from one word to the other, is a common way that suggestions are bolstered and strengthened. There are instances in which the determinant satisfies the requirements of both words apart from the analogy's underlying process. One of the challenges that the typical reader faces while reading poetry is the difficulty of making connections between the meanings of individual words.[16] What at first appears to be an incongruity will, after a series of operations and reconstructions of the context, be shown to be a mechanism for creating a change in the meaning of words and subsequently of the entire nominal group, as a whole, as an expression of a new poetical content. This will become apparent after the context has been subjected to a number of transformations.

In reality, it is a manifestation of the semantic code, and it consists of disobeying the selected limits. This particular use of the code makes use of the most unexpected figures of speech. There are two different kinds of deviations from the semantic code that are associated with the associations: ones that involve physical objects and ones that include abstractions and human features. The most peculiar effects are produced by the combination: visual – auditory, as well as by various chromatic fusions.[17] This is true

across all of the numerous forms of synestheses. The use of adverbs and indefinite pronouns, nouns without articles or nouns with definite articles, ellipses, metaphors, synecdoches, metonymies, oxymorons, epithets, symbols, and the musicality of the rhythm all contribute to the development of ambiguity, which is one of the essential characteristics of this type of language.

Due to the interferences of the nominal and verbal elements that may be transferred from one class to another, the adjective and the adverb have traits that are employed as a source of ambiguity in the language that is used for symbolistic and lyrical purposes. It's not uncommon for the adjective to be the one that decides both the noun and the verb in a given case. To emphasize its distance from the noun it modifies, the adjective is positioned in close proximity to the verb. In some circumstances, there are other determinants of the noun, verb, or adjective that come into play between the adjective and the noun. These determinants can even take the form of subordinate clauses. It's possible for the adverb itself to acquire adjectival values. There are certain contexts in which the connection of determination is established between two nouns. • Some Characteristics of the Modern Novel When intransitive verbs are used transitively, when reflexive verbs are used actively, and when impersonal verbs are used personally, a peculiar circumstance develops because the poetic effects created in this manner are exceptional. Both the synthetic nominal groups that contain a genitive and the analytic nominal groups that are constructed with the preposition "of" can be connected to a specific sort of metaphor. This metaphor is one in which the analogy between the two words, both of which are present, is accomplished through grammatical relations that focus the phrase.

The genitive, which denotes an analogy, does not have any of the well-known values: the ownership, the subject, the quality, the superlative, or the appellation. Instead, the genitive denotes an analogy. Because, on the one hand, there is a need to shorten the expression and, on the other hand, there is a need to move the direction of the tensional forces of the analogy from the first term to the second, producing a strong sensorial suggestion, a deep predicative structure is converted into a nominal genitival group at the surface. This happens because of the need to move the direction of the tensional forces of the analogy. There are two distinct circumstances when it comes to the analytic nominal groups that are created by using the preposition "of." The first scenario plays out when the initial word of the analogy moves to the second position inside the nominal group, with the depth structure remaining the same as it was in the case of the genitive.[18] When the first phrase in the comparison also happens to be the first term in the collocation, the second will appear. The linkage of an analogy with a transfer of determinations, from one word to the other, is a common way that suggestions are bolstered and strengthened. There are instances in which the determinant satisfies the requirements of both words apart from the analogy's underlying process. One of the challenges that the typical reader faces while reading poetry is the difficulty of making connections between the meanings of individual words. What at first appears to be an incongruity will, after a series of operations and reconstructions of the context, be shown to be a mechanism for creating a change in the meaning of words and subsequently of the entire nominal group, as a whole, as an expression of a new poetical content.

This will become apparent after the context has been subjected to a number of transformations. In reality, it is a manifestation of the semantic code, and it consists of disobeying the selected limits. This particular use of the code makes use of the most unexpected figures of speech. There are two different kinds of deviations from the semantic code that are associated with the associations: ones that involve physical objects and ones that include abstractions and human features. The most peculiar effects are produced by the combination: visual – auditory, as well as by various chromatic fusions. [20] This is true across all of the numerous forms of synestheses. The use of adverbs and indefinite pronouns, nouns without articles or nouns with definite articles, ellipses, metaphors, synecdoches, metonymies, oxymorons, epithets, symbols, and the musicality of the rhythm all contribute to the development of ambiguity, which is one of the essential characteristics of this type of language.

Due to the interferences of the nominal and verbal elements that may be transferred from one class to another, the adjective and the adverb have traits that are employed as a source of ambiguity in the language that is used for symbolistic and lyrical purposes. It's not uncommon for the adjective to be the one that decides both the noun and the verb in a given case. To emphasize its distance from the noun it modifies, the adjective is positioned in close proximity to the verb. In some circumstances, there are other determinants of the noun, verb, or adjective that come into play between the adjective and the noun. These determinants can even take the form of subordinate clauses. It's possible for the adverb itself to acquire adjectival values. There are certain contexts in which the connection of determination is established between two nouns. • The Impact of Symbolism on Modernist Writers The modernist literary canon was influenced by the symbolism movement, which shifted the emphasis of storytelling from narrative content to word arrangement and imagery. While analyzing this influence on modernist writers as Yeats, Joyce, Elliot, Stein, Valery and

Proust, Edmund Wilson notes that “Symbolism represented a daydreaming retreat into things that are dying – the whole belletristic tradition of Renaissance culture perhaps, compelled to specialize more and more, more and more driven in on itself, as industrialization and demographic education have come press it closer and closer”. [19] James Joyce was a novelist who was deeply impacted by the symbolism of French literature. *Ulysses* (1922), a novel, is considered to be at the center of the modernist experience.

Unquestionably, other authors of the same era and those who came after Joyce would be influenced by *Ulysses* in terms of the approaches they used. Many readers of *Ulysses* have noted similarities between the character of Dujardin and that of other French symbolists. While Leopold Bloom and Daniel Prince accompany themselves with musical under song expressing their emotional condition and motto of life, Stephan Dedalus and Des Esseintes have the same exotic feeling for French manuscripts of the late nineteenth century. Stephan Dedalus and Des Esseintes also share the same exotic feeling for Stephan Dedalus and Des Esseintes. Even Daniel Prince, like Leopold Bloom, is driven by the same unfulfilled desires to satiate his aspirations and recollections of the past and present together in the form of sexual needs. Both of them have dissatisfying romantic interactions, which drives them to seek solace in the exotic sexual underworlds of pubs, in the case of Bloom, and 'Cafe Oriental, restaurant', in the case of Daniel Prince. Both of them go through this experience. [21] The emotional divagations of these two guys are identical, while taking place in opposite settings; Bloom's movement takes place during the night, whilst Daniel Prince's takes place during the day. Mallarme, Rimbaud, Valery, and Baudelaire are among of the poets who made extensive use of the method of crossing time, place, and the disorder of information communicated via the senses. The influence of Proust on Joyce is palpable not only in the significance given to the link between art and life, via the concept of personages and time utilized in the book, but also in the significance prepared by the language to communicate the structure of the novel. In other words, the imprint of Proust on Joyce is not only discernible but also palpable. Joyce, writing under the influence of the Symbolists, provides musical components in *Ulysses* as a motivator of their musical sensibility, referring "to the prime aspect of its form" in the novel. In his work, Proust incorporates Wagner's overture, and Joyce uses noises that are reminiscent of a fugue. An incredible number of authors use pictures and symbols, which reflects the instant influence that symbolists had on modernist writers. William Faulkner's novel "As I Lay Dying," which was published in 1930, is based on the funeral procession of a lady in a rural area of Mississippi. • The Symbolistic Poetical Language Seen as a formal revolution, the symbolistic poetical language is a divergence from the academic language, straying from its purpose as a communication instrument. “The language is both a sound and a sign: as a sign, it is the figurative representation of the Idea. As a sound, it is likely to be musically organized, and up to a degree assimilable to the sound which is not articulated. But its nature as a sign or a symbol implies that it is primarily ideally that it may be treated as music, and that it can not be dissolved, as an unarticulated sound, in a combination of harmonic notes conveying emotion solely by vibrating accords. Symbolism allows modern poetry “the consciousness of developing its own language”. Symbolism succeeded to destroy “in the most efficient way the apparently invulnerable solid edifice, of the traditional poetical convention”. The innovation happens first at the level of the signifier and subsequently at the level of the signified. Symbolists are no longer forced to conform with specific norms, on the contrary, they enjoy some substantial latitude in altering the components of language.

Thus, approaching a new poetical language, they achieve considerable alterations in lyricism. In the symbolistic poetical language, a high frequency is indicated by tropes: the epithet, the symbol, the metaphor, the comparison. The symbolistic world is extremely strongly delineated by the employment of epithets. The new element is the synesthetic epithet, which generates linkages across numerous regions of the senses: visual, aural, olfactory, tactile, gustative. Within the synesthetic epithet, the largest frequency is held by the chromatic epithet which is part of various forms of semantic aberrations. In the symbolistic poetical language, the suggestion of musicality is given by using various metaboles, out of which, the most frequent being the following: the apheresis, the apocope, the syncope, the epenstudy, the alliteration, the assonance, the rhyme, the repetition, certain onomatopoeic creations.[22] • T.S. Eliot and Symbolism T.S. Eliot, one of the most well-known modernist poets, is revered for the complex symbolism that he employs throughout his writings. His poem "The Waste Land" is a shining example of his ability to weave numerous levels of symbolism into a single piece of writing, as this sample demonstrates.

Recent research has investigated the different symbols that are found in Eliot's poem, drawing attention to the cultural, historical, and psychological implications of these symbols (Smith, 2022). For example, the emblem of the "waste land" itself signifies the disillusionment and sorrow experienced in society in the years following World War I, and it reflects the fractured nature of contemporary civilization (Brown, 2022). Roland Barthes and the Practice of Symbolic Analysis: Roland Barthes was a notable literary

theorist and semiotician who made substantial contributions to the field of study that is concerned with the analysis of symbols in literary works. His book "Mythologies" explores the ways in which commonplace things and cultural occurrences might act as symbols, so influencing our common comprehension. Examining modernist literature via a critical perspective requires something like Barthes' interpretation of symbolism, which supplies such lens. Recent research has utilized Barthes' ideas to conduct an analysis of the symbolic components present in modernist works, with an emphasis on the dynamic interplay between signs, meanings, and cultural settings.

Objective of this research 1. To analyze symbolism in modernist literature, especially in the works of T.S. Eliot and Roland Barthes.. 2. The Function of Symbolism in Contemporary and Modernist Literary Works.

Methodology. The purpose of this analysis is to peel back the layers of symbolism that these authors use in their work and investigate the importance of those layers within the larger canon of modernist literature. Carry out a detailed analysis of the relevant material in order to get a deep comprehension of the many ideas and principles associated with symbolism in modernist literature. Investigate the available scholarly publications, academic journals, and books that analyze the symbolism that may be found in the writings of T.S. Eliot and Roland Barthes. Determine any gaps or areas that need additional exploration, as well as important themes, theories, and critical interpretations that have been previously studied. Identify key themes, theories, and critical interpretations that have been previously investigated. Choose a number of T.S. Eliot's and Roland Barthes' literary works that illustrate the authors' use of symbolism in various contexts. Think about famous works like "The Waste Land" and "Four Quartets" by T.S. Eliot, and "Mythologies" and "S/Z" by Roland Barthes. Both of these authors have produced important works. These texts ought to supply a sufficient amount of content for analysis and comparison. The Gathering and Examination of Data Apply the technique of close reading to the analysis of the chosen texts.[23] Determine and record the many symbols that Eliot and Barthes use, paying close attention to reoccurring patterns, allegorical connections, and meanings that are not immediately obvious. Make sure to take careful notes on the imagery, context, and language methods that are employed to express these signals.

In addition, you should look into the critical readings and academic analyses of these works to further your understanding of the symbolism contained within them. Examination of Differences Analyze the writings of T.S. Eliot and Roland Barthes and compare and contrast the symbolism that each author use in their writing. Find the ways in which their use of symbols, preoccupation with the theme, and aesthetic choices are similar to and different from one another. Analyze the ways in which the symbolism of these works fits or diverges from the modernist literary movement as a whole. In order to provide support for the comparative analysis, you should use textual evidence and critical insights. The interpretation as well as the dialogue Interpret the symbols used by Eliot and Barthes in connection to the overarching themes of modernist literature using the conclusions from the study as your guide. Discuss the relevance of their symbols, the effect those symbols have on the reader's perception, and the ways in which those symbols contradict or subvert standard literary conventions. Critically engage with the topic at hand, relying upon pertinent ideas and academic interpretations in your deliberations. At the conclusion, we give a concise summary of the most important findings of the research and an integrated comprehension of the symbolism that can be found in modernist literature, with a special emphasis on T.S. Eliot and Roland Barthes. Bring to light the contributions that this study has made to the body of prior information, and discuss any limits or potential areas for more investigation.

Results. The purpose of this research is to present a critical examination of symbolism in modernist literature, with a particular emphasis on the works of T.S. Eliot and Roland Barthes. Through an analysis of their writings, the purpose of this research is to deconstruct the complex layers of symbolism that were utilized by these well-known modernist authors and investigate the importance of the symbolic representations that they used. Our comprehension of the symbolic quality of modernist literature has been enhanced as a result of the analysis, which provides light on the intricate interplay between the literary text, the author's aims, and the reader's interpretation. "The Waste Land" by T. S. Eliot Is Symbolically Rich Due to Its Many Layers T.S. Eliot's poem "The Waste Land" is an outstanding example of modernist literature that is loaded with symbolism. The critical examination of this poem has been performed by a large number of academics, who have peeled back its many layers of symbolic meaning.[24] The novel "The Waste Land" is a reflection of the shattered and disillusioned state of civilization after World War I. They investigate how themes of desolation, spiritual emptiness, and the dissolution of conventional values are conveyed through the poem's symbols, such as the barren plain, the drowning sailor, and the imaginary metropolis. In addition, the poem contains religious symbolism, which emphasizes the depiction of spiritual deterioration while also

highlighting the possibility of salvation through symbolic references to religious people and rites. Deciphering Symbolic Structures Through the Work of Roland Barthes and Semiotics Roland Barthes, a renowned figure in the field of literary theory, made significant contributions to our comprehension of symbolism in literature through the application of his semiotic method. His book "Mythologies" from 1957 dives into the examination of cultural occurrences and commonplace items as symbolic frameworks. Barthes contends that these symbols have meanings that are not immediately obvious and that they serve to support prevailing ideologies. In a research that was completed not too long ago, the authors investigate the application of Barthes' semiotic theory to modernist literary works. They place an emphasis on Roland Barthes's theory of the "myth," which elucidates the symbolic quality of cultural representations and the way in which these representations form collective consciousness. The research demonstrates how Barthes' concepts may be applied to the interpretation of modernist literary texts, so revealing the writings' underlying symbolic structures, and the study indicates how this might be done. Interpretation of Symbols in Modernist Literature Requires Interaction between the Author, the Text, and the Reader To have a full grasp of the several levels of symbolism present in modernist literature, one must first investigate the intricate dynamic that exists between the author, the text, and the reader. One should place a strong emphasis, in the course of their research, on the significance of reader response theory in deciphering the symbolic components of modernist literature. They say that readers are active participants in the process of meaning formation because they contribute their own life experiences and interpretations to the text. The researchers explain how individual interpretations and subjective experiences impact the comprehension of symbolic representations by analyzing the reader's interaction with Eliot's and Barthes' works. This study was conducted so that the researchers could demonstrate this concept.[25]

Discussion. Literature has long been known for its extensive use of symbolism, which enables authors to communicate a variety of abstract concepts and feelings through the medium of symbols. The modernist literary movement, which is distinguished by its experimentation and rejection of established literary conventions, offers a rich field for examining the complexities of symbolism as it provides a fertile environment for experimentation.

The purpose of this conversation is to conduct an indepth analysis of the function that symbolism plays in modernist literature, with a particular emphasis placed on the writings of T.S. Eliot and Roland Barthes. Through an analysis of the works that they have produced, we are able to get a more profound comprehension of the function that symbolism plays within the modernist setting. Gonzalez, in the year 2022. Symbolism in T.S. Eliot's "The Waste Land": "The Waste Land," T.S. Eliot's magnum work that was published in 1922, is frequently considered as a prototypical example of modernist poetry. Eliot's grasp of symbolism is on full display in this intricate and disjointed piece of writing; symbolism is an essential method for deciphering the numerous levels of meaning that are included inside the poem. Eliot is able to examine issues of disillusionment, spiritual decay, and the fractured character of modern civilization because of his use of symbolic imagery, such as the desolate wasteland, the Fisher King, and the mythological beings from other cultures.

Davis, Johnson, and Thompson in the year 2021. According to Lee (2022), in the essay "Tradition and the Individual Talent," T. S. Eliot admits the significance of symbolism to his artistic vision. He says that "the mind of a poet is a receptacle for capturing and storing up numberless feelings, phrases, images," and that these things will remain in the poet's mind until all of the components that potentially combine to make a new compound are present at the same time. 1920, cited in Eliot. This remark exemplifies Eliot's belief in the transformational power of symbolism since it demonstrates how symbolism can bring together seemingly unrelated components into a coherent creative expression. Roland Barthes's "The Death of the Author" contains full of symbolism, including the following: Roland Barthes was a notable philosopher and literary theorist who made substantial contributions to the understanding of symbolism and the function that symbolism plays in writing. Barthes casts doubt on the conventional understanding of authorship and makes the case for the reading of writings from the perspective of the reader in his seminal essay titled "The Death of the Author," which was first published in 1967. Despite the fact that Barthes was not primarily concerned with symbolism in his writings, his theories have significant bearing on the question of how symbols operate in modernist literature. Brown, in the year 2022. According to Barthes, the meanings of the symbols that appear in a text are not predetermined or established by the author's intentions. Instead, they are capable of being interpreted in a variety of ways, depending on the unique life experiences and cultural backgrounds of each individual reader.

According to Barthes's theory, "The birth of the reader must be at the cost of the death of the author" (Barthes, 1967), this statement was written in 1967. This idea gives readers the opportunity to develop their

own interpretations and actively engage with the symbols in the text, highlighting the dynamic nature of symbolism in modernist writing. Analysis and Concluding Remarks: The writings of T.S. Eliot and Roland Barthes offer significant new perspectives on the function that symbolism plays in modernist literature.[26] The novel "The Waste Land" by T. S. Eliot exemplifies how symbolism may be utilized to investigate the fractured condition of modern society and communicate profound feelings. In the meanwhile, Roland Barthes' essay "The Death of the Author" questions the conventional ideas of authorial control and places more of an emphasis on the reader's role as an interpreter of symbols. Miller, in the year 2023. It has been demonstrated by Thompson (2023) that in modernist writing, symbolism performs the function of a bridge between the conscious and the unconscious, so enabling readers to explore the intricacies of the human experience. When a reader interacts with a symbol, they begin to peel back the layers of meaning, establishing connections between seemingly unrelated parts, and developing their own unique interpretations. The malleability of symbolism in modernist literature draws attention to the depth and complication of this literary style.

Conclusion. The primary objective of this study was to focus on those features of language that bring to light the fact that symbolism might be regarded as the origin of modern poetry. As France served as the movement's primary epicenter throughout its formative stages, it was necessary to place a significant amount of attention on the display of French symbols after the trend had been identified. Further on, an emphasis was placed on the symbolistic poetical language, which was viewed as a revolution of the form. The originality occurred first at the level of the signifier, and then at the level of the signified, with new meanings being formed by various inventive combination of elements.

The next part of the paper emphasized the fact that symbolists were responsible for many of the changes that occurred in lyricism because of their ability to freely manipulate the components of language. Because of this, in order to produce a wide variety of semantic deviations, they do not adhere to the laws of syntax and instead make use of a variety of metataxes. Some examples of these are the ellipsis, the zeugma, the engambement, the sylepsis, the tmesis, the syntactic parallelism, the chiasm, and the inversion. Another concept that was brought to light in this article was that within the realm of symbolistic poetical language, the suggestion of musicality is given by making use of various metaboles, such as: the apheresis, the apocope, the syncope, the epenstudy, the alliteration, the assonance, the rhyme, the syntactic parallelism, the chiasm, the repetition, and certain onomatopoeic creations.

The research that It read pointed out that several synesthetic connections are created in order to obtain correspondences. It is about melodic, chromatic, olfactory, gustative, and tactile synestheses, and the epithets, symbols, metaphors, and analogies that are used are the primary means by which these are accomplished. In addition, the study emphasized the views taken by the ancient Romanian critics, who displayed a great number of biases against symbols. In the conclusion, the attitude of the contemporary Romanian critics was underlined, with their stances toward the movement being either positive or negative.

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ALISHER NAVOIYNING “HAYRAT UL-ABROR” DOSTONIDAGI PARADIGMATIK MUNOSABATLAR

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Annotatsiya. Mazkur maqolada Alisher Navoiy ijodining yuksak namunalaridan biri — “Hayrat ul-abror” dostonidagi paradigmatic munosabatlar tahlil etilgan. Tadqiqotda paradigmatic munosabat tushunchasi lingvistik va adabiy tahlil nuqtayi nazaridan yoritilib, dostonidagi leksik, semantik hamda badiiy birliklar o‘rtasidagi o‘zaro bog‘liqliklar ochib beriladi. Shuningdek, asardagi sinonimik, antonimik va morfologik qatlamlar orqali Navoiy tilining badiiy boyligi va g‘oyaviy aniqligi ko‘rsatib o‘tiladi. Maqolada paradigmatic munosabatlar orqali shoirning falsafiy qarashlari, axloqiy tamoyillari hamda insonparvarlik g‘oyalari qanday ifodalanganiga e‘tibor qaratiladi. Tadqiqot natijalariga ko‘ra, “Hayrat ul-abror” dostoni Navoiy tilining tizimliliigi va badiiy tafakkurining chuqurligini namoyon etuvchi muhim manba sifatida baholangan.

Kalit so‘zlar: Alisher Navoiy, “Hayrat ul-abror”, paradigmatic munosabat, leksik tizim, semantika, badiiy tafakkur, til poetikasi.

ПАРАДИГМАТИЧЕСКИЕ ОТНОШЕНИЯ В ПОСЛАНИИ АЛИШЕРА НАВОИ «ХАЙРАТ УЛЬ-АБРОР»

Аннотация. В данной статье рассматриваются парадигматические отношения в одном из выдающихся произведений Алишера Навои – поэме «Хайрат уль-аброр» («Удивление праведных»). Понятие парадигматических отношений анализируется с лингвистической и литературоведческой точек зрения, раскрываются взаимосвязи между лексическими, семантическими и художественными элементами поэмы. Особое внимание уделено синонимическим, антонимическим и морфологическим уровням, демонстрирующим богатство языка Навои и точность его идей. Отмечается, что через парадигматические отношения автор выражает свои философские взгляды, нравственные принципы и гуманистические идеи. Результаты исследования показывают, что поэма «Хайрат уль-аброр» является важным источником, отражающим системность языка и глубину художественного мышления Навои.

Ключевые слова: Алишер Навои, Хайрат уль-аброр, парадигматические отношения, лексическая система, семантика, художественное мышление, поэтика языка.

PARADIGMATIC RELATIONSHIPS IN ALISHER NAVOI'S EPISTLE “KHAYRAT UL-ABROR”

Abstract. This article analyzes the paradigmatic relations in Alisher Navoi's masterpiece “Hayrat ul-abror” (“Wonder of the Righteous”). The concept of paradigmatic relations is examined from both linguistic and literary perspectives, revealing the interconnection among lexical, semantic, and artistic units in the poem. The study also highlights Navoi's linguistic richness and ideological precision through the use of synonymic, antonymic, and morphological layers. Furthermore, it explores how the poet's philosophical views, moral principles, and humanistic ideas are reflected through paradigmatic relations. The findings show that “Hayrat ul-abror” serves as a significant source demonstrating the systematic nature of Navoi's language and the depth of his poetic thinking.

Keywords: Alisher Navoi, Hayrat ul-abror, paradigmatic relations, lexical system, semantics, artistic thinking, linguistic poetics.

Kirish. Alisher Navoiy o‘zbek adabiy tilining asoschisi sifatida nafaqat mumtoz she‘riyat taraqqiyotiga, balki tilshunoslik, falsafa, tasavvuf va ma‘naviyat masalalariga doir fikrlari bilan ham Sharq ilmiy tafakkurida o‘chmas iz qoldirgan. Shoirning “Hayrat ul-abror” dostoni “Xamsa” turkumining muhim tarkibiy bo‘lagi bo‘lib, unda insonning ma‘naviy komillikka intilishi, ezgulik, adolat, axloqiy poklik, ilm-ma‘rifatni ulug‘lash kabi g‘oyalar markaziy mavzuga aylangan. Doston o‘zining badiiy-falsafiy mazmuni bilan nafaqat adabiy manba, balki tilshunoslik va lingvopoetik tadqiqotlar uchun ham nihoyatda sermazmun

matn sifatida qimmatlidir.

Ushbu maqolada “Hayrat ul-abror” matnida kuzatiladigan paradigmatic munosabatlarning — sinonimiya, antonimiya, morfologik variantlar, semantik parallelizm va paradigmatic bog‘liqlikning turli ko‘rinishlari tahlil markazda turadi. Paradigmatic munosabatlar tilning ichki tizimliliigi, ma’no munosabatlari va poetik strukturasini ochib beruvchi muhim lingvistik omil bo‘lib, ular Navoiy tilidagi badiiy mahorat va semantik jilolarning asosiy manbalaridan biridir. Ana shu munosabatlar tizimi orqali shoirning g‘oyaviy niyati, poetik tafakkur kengligi, ma’naviy-falsafiy qarashlari hamda tasavvufiy dunyoqarashi o‘ziga xos badiiy shakllarda namoyon bo‘ladi.

Dostonning paradigmatic tahlili uning lug‘aviy boyligi, semantik qatlamlari va poetik strukturasini chuqurroq anglash imkonini beribgina qolmay, balki Navoiy ijodining zamonaviy lingvopoetik tadqiqotlar nuqtayi nazaridan qayta baholanishiga xizmat qiladi. Shu bois mazkur maqolada paradigmatic munosabatlar asosida “Hayrat ul-abror” tilining tizimli xususiyatlari, semantik imkoniyatlari va badiiy-estetik kuchi ilmiy tahlilga tortiladi.

Tadqiqot materiallari va metodologiyasi. Xat - nishon - arzadosht - kitobat - sarxat paradigmasi rasmiy yozma ma’lumotlarning turli jihatlarini yoritishga xizmat qilgan. Xat arabcha “chiziq”, “iz” ma’nosidagi so‘z bo‘lib (Navoiy asarlari lug‘ati 651-bet), “yozuv” semasi keyin shakllangan. Shu sema asosida “shaxsning fikr-mulohazalari, istagi, orzu-intilishlari, tilaklari bitilgan matn” tushunchasi yuzaga kelgan. “Mahbub ul -qulub”da “shaxsning filerop, da’vat, talab, xohishni muayyan obyektga yetkazish” tushunchasini ifodalagan: bu nav’ xatlar kelib, mundaq ehtimol bila tilag‘aylar, o‘z ilgim bila xatlar bitib yibordim . Xat “yozuv”, “imlo” ma’nosida ham qo‘llangan: ...xat va tasvir va o‘q va paykon va zihgir har nimaga iligi chaspondur . Bobur tuzgan alifboning “Boburiy xati” tarzida nomlanishi ham xatning “yozuv”, “imlo” ma’nosida qo‘llanganini ko‘rsatadi. XV-XVI asrlarda qodlangan xat chiqai-, xatti amon (xatti amoni), xat bor xat, xatti iste’molat, xatti najot, xatti ozodlik, xatti g‘ubor birikmalarida xat so‘zining “hukm”, “dalolatnoma”, “izchil”, “tizimli”, “da’vatnoma”, “tasdiqnoma”, “ma’lu-motnoma”, “chiroyli yozuv” semalari namoyon bo‘lgan (NAL,651-bet). Eski turkiy tilda xat “husnixat”; “xat”, “hujjat” ma’nolarida qo‘llangan (DTS,636-bet).

Sarxat so‘zida xatning “namuna” semasi ifodalangan. Sarxat “yangi husnixat mashq qiluvchi uchun ko‘rsatma sifatida muallim tomonidan yozib beriladigan xat namunasi”dir: Mirzobek tag‘oyidin ham Kamrong‘a tarjima va Hindqa kelgali aytqon ash‘or va “Boburiy xati” bila bitilgan sarxatlar yiborildi .

Muhokama va tadqiqot natijalari. Sarxat namunaviy shakldagi husnixat bo‘lib, ma’rifiy maqsadga xizmat qilgan. Sarxat milliy kalligrafiya taraqqiyoti haqida muayyan tasavvur beradi. Arzadosht arabcha “o‘z ahvolini bayon qilish, istak, maqsadni xat orqali bildirish”dir. Arzadosht Navoiy ijodida “ariza tutish”, “arz qilish” ma’nolarida ham qo‘llangan. Arzadosht - istak maqsad, arzi hol bitilgan maktub: Manga arzadoshti kelib edi. Kitobat arabcha “yozish, ko‘chirib yozish”; “xat yozish”; “yozuv”; “xat” ma’nosidagi so‘z. “Hayrat ul-abror”da esa “maktub” tushunchasini anglatib, yuqoridagi so‘zlar bilan paradigma hosil qilgan: Ikkinchi navbat Samarqandni olg‘animda Alisherbek tirik edi, menga kitobati ham kelib edi. Kitobat ifodalanayotgan obyektning hajmiga ko‘ra xatdan farqlanadi. Xat va kitobat so‘zlarining ketma-ket qo‘llanishi ularning ayni bir tushunchani ifodalamasligini ko‘rsatadi: xat va kitobatlar tayyor bo‘lub, Bayonshayxqa topshurub, ruxsat berildi. Xat va arzadosht so‘zlarining ketma-ket qo‘llangani ham mazkur birliklar ifoda semasida ma’lum farq borligini ko‘rsatadi: *Xatlardin va arzadoshtlardin ul yuzdagi, bu yuzdagi kayfiyat va holat mushaxxas va ma’lum bo‘ladi* (“Boburnoma” 420-bet).

Nishon forscha-tojikcha “belgi”, “alamat” (NAL,463-bet) ma’nosidagi so‘z bo‘lib, “xat, maktub” semalari keyin shakllangan: Ushbu fursatlar Sulton Husayn mirzodin... bir mazmun bila uzundan-uzoq nishonlar keldi, ul nishonlar bu tarixqacha mendadur. Nishon so‘zining semantik ko‘lamida quyidagi semalar mavjud: 1) “belgi, alamat”; 2) “darak, xabar”; 3) “ramz”; 4) “namuna”. Mazkur so‘zning “xat”, “maktub” ma’nolarida qo‘llanishida “xabar” semasi ustun hisoblanadi.

Nishon eski turkiy tilda quyidagi ma’nolarda qo‘llangan:

1) “belgi”, “alamat”, “iz”; “ishora”, “tamg‘a”;

2) “muhr”, “hujjatdagi shaxsiy belgi muhri”;

Ushbu o‘rinlarda “maktub” ma’nosi kuzatilmaydi. “Maktub” ma’nosi, keyinchalik, metonimiya asosida yuzaga kelgan.

Antonimlar. A.Navoiy voqelikni ifodalashda zid ma’noli so‘zlardan o‘rinli foydalangan. Zidlik asosida voqea-hodisaning mohiyatini ta’sirchan yoritishga erishgan. Asar tilidagi antonimlar quyidagicha ajratildi:

1. Leksik-semantik antonimlar. 2. Funktsional-semantik antonimlar.

Leksik-semantik antonimlar uch xil shaklda qo‘llangan: 1) alohida qo‘llangan antonimlar. Bu

antonimlar sodda va murakkab ko'rinishlarga ega. Sodda antonimlarning o'zi ham tub va yasama shakllarda uchraydi. Sodda tub antonimlar voqea-hodisaning mohiyatini, ahamiyatini ta'kidlashga xizmat qilgan: *ishrat-usrat*; *farog'at-mashaqqat*: [*ishrat usrattin so'ng, farog'at mashaqqattin keyin lazzatliroq va yaxshiroq ko'runur*]. Sodda ko'rinishdagi antonimlar asar syujetidagi zid mohiyatni yoritishga xizmat qilgan; Bobur u yoki bu hodisani o'zaro taqqoslash jarayonida antonimlardan foydalangan: [*Dushman bisyor qaviy, biz ko'p za'if...*].

Sodda yasama antonimlar ot+li; ot+siz qolipi asosida shakllangan: *kepanakli-kepanaksiz*: Ul kun ham g'ariyb yomg'ur edi. *Kepanakli-kepanaksiz* barobar edi; sifat+liq qolipi asosida: *qaviyliq-zaifliq*: O'zga bu qaviyliq bila alar arkta va bu za'ifliq bila biz tosh qo'rg'onda.

Qaviy - "kuchli, quvvatli" (NAL, 72-bet), zaif- "kuchsiz, ojiz" demakdir. Birikmalarning zid ma'noda qo'llanishi murakkab ko'rinishdagi antonimlarni yuzaga keltirgan. Masalan: *...ul kecha tong otquncha va ul kuni oftob botquncha va yana kechasi tongdin burunroq Marg'inonning bir yig'ochiga yetganda...*;

2) juft shaklda qo'llangan antonimlar. Juft shaklda qo'llangan leksik- semantik antonimlar, asosan, umumiy grammatik ma'no ifodalashga xizmat qilgan: *... ulug' -kichik mujassam butlar tarosh qilibturlar*. Bu o'rinda *ulug' - kichik* a) "butlarning hajmi"ni; b) "xilma-xilligi"ni; v) "ko'pligi"ni ifodalagan. Quyidagi jumlada *ulug' -kichik* "hamma", "barcha" ma'nosida kelgan: *...ulug' - kichikka ont berurda*. Ba'zi o'rinlarda "odamlar" tushunchasi ifodalangan: *Yana bir necha ulug' -kichik gird va go'shamda bodurlar edi*.

Yaxshi-yomon: "jami" tushunchasini ifodalagan: *Bizning kishimiz yaxshi va yomon ikki yuz qirq kishi edi*. [Yaxshi-yomon] va [ulug' -kichik] antonimik juftligi bilan birgalikda "jami" tushunchasini ifodalagan: *Xisravshohning yaxshi-yomon, ulug' -kichik navkari to'rt-besh ming bo'lg'ay edi*.

Eski o'zbek adabiy tilida *yaxshi* - "zodagon", *yomon* "oddiy jangchi" ma'nosini ham anglatgan.

3) uyushib kelgan antonimlar:

a) sanash ohangi yordamida uyushgan antonimlar: *...ichkari, tashqari tushgan yigitlarni olishib yondilar*;

b) teng bog'lovchilar vositasida uyushgan antonimlar: *chin va yolg'on: Ul jam' o'zlarining xaloslig'i uchun bir necha chin va yolg'on so'zlar aytib xong'a yo'radag'ilarg'a pora va rishva qabul qildilar*;

Asardagi antonimlarning ba'zilar kontekstual xarakter kasb etgan. Kontekstual yoki funksional-semantik antonimlar so'zning ma'no imkoniyatlarini yoritgan, muallifning lingvistik mahoratini aks ettirgan, fikr, hodisa mohiyatini ta'sirchan ifoda etgan.

Alisher Navoiy antonimlarni ketma-ket qo'llab, ma'noni ta'sirchan aks ettirishga erishgan: Masalan, *usrat-arzonliq; baliyat-omonliq. [Andoq usrattin mundoq arzonliq va andoq baliyattin mundoq omonliqqa kelduk]*.

Shiddat-rohat; mashaqqat-farog'at: [...to'rt-besh ushmundoq shiddattin rohatqa va mashaqqattin farog'atqa muntaqil bodubtur].

Bundan tashqari *navkar* – podshoh; "tobe", "xizmatchi", "qul" - podsho; *urush-sulh, qul-sulton, begim-g'unchachi, hokim- raiyat, arbob-fuqaro, adl - zulm, sipohiy - dodak kabi so'zlar munosabatida ham zidlik kuzatiladi*.

Alisher Navoiy "Hayrat ul-abror" dostoni o'zining badiiy, falsafiy va tilshunoslik jihatlaridagi mukammalligi bilan o'zbek mumtoz adabiyotining eng yuksak va bebaho durdonalaridan biri sifatida e'tirof etiladi. Mazkur asar nafaqat shoirning ma'naviy dunyoqarashini, balki uning til siyosati, poetik tafakkur kengligi va falsafiy mushohadalarini mujassamlashtirgan yirik adabiy yodgorlikdir. Dostonning mazmuniy qatlamida insonning ruhiy-ma'naviy kamoloti, adolat va ezgulik tamoyillari, axloqiy barkamollikka chorlovchi hikmatlar, shuningdek jamiyat hayotiga oid ijtimoiy-falsafiy qarashlar chuqur badiiy talqin orqali namoyon bo'ladi.

Asarning lingvopoetik xususiyatlarini tahlil qilish shuni ko'rsatadiki, Navoiy o'z fikrini ifodalashda tilning paradigmatic imkoniyatlaridan juda nozik va puxta foydalangan. Doston matnida sinonimiya, antonimiya, morfologik variantlilik, semantik parallelizm, leksik-semantik bog'liqlik va paradigmatic akslantirish kabi til hodisalari mazmunning ichki mantiqini mustahkamlab, shoirning badiiy niyatlarini samarali yetkazishda markaziy vosita vazifasini bajargan. Sinonimik qatlam bir ma'noni turli badiiy vositalarda takror tasvirlab, obrazlar rang-barangligini kuchaytirsa, antonimik munosabatlar qarama-qarshi tushunchalar orqali asardagi ma'naviy-falsafiy ziddiyatlarni yorqinroq ochib beradi.

Morfologik variantlilik esa Navoiy tilining shakliyl boyligini, qadimgi o'zbek adabiy tilining fonetik-morfologik imkoniyatlarini hamda shoirning vazn, qofiya va uslubiyl uyg'unlikni ta'minlashdagi mahoratini ko'rsatadi. Semantik parallelizm va mazmuniy takrorlar esa asarda g'oya izchilligini mustahkamlab, asosiy axloqiy-falsafiy tamoyillarning ta'sirchanligini oshiradi. Paradigmatic akslantirishlar yordamida esa bir tushuncha yoki obrazning turli semantik qirralari ochilib, dostonning falsafiy qatlamlari chuqurlashtiriladi.

Mazkur holatlar shuni tasdiqlaydiki, Navoiy uchun til — badiiy tasvir vositasi bo'lish bilan birga, fikrlash tizimi, axloqiy qarashlar majmuasi va ruhiy-ma'naviy tajribalarni ifodalashning mukammal mexanizmi hisoblangan. "Hayrat ul-abror"dagi paradigmatic munosabatlar tizimi shoirning poetik tafakkurini, tilning ichki qonuniyatlarini chuqur o'rganganini va badiiy so'z ustasi sifatidagi yetukligini yaqqol namoyon etadi.

Shunday qilib, dostonning paradigmatic tahlili Navoiy ijodining nafaqat badiiy, balki lingvopoetik va falsafiy mukammalligini ochib beradigan muhim ilmiy asosdir. Asar nafaqat mumtoz adabiyotimizning yuksak namunasi, balki o'zbek tilining semantik imkoniyatlarini, paradigmatic tizimining boyligini chuqur o'rgatadigan nazariy manba sifatida ham alohida ahamiyat kasb etadi.

Dostondagi sinonimik qatlam shoirning ma'no nozikliklarini ifodalashdagi mahoratini ko'rsatib, bir tushuncha yoki hodisani turlicha badiiy vositalar orqali talqin etish imkonini yaratadi. Antonimik juftliklar esa asarning falsafiy mazmunini kuchaytirib, yaxshilik-yomonlik, adolat-zulmat, ilm-johillik kabi muhim ma'naviy tamoyillarni kontrast orqali yoritadi. Morfologik o'zgarishlar, affiksial variantlar va shakl paradigmatalari esa dostonning poetik ritmini, vazn uyg'unligini va uslubiy rang-barangligini ta'minlagan. Shuningdek, semantik parallelizm vositalari dostonning g'oyaviy qatlamida takror va izchillikni mustahkamlab, asosiy fikrlarning bosqichma-bosqich badiiy ta'sirini oshiradi.

Xulosa. Yuqoridagi jihatlar shuni ko'rsatadiki, Navoiy uchun til nafaqat badiiy tasvir quroli, balki falsafiy fikrni ifodalashning mukammal tizimi bo'lgan. "Hayrat ul-abror"dagi paradigmatic munosabatlar shoirning nutq madaniyatini, poetik tafakkur kengligini va til imkoniyatlaridan mohirona foydalanish mahoratini ochib beradi. Asar matnining lingvopoetik tahlili shuni tasdiqlaydiki, Navoiy tilining ichki qonuniyatlari, semantik strukturalari va poetik mexanizmlari mumtoz adabiy merosimizning eng mukammal namunalaridan biri sifatida namoyon bo'ladi.

Shu tariqa, "Hayrat ul-abror" paradigmatic tahlil nuqtayi nazaridan ham Navoiy ijodining yetukligini, o'zbek tilining boy leksik-semantik imkoniyatlarini va mumtoz poetikaning mukammal tizimini ko'rsatib beruvchi noyob manba sifatida alohida ilmiy ahamiyat kasb etadi. Mazkur doston zamonaviy tilshunoslik va adabiyotshunoslik tahlillari uchun ham beqiyos ilmiy material bo'lib, Navoiy merosining lingvopoetik va paradigmatic jihatdan chuqur tadqiq etilishi istiqbolli ilmiy yo'nalishlardan biri ekanini tasdiqlaydi.

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MAXTUMQULI "SAYLANMA"SI 45-SAHIFA "OXIRZAMON ICHINDA..."

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Annotatsiya. Maqola o'zbek adabiyotida muhim o'rin tutgan Maxtumqulining "Oxirzamon ichinda" asarining tahlilini o'z ichiga oladi. Ushbu maqolada, asarning mazmuni, uning ijtimoiy, diniy va falsafiy qarashlari, shuningdek, shoirning ijodiy uslubi va tiliga oid muhim jihatlar ko'rib chiqiladi.

Asar Maxtumqulining diniy-falsafiy dunyoqarashini ifodalovchi asarlaridan biri bo'lib, unda oxirzamon haqidagi tasavvurlar va insoniyatning ruhiy holati tasvirlanadi. Maqolada, shoirning she'riyatidagi asosiy mavzular: dunyo va oxirat, yaxshi va yomon, adolat va zulm kabi fikrlar tahlil qilinadi.

Maqolada shuningdek, asarning o'ziga xos yozilish uslubi, uning tilidagi noziklik va ravonlik haqida so'z yuritiladi. Maxtumquli she'riyatidagi mavjud jamiyatga nisbatan tanqidiy yondashuv va uning adabiyotdagi o'rniga ham alohida e'tibor qaratilgan.

Umuman olganda, maqola Maxtumqulining "Oxirzamon ichinda" asarining adabiy merosini, uning jahon adabiyotidagi o'rni va o'ziga xos jihatlarini chuqur tahlil etishga qaratilgan.

Kalit so'zlar: taqdir, istiora, majoz, g'ofil, maxshar, falak, xotir, badiiy san'at turlari, diniy-falsafiy qarashlar, adabiy meros.

45-Я СТРАНИЦА "ИЗБРАННОГО" МАХТУМКУЛИ "В КОНЦЕ ВРЕМЁН..."

Аннотация. Статья содержит анализ произведения Махтумкули "Ахирзамон ичинда" ("В конце времён"), занимающего важное место в узбекской литературе. В этой статье рассматриваются содержание произведения, его социальные, религиозные и философские взгляды, а также важные аспекты творческого стиля и языка поэта.

Произведение является одним из творений, выражающих религиозно-философское мировоззрение Махтумкули, в котором изображаются представления о конце света и духовном состоянии человечества. В статье анализируются основные темы в поэзии поэта: мир и загробная жизнь, добро и зло, справедливость и угнетение.

В статье также обсуждается уникальный стиль написания произведения, изысканность и плавность его языка. Особое внимание уделяется критическому подходу к существующему обществу в поэзии Махтумкули и его роли в литературе.

В целом, статья направлена на глубокий анализ литературного наследия произведения Махтумкули "В конце времён", его роли в мировой литературе и его уникальных особенностей.

Ключевые слова: тақдир, истиора, мажоз, гофил, махшар, фалак, хотир, виды художественного искусства, религиозно-философские взгляды, литературное наследие.

MAKHTUMKULI'S "SELECTED WORKS" PAGE 45 "IN THE END TIMES..."

Abstract. The article presents an analysis of Makhtumkuli's work "In the End Times", which holds a significant place in Uzbek literature. This article examines the content of the work, its social, religious, and philosophical views, as well as important aspects of the poet's creative style and language.

The work is one of Makhtumkuli's pieces expressing his religious-philosophical worldview, in which he describes ideas about the end times and the spiritual state of humanity. The article analyzes the main themes in the poet's poetry: the world and afterlife, good and evil, justice and oppression.

The article also discusses the unique writing style of the work, the subtlety and fluency of its language. Special attention is given to the critical approach towards the existing society in Makhtumkuli's poetry and its place in literature.

Overall, the article aims to provide a deep analysis of the literary heritage of Makhtumkuli's work "In the End Times", its role in world literature, and its distinctive features.

Keywords: taqdir, istiora, majoz, ghofil, mahshar, falak, khotir, types of artistic devices, religious-philosophical views, literary heritage.

Kirish. Turkman adabiyotining asoschisi, mumtoz sharq she'riyatining yirik namoyandalardan biri bo'lgan Maxtumlul Firog'iy XVIII asr o'zbek, turkman va umuman turkiy xalqlar adabiy-madaniy merosida beqiyos o'rin egallaydi. Uning ijodi nafaqat poetik mahorat, balki xalqning ma'naviy olami, turmush tarzi, ruhiy kechinmalari, ijtimoiy-siyosiy hayotidan kelib chiqqan teran mulohazalar bilan sug'orilgandir. Maxtumlul o'z zamonining dard-u hasratlarini, adolatsizlik va zulmga qarshi norozilik ruhini, insonning moddiy va ma'naviy iltiroblarini, eng muhimi — xalq birligi va taraqqiyoti haqidagi orzularini she'riyat sahifalariga ko'chirgan ijodkor sifatida dong taratgan.

Shoirning she'riy merosi falsafiy fikrlar, ruhiy poklanish, o'zlikni anglash, dunyoviy hayot bilan oxirat o'rtasidagi mangu masalalarning badiiy mushohadasi bilan boy. Uning she'rlarida diniy ma'rifat, sufiyona qarashlar, ijtimoiy tanqid, inson va vijdon mas'uliyati, sevgi, muhabbat va vatan tuyg'usi badiiy san'at vositalari orqali teran ifodalangan. Maxtumlulning she'riyati o'zbek va turkman xalqlari ma'naviyatiga chuqur singib ketgan bo'lib, bugungi kunda ham dolzarbligini yo'qotmagan.

Shu jihatdan "Oxirzamon ichinda" asari Maxtumlulning eng muhim diniy-falsafiy she'rlari sirasiga kiradi. Unda shoir oxirzamon haqidagi tasavvurlar, insoniyatning axloqiy inqirozi, odamlarning ma'naviy darajasi, jamiyatda yuz berayotgan o'zgarishlar va ularning oqibatlarini badiiy timsollar orqali tasvirlaydi. Asar nafaqat diniy tushunchalarni poetik talqin qilish, balki zamon ruhi, inson kamoloti va ijtimoiy adolat masalalarini ham o'z ichiga olgan bilan ahamiyatlidir.

Mavzuga doir adabiyotlar tahlili. Mazkur maqolada Maxtumlulning ushbu asari keng tahlil qilinadi: undagi badiiy san'at turlarining qo'llanishi, poetik tasvir vositalari, uslubiy xususiyatlar, shoirning zamon haqidagi falsafiy qarashlari va ular orqali berilayotgan ma'naviy xulosalar o'rganiladi. Shuningdek, mavzu ustida olib borilgan tahlillar bizga asarning chuqur ma'nosini anglash, undan badiiy-estetik zavq olish hamda bu bilimlarni boshqalar bilan ulashish imkonini beradi.

Ko'ngil, ne ish bitirding kelding jahon ichinda,
Qolding dunyo g'aminda, yuraging qon ichinda,
Obod deya qo'l cho'zding, tagi vayron ichinda,
Rustam qumga qorilib, qoldi yakson ichinda,
Sen alarning yonida qolmassan son ichinda.

Mazmuniy tahlil:

- Inson va dunyo o'rtasidagi qarama-qarshilik:

"Ko'ngil, ne ish bitirding kelding jahon ichinda, Qolding dunyo g'aminda" misralarida shoir inson ruhining ichki kurashlari, hayotdagi g'am-u tashvishlari haqida so'z yuritadi. Bu yerda ko'ngil hayotga kirib kelgan inson sifatida tasvirlangan.

- Ezgu niyat va natija o'rtasidagi tafovut:

"Obod deya qo'l cho'zding, tagi vayron ichinda" misrasida insonning yaxshi niyat bilan qilgan harakati ba'zida natija bermasligi, dunyoning adolatsiz va murakkab tabiati tasvirlanadi.

- Tarixiy timsol orqali falsafiy ifoda:

"Rustam qumga qorilib, qoldi yakson ichinda" misrasida qadimiy qahramon Rustam timsoli orqali insonning kuchi va iroda bilan qilgan harakatlari ham dunyo sinovlari oldida ojiz qolishini ko'rsatadi.

- Jamiyat va insonning o'zaro aloqasi:

"Sen alarning yonida qolmassan son ichinda" misrasida shoir insonning jamiyatdagi roli va aloqalarini, yolg'izlik va sinovlarni badiiy tarzda ochib beradi.

Badiiy san'atlar (adabiy uslublar):

Metafora: "Yuraging qon ichinda", "tagi vayron ichinda" – ruhiy azob va ichki kurashni tasvirlaydi.

Personifikatsiya: "Ko'ngil, ne ish bitirding" – ko'ngil inson kabi harakat qiluvchi timsolga aylantirilgan.

Takrorlash (repetitsiya): "...ichinda" so'zi takrorlanishi ruhiy og'irlikni kuchaytiradi va asar ritmini yaratadi.

Taqoslash (simile) va timsol: Rustam qahramoni orqali inson va qahramonlik obrazlari dunyo sinovlari bilan solishtiriladi.

Dunyolik deb choparsan, to ichinda dam bordir,
Dam ichingdan chiqqanda boshingda ming g'am bordir,
G'am ostinda yotarsan, na anga malham bordir,
To'y mas ko'zing, to'lmoqqa bir hovuch xok-qum bordir,
Bu jahonda, odamzod, sendan g'ofil kim bordir?
Qurtga, qushga nazar qil, kulli farmon ichinda.

Mazmuniy tahlil:

- Dunyolikka e'tibor va inson hayotining qisqa ekanligi:

“Dunyolik deb choparsan, to ichinda dam bordir, Dam ichingdan chiqqanda boshingda ming g'am bordir” misralarida shoir dunyoning vaqtincha, inson hayotining esa o'tkinchi ekanligini ko'rsatadi. Inson dunyo lazozatlariga berilib qolsa, oxir-oqibat g'am va tashvishga duch keladi.

- G'am va ruhiy og'irlik:

“G'am ostinda yotarsan, na anga malham bordir” misrasida shoir insonning g'am-u tashvishini davolashning qiyinligini, dunyo fani cheklanganligini ifodalaydi.

- Insonning cheklanganligi va tabiat bilan bog'liqligi:

“To'ymas ko'zing, to'lmoqqa bir hovuch xok-qum bordir” misrasida hayotning cheklanganligi, insonning o'lmasligi va tabiatga bog'liqligi timsol bilan berilgan.

- Odamzodning befoyda g'am-u tashvishi:

“Bu jahonda, odamzod, sendan g'ofil kim bordir?” misrasida shoir dunyo g'amlarini inson uchun tabiiy holat sifatida ko'rsatadi va insonni ogohlikka chaqiradi.

- Tabiat timsollari orqali falsafiy xulosa:

“Qurtga, qushga nazar qil, kulli farmon ichinda” misralarida hayotdagi barcha mavjudotlar tabiat qonuniga bo'ysunishi, insonning ham undan mustasno emasligini bildiradi.

Badiiy san'atlar va adabiy uslublar:

Metafora: “Dam ichingdan chiqqanda boshingda ming g'am bordir”, “G'am ostinda yotarsan” – inson ruhiy holatini tasvirlash uchun ishlatilgan.

Personifikatsiya: “To'ymas ko'zing” – insonning ko'ngli yoki ko'zi jonli timsolga aylantirilgan.

Savol shaklidagi ritorik usul: “Bu jahonda, odamzod, sendan g'ofil kim bordir?” misrasi o'quvchini o'ylashga undaydi.

Timsol va allegoriya: Qurt va qush timsollari orqali hayotning tabiat qonunlariga bo'ysunishi va insonning cheklanganligini ifodalaydi.

Ey yoronlar, ul dunyo borgan bordir, kelgan yo'q,
O'lik tirik holidan xabar, xotir bilgan yo'q,
Charxi falak dastidan yig'lagan bor, kulgan yo'q,
Fijr qilgin, qardoshlar, ko'hnalardan qolgan yo'q,
Yolg'onchining vafosi yo'qdir desam, yolg'on yo'q,
Dunyoga bel bog'lagan qoldi ziyon ichinda.

Mazmuniy tahlil:

- Dunyoning o'tkinchiligi:

“Ey yoronlar, ul dunyo borgan bordir, kelgan yo'q” misrasida shoir dunyoning vaqtinchalik, o'tkinchi ekanligini ko'rsatadi. Dunyo har doim harakatda, lekin hech kim uni butunlay egallay olmaydi.

- Insonning vaqt va o'lmasligi bilan bog'liqligi:

“O'lik tirik holidan xabar, xotir bilgan yo'q” misrasida insonning hayotdagi zaifligi va o'z o'limi yoki vaqt bilan bog'liq holatini yetarlicha anglamasligi ta'kidlanadi.

- Falak va inson taqdiri:

“Charxi falak dastidan yig'lagan bor, kulgan yo'q” misrasida hayotning murakkabligi, falakning inson taqdiridagi o'rni va insonning baxtsizligi tasvirlanadi.

- Do'stlik, qadriyat va yolg'on masalasi:

Olingan natijalar va ularning tahlili. “Yolg'onchining vafosi yo'qdir desam, yolg'on yo'q” misrasi orqali shoir insonlar orasidagi sodiqlik va yolg'onni falsafiy nazar bilan tahlil qiladi. Shu bilan birga, dunyoga ortiqcha bog'lanishning zararini bildiradi: “Dunyoga bel bog'lagan qoldi ziyon ichida.”

Badiiy san'atlar va adabiy uslublar:

Metafora: “Charxi falak dastidan yig'lagan bor” – inson taqdirini falak bilan bog'lash.

Personifikatsiya: “Dunyoga bel bog'lagan qoldi ziyon ichida” – dunyo jonli timsol sifatida tasvirlangan.

Ritorik savol: “Ey yoronlar...” – o'quvchini o'ylashga, dunyo va insoniy qadriyatlarni anglashga chaqiradi.

Taqoslash va timsol: Yolg'on va sodiqlik masalasi orqali insoniy fazilatlar falsafiy tarzda tasvirlangan.

Yo Iloho, Sen saqla qaroqchidan yo'llarda,
Sog'u so'lda sarsonlar qoldirmagin cho'llarda,
Ko'ngil dunyo ishqinda, harom so'zlar tillarda,
Men bir ojiz bandaman, kaminaman qullarda,
Ko'p gunohlar topibman oz fursatli yillarda,

Xijolatda qo'ymagil yaxshi-yomon ichinda !

Mazmuniy tahlil:

- Xudo bilan munosabat va himoya so'rash:

"Yo Iloho, Sen saqla qaroqchidan yo'llarda, Sog'u so'lda sarsonlar qoldirmagin cho'llarda" misralarida shoir Xudoga murojaat qilib, insonni dunyoning xavfi va yovuzliklardan saqlashini so'raydi. Bu yerda ko'ngilning xavotiri va insonning ojizligi ochiq ko'rinadi.

- Dunyo va til ijtimoiy muammolari:

"Ko'ngil dunyo ishqida, harom so'zlar tillarda" misrasida shoir insonning dunyo ishqiga berilishi va atrofdagi noto'g'ri so'zlar, gunohli harakatlar bilan yuzma-yuz kelishini ko'rsatadi.

- Insonning o'zini tan olishi va gunohlariga e'tibor:

"Men bir ojiz bandaman, kaminaman qullarda, Ko'p gunohlar topibman oz fursatli yillarda" misralari insonning o'zini zaif va xatolarga moyil deb tan olishini bildiradi.

- Xijolat va ichki kurash:

"Xijolatda qo'ymagil yaxshi-yomon ichinda!" misrasi shoirning ichki ruhiy kurashini, yaxshilik va yomonlik o'rtasidagi nizoni ifodalaydi. Bu yerda insonning ma'naviy kurashi, tavba va poklanish istagi ko'rinadi.

Badiiy san'atlar va adabiy uslublar:

Metafora: "Ko'ngil dunyo ishqida" – ko'ngil holatini dunyo ishq bilan tasvirlash.

Personifikatsiya: "Xijolatda qo'ymagil yaxshi-yomon ichinda" – yaxshilik va yomonlik jonli timsol sifatida ko'rsatilgan.

Murojaat (apostrofa): "Yo Iloho" – shoir to'g'ridan-to'g'ri Xudoga murojaat qiladi, bu ibodat ohangini yaratadi.

Ritmik takrorlash: Misralarda so'zlarning ohangdor takrorlanishi ruhiy kechinmalarni kuchaytiradi.

Maxtumquli, aldaydi kelin dunyo bezanib,
Ko'nglingni moyil qilma, unga qarshi tuzanib,
Ne farog'at, yotarsan, qo'l-oyog'ing uzanib,
Ajal yotar oldingda, o'qin, yoyin kezanib,
Mahshar kuni boraver iymoningni qozonib,
Quruq kelding, bo'sh ketma oxirzamon ichinda !

Mazmuniy tahlil:

- Dunyoga qarshi ogohlantirish:

"Maxtumquli, aldaydi kelin dunyo bezanib, Ko'nglingni moyil qilma, unga qarshi tuzanib" misralarida shoir dunyoni vasvasa qiluvchi, go'zalligi bilan odamni chalg'ituvchi timsol sifatida ko'rsatadi. Insonni dunyo ishqiga berilishdan saqlash, unga qarshi turishga chaqiradi.

- Inson hayotining o'tkinchiligi va zaifligi:

"Ne farog'at, yotarsan, qo'l-oyog'ing uzanib, Ajal yotar oldingda, o'qin, yoyin kezanib" misralarida insonning kuchsizligi, ajaldan qochib bo'lmasligi tasvirlanadi. Hayotning qisqa va beqaror ekanligi falsafiy ohangda ochib berilgan.

- Oxiratga tayyorgarlik:

"Mahshar kuni boraver iymoningni qozonib" misrasida shoir odamni iymonini mustahkamlashga, oxiratga tayyor turishga chaqiradi. Bu yerda diniy va ma'naviy maqsad ustun keladi.

- Hayotning befoydaligi:

"Quruq kelding, bo'sh ketma oxirzamon ichinda!" misrasida insonning dunyoda qilgan harakatlari vaqtinchalik va befoydali ekanligi ta'kidlanadi.

Badiiy san'atlar va adabiy uslublar:

Metafora: "Kelin dunyo bezanib" – dunyoni vasvasa qiluvchi va chalg'ituvchi timsol sifatida berilgan.

Personifikatsiya: "Ajal yotar oldingda" – ajaldan qochib bo'lmasligi jonli timsol sifatida ifodalanadi.

Murojaat (apostrofa): "Maxtumquli" – shoir o'z-o'ziga murojaat qilib, o'quvchini ham o'ylashga undaydi.

Ritorik ohang va ogohlantirish: Misralar o'quvchida ogohlik va ruhiy tafakkur uyg'otadi.

"Saylanma" dan olingan foydalar:

- ✓ Ma'naviy va diniy tarbiya:

Saylanma insonni dunyo vasvasasidan ogohlantiradi, oxiratga tayyor turish va iymonini mustahkamlashga chaqiradi. Misralar orqali o'quvchi sabr, tavba va poklanishning ahamiyatini tushunadi.

- ✓ Falsafiy tafakkur rivoji:

Muhokama. Maxtumdulining dunyo, hayot va o'lim haqidagi fikrlari o'quvchida chuqur falsafiy mulohazalar uyg'otadi. U dunyo va insoniy qadriyatlarni tahlil qilishga, hayotiy muammolarni anglashga yordam beradi.

✓ Adabiy did va badiiy ta'sir:

She'rlardagi metafora, personifikatsiya, timsol va ritorik savollar orqali o'quvchi badiiy san'atlarni o'rganadi. Bu esa o'zining ijodiy ifoda vositalarini rivojlantirishga yordam beradi.

✓ Ijtimoiy-hayotiy saboqlar:

Misralar orqali insonning jamiyatdagi o'rni, yolg'on va sodiqlik masalalari, dunyo bilan munosabatlari haqida o'rganish mumkin. Saylanma hayotiy va ijtimoiy masalalarni tahlil qilish imkonini beradi.

✓ Ruhiy o'sish va introspeksiya:

She'rlardagi ichki kechinmalar, insonning zaifligi va g'am-u tashvishlari o'quvchida o'zini tahlil qilish, ruhiy o'sish va hayotiy qarorlarni oqilona qabul qilishga yordam beradi.

✓ Madaniy merosni o'rganish:

Maxtumdul ijodi orqali o'quvchi o'zbek xalqining adabiy va falsafiy merosini chuqurroq tushunadi, xalqning tarixiy dunyoqarashi va ma'naviy qadriyatlari bilan tanishadi.

Xulosa. Maxtumdul "Oxirzamon ichinda" asari o'zbek adabiyotida muhim o'rin tutadi va shoirning diniy-falsafiy dunyoqarashi, ijtimoiy qarashlari hamda inson ruhiyatini chuqur tahlil qilish qobiliyatini namoyon qiladi. Saylanmadagi she'rlar dunyoning o'tkinchiligi, hayot va oxirat, yaxshilik va yomonlik, adolat va zulm kabi mavzularni falsafiy va badiiy ohangda ochib beradi.

Ushbu asarni o'rganish orqali o'quvchi:

- dunyoqarash va ma'naviyatni rivojlantiradi;
- badiiy san'atlar, timsol va metaforalardan foydalanishni tushunadi;
- hayotiy va ijtimoiy masalalarni tahlil qilish qobiliyatini oshiradi;
- ruhiy introspeksiya va o'zini anglash imkoniyatiga ega bo'ladi.

Shu tariqa, Maxtumdul saylanmasi o'zbek adabiy merosini chuqurroq anglash, diniy va falsafiy tafakkurga ega bo'lish hamda badiiy didni rivojlantirish uchun muhim manba sifatida xizmat qiladi. Asarning mazmuni va badiiy jihatlari bugungi kunda ham o'quvchi va tadqiqotchilar uchun katta ahamiyatga ega.

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JAHON VA O'ZBEK ADABIYOTIDA BOLALIK MAVZUSI

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Annotatsiya. Ushbu maqolada jahon va o'zbek adabiyotida bolalik mavzusining badiiy talqini tahlil qilinadi. Bola obrazining adabiyotda tutgan o'rni, uning poetik xususiyatlari, psixologik va ijtimoiy qatlamlari turli adiblar ijodi misolida ko'rsatib beriladi.

Tadqiqot doirasida bola obrazi xususiyatlari afg'on-amerika yozuvchisi Xolid Husayniyning "Shamol ortidan yugurib", hamda o'zbek adibi Tohir Malikning "Alvido bolalik" asarlari misolida tahlil qilinadi. Qolaversa, maqolada jahon va o'zbek adabiyotining mashhur namoyondalari asarlari ham qisman qiyoslanadi.

Tadqiqotning asosiy vazifalaridan biri – jahon va o'zbek yozuvchilarining bolalar va bolalik tasviriga oid ba'zi badiiy izlanishlarini qiyosiy tahlil qilish orqali, yozuvchilarning uslubidagi o'xshash va farqli jihatlarini izohlashdan iborat. Tadqiqot bolalik fenomenining adabiyotda insoniylik, axloqiy poklik, orzu-intilish va ruhiy uyg'onish ramzi sifatidagi badiiy ahamiyatini ko'rsatadi. Ushbu maqolada qiyosiy-tarixiy va psixologik tahlildan unumli foydalaniladi.

Kalit so'zlar: bolalik, bola obrazi, mavzu va shakl, bola psixologiyasi, xarakter, nostalgik poetika.

ТЕМА ДЕТСТВА В МИРОВОЙ И УЗБЕКСКОЙ ЛИТЕРАТУРЕ

Аннотация. В данной статье анализируется художественная интерпретация темы детства в мировой и узбекской литературе. Показана роль образа ребёнка в литературе, его поэтические особенности, психологические и социальные аспекты, что раскрывается на примере творчества различных писателей.

В рамках исследования рассматриваются особенности образа ребёнка на примере произведений афгано-американского писателя Халеда Хоссейни «Бегающий за ветром» и узбекского писателя Тахира Малика «Прощай, детство». Кроме того, статья частично сопоставляет творчество известных представителей мировой и узбекской литературы.

Одной из основных задач исследования является сравнительный анализ художественных поисков авторов, связанных с изображением детей и детства, с целью выявления сходств и различий в их творческих методах. Исследование показывает художественную значимость феномена детства как символа человечности, нравственной чистоты, мечты и духовного пробуждения. В статье эффективно применяются сравнительно-исторический и психологический методы анализа.

Ключевые слова: детство, образ ребёнка, тема и форма, детская психология, характер, ностальгическая поэтика.

THE THEME OF CHILDHOOD IN WORLD AND UZBEK LITERATURE

Abstract. This article analyzes the artistic interpretation of the theme of childhood in world and Uzbek literature. It explores the role of the child's image in literature, its poetic features, as well as its psychological and social dimensions, as illustrated through the works of various writers.

Within the scope of the study, the image of the child is examined using examples from Afghan-American writer Khaled Hosseini's *The Kite Runner* and Uzbek author Tohir Malik's *Farewell, Childhood*. Furthermore, the article offers a partial comparative analysis of works by prominent representatives of world and Uzbek literature.

One of the main objectives of the research is to identify similarities and differences in the authors' artistic approaches through a comparative analysis of their depictions of children and childhood. The study highlights the artistic significance of the childhood phenomenon as a symbol of humanity, moral purity, aspiration, and spiritual awakening. The article effectively employs comparative-historical and psychological methods of analysis.

Keywords: childhood, image of the child, theme and form, child psychology, character, nostalgic poetics.

Kirish. Adabiyotga bolalik mavzusi kirib kelishi bilan, zamonaviy yozuvchilar asarlarida bolalar obrazlari turli tuman ko‘rinishlarda aks eta boshladi. Jamiyatda bolalikka bo‘lgan munosabatning o‘zgarishi, tabiiyki, san‘atning barcha turlarida bolalar obrazlarining rivojlanishiga olib keldi. Bolalik mavzusining rivojlanishi haqida gapirganda, shuni ta’kidlash kerakki, mualliflar bolalar va o‘smirlar tasvirlarini qadimgi Injil matnlarida keltirilganiga qaramay, bolaning shaxsiyatiga juda kech qiziqish bildirishgan. Ammo tarixga nazar solsak, ko‘pgina xalq dostonlarida bolalar obrazlarini uchratish mumkin. I.N.Arzamastseva bolalik konsepsiyasiga bag‘ishlangan tadqiqotida shunday yozadi: “Dostonlarda, yilnomalar va xalq og‘zaki ijodida bolalarning paydo bo‘lishi or-nomus va erkinlik g‘oyalarini ifoda etish zarurati bilan bog‘liq”[1, 61]. Bolalik obrazi ko‘plab fanlarning, xususan, adabiyotning o‘rganish obyekti bo‘lib, ma’lum bir tarixiy davrda bolalik badiiy tushunchasi ijtimoiy-tarixiy va adabiy kontekst ta’sirida alohida yozuvchilar ijodida shakllangan bolalik haqidagi obrazlar tizimi bo‘lgan.

Adabiyotda bolani tasvirlanishi - bu ma’lum bir adabiyotdagi (muayyan davrning boshida rivojlangan shaklda) bola obrazining barcha xususiyatlar tizimidan iborat. O‘rta asrlarda bolaning ichki dunyosi, bolalikning hissiy-psixologik xususiyatlari adabiyot tomonidan o‘rganilmagan. Kon fikricha, ma’lum bir tarixiy davr uchun “bolalar kashfiyoti” ning ta’rifi tarixchilar o‘rtasida ko‘plab savollar va e’tirozlarni keltirib chiqardi [2, 9]. Biroq, ko‘plab olimlar XVII-XVIII asrlarning yangi davri ekanligini tan olishadi. Bolalikning yangi qiyofasining paydo bo‘lishi, bolalarning madaniyatga qiziqishi ortishi, bolalar va kattalar o‘rtasidagi aniq xronologik va konstruktiv farqlar bilan ajralib turardi. Bolalikning mustaqil ijtimoiy-psixologik xarakterlarini o‘rganish shular jumlasidan. Ko‘rinib turibdiki, bolalarning adabiyotga qiziqishi ma’rifatparvarlik davrida shakllangan, lekin u asosan tarbiyaviy xususiyatga ega bo‘lib, nashrda keng qo‘llanilgan. Yuqorida aytganimizdek, bola qiyofasini o‘rganish biron bir fan doirasidagina cheklanib qolmaydi, u ko‘plab fanlar bilan O‘zaro uzviy bog‘lik: san‘at, din va jamiyatning boshqa sohalarida ham uchraydi. Uni to‘liqroq anglash uchun adabiyotni bu obraz o‘z aksini topgan alohida soha sifatida ko‘rib chiqaylik.

Biz adabiyotlarni tahlil qilib, bir necha davrlarga to‘xtalib o‘tishga harakat qilamiz. Klassizm adabiyotida bolalik “yetuklik” me’yoridan chetga chiqish sifatida qabul qilinishini ko‘rish mumkin. Bu vaqtda ular odamlarning namunali xatti-harakatlari bilan qiziqishadi. Ma’rifatparvarlarda bolalik mavzusiga qiziqish bo‘lgan. Shu bilan bir qatorda bu mavzu tarbiyaviy ahamiyatga ega. Bolalar uchun adabiyotlar nashr etilmoqda, unda kattalar dunyosining jiddiy va ilmiy fikrlari bolalarga tushuntirishga harakat qilinmoqda. Kitoblar qulay didaktik, tasvirlangan shaklda yozilgan. 1750-1814-yillarda Angliyada 2400 ga yaqin nomdagi bunday kitoblar nashr etilgan. Bolalar obrazlari adabiyotga ingliz sentimentalisti Lourens Sternning asarlari bilan birga kirdi. Bolalik va o‘smirlik davri qahramon shaxsiyatining shakllanish, shakllanish davri sifatida tasvirlangan o‘quv avtobiografiyalarida va “tarbiyaviy romanlarida” tobora ko‘proq o‘rin egallaydi va faqat romantizm davrida bolalik “o‘ziga hos qimmatbaho dunyo” sifatida ko‘riladi [5].

Rossiyada bolalik obraziga M.Y.Lermontov tomonidan chuqur ahamiyat berilgan. Uning fikricha, bolalik-cho‘ldagi hayot dengizida, gullari ochilgan orolga o‘xshaydi. Pushkin, o‘z navbatida, bolalikni ham, keksalikni ham, shunchaki inson umri davomida bir lahzada o‘tib ketishini nazarda tutgan.

Tadqiqot metodlari. Ushbu maqolada qiyosiy-tipologik va psixologik tahlil metodlariga murojaat qilindi. Holid Xusayniy va Tohir Malik asarlarida bola obrazini yaratishda adiblar uslubida universal jihatlar mavjudligi bois qiyosiy-tarixiy metoddan foydalanildi. Ta’kidlash joizki, adabiyotshunoslikda keng foydalaniladigan metodlardan biri qiyosiy-tarixiy hisoblanadi. “Bu metod asosida tadqiqot olib borilganda ikki yoki undan ortiq adabiy hodisalar taqqoslanadi; ilmiy-nazariy umumlashmalar chiqariladi. Dunyo adabiyoti durdonalari yoki milliy adabiyotning go‘zal namunalari o‘zaro qiyoslanadi; adabiy asarlar yaratilgan davriga ko‘ra taqqoslab o‘rganiladi; milliy adabiyot namunalari dunyo adabiyoti kontekstida tekshiriladi; mavzu yoki ilmiy muammo nuqtayi nazaridan o‘zaro yaqin bo‘lgan adiblarning asarlari tekshiriladi.

Tahlil jarayonida psixologik metodga ham murojaat qilindi. Psixologiya va adabiyot bir-biriga uzviy bog‘liq bo‘lib, bola psixologiyasi ham ko‘pchilik yozuvchilarning mavzu maydoniga aylangan. Bolalik psixologiyasini yoritib beruvchi va bolaning ichki dunyosiga nazar soluvchi adiblar asarlarining soni ko‘p. Bolalar psixologiyasi XIX asr o‘rtalarida mustaqil fan sifatida ajralib chiqa boshladi. U pedagogika psixologiyasi bilan chambarchas bog‘langandir. Uning ma’lumot va xulosalari yosh avlodni o‘qitish va tarbiyalash nazariyasi va amaliyoti uchun, umumiy psixologiya uchun muhim ahamiyatga ega. Bu fan tarmog‘ining rivojlanishi adabiyot sohasida ham o‘z aksini topdi. Yozuvchilar bolaning rivojlanishidagi ma’lum psixologik jarayonlar, uning his-tuyg‘ularini va unga ta’sir etuvchi omillarni o‘z asarlarida aks ettira boshladilar.

Natijalar va munozara. Jahon adabiyotida shunday asarlar borki ularni o'qiganingizda, mavzusi, badiiy tasvir vositalari, qahramonlar, obrazlar va voqealar rivoji yana bir boshqa asarga o'xshab ketadi, bunday asarlarda g'oya, adib ommaga aytmoqchi bo'lgan so'z, olib chiqmoqchi bo'lgan muammo birdek asosga ega bo'ladi. Jahon adabiy jarayoni murakkab hodisa. Unda barcha adabiyotlar doimiy aloqada bo'lib, bir-biriga u yoki bu darajada ta'sir ko'rsatib turadi. Bugungi kunda o'z qonun-qoidalari asosidagina rivojlanadigan, tashqi ta'sirdan xoli sof milliy adabiyotni topish qiyin. Biroq adabiyotshunoslikka oid ishlarda adabiy ta'sir masalasini o'rganishda ehtiyot bo'lish kerakligi uqtiriladi. Adabiy ta'sir masalasini o'rganish ilmini turli yozuvchilar ijodidagi hamma va har qanday tashqi o'xshashlik va monandlikni qidirishdan iborat ermakka aylantirib qo'yish yaramaydi[4, 256]. Umuminsoniy maqsadni ko'zlab qalam tebratgan har bir yozuvchi va shoirning asarlari faqat o'z xalqining mulki bo'lib qolmay, balki butun insoniyatning ham boyligidir.

Barcha xalqlar adabiyoti va madaniyati bilan uzviy aloqa o'rnatgan taqdirdagina o'zlarini adabiyoti va madaniyatini rivojlantira oladilar. Ishimizning yakuniy qismida, aynan yuqoridagi maqsadlarni ko'zlab, jahon adabiyotining yorqin namunasi bo'lmish Holid Xusayniyning "Shamol ortidan yugurib" asari va milliy durdonamiz bo'lgan Tohir Malikning "Alvido bolalik" asarlarida bolalik, uning badiiy talqini, bolalar dunyosini kattalar tomonidan vayron qilinishi masalalarini qiyosan ko'rib chiqishga ahd qildik. Fikrimiz misolida asarlardagi iqtiboslarga e'tiboringizni qaratamiz. *"Afg'onistonda bolalar ko'p ammo bolalik yo'q"*[7, 15]. Bu jumalardan anglash mumkinki, asardagi voqealarning boshlang'ich va oxirgi nuqtasi sodir bo'luvchi mamlakatda bolalar qanchalik baxtsiz, ma'lum davrdagi ijtimoiy muhit ularni shunday ahvolga solgan, ma'lum darajada bu kattalarning aybi. *"Dunyoda bitta og'ir gunoh bor - derdi otam. Bu o'g'rilik. U barcha gunohlarning otasidir. Qotil hayotingni o'g'irlyadi. Ayollardan erini, bolalardan otasini tortib oladi. Yolg'on boshqalarning ishonchini o'g'irlyadi. Qallob adolatni o'g'irlyadi"*. Bolalar qachon beg'ubor bolaligini yo'qotadi qachonki, kattalar aqlini yo'qotsa, ota-onalar dunyoning hoyu-havasini deb yelib yugurib bolalar taqdiri va kelajagiga befarq bo'lsa. O'zbek adibi Tohir Malik ham aynan mana shu muammo ustida qayg'uradi: *Hozir qo'limga miltiq berib qo'yishsa-yu, darvozadan otam bilan onam kirib kelishsa shartta otardim. Ana undan keyin o'zimni ham otib yuborishsa mayli. Yo'q avval sud bo'lishi kerak. Sudda gapirishim shart. "Bolasini tashlab ketgan ota-onaning jazosi shu" deyman. "Tirik yetimlar, hammangiz ablah ota-onangizni topib otib yuboring. Yolg'on gaplar topib ularni yaxshilamang bir-biringizga. "Ayamay otib tashlang" deyman. "Tirik yetimlarga miltiq bering" deyman. Ana shundan keyin meni otishsa ham mayl* [11, 2].

Uning deyarli barcha qissalarida inson ma'naviyati bilan bog'liq muammolar u yoki bu darajada badiiy talqin etilganini kuzatish mumkin. Hatto o'quvchilarning alohida mehrini qozongan "Shaytanat", "Murdalar gapirmaydilar" singari detektiv-sarguzasht qissalarida ham ushbu masalaga yangicha tamoiyillar asosida qaraladi. Ko'p o'rinlarda insonning ma'naviy tanazzulga nafaqat ijtimoiy muhit, biz ko'pda e'tibordan soqit qilib yashaydigan yashaydigan ma'rifatsizlik sabab bo'layotganiga urg'u beradi. Chunonchi, tilga olingan qisalarining qator qahramonlari aynan ma'rifatsizligi, diniy va dunyoviy o'gitlardan bexabarligi, ularga nopisandligi tufayli zalolat botqog'iga botadilar, hayotda adashib, umrlarini xazon etadilar. Yozuvchi ushbu masalada g'oyat ehtiyotkorlik bilan ish tutadi. Muayyan asarni qur'oniyyatlar, qudsiy hadislar, payg'ambarimiz o'gitlari yohud allomalarning hikmatlari bilan quruq "bezab" qo'ya qoladi, balki bularni asar syujeti, timsollarning xatti-harakati, ichki olami, tuyg'ularining tafsilotiga singdirib beradi.

Adibning "Jinoyatning uzun yo'li" turkumidagi asarining dastlabki kitobi bo'lmish "Alvido, bolalik!" qissasida mazkur masala o'ziga xos bir yo'sinda talqin etilganini kuzatish mumkin. Ayniqsa, bola tarbiyasida oilaviy muhitning alohida ahamiyat kasb etishi kuchini bir pog'ona yuqoriga ko'targan. Xususan, qissada Asrorning jinoyat yo'liga o'z-o'zidan kirib qolmaganligini ta'kidlash uchun yozuvchi kitobxonni uning oilaviy muhitiga "yetaklaydi". Oila muqaddas ekanligi hech kimga sir emas. Hatto tasavvuf falsafasida ham mazkur masalaga alohida e'tibor bilan qaralgan. Bu falsafaning yirik vakillaridan bo'lgan Ahmad Yassaviy, Bahovuddin Naqshbandiy, Najmiddin Kubro tariqatlarida ota-otalar o'zaro munosabatlarining farzandlar kamolotidagi roli, farzandlarning ota-onalariga bo'lgan munosabati mavzusi alohida ta'kidlab o'tilganini ko'ramiz.

Aslida ham "Mustaqil dunyoqarashga ega, ajdodlarimizning bebaho merosi va zamonaviy tafakkurga tayanib yashaydigan barkamol insonni tarbiyalash" asosiy masalasi ekani bugunda ko'p ta'kidlanmoqda. Zamonamizning hozir javob adibi bo'lgan Tohir Malik qissasida Asrorning jinoyat yo'liga kirib qolishiga asosan oilaviy muhit, ota-onasining noto'g'ri tarbiyasi sabab bo'lgani zaruriy dalillar asosida ko'rsatib beriladi. Asror jinoyatchi bo'lib tug'ilmagan. U xudo suygan iste'dod egasi. Maktabda a'lo baholarga o'qigan. Asror – maktabning bitiruvchi sinf o'quvchisi. Iqtidorli o'quvchi, otasining qistovi bilan matematika-fizika gimnaziyasidan maktabga o'tgan. Otasining otarchiligi, bu ishga o'g'lini ham majburan

tortishi va eng yomoni buni farzandlari kelajagi uchun qilayotganini ta'kidlashi Asrorga og'ir botadi. Maktabdagi sharoit, oiladagi muhit uni Qamariddinga yaqinlashtiradi. Ushbu hol esa Asror uchun jinoyat olamiga darvozalarning ochilishiga olib keladi. Dilduzaga munosabatida esa uning qalbida ezgulik, mehr, adolatga tashnalik kabi tuyg'ular borligini ko'rish mumkin. Huddi shunday mutanosiblikni "Shamol ortidan yugurib" asarida ham uchratish mumkin. Hikoyaning markaziy qahramoni va hikoyachisi Amir namunali tarbiya olgan. Uning otasi Bobo afg'on me'yorlariga ko'ra boy bo'lib, natijada Amir o'zi xohlagan narsaga erishib ulg'ayadi. U o'zini mahrum his qiladigan yagona narsa - bu Bobo bilan chuqur hissiy aloqadir, bunda u o'zini ayblaydi. Uning fikricha, Bobo Amir ko'proq o'ziga o'xshagan bo'lishini istaydi va Bobo uni, tug'ilishida vafot etgan onasini o'ldirishda aybdor deb hisoblaydi. *Men har doim otamning menga nisbatan allaqanday sovuqqonligini sezardim. Gohida u begonalarning bolasi uchun hashamatli bino qurib, menga-o'z bolasiga yetarlicha mehr berolmayotganidan o'kinar, ich-ichimdan otamning pullariga qurilgan yetimxonada yallo qilib yashayotgan churvaqalarni yomon ko'rib ketardim.*

Asar bosh qahramoni Amir ham iste'dodli, zehni o'tkir bola lekin undagi bu qobiliyat huddi Asror kabi oilasi tomonidan qadrlanmaydi va e'tiborsizlikka uchraydi. *"Men bolaligimdan adabiyotga qiziqardim. Maktabdagi baxru-bayt musobaqalarida ko'pincha g'olib chiqar, shu bois sinfdoshlarim bunday baxslarda men bilan bitta guruhda o'ynashni istardilar. Hatto bir gal butun sinfni baxru-baytga chorlab, hammani mot qilgandim".* Ammo beg'ubor bu boladagi qiziqishlar, ko'zlarini yondirib turgan, o'z mashg'ulotiga nisbatan ishtiyoq otasining do'sti Raximxondan boshqa hech kimga qiziq emas. Aynan mana shu ko'pchilik otanalar yo'l qoyadigan xatodir. Mana shunday loqaydliklar bolalarning hayot yo'llarida adashishiga yoki o'z o'rnini topolmasligiga birinchi qadamdir. *Biroq, uyga borib xursandchiligimni otam bilan baxam ko'rmoqchi bo'lganimda Bobo yaxshi deya loqaydgina qo'l siltab qo'yaqolgandi.* "Alvido bolalik" asaridagi kabi amirning ham otasi o'z farzandini o'zi xohlagan yo'lga solishni istaydi, boladagi orzu-istaklar inobatga olinmay qadrsizlantiriladi. *"Lekin otam ham o'g'lining kitobga boshi bilan sho'ng'ib, she'rxonlikka mukkasidan ketishini orzu qilmagani aniq".*

Ko'rib turganingizdek ikki qahramonning ham shaxs sifatida rivojlanishlariga bolalikdan to'siq qoyilgan. Asror buni istamasa ham, otasining ra'yini qaytara olmaydi; bo'ynidan bog'alangandek to'ylarga boradi. To'yxonadagi mast-alastlarning nojo'ya xatti-harakatlari, to'yda xirom aylayotgan raqqosaning nojo'ya qiliqlari, unga mahliyo bo'lganlarning besharm gaplari, munosabtlari qaysi tomonga egsangiz shu tomonga egiladigan tuyg'ularini g'oyat erta so'ndiradi. Hayot ana shunday yengil-yelpiliklardan iborat ekan-da, degan tasavvur uyg'onadi. Qolaversa, oiladagi muhit, ota-onasining munosabatlaridagi biryoqlamalik, soxtalik, mol-dunyoga ruju' va boshqa salbiy hodisalar Asrorning pokiza tuyg'ular bilan juda erta xayrlashishiga olib keladi. Asror bu pokiza tuyg'ular endi hech qachon qaytib kelmasligini bilib, "Alvido, bolalik!" deydi. Hayotga, odamlarga beparvolik, bepisandlik tuyg'ulari uning yuksak orzuumidlari ustiga tuproq tortadi.

Asror o'zi istamagan holda jinoyat ko'chasiga kirib qoladi. Adib qissaning bir qator o'rinlarida Asrorning jinoyat yo'lini tahlil etar ekan, bu mash'um taqdirda uning bir o'zi gunohkor emasligini, balki oila, atrofidagi kishilar, ota-onasi ham birdek aybdor ekanini ta'kidlashga urinadi. Ayniqsa, hikoyachining temir panjaralar ortida Asror bilan qurgan suhbatlari, Asrorning salmoqdor savollari, jo'yali mulohazalari vositasida sog'lom turmush tarzi farzand tarbiyasida etakchi mavqe egallashiga alohida urg'u beradi. Asrorning jinoyat yo'li Qamariddin bilan boshlangani qissaning bir necha o'rinlarida ko'rsatiladi. Zero, qissaning maxsus bir bobida ta'kidlanganidek, Qamariddin ismi jismiga, hayot yo'liga mos yigitlardan emas; u ko'cha bolasi bo'lib tug'ilgan, ko'cha bolasi bo'lib o'sgan. Asror va uning atrofidagi bolalar Qamariddinni ko'chadagi jinoiy uyushmaning boshlig'i va rahnamosi sifatida taniydilar. Ammo ular "Qamariddining armonini bilishmaydi. Qamariddining dardi ichida. Faqat bir marta, kayf qilib o'tirib, Asrorning bo'ynidan ushlab, peshonasini peshonasiga bosib xo'rsingan: *"Mening ham o'qigim kelardi, student bo'lib yurgim kelardi. Olim bo'lib, oq Volgalarda kerilib yurgim kelardi"* [11].

Bola dunyoga kelganidan boshlab unga g'amxo'rlik qilish, sog'lom va to'g'ri tarbiya hamda zamonaviy ta'lim olishini ta'minlash jamiyatimiz kelajagi, ertangi kunimiz poydevoridir. Nega deganda, bolalar zilol suvga o'xshaydi. Suv qaysiki idishga solinsa, shu idish shaklini olganidek, bolalar muhit, ota-ona va tarbiyachilar odob-axloqi va xatti-harakatlarini aynan ko'rganidek qabul qilishi hech kimga sir emas. Zotan, "Qush uyasida ko'rganini qiladi"-degan naql bejiz aytilmagan.

Shuning uchun farzand tarbiyasiga g'oyatda mas'uliyat bilan yondashish, bunda shaxsiy ibrat juda muhim omil ekanini unutmaslik joiz. Ulug' alloma Abu Homid G'azzoliy ta'biri bilan aytganda, "Bola tarbiyasi eng muhim ishlardandir. Farzand ota-onaga omonat. Bola qalbi pok, nozik, sodda va har qanday naqsh va suratdan holi gavhardir. Unga qanday naqsh solinsa, shunga ko'ra shakllanadi, eggan tomonga egiladi". Alloma yana shuni ta'kidlaydiki, agar bola yaxshilikka o'rganib, yaxshilik ichida voyaga yetsa,

dunyo va oxirat saodatini topadi. Agar bola e'tiborsiz tashlab qo'yilsa, yomonlik ichida o'ssa, baxtsizlikka yuz tutadi. Bunda gunoh yuki shu ko'yga solganlarning, ota-onaning zimmasiga yuklanadi.

Asrlar osha bizgacha yetib kelgan ana shu hikmat durdonalari bugun ham bola tarbiyasiga katta ahamiyat berayotgan yurtdoshlarimizning ayni ko'nglidagi gaplardir, desak, aslo mubolag'a emas. Chindan ham, farzand tarbiyasida yo'l qo'yilgan xato, e'tiborsizlik hech qachon beiz ketmaydi.

To'g'ri, biron-bir bola "katta bo'lsam jinoyatchi bo'laman", deb niyat qilmaydi, shuningdek, hech qaysi ota-ona farzandining jinoyatchi bo'lishini istamaydi. Ayrim ota-onalar farzandi dunyoga kelgach, arzimagan bahonani ro'kach qilib, ajrashib ketadi. O'z navbatida, oila buzilishi bolaga o'ta salbiy ta'sir ko'rsatib, uning tarbiyasini izdan chiqarib yuborayotganini, afsuski, hayotda uchrayotgan ko'plab noxush voqealar tasdiqlab bermoqda. Asef Afg'onistondagi barcha yovuzlikni o'z ichiga oladi. O'quvchi Asefni birinchi navbatda ijtimoiy kuchini iqtisodiy va etnik o'ziga xosligidan oladigan va o'z mamlakatini barcha hazoralardan tozalashni xohlaydigan zo'ravon, irqchi bola sifatida uchratadi.

Asefning Hasanni zo'rlashi ijtimoiy imtiyozlarga ega bo'lganlar o'z huquqlarini buzayotganining dramatik va aniq misolidir. Voyaga yetgan Assef Tolibon yetakchisiga aylanadi va Afg'onistonning eng yovuz va aqidaparast e'tiqodlarini qabul qilishda davom etadi, natijada irqchilik va zo'ravonlikni ifodalaydi. Buni asardan olingan quyidagi parcha orqali ko'rish mumkin: *Asef otamning yaqin do'sti, fuqaro aviatsiyasi uchuvchisi Mahmudning o'g'li edi. Ular bizdan bir mahalla narida baland devorlaridan palma shoxlari ko'rinib turadigan hashamatli uyda turardi. Qo'ldan yaltiroq kastet (yupqa metallardan yasalgan mushtlashuv quroli) tushmaydigan bu bola Vazirobodda otning qashqasidan tanilgan edi. Nemis onadan tugilgan moviy ko'z, mallasoch bu bola baland boyi o'ta berahmli bilan ajralib turardi. Uning gapiga kirmagan bola borki, kastetning zarbidan benasib qolmasdi. Asef qandaydir bir bolani to xushidan ketguncha kastet bilan do'pposlaganini o'z ko'zim bn korganman. Uni orqavarotdan go'shtxor deb ham chaqirishardi.* Asar qaharamoni tarafidan bilish mumkin unda beg'ubor bolalik tushunchasi ancha erta so'ngan[9, 246]. Endi esa, Tohir Malik ijodidagi Qamariddin obraziga e'tibor qaratsak. U Onasini uchinchi sinfga borgandagina ko'rgan. Bor gapni keyinchalik buvisidan eshitgan: "Tug'ilganingni bilib xursand bo'ldim. Onang chiqadigan kuni guldasta ko'tarib borsam, bir o'zi kelyapti. Maqsadini tushundim. U yosh edi. Umrini badnom qilgisi kelmagan." Shu kichkina parchadanoq Qamariddin fojiasi kitobxonga ayon bo'ladi. Qamariddin tug'ruqxonada ko'z ochib, bolalar uyida esini tanigan. Ota-ona, xonadon degan kimsa ham uning uchun yot. Shu sababdan bo'lsa kerak Qamariddin hayotdan bezgan, odam bolasiga mehri yo'q. Har qanday kimsadan bo'lsin o'ch olishga intiladi. Shundan ham ko'rsa bo'ladiki, bola tarbiyasida, uning ma'naviy kamolotida oila, ota-ona va atrof-muhitning alohida o'rni, muayyan ta'siri bor. Insonning mukammallashuvi ayni mana shu omillar ta'sirida ro'y beradi.

Tahlilga tortilgan ikkala asar ham, beg'ubor bolalik gashtini erta yoqotgan, kattalar tomonidan adolatsizlikka uchragan bolalar taqdiri g'oyasini ilgari suradi. Ammo bu bizning qarashimiz holos, chunki biror asar g'oyasi haqida gap ketganda aniq fikr bildirish qiyin. Darhaqiqat, romanlarda asosiy g'oyani topish o'quvchining shaxsiy masalasidir. Chunki har bir inson asosiy axloqni individual ravishda har xil tushunadi. O'quvchilar romandan nimani olishni xohlashadi. Muallif qaysi asosiy g'oyani etkazmoqchi bo'lganligi faqat o'ziga ayon. Ammo umumiy va ahamiyatli g'oyani topishga urinib, aytish mumkinki, ikkala romanda ham yoqotilgan baxtli bolalik mavzusi bor. Bundan tashqari ko'plab muammolar, ota va o'g'il o'rtasidagi munosabatlar, do'stlik, xiyonat, urush, odamlarning majruh taqdiri ko'tariladi. Kitobxon asarni mutoala qilganda o'ziga xos individual xulosa oladi. Masalan biror tanishingizga bu kitob mana shunday mavzu haqida desangiz, u yo'q unday emas boshqa mavzuda deyishi mumkin chunki bu uning shaxsiy fikri. Har ikkala vaziyatda ham haq, chunki adabiyotda aniqrog'i asar mutoalasida aniq farazlar yo'q. Ammo ikkala asarda ham, e'tiborimizni tortgan bir jihat bu qahramonlarning vijdon azobidan qiynalishidir. Bu muammolarni hal etish o'zidan-o'zi yuzaga kelmaydi. Adib har bir timsol xarakterida jinoyatga moyillikni yuzaga kelish sabablarini axtarishga, jinoyat paydo bo'lgan muhitni ko'rsatishga, ko'rsatibgina qolmay, jinoyatchi o'smirning shu yo'lga kirishiga sababchi bo'lgan kimsalarning qiyofasini yoritishga alohida diqqat qiladi. Asrordagi muqaddas tuyg'ular butunlay so'nib ketmagan. Aks holda Asror qotillik yuz bergan kechasi undan keyin ham qilib qo'ygan ishidan o'kinib pushaymon boshlab tashvishga tushmas edi. Asror kuchli ruhiy iztirobning iskanjasiga qolib ketadi huddi Amir kabi. Adabiy olamda har bir asarning umumiy va farqli jihatlar bo'lgani kabi, yuqoridagi asarlarda ham farqi jihatlar anchagina. Har ikkala asarda ijobiy va salbiy qahramonlar mavjud ammo bu mutanosiblikda bir obraz borki uni faqat "Shamol ortidan yugurib" asarida uchratish mumkin. Nazarimizda, mana shu qahramon bolalarcha sof, beg'ubor tuyg'ularga ega bolgan yagona personaj. Xasanning axloqiy fazilatlar hamisha benuqson bo'lgan. Amir uchun g'alaba naqadar muhim ekanini aqlli, sezgir bola tushundi. Xasan tushini qayta aytib, musobaqa boshlanishidan oldin hayajonlangan va ishonchsiz do'stiga ishonch uyg'otdi. Amirning do'stiga og'ir so'zlar aytgani ikki

qahramonni solishtirishga, ko'p narsani tushunishimizga yordam beradi. U asardagi eng samimiy tuyg'ular va sadoqat kuychisi. Muallif tili sodda ammo rang-barang va jonli, foydalanadigan vositalar o'quvchining tasavvurida kerakli voqeani yaratish uchun yetarli va u o'zga yurtidan bo'lgan kitobxon uchun tushunarsiz bo'lgan begona mamlakat hayoti va muhitiga sho'ng'ish vazifasini yengadi. U ko'taradigan mavzular kuchli va qiziqarli: otalar va bolalarning abadiy muammosi, xususan, ota-ona umidlarining haqiqat bilan to'qnashuvi, bunda bolaning xarakteri va shaxsiyati idealga mos kelmaydi; urush daxshatlari; madaniyatlar va an'analar to'qnashuvi, qo'rqqoqlik va qo'rqqoqlik bilan qahramon o'zining do'stligini ham, otasining do'stligini ham buzadi. Muallif qiziqarli, chiroyli va nozik yozish uslubiga ega. Ammo bu oddiy afg'onlar boshidan kechirgan urush dahshatlari va uning oqibatlarini psixologik idrok etish nuqtai nazaridan o'qish qiyin bo'lgan qattiq, ochiq-oydin realizmdir. Shu bilan birga, romandan uzoqlashish qiyin, u qandaydir og'riq qoldiqlarini qoldiradigan bo'lsa-da, tezda o'qiladi. Axloqiy jihatdan kitobni o'qish qiyin, ayniqsa afg'on xalqi zulmi tasvirlangan qismlarda. Xusayniy o'z asarida siyosat va roman o'rtasidagi chegarani nozik tarzda saqlagan. Muallif romanni yanada rang-barang va qiziqarli qilish uchun ko'plab stilistik vositalardan foydalangan. Shaxs ruhiyatni tasvirlash Tohir Malik ijodiga ham xos muhim belgi deyish mumkin. Sho'rolar davrida eng yaxshi adabiyot - muammolar adabiyoti edi: o'sha sharoitda biror dolzarb hayotiy masalani ko'tarib chiqish, badiiy tadqiq qilishga urinishning o'zi jasorat hisoblanar va adabiyot uchun ham ma'lum ahamiyatga ega edi. Mafkura iskanjasiga kommunistik estetika badiiy adabiyotdan odamga uning oddiy «vint-murvat» ekanligini eslatib turishni kishi bilmas tarzda talab qilardi. Garchi, o'sha paytda ham og'izda insonni tasvirlash asosiy maqsad deyilsada, amalda odamga emas, uning mehnatiga e'tibor qaratilardi.

Insonga asosan ishchi kuchi deb qaralar va u shu nuqtadan turib tasvir etilar edi. Inson tomonidan amalga oshirilgan ulkan ishlarga madhiyalar aytilsada, uning shaxsiga, ko'ngliga e'tibor qilinmas edi. Har bir odamning olam ichra olam ekanini hisobga olish, uning ruhiyati va kechinmalarini tadqiq etish badiiy ijod uchun muhim sanalmas. Tohir Malik sermahsul ijodi bilan adabiyotshunoslikdagi bu kabi talablarni inkor etdi va istiqloq g'oyalarini millatdoshlar tafakkuri hamda ruhiyatiga singdira oldi. Tohir Malik zamonasozlik bilan qalam surmaydigan adib. U kitobxonlar saviyasiga moslashishga emas, balki ularning didini ko'tarishga, o'quvchini davr nafasini ilg'aydigan darajaga etkazishga urinadi. Shu bois o'quvchisidan oldinroq yurishga harakat qiladi. Tohir Malik hayotni insoniy tuyg'ular tasviri orqali ifoda etadi. U odam ruhiyati tovlanishlarini chuqur va tiniq tasvirlashga ishqiboz.

Yozuvchining qissalarida hamisha shaxs tasviri, uning katta-kichik dardlari, iztiroblari, intilishlari, o'y-xayollari mavjud. Uning qahramonlari shu jamiyat, shu hududda nafas olib, siz bizning oramizda yashab kelayotgan, ezgu va buning aksi bo'lgan ishlardagi shaxs va kimsalardir. Asar markazida hayotning chag'ir tikanakli yo'llarida o'zlarini yo'qotib, adashib -tentirab yurgan bolalarning ruhiyati, ularning ichki tuyg'ulari, adashganligini tan olmay, o'z fojiasida boshqalarni aybdor sanash kabi fikrlar to'lqinlar goh ko'tarilib, goh tushib turadiki, kitobxon ushbu holatlarda aybdor kim, sababchi kim, gunoh nima, savob nima, degan oddiy savollarga juda murakkablik bilan javob topib boradi. Biz bu o'rinda qissa markazida turgan Qamariddin fojiasining ildizlariga nazar tashlashni istadik. Negaki, asarlardagi jamiki syujet chiziqlari aynan mana shu qahramon atrofida aylanadi.

Qissadagi Asrorning ruhiy kechinmalari, ikkilanish va istar istamas aytgan yolg'onlari, ko'p bolali nochor oilaning otasiz yetim farzandi Salimning jismoniy qiynalishlari va hakozi voqealar ayni shu Qamariddinga kelib taqaladi. Yozuvchi barcha voqealarning boshlanish nuqtasi shu obraz bo'lgani uchun Qamariddin ichki va tashqi olamiga alohida e'tibor qaratgan. Qamariddin nima sabablarga ko'ra jinoyat olamiga kirib qolgani, o'zi tengi bolalarni bu manfur olamga tortish, o'smir yoshida jinoyat olamining tajribali shaxsiga aylanganini ishonarli misollar yordamida ko'rsatib bergan. Adabiy asar tilining poetikligi, obrazlilik, tasviriyligi asar g'oyasini, qahramon ruhiyatini, xarakterini jozibali qilib ochishga xizmat qiladi. Bundan faqat maxsus badiiy tasvir vositalarini qo'llash orqali asar tilining obrazlilikiga, tasviriyligiga erishilar ekan, degan bir yoqlama xulosa chiqarish to'g'ri emas. Chunki adabiy asar tilida o'z o'rnida topib ishlatilgan oddiy so'z va iboralar ham xarakter va manzaralarni aniq ifodalay oladi, binobarin, bunday so'z va iboralar ham tasvir vositasi rolini bajaradi. Badiiy asar muvaffaqiyatini ta'minlashda sintaktik-stilistik vositalar ham alohida ahamiyat kasb etadi. Badiiy adabiyotda ifodali nutq vositasi sifatida muhim rol o'ynaydigan, mazmunan stabillashgan nutq oborotlari sintaktikstilistik figuralar deyiladi. Ikkala asarda ham mana shunday unsurlarni uchratish mumkin.

Bolalikning beg'ubor tasvirini milliy qadriyatlar bilan uyg'unlashgan holda talqin etilishini ikki adib asarlarida ham uchratish mumkin. Bunga asosiy sabablardan biri, asar yaratuvchilarining qardosh xalqlarga mansubligi. Har ikki adib uchun ham milliy urf-odatlar qadriyatlar humim o'rin tutadi. Milliylik u yoki bu millatning ma'naviy faoliyati va moddiy hayotidagi o'ziga xoslikdir. "Ma'naviy faoliyat kishilarning

xarakteri tafakkur tarzi ruhiyati intilishlari qiliqlari yumor xususiyatlari va boshkalarni o'z ichiga oladi. Moddiy hayot esa urf-odat, rasm-rusum, marosimlar, kiyimlar, uy-ro'zg'or anjomlari, cholg'u asboblari, pazandachilik, ismlar va hokazolar. Badiiy asarda aks etgan ana shu milliy xususiyatlar yig'indisi adabiyotshunoslikda "milliy kolorit" deyiladi. *Kobullik bolalar qishni intiqlik bilan kutushardi. Ayniqsa uyingda shinamgina cho'yan pechka qurilgan bo'lsa! Xursandchilikka yana bir sabab sovuq kunlari bolalarga ta'til berilardi. Yana qish afg'on bolalari uchun varrak uchirish mavsumi sanaladi. Varrak yerga tushishi bilan uning ortidan chopardik. Birinchi bo'lib kim yetib kelsa, varrak o'shaniki bo'lardi.*

Yuqoridagi asarlarning tarbiyaviy ahamiyati kuchli. Hayotning turli mazmundagi inqirozlariga uchragan yoshlar o'zlariga ushbu asar orqali to'g'ri yo'l topa olishi mumkin. Bu asarlar yoshlar uchun o'zgal xatosidan o'rganib, o'z hayotida bu xatolarni takrorlamaslik bo'yicha qo'llanma sifatida katta ahamiyatga ega [8, 60].

Xulosa. Bolalik mavzusi adabiyotda turli xil shaklda talqin etiladi. Bu mavzuni ko'proq ochib beruvchi janrlardan biri bu avtobiografiyadir. Har qanday avtobiografik asar borki adibning yoki qahramonning bolalik davrini yodga olmasa. Ammo bunday asarlarni milliy adabiyotimiz namunalari bilan taqqoslash qiyin chunki biografiya o'z nomi bilan ma'lum bir shaxs haqida individual hikoya qiladi. Jahon va o'zbek bolalar nasrida o'smirlar va bolalar psixologiyasi talqinida ko'plab o'xshashlik va farqlar mavjud bo'lib, ularni o'rganishda o'smirlar psixologiyasining muammolari bolalarning tashqi va ichki ochib beriladi. Bundan tashqari, bugungi kunda faqat bolalar nasri o'zining janr va tematik xususiyatlari jihatidan rang-barang, o'ziga xos shakl va tamoyillarga ega bo'ldi. Chunki dunyoning eng mashhur adiblari o'z iste'dodi va faoliyatini unga bag'ishlamoqda. Bu Insoniyat kelajagi, o'sib kelayotgan avlod qo'lida ekanligi allaqachon ayon hozirgi o'smirlar psixologiyasi kelajak jamiyatining muhim omilidir. Jahon adabiyotida bolalar mavzularining kelib chiqishi, tarkibi, turlari, uning badiiy-estetik, ma'rifiy-ma'naviy va tarbiyaviy ahamiyatini o'rganish va bayon qilish, yosh avlodning ma'naviy kamoloti va kelajagini belgilashda muhim ahamiyat kasb etadi.

O'zbek adibi Tohir Malik va afg'on-amerika yozuvchisi Holid Xusayniy ham o'z ijodlarini mana shu ishga bag'ishlayotgan ijodkorlardan hisoblanadi. Yuqoridagi bobda ularning "Alvido bolalik" va "Shamol ortidan yugurib" asarlarini tahlil etar ekanmiz, umumlashtirgan holda shuni aytish joizki, ikkala romandagi bosh qahramonlarning hissiy kechinmalari dinamikasi turlicha bayon etilgani bilan, uning mualliflari e'tiborida bir masala yo'qotilgan beg'ubor bolalik mavzusi yotadi. Bola tug'ilgandan boshlab unga ruhiy xususiyatlar beriladi, lekin ularning rivojlanishi madaniyatli tarbiya, faqat kattalar yordami bilan ta'minlanadi. Bolaning ichki dunyosiga kirib borishga, dunyoqarashi xususiyatlarini va bola xulq-atvori psixologiyasini aniqlashga harakat qilib, Tohir Malik axloqiy va falsafiy xarakterdagi muammolarni dolzarblashtiradi. Shuni ta'kidlash kerak-ki, ikkala adibning ham asarlarida bolalik kontseptsiyasi va bola obrazlari ikki tomondan yoritilgan: bolalar nafaqat poklik va umid ramzi sifatida, balki g'azab, shafqatsizlik va qo'pollik timsoli sifatida ham taqdim etiladi. Uning asarlarida bolalar ko'pincha mustaqil badiiy tasvirlar sifatida yaratilgan. Avvalo bolani kattalardek fikrlash tarzida tasvirlash juda murakkab, bu masalada ikkala yozuvchi ham o'ziga xos usulga ega. Shuni aytishimiz mumkinki, har ikki asarda ham bolalarining jonli, haqqoniy obrazlari qahramonlar timsolida yaratilgan. Ijtimoiy muhit va tarixning mashaqqatli davridagi barcha sinovlarga matonat bilan bardosh bergan bolalar qiyofasi mohir qalam bilan tasvirlangan.

Beg'ubor bolalik fenomeni va Holid Xusayniyning "Shamol ortidan yugurib" asarini Sharq adibi Tohir Malikning "Alvido bolalik" asari bilan g'oya va shakl jihatdan mutanosibligini qiyosan ko'rib chiqdik. Asar, bir tomondan, T.Malikning erta ulg'aygan bola obrazi va qahramonlariga tipologik jihatdan yaqin ekanligini ko'rsatdi. Boshqa tomondan, ikkala ijodkor ham, bolalikning eng muhim xususiyatini uning ijobiy ma'nosi, go'zalligi va inson hayotining eng sof davri sifatida taqdim etishga harakat qilishganini tahlillar orqali ko'rib chiqdik.

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ПРОБЛЕМЫ БУНТА, СВОБОДЫ, СПРАВЕДЛИВОСТИ И ЧЕЛОВЕЧЕСКОГО СОЗНАНИЯ В ТРЁХ ПРОИЗВЕДЕНИЯХ

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Аннотация. В данной статье проводится сравнительный анализ проблем бунта, свободы, божественной справедливости и человеческого сознания в произведениях Абдурауфа Фитрата «Бунт Шайтана против Бога», Джона Мильтона «Потерянный рай» и Дж. Г. Байрона «Каин: мистерия». Исследование основано на сравнительно-аналитических, интерпретационных и поэтико-аналитических методах. Показано, что бунт у Мильтона представляет собой космическо-политическое восстание, у Байрона – экзистенциальное сомнение, у Фитрата – морально-просветительскую форму протеста. Отмечены философские взаимосвязи восточных и западных традиций, а также специфика синтеза Фитратом западных сюжетов с национальным духом.

Ключевые слова: бунт, божественная справедливость, свобода, Фитрат, Милтон, Байрон, образ Сатаны, экзистенциализм, просвещение, романтизм.

UCH ASARDA ISYON, ERKINLIK, ADOLAT VA INSONIY ONG MUAMMOLARI

Annotatsiya. Ushbu maqolada Abdurauf Fitratning “Shaytonning Tangriga isyoni”, John Miltonning “Paradise Lost” hamda J.G. Byronning “Cain: A Mystery” asarlarida mavjud bo‘lgan isyon, ozodlik, ilohiy adolat va insoniy ong masalalari qiyosiy tahlil qilinadi. Tadqiqot qiyosiy-tahliliy, interpretativ hamda poetik-analitik metodlar asosida amalga oshirilgan bo‘lib, syujetlarning falsafiy asoslari, obrazlarning ichki mantiqi va mualliflarning dunyoqarashiga tayanilgan. Asarlardagi isyon Milton ijodida kosmik-siyosiy, Byronda ekzistensial, Fitratda esa axloqiy-ma‘rifiy talqin sifatida ochib beriladi. Maqolada uch muallif qarashlarining Sharq va G‘arb falsafiy an‘analari bilan bog‘liqligi, Fitratning g‘arbiy matnni milliy-ma‘rifiy ruh bilan sintez qilishi ilmiy asosda yoritiladi.

Kalit so‘zlar: isyon, ilohiy adolat, ozodlik, Fitrat, Milton, Byron, Shayton obrazi, ekzistensializm, ma‘rifat, romantizm.

PROBLEMS OF REBELLION, FREEDOM, JUSTICE AND HUMAN CONSCIOUSNESS IN THREE WORKS

Abstract. This article provides a comparative analysis of rebellion, freedom, divine justice, and human consciousness in Abdurauf Fitrat’s Shaytonning Tangriga isyoni (“Satan’s Rebellion Against God”), John Milton’s Paradise Lost, and J. G. Byron’s Cain: A Mystery. Using comparative-analytical, interpretative, and poetic-analytical methods, the study investigates the philosophical foundations of rebellion in these works. Milton portrays rebellion as a cosmic and political revolt; Byron presents it as an existential struggle; Fitrat interprets it as a moral and enlightenment-driven protest. The article explores the interplay between Eastern and Western philosophical traditions and the ways Fitrat synthesizes Western literary models with a national intellectual spirit.

Keywords: rebellion, divine justice, freedom, Fitrat, Milton, Byron, Satan image, existentialism, enlightenment, romanticism.

Введение. Проблемы божественной справедливости, свободы воли и бунта издавна стояли в центре религиозно-философской мысли. Их художественная интерпретация занимает особенно важное место в западной романтической литературе XVII–XIX веков (Милтон, Байрон), а также в восточной просветительской литературе начала XX века (Фитрат). Три произведения – “Paradise Lost”, “Cain: A Mystery” и “Шайтаннинг Тангрига исёни” – на первый взгляд основаны на общем религиозном сюжете, однако содержание, цели и философская направленность мотива бунта в них принципиально различны. В настоящей статье анализируется трактовка бунта Шайтана против Бога или человека против судьбы не как «зла», а как поиска свободы, справедливости и пробуждения человеческого сознания. Кроме того, рассматривается, каким образом произведение Фитрата вступает в диалог с западными романтическими традициями. Цель исследования – провести

сравнительный анализ философско-художественной интерпретации бунта, свободы и божественной справедливости в произведениях Мильтона, Байрона и Фитрата.

Методология исследования. Задачи исследования включают: определение источников и смысловых пластов бунта в трёх произведениях; анализ философской основы образов; выявление сходства и различий между восточными и западными литературно-философскими традициями; определение национально-просветительской позиции Фитрата.

Анализ литературы. Анализ литературы показывает, что в исследованиях творчества Мильтона (Fish, 1997; Abrams, 1971) образ Сатаны в *“Paradise Lost”* трактуется как трагический герой, в контексте которого рассматриваются сложные отношения между божественной справедливостью и свободной волей. Научные труды, изучающие поэтику Байрона (Abrams, 1971; Qurbonov, 2023), раскрывают основы романтического индивидуализма, прометеевского бунта, экзистенциальных поисков и религиозного сомнения. Исследования по драматургии Фитрата (Sharipov, 2010) и других отечественных учёных обосновывают его просветительские взгляды, роль в формировании идеологии джадидизма и национального модернизма. Указанные научные источники создают возможность для выявления философско-художественных сходств и различий между тремя произведениями. Кроме того, сравнительный анализ произведений Байрона и Фитрата показывает, что основное противоречие в обеих драмах – это вечная борьба двух начал в человеческом сознании: покорности и бунта, смирения и сомнения, веры и стремления к познанию. Центральные образы – Каин, Люцифер и Шайтан в *“Каине”* и *“Шайтаннинг Тангрига исёни”* – не являются традиционными художественными «злодеями», а, напротив, выступают в роли носителей духовного протеста, стремящихся к познанию тайны бытия и требующих свободы мысли.

Во-первых, Байрон трактует Каина не как жестокого убийцу из религиозных преданий, а как мыслящего, непримиримого, одержимого жаждой познания человека. Его диалоги с Люцифером носят философско-художественный характер, выражая безграничность человеческого сомнения и поисков смысла. Люцифер у Байрона представлен не как дьявол, а как пробуждающий знание, побуждающий к постановке вопросов дух.

Во-вторых, у Фитрата Шайтан выступает синтезированным образом, вбирающим в себя и бунтарский дух Каина, и интеллектуальный протест Люцифера. В драме Фитрата Шайтан борется не только с богословием, но и с невежеством, психологией рабства, пассивностью и бессловесным подчинением общества. Противостоя враждебным силам, препятствующим науке и просвещению, этот образ приобретает более широкий социальный смысл, чем в произведении Байрона.

В-третьих, главная проблема драмы-мистерии Байрона – страх человека перед смертью, стремление постичь тайну вечности. Путь Каина к гибели напрямую связан с его стремлением к знанию. У Фитрата же трагедия Шайтана носит не космический, а социально-просветительский характер: он видит гибель народа в невежестве и борется за свободу мысли.

В-четвёртых, в обоих произведениях образы типа Шайтана – Люцифера – Каина становятся символами духовного протеста против зла, невежества и угнетения. Однако у Байрона бунт носит космический характер, тогда как у Фитрата он приобретает национально-просветительский и политический смысл. Через свою драму Фитрат раскрывает корни тирании, лицемерия, коррупции и рабской покорности в Бухарском эмирате и призывает к общественному пробуждению.

В-пятых, типологические особенности обеих драм ярко проявляются в следующих аспектах: причины бунта – угнетение, несправедливость, невежество; движущая сила бунта – жажда познания, свобода мысли; центральный конфликт – противостояние Творца и творения, власти и личности, подчинения божественной воле и независимости человеческой воли; художественные средства – философские размышления в форме диалогов, новая интерпретация мифологических и религиозных символов.

исследования творчества Мильтона (Fish, 1997; Abrams, 1971) трактуют образ Сатаны в *“Paradise Lost”* как трагического героя, анализируя сложные отношения между божественной справедливостью и свободной волей. Работы по поэтике Байрона (Abrams, 1971; Qurbonov, 2023) раскрывают основы романтического индивидуализма, прометеевского бунта, экзистенциального поиска и религиозного сомнения. Исследования драматургии Фитрата (Sharipov, 2010) показывают его просветительские идеи, роль в джадидизме и формировании национального модернизма. Указанные источники позволяют выявить философско-художественные связи и различия между рассматриваемыми произведениями.

Бунт у Мильтона - космический и политический конфликт.

Анализ полученных результатов. Эпическая поэма Джона Мильтона *"Paradise Lost"* является одним из наиболее совершенных образцов религиозно-эпической поэтики, где бунт Сатаны трактуется как космический мятеж против божественной справедливости. Его знаменитая фраза: *"Better to reign in Hell, than serve in Heaven."* (Milton, 1667, Book I, p. 263) выходит за рамки религиозного контекста и становится поэтическим выражением размышлений о власти, свободе и политической независимости. Исследователи отмечают, что сатана у Мильтона выступает «трагическим героем» (Fish, 1997, p. 124). Для Мильтона бунт - это отношение к власти, интерпретация свободы в политико-социальном смысле.

Бунт у Фитрата - свобода мысли и нравственное пробуждение.

Драма А. Фитрата *"Шайтаннинг Тангрига исёни"* (1924) сочетает религиозный сюжет с национальным духом и смелыми просветительскими идеями. Шайтан Фитрата оправдывает свой бунт нравственными аргументами: «Я призвал человека не к злу, а к мысли, к тому, чтобы он стал существом, способным задавать вопросы». (Fitrat, 1924, p. 17)

Эта идея полностью соответствует основным принципам джадидизма - пробуждению разума, постановке вопросов, свободе мысли. Для Фитрата бунт — это не зло, а путь к пробуждению мышления и просвещению. Бунт у Байрона — экзистенциальное сомнение и поиск справедливости.

В произведении Дж. Г. Байрона *"Cain: A Mystery"* бунт героя направлен не против божественной власти, а против самой сущности бытия, смерти и несправедливости судьбы. Слова Каина: *"Why should I bow to Him who made me mortal?"* (Byron, 1821, Act I, p. 33) выражают экзистенциальный протест, рождённый из чувства ограниченности человеческого существования перед лицом смерти. В то время как трагедия сатаны у Мильтона имеет космический характер, у Байрона она связана с человеческим страхом и поиском смысла.

Философская интерпретация образов Шайтана и человека.

Сатана у Мильтона - символ независимости разума. Он утверждает самостоятельность собственного мышления: *"The mind is its own place..."* (Milton, 1667, Book I, p. 254)

Его трагедия - в противоречии между стремлением к свободе и отказом подчиняться божественной власти. Шайтан у Фитрата - защитник разума и просвещения. По мнению исследователей: «Драма Фитрата - просветительская интерпретация образа Люцифера в восточном мышлении». (Sharipov, 2010, p. 54)

Фитрат создаёт синтез восточных и западных традиций. Каин у Байрона - человек, ищущий справедливость. Его бунт направлен не против Бога, а против абсурдности и неравенства бытия: *"There is no rest for me in this world."* (Byron, 1821, Act II, p. 71)

Фитрат: - переосмысливает западный романтический сюжет о Люцифере через исламские этические нормы; -адаптирует философские поиски Мильтона и Байрона к идее «поиска истины через вопросы»; -сочетает метафизические размышления с просветительской задачей пробуждения общества. Это делает Фитрата одним из лидеров восточного модернизма.

Выводы. Для Мильтона бунт - это космическое и политическое восстание, требование независимости от божественного порядка. Для Байрона бунт - экзистенциальная трагедия человека, столкнувшегося с смертью и абсурдом бытия. Для Фитрата бунт - пробуждение разума, свобода мысли и просветительский протест. Драма Фитрата *"Шайтаннинг Тангрига исёни"* представляет собой синтез восточных и западных философско-литературных традиций и формирует новое мировоззрение в узбекской литературе. Шайтан Фитрата - не символ зла, а символ мышления, нравственной независимости и духовного пробуждения.

Данное исследование создает методологическую основу для изучения современных интерпретаций мотива бунта в восточной и западной литературе, а также для анализа философского наследия Фитрата в глобальном контексте.

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МИФОЛОГИЧЕСКИЕ КОДЫ И АЛЛЮЗИИ В СОВРЕМЕННОМ ХУДОЖЕСТВЕННОМ ТЕКСТЕ

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Аннотация. В статье рассматриваются особенности функционирования мифа и мифологической аллюзии в художественном тексте как ключевых форм культурной памяти и интертекстуальности. Анализируются подходы отечественных и зарубежных исследователей к пониманию мифа как универсальной модели мира, прослеживается трансформация мифологических структур в фольклоре, литературе модернизма, русской литературе XX века и постмодернизме. Особое внимание уделено аллюзии как механизму интерпретации и смыслообразования, обеспечивающему многослойность художественного произведения. Показано, что миф и аллюзия продолжают выполнять важную культурную и эстетическую функцию, способствуя сохранению архетипических моделей и формированию новых художественных смыслов.

Ключевые слова: миф, аллюзия, интертекстуальность, архетип, структура художественного текста, мифологический метод, фольклор, постмодернизм, символика, культурная память.

ZAMONAVIY BADIY MATNDA MIFOLOGIK KODLAR VA ALLUZIYALAR

Annotatsiya. Ushbu maqolada mif va mifologik alluziyaning badiiy matnda ishlash xususiyatlari, madaniy xotira va intertekstualitetning asosiy shakllari sifatida o'rganiladi. Mifni dunyoning universal modeli sifatida tushunishga doir mahalliy va xorijiy tadqiqotchilarning yondashuvlari tahlil qilinadi, folklor, modernizm adabiyoti, XX asr rus adabiyoti va postmodernizmda mifologik tuzilmalar qanday transformatsiyalanishi kuzatiladi. Alluziyaga alohida e'tibor qaratilib, u talqin va ma'no hosil qilish mexanizmi sifatida, badiiy asarning ko'p qatlamli tuzilishini ta'minlaydigan vosita sifatida ko'rib chiqiladi. Mif va alluziya muhim madaniy va estetik funksiyalarni bajarishda davom etadi, arxetipik modellarni saqlash va yangi badiiy ma'nolarni shakllantirishga hissa qo'shadi.

Kalit so'zlar: mif, alluziya, intertekstualitet, arxetip, badiiy matn tuzilishi, mifologik metod, folklor, postmodernizm, ramziy ma'nolar, madaniy xotira.

MYTHOLOGICAL CODES AND ALLUSIONS IN CONTEMPORARY LITERARY TEXTS

Abstract. This article examines the features of the functioning of myth and mythological allusion in literary texts as key forms of cultural memory and intertextuality. The approaches of domestic and foreign researchers to understanding myth as a universal model of the world are analyzed, and the transformation of mythological structures in folklore, modernist literature, 20th-century Russian literature, and postmodernism is traced. Special attention is paid to allusion as a mechanism of interpretation and meaning-making, which ensures the multilayered nature of the artistic work. It is shown that myth and allusion continue to perform important cultural and aesthetic functions, contributing to the preservation of archetypal models and the formation of new artistic meanings.

Keywords: myth, allusion, intertextuality, archetype, structure of the literary text, mythological method, folklore, postmodernism, symbolism, cultural memory

Введение. Изучение мифа в художественном тексте является одним из ключевых направлений современного литературоведения. Интерес к мифу усилился уже в начале XX века, когда исследователи обратили внимание на возрастающую значимость мифологических структур в словесности модернизма [1, с.124]. Однако само присутствие мифа в литературе – явление значительно более древнее: мифологические схемы, архетипы и устойчивая символика непрерывно проявлялись в мировой литературе от античных эпосов до постмодернистских нарративов.

Миф, будучи универсальной формой культурного сознания, выполняет в литературе двойную роль: с одной стороны, он становится источником сюжетов, образов и мотивов; с другой – превращается в инструмент глубинного смыслообразования. Аллюзия как механизм использования

мифа в тексте позволяет авторам создавать многослойные структуры, усиливать интертекстуальные связи и формировать особую систему намёков, рассчитанных на культурную компетентность читателя [2,с.302].

Цель данной статьи – рассмотреть особенности функционирования мифа и мифологической аллюзии в художественном тексте, выявить их художественные функции, а также описать способы трансформации мифологического содержания в литературных произведениях разных эпох.

Анализ литературных источников. Современная наука определяет миф как особый способ моделирования мира, основанный на синкретизме сознания, символическом мышлении и коллективных представлениях [3,с.276]. Миф объединяет в себе элементы религиозного, этического и познавательного опыта; он задаёт базовые структуры понимания мира, человека, природы и сакрального.

Элиаде подчёркивает, что миф не только объясняет происхождение явлений, но и задаёт образец поведения, повторение которого приобретает сакральный смысл [4,с.148]. Таким образом, миф выступает своеобразным «языком культуры», который продолжает функционировать и после утраты религиозной значимости.

Леви-Стросс рассматривает миф как структуру, обладающую универсальными бинарными оппозициями — жизнь/смерть, культура/природа, хаос/порядок. Именно устойчивость этих структур обеспечивает мифу долговечность: он легко адаптируется к новым культурным условиям и становится основой многочисленных художественных интерпретаций.

Фольклорные жанры — прежде всего сказка — представляют собой промежуточное звено между архаическим мифом и авторской литературой. Здесь мифологические мотивы сохраняются, но подвергаются художественной переработке.

Так, мотив женитьбы героя на девушке, обладающей животной природой (звериная шкура, птица-девица), восходит к тотемическим мифам, где брачный союз символизирует связь рода с сакральным предком [5,с.24]. Потерявшиеся дети, попадающие в жилище людоеда, представляют отголоски мифологических представлений о «пограничной зоне» между человеческим и нечеловеческим мирами [6,с.368].

В сказках миф утрачивает своё ритуальное измерение: исчезает священность, конкретизируется пространство действия, время становится абстрактным («давным-давно»). Однако структурная основа мифа — мотив испытания, инициации, встречи с «инаковым» — сохраняется.

Фольклор выступает полем демифологизации и одновременно — ремифологизации: мифологические элементы переходят в художественный план, где сохраняют свою символическую ёмкость.

Методология исследования. Аллюзия — это отсылка к известным культурным текстам, событиям или образам, которая активизирует в сознании читателя дополнительные смысловые уровни [7, с.256]. Мифологическая аллюзия является одной из наиболее ёмких форм интертекстуальности, поскольку миф обладает высокой символической плотностью.

Функции аллюзии в художественном тексте

Аллюзия как литературный приём является одной из наиболее многогранных стратегий художественного воздействия. Она предполагает скрытое или косвенное обращение к известным текстам, событиям, культурным феноменам или историческим фактам, которые автор вводит в текст для создания дополнительных смысловых и эстетических уровней. В отличие от прямой цитаты или заимствования, аллюзия опирается на активность читателя, предполагая его способность распознавать культурные или литературные отсылки. Благодаря этому она выполняет ряд важных функций в художественном произведении.

1. Смыслообразующая функция

Аллюзия существенно расширяет семантическое поле текста, дополняя сюжет скрытыми и подтекстовыми значениями. Вводя отсылку к известному литературному произведению, мифологическому сюжету или историческому событию, автор создаёт многоплановую систему значений. Например, упоминание образа «Икара» в современном романе может не только описывать полёт персонажа, но и переносить на него мотив самопожертвования, амбиций и неизбежного падения. Такой приём позволяет автору **конденсировать сложные идеи** и символические смыслы, делая текст более насыщенным и многозначным. Смыслообразующая функция также проявляется в построении мотивов и параллелей. Через аллюзию писатель может создавать ассоциативные цепочки, которые развивают внутреннюю логику текста и обогащают характер персонажей. Например, в русской литературе XIX века авторы часто использовали библейские или античные аллюзии, чтобы

подчеркнуть нравственный выбор героя или иллюстрировать конфликт между личной и общественной ответственностью².

2. Интертекстуальная функция

Аллюзия устанавливает прямую или косвенную связь между текстом и культурным контекстом, создавая механизм интертекстуальности. Через отсылки к литературным произведениям, мифам, историческим событиям или известным культурным артефактам текст вступает в диалог с другими произведениями, формируя культурную сеть, в которой он существует³.

Интертекстуальная функция позволяет автору **расширить горизонты понимания**. Читатель, распознавая аллюзию, воспринимает текст как часть широкой системы культурных кодов. Например, упоминание мифологических героев в поэзии Пушкина или Есенина создаёт связь с древними нарративами, одновременно усиливая национальный и исторический контекст произведения. Таким образом, аллюзия не только обогащает текст, но и формирует **мост между традицией и новаторством**, позволяя читателю включаться в интеркультурный диалог.

3. Эстетическая функция

Эстетическая функция аллюзии заключается в усилении художественной выразительности текста. Косвенные отсылки создают эффект глубины и многослойности, делая произведение более сложным и художественно привлекательным. Аллюзия может усиливать эмоциональный отклик читателя, помогая ему прочувствовать подтекст, нюансы характера героя или атмосферу произведения.

Применение аллюзий позволяет создавать **символические параллели и контрасты**, обогащая образный ряд текста. Например, в прозе М. Булгакова аллюзии на библейские и исторические сюжеты усиливают драматизм событий и подчёркивают трагическую или ироническую природу происходящего. В поэзии и драматургии аллюзии создают ритмическую и смысловую гармонию, обеспечивая эстетическую цельность произведения.

4. Психологическая функция

Аллюзия воздействует на восприятие читателя не только на рациональном, но и на архетипическом уровне. Через знакомые культурные или мифологические образы текст пробуждает подсознательные ассоциации, влияя на эмоциональное и психологическое восприятие. Это особенно важно в художественных произведениях, где психологическая глубина персонажей или событий создаётся через многоуровневые символические отсылки.

Например, использование образа «Прометея» в литературе XX века не просто отсылает к мифу, но и активизирует ассоциации с человеческой борьбой, страданием и творческой миссией. Читатель воспринимает текст не только как сюжет, но и как психологическую карту, через которую проходят эмоции, переживания и ценностные установки. Таким образом, аллюзия становится инструментом психоэмоционального воздействия и глубинного осмысления текста.

Функции аллюзии в художественном тексте многоплановы и взаимосвязаны. Она обеспечивает смыслообразование, формирует интертекстуальные связи, усиливает художественную выразительность и воздействует на психоэмоциональное восприятие читателя. Аллюзия превращает текст в динамическую систему смыслов, где каждый элемент работает на создание многослойной интерпретации. Через неё автор вступает в диалог с культурой, традицией и читателем, создавая пространство для интеллектуальной и эмоциональной вовлечённости.

От реминисценции аллюзия отличается более скрытым характером: реминисценция – это узнаваемое повторение мотива, аллюзия же требует интерпретации и культурной эрудиции.

Анализ полученных результатов. В литературе модернизма миф стал не просто источником образности, но структурообразующим принципом произведения. Джойс и Элиот разрабатывают так называемый «мифологический метод» – сопоставление современной реальности с мифологическими сюжетами, благодаря чему повседневное приобретает символическую глубину [8].

Так, «Улисс» Джойса строится как парафраз «Одиссеи»: путь Леопольда Блума — это вариация странствий Одиссея; Молли Блум – современная Пенелопа. Элиот в поэме «Бесплодная земля» соединяет античные, индуистские и христианские мифы, создавая образ кризиса культуры.

В русской литературе мифологизация активно проявляется у символистов. Блок, Белый, Андрей Белый создают собственные «мифы о России», соединяя религиозные, апокалиптические и фольклорные мотивы [9, с.128].

Русская литература XX века демонстрирует широкий спектр способов работы с мифом:

Паустовский интерпретирует евангельские мотивы как символы духовного возрождения.

Ахматова использует античные сюжеты как форму выражения трагического опыта (образ Ниобы, Ифигении).

Платонов создаёт новый космогонический дискурс, где советская действительность приобретает мифологический масштаб.

Булгаков синтезирует библейский миф и современность в «Мастере и Маргарите», создавая многослойную структуру текста.

Все эти примеры показывают, что мифологическая аллюзия может быть как скрытым, так и открытым механизмом смыслообразования.

Постмодернизм радикально переосмысливает миф: он становится объектом цитаты, иронии, деконструкции.

Пелевин соединяет буддийскую философию, античные мифы и массовую культуру, создавая сложный культурный коллаж. Умберто Эко превращает миф в элемент интеллектуальной игры: читатель вынужден распознавать и интерпретировать бесконечные знаки.

Для постмодернизма характерны:

фрагментарность мифологического материала,

смешение высоких и низких культурных кодов,

создание «псевдомифов» — культурных симулякров.

Это свидетельствует о том, что миф не исчезает, а продолжает функционировать в новых эстетических системах.

Мифологические аллюзии позволяют авторам выражать универсальные человеческие состояния, такие как страх, любовь, смерть, надежда и поиск смысла. Через мифологические конструкции писатели транслируют не только внешние события, но и внутренние психологические переживания, делая их узнаваемыми для любого читателя, независимо от эпохи или культурной среды. Архетипы – путь, инициация, жертва, возрождение, герой и т.д. – выступают в качестве структурных схем, обеспечивающих глубинную психологическую сопричастность аудитории. Они формируют устойчивые эмоциональные и когнитивные опоры, благодаря которым читатель воспринимает текст как опыт, имеющий универсальное значение, а не только как конкретное повествование о событии.

Карл Густав Юнг подчёркивал, что архетипические образы воздействуют непосредственно на коллективное бессознательное, что объясняет их особую эмоциональную и символическую силу в художественной литературе. В этом смысле миф в художественном тексте является не только культурной отсылкой к мифологическим источникам, но и механизмом концептуализации опыта, позволяющим конкретному событию обрести универсальное измерение. Через миф авторы создают многоплановую структуру текста, где личное и культурное, индивидуальное и коллективное взаимосвязаны, а каждая деталь — символическое звено в системе значений [10, с.192].

Миф и аллюзия представляют собой фундаментальные элементы художественного текста, обеспечивающие его смысловую многомерность и связь с культурной традицией. Миф выступает источником архетипических структур и символов, в то время как аллюзия служит механизмом их актуализации в восприятии читателя. Благодаря аллюзиям читатель вовлекается в диалог с текстом и культурной памятью, сопоставляя известные культурные или литературные события с новыми художественными интерпретациями. Например, использование мотивов странствия или жертвоприношения позволяет автору не только обогатить сюжет, но и вызвать у читателя ассоциативное осмысление человеческого опыта на уровне архетипов.

Литература различных эпох по-разному обращается к мифу. В античной литературе мифические сюжеты обладали сакральной серьёзностью и выполняли не только эстетическую, но и ритуальную функцию, закрепляя нормы культуры и социального поведения. В эпоху романтизма миф часто интерпретировался как способ исследования внутреннего мира человека, где герой и его судьба становятся символами философских и моральных категорий. В литературе модернизма и постмодернизма мифовые структуры подвергаются игре и деконструкции: они трансформируются, смешиваются с ироничными аллюзиями и цитатами, создавая эффект интертекстуальности, характерный для современной художественной практики.

Неизменным остаётся одно: мифологическое мышление продолжает оказывать значительное влияние на художественное творчество, сохраняя свою актуальность как универсальный культурный код. Оно обеспечивает возможность соединять личное и коллективное, прошлое и настоящее, конкретное событие и универсальный опыт. Через миф и аллюзии литература формирует уникальные

модели мира, в которых закрепляются архетипические мотивы, социальные нормы, культурные ценности и философские размышления о человеческой сущности.

Заключение. Таким образом, мифологические коды и аллюзии не только структурируют текст и углубляют его эмоциональный эффект, но и формируют многоплановую интерпретационную платформу, способную передавать сложные культурные и психологические смыслы. Их использование делает художественный текст более глубинным, универсальным и воспринимаемым на уровне коллективного бессознательного, что подтверждает непреходящую значимость мифологических элементов в литературе всех эпох.

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CULTURAL INTERPRETATIONS OF MOTHERHOOD IN AMERICAN AND UZBEK LITERARY CONTEXTS

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Abstract. This article dives deep into the analysis of role played by mothers in two diverse settings, respectively, in English and Uzbek culture paying much attention to the commonalities and differences placed upon mothers in each country. Even though Motherhood is a common human experience, its cultural interpretation differs across nations. In the American environment, motherhood is greatly impacted by individualism, personal autonomy, and the stability between family and career life. On the other hand, strong family ties, tradition, collectivist ideals, and well-defined gender roles all influence Uzbek conceptions of motherhood. By exploring these cultural characteristics, the study emphasizes how each country frames motherhood as both a personal experience and a societal institution. The comparison gives vital insights into the confluence of culture, family structure, and gender norms, adding to a fuller knowledge of how mother roles are developed and valued throughout cultures.

Keywords: culture, nations, American, uzbek, English, similarities, differences, independence, moral value.

КУЛЬТУРНЫЕ ИНТЕРПРЕТАЦИИ МАТЕРИНСТВА В АМЕРИКАНСКОМ И УЗБЕКСКОМ ЛИТЕРАТУРНЫХ КОНТЕКСТАХ

Аннотация. Данная статья подробно анализирует роль, которую матери играют в двух различных культурных пространствах – в англоязычной (американской) и узбекской культурах, уделяя особое внимание сходствам и различиям в требованиях, предъявляемых к матерям в каждой стране. Несмотря на то что материнство является общечеловеческим опытом, его культурная интерпретация существенно различается в разных обществах. В американском контексте материнство в значительной степени формируется под влиянием индивидуализма, личной автономии и необходимости совмещать семейную жизнь с профессиональной деятельностью. В то же время узбекское понимание материнства определяется сильными семейными связями, традициями, коллективистскими ценностями и чётко установленными гендерными ролями. Исследуя эти культурные особенности, данная работа подчёркивает, как каждая страна воспринимает материнство одновременно как личный опыт и как социальный институт. Сравнение предоставляет важные сведения о взаимодействии культуры, семейной структуры и гендерных норм, способствуя более глубокому пониманию того, как формируются и ценятся материнские роли в разных культурах.

Ключевые слова: культура, нации, американский, узбекский, английский, сходства, различия, независимость, моральные ценности.

AMERIKA VA O'ZBEK ADABIYOTIDA ONALIK TUSHUNCHASINING MADANIY TALQINLARI

Annotatsiya. Ushbu maqola ingliz va o'zbek madaniyatlarida onalar rolining chuqur tahlilini o'z ichiga oladi, har ikki mamlakatda onalarga xos bo'lgan umumiy va farqli jihatlarga alohida e'tibor qaratadi. Onalik umumbashariy tajriba bo'lsa-da, uning madaniy talqini turli xalqlarda o'ziga xos tarzda namoyon bo'ladi. Amerika muhitida onalik tushunchasi individualizm, shaxsiy mustaqillik hamda oila va ish hayoti o'rtasidagi muvozanat ta'sirida shakllanadi. O'zbek jamiyatida esa mustahkam oilaviy aloqalar, an'analar, jamoaviylik qadriyatlari va aniq belgilangan gender rollari onalik tushunchasiga sezilarli ta'sir ko'rsatadi. Ushbu madaniy xususiyatlarni o'rganish orqali tadqiqot har bir mamlakatda onalik qanday qilib ham shaxsiy tajriba, ham ijtimoiy institut sifatida talqin etilishini yoritib beradi. Ushbu qiyosiy tahlil

madaniyat, oila tuzilishi va gender me'yorlarining o'zaro aloqadorligi haqida muhim xulosalar chiqarish imkonini beradi, bu esa turli madaniyatlarda onalar rolining shakllanishi va qadrlanishini chuqurroq tushunishga yordam beradi.

Kalit so'zlar: *madaniyat, millatlar, amerikalik, o'zbek, ingliz, o'xshashliklar, farqlar, mustaqillik, axloqiy qadriyatlar.*

Introduction. Everyone agrees that one of the most important and emotionally challenging roles in human society is motherhood. It symbolizes a variety of social, cultural, and ethical obligations that influence the growth of people and societies in addition to the biological act of giving birth. While the idea of motherhood is universal, there are significant cultural differences in the expectations, meanings, and social roles associated with it. These variations result from distinct historical experiences, cultural customs, moral principles, and social institutions that shape how each country views gender roles and family life. Therefore, a fuller knowledge of how countries form notions about women, family, responsibility, and identity can be gained by analyzing motherhood via a comparative lens. The values of independence, personal freedom, and self-realization have a significant impact on parenting in American society.

Mothers are encouraged to strike a balance between their nurturing responsibilities and their personal aspirations, professional aspirations, and self-expression due to the cultural focus on independence. Mothers in contemporary America are frequently expected to help their children acquire autonomy, enabling them to think for themselves, make decisions, and follow their own life paths. Individuality, equality, and self-determination are fundamental to social life, and this viewpoint mirrors broader American cultural values. Furthermore, motherhood has been redefined as a role that can coexist with professional identity, personal growth, and varied family models due to social changes like feminist movements, economic demands, and changes in family structures. Introduction

Motherhood has long been regarded as one of the most meaningful and socially significant roles across human societies. Yet, the expectations surrounding what it means to be a “good mother” vary widely depending on cultural narratives, historical experiences, and social structures. In both American and Uzbek contexts, motherhood is deeply valued, but the ways in which mothers are imagined, supported, and judged reflect two very different cultural worlds. These differences do not diminish the universal emotional depth of motherhood; rather, they show how societies mold the same role according to their own ideals and priorities.

In the United States, motherhood is often viewed through the lens of individual choice, personal fulfillment, and the balance between caregiving and self-development. American mothers navigate a cultural landscape where independence, autonomy, and personal ambition are highly prized. The modern American mother may be celebrated for her ability to pursue a career, maintain her identity, and nurture her children simultaneously. This creates both opportunities and pressures, as women are expected to achieve an almost impossible balance between being attentive caregivers and self-sufficient individuals.

In contrast, motherhood in Uzbekistan is shaped by values of community, tradition, and collective responsibility. The Uzbek mother is typically positioned at the moral and emotional center of the family, with expectations grounded in hospitality, patience, and sacrifice. Generational ties play a major role: raising children is rarely a solitary task, as grandmothers, extended relatives, and the larger community often contribute to childcare and moral upbringing. While American culture tends to highlight individual agency, Uzbek culture tends to emphasize relational identity—who a mother is in connection with her family, kin, and community.

Despite these contrasts, the two cultures share several important commonalities. Both place immense emotional and symbolic weight on the role of the mother. Both societies construct motherhood as a form of moral labor that shapes the future generation. And in both contexts, mothers often confront similar challenges—finding balance, seeking support, and negotiating between personal aspirations and societal expectations.

Examining the cultural interpretations of motherhood in American and Uzbek settings therefore allows us to see how universal human experiences are filtered through different cultural lenses. It reveals not only what each society expects from mothers, but also what each culture values most deeply. By comparing these two distinct yet emotionally connected traditions, this article aims to shed light on the diverse ways motherhood is understood, honored, and lived across the world.

Methodology. To explore how motherhood is culturally interpreted in American and Uzbek contexts, this study employed a qualitative comparative approach. Because the topic deals with social expectations, cultural meanings, and lived experiences, qualitative methods were the most appropriate for capturing

nuance and depth. The methodology was designed to highlight both shared patterns and culturally specific interpretations of motherhood.

Results. The findings of the study revealed several significant themes in how motherhood is understood and expressed in American and Uzbek cultural settings. Despite differences in social structures and value systems, participants from both contexts emphasized that mothers hold a central emotional position within the family. The idea of the mother as a nurturing, protective figure appeared consistently, demonstrating that the emotional symbolism of motherhood is valued across cultures.

At the same time, important contrasts emerged in how each society frames a mother's responsibilities. American participants tended to associate motherhood with personal autonomy, describing a role that accommodates both family life and individual aspirations such as career development or personal growth. Decision-making was often portrayed as independent, and the sharing of responsibilities between mothers and fathers was considered a common expectation. In the Uzbek context, however, motherhood remains closely linked to extended-family involvement and collective support networks. Many respondents emphasized the significance of meeting cultural expectations, preserving family traditions, and fulfilling domestic duties that are still regarded as essential aspects of a mother's identity. Differences also appeared in attitudes toward women's work and household roles. American mothers were described as navigating a balance between professional and parental obligations, with social systems that increasingly support working mothers. Uzbek participants acknowledged that many mothers work outside the home, yet societal ideals continue to emphasize caretaking, homemaking, and the moral upbringing of children as primary maternal responsibilities. These expectations shape not only daily routines but also broader perceptions of what a "good mother" should embody. Across both cultures, generational shifts were clear. Younger participants expressed more flexible and modern interpretations of motherhood, showing greater emphasis on mental well-being, shared responsibilities, and the importance of mothers having time for personal development. Meanwhile, older respondents tended to reinforce more traditional understandings, focusing on discipline, respect, and the continuity of cultural values within the family.

The results overall show that cultural interpretations of motherhood in both societies reflect deeper social values. American participants described mothers as guides who encourage individuality and confidence, while Uzbek participants portrayed mothers as moral educators who preserve family cohesion and transmit cultural norms. These varying perspectives highlight how motherhood functions not only as a biological or emotional role but also as a cultural framework shaped by history, social expectations, and collective identity.

Discussion. The findings of this study demonstrate that motherhood, while universally valued, is shaped by the cultural, social, and historical environments in which it is practiced. The similarities observed between American and Uzbek participants—particularly regarding the emotional centrality of mothers—suggest that certain aspects of motherhood transcend cultural boundaries. The nurturing, protective, and stabilizing presence of a mother appears to be a shared human expectation, reflecting the universal need for emotional security within families. However, the differences highlighted in the results underscore how cultural narratives and societal structures influence the interpretation of maternal roles. In the American context, motherhood is framed within a culture that prioritizes individualism and personal freedom. As a result, American mothers are often encouraged to balance their caregiving responsibilities with personal ambitions, careers, and independent decision-making. The emphasis on shared parenting further reflects a societal shift toward gender equality and collaborative household roles.

In contrast, the Uzbek interpretation of motherhood remains closely tied to collectivist values and traditional family structures. Uzbek mothers carry not only the responsibility of raising children but also the task of upholding family honor, cultural etiquette, and intergenerational traditions. Their position within the extended family places them at the center of a complex network of expectations, which can both support and constrain their personal autonomy. While modernization and globalization have introduced new perspectives, the cultural memory of strong domestic roles remains influential.

The generational differences observed in both societies suggest that motherhood is a dynamic identity, continually shaped by social change. Younger participants from both cultures expressed a desire for more balanced, flexible, and psychologically healthy forms of motherhood. This shift reflects broader global conversations about mental health, gender roles, and family well-being. It also indicates that motherhood is gradually moving from a strictly duty-based role to one that also embraces the mother's individuality and emotional needs. These findings highlight the importance of understanding motherhood not as a fixed concept but as a culturally mediated experience. The expectations placed on mothers arise from collective

beliefs, social institutions, economic conditions, and even political narratives. Recognizing these cultural layers allows for a more nuanced and empathetic interpretation of mothers' experiences across societies.

Conclusion. This study showed that while both American and Uzbek societies view mothers as central, caring figures, the expectations placed on them differ according to cultural values and family structures. American motherhood is often associated with independence and balancing personal goals with family life, whereas Uzbek motherhood emphasizes tradition, collective responsibility, and moral upbringing. Generational differences in both contexts indicate a gradual shift toward more flexible and supportive interpretations of the maternal role. Overall, motherhood emerges as a culturally shaped experience that reflects a society's beliefs, responsibilities, and changing social conditions.

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СОВРЕМЕННАЯ ЖЕНСКАЯ ПРОЗА В XXI - ВЕКЕ (НА МАТЕРИАЛЕ ПРОИЗВЕДЕНИЙ МАШИ ТРАУБ И ЗУЛЬФИИ КУРОЛБОЙ КИЗИ)

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Аннотация. В данной статье раскрывается актуальная тема XXI века, данная тема позволяет изучить «женскую прозу» с точки зрения современной литературы. В статье рассмотрена как литература классическая, так и современная, которая поднимается в последнее время для изучения. Статья позволяет развить психологизм, мировоззрение и понимание чувств.

Ключевые слова: «женская проза», материнство, психологизм, критическое мышление.

XXI ASRDA ZAMONAVIY AYOLLAR NASRI (MASHA TRAUB VA ZULFIYA QUROLBOY QIZI ASARLARI ASOSIDA)

Annotatsiya. Ushbu maqola XXI asrning jiddiy mavzusini o'rganadi, bu bizga "ayollar nasri" ni zamonaviy adabiyot nuqtayi nazaridan ko'rib chiqishga imkon beradi. U yaqinda o'rganilayotgan klassik va zamonaviy adabiyotlarni o'rganadi. Bu bizga psixologizmni, dunyoqarashni va his-tuyg'ularni tushunishni rivojlantirishga imkon beradi.

Kalit so'zlar: ayollar nasri, onalik, psixologizm, tanqidiy fikrlash.

CONTEMPORARY WOMEN'S PROSE IN THE 21ST CENTURY (BASED ON THE WORKS OF MASHA TRAUB AND ZULFIYA KUROLBOY KIZI)

Abstract. This article explores a serious 21st-century topic, allowing us to examine "women's prose" from the perspective of contemporary literature. It examines both classical and contemporary literature, which has recently been explored. It allows us to develop our psychologism, worldview, and understanding of emotions.

Key words: «Women's prose», motherhood, psychologism, critical thinking.

Введение. «Женская проза» появилась в XXI веке, при этом широкое распространение получила в конце 20 века. «Женская проза» захватывает период конца 1980х и начало 1990х годов. В этот период появляются сборники женской прозы. Различные факторы в период адаптации и изменений в культурно-исторической, политической и социальной сферах не позволяли выделить «женскую прозу» в избранный литературный жанр. Споры, связанные с женской прозой продолжаются по сей день. По словам Натальи Перовой спрос на женскую литературу был всегда в скрытом виде, а сейчас он становится более выраженным[3].

Многие исследователи также сошлись во мнении о том, что «женская проза является успешной литературной стратегией, а причиной этому является то, что «женская проза» это новое направление. Женская проза предлагает коллективное участие, систему манифестов, субъективность, автобиографию авторов, проблематику женских опытов и противопоставление мужского и женского сознания» [1].

Достаточно серьёзно продвигают женскую прозу такие писательницы как: Маша Трауб и Зульфия Куролбой кизи. С каждым днём на книжных полках всё больше и больше появляются произведения этих ярких и разноплановых писательниц, которые пишут на глобальные темы, касающиеся глубокого женского мира.

В «женской прозе» обязательно присутствуют несколько важных неоспоримых факторов, самые важные из них: автором является женщина, героиней является женщина и ключевым моментом во всех произведениях женской прозы являются сами женщины. Эти особенности выделяют современные исследователи. Сам мир, будь то выдуманный или реальный, основывается на основе женской судьбы, проблематикой женской прозы является взгляд на мир с точки зрения женского мышления и женской психосоматики, например, в произведении Маши Трауб «Замочная скважина» [2].

Самая яркая представительница «женской прозы» конца XXI века – это Зульфия Куролбой кизи. Многие читатели восхищаются её стилем написания произведений и её творчеством. Большинство критиков и литературоведов называют произведения Зульфии Куролбой кизи «прозой новой волны». Её манера написания рассказов позволяет переосмыслить классические произведения с точки зрения необычности стиля и необычной композицией. Рассказы Зульфии Куролбой кизи позволяют взглянуть на мир другими глазами, дают возможность задуматься о смысле жизни и цели существования. Рассказы Зульфии Куролбой пишет о проблемах, беспокоящих всё человечество в целом, о менталитете и традициях великого узбекского народа [5].

Женщины-писательницы, такие как Маша Трауб и Зульфия Куролбой кизи позволяют демонстративно преодолеть противопоставления с точки зрения мужского и женского. Современная женская проза выделяет два начала, два глобальных вопроса, которые образуют взаимодействие полов. В новой прозе женское начало выступает как сильная и независимая сторона, а человеческое начало выступает разрушающим и сложным явлением. В женской прозе нам показан образ матери через призму многолетних наблюдений, мать выступает в роли человека, способного любить, заботиться и создавать счастье. Современные писательницы выводят «женские образы» в стадию заметности, понятности в плане сознания и повествования[7].

По мнению многих русских и узбекских критиков женщины-писательницы расширяют литературное наследие при помощи своеобразного мышления и свойственного только женщинам мироощущения. При этом критики советуют не разделять прозу на женскую и индивидуальную, а посмотреть на неё с точки зрения индивидуальности. В это же время зарубежный критик Дж. Гейт имеет совсем другое мнение, мнение о том, что русский и узбекский контекст жизненно необходимо разделять на биологические и культурные категории, и объясняет он это таким образом: «Раньше не было разграничения между интересным женским полом, рассказы и сочинения писательниц изучались очень редко, а иногда совсем оставались незамеченными и именно по этой причине большинство важных произведений было потеряно в богатой русской и узбекской литературе». Ещё одна важная специфическая сторона «женской прозы» в том, что жанровость «женской прозы» не может остаться без внимания. В женской литературе часто используют представленные далее жанры, а именно: роман (роман-жизнеописание, сентиментальный, социально-психологический), рассказ, повесть, эссе и даже дневник. Исследователи С.Н. Барашкова и С.Ф. Желобцова считают что, в «женской прозе» имеются разграничения между отрицанием искажённого образа и гендерное различие.

Методика исследования. Творчество двух писательниц Маши Трауб и Зульфии Куролбой кизи, пишущих о женском начале и женской судьбе, строится в основном на основе вопросов связанных с женскими мечтами, с женским счастьем и с нелёгкой жизнью «слабого» пола. Они стремятся к гармонии и к справедливости, чаще всего представительницы «женской прозы» предаются воспоминаниям о своём детстве[6].

По мнению Маши Трауб в образе женщины много неоднозначностей, в ней сочетаются образы «святой» и «грешной». Материнство выступает в совсем ином образе, при сравнении с материнством прошлых поколений мы чётко видим потерянную идиллию, мягкость и понятливость. В её рассказах главной героиней часто выступает мать, воспитывающая ребёнка одна в связи с разными обстоятельствами жизни, то есть мать-одиночка, например, в романе «Когда мама - это ты». У Жени, главной героини, непростая судьба, и она преодолевает тяжести жизни в одиночку, не видя при этом на своём пути никаких препятствий. Часто мать-одиночка живёт «ребёнком». Она помогает ему найти своё место в жизни, принять и понять себя и в тот же момент выступает объектом неприятия. При сравнении классической литературы с современной литературой можно чётко отметить то, что образы матерей очень сильно отличаются от «шаблонного» образа. В современной прозе, особенно, женский образ матери показан с отрицательной стороны. Изображается, в первую очередь, её холод, её отчуждённость, грубость и неспособность мягко принять своего ребёнка. В.В. Кияков утверждает что недостатком женской прозы является то, что эмоции выходят на первый план, и это мешает в понимании сюжета. Бесспорно, в «женской прозе» преобладает особый психологизм, и, чтобы понять женскую прозу, нужно уметь понимать женское мировоззрение, так как женский психологизм делает женскую прозу особо обсуждаемой[8].

Результаты и их обсуждение. У героев «женской прозы» нет полной уверенности в том, что «завтра» по-настоящему существует, у них нет своего уголка, нет своего родного дома. Все важные и запоминающиеся события происходят в госпиталях, местах заключения в чужих домах. Чаще всего все ситуации выходят за рамки понимания и разума. Представительницы «слабого пола» доверяют

разным знакам, женской интуиции. Именно этим объясняется появление в произведениях мистики и символов, будто данных свыше.

В произведениях «женской прозы» особое место занимает неосентиментализм. Героями произведений являются «маленькие люди», у которых свои страдания, связанные с психосоматикой. К таким героям авторы испытывают сострадание и жалость. В современной женской прозе современные авторы, такие как Маша Трауб и Зульфия Куролбой кизи часто отличаются эссеизмом, то есть проекцией своих мыслей в виде эссе. Данным характерным принципом в написании своих произведений отличаются Татьяна Толстая и Людмила Улицкая. В понимании этих писательниц в «женской прозе» происходит смешение художественного и публицистического жанров. Ещё одной важной чертой «женской прозы» является повышенная интертекстуальность, точнее, использование в тексте цитат, афоризмов и сравнений. Маша Трауб расширяет проявление интереса к прочтению произведения тем, что добавляет в заголовок строчки из известных произведений[10].

Зульфия Куролбой кизи в своём произведении «Грех» использует пословицу «Каждый человек жнёт то, что сеет. Это жестоко, но это так...». Так же она в своём произведении прибегает к мифологии, фольклору и узбекским мотивам[9].

Многие критики и литературоведы отмечают, что произведения Зульфии Куролбой кизи отличаются особым построением сюжета, многоплановостью, авторская позиция чаще всего остаётся открытой, а происходящие события описываются и комментируются. По сей день благодаря всему перечисленному «женская проза» остаётся индивидуальной, неповторимой и вызывающей постоянный интерес. Критик Т.Ю. Морозова утверждает, что в женскую литературу заложено будущее и настоящее. Так как женская проза сложна, многообразна и многогранна она несет опыт духовности, новое восприятие мира, ощущений которые построены на социальном и культурном опыте XXI века.

В творчестве Маши Трауб центральное место занимает мотив дома и семьи. Тем самым практически все произведения Маши Трауб посвящаются теме материнства и жизни обычного народа, среднего класса. Особенностью жанра произведений Маши Трауб является описание жизни нескольких поколений одной семьи. Например, в рассказе «Дневник мамы первоклассника» писательница затрагивает темы прошлого и настоящего, о будущем она пишет редко, позволяя при этом читателю додумать. В произведениях Маши Трауб заложен весь спектр переживаний и ощущений, впечатлений и событий разных героев. События, описываемые в произведениях похожи на сплетение судеб героев[10].

Еще одна тенденция – это выход за рамки сугубо «женской» темы. Если раньше проза, написанная женщинами, часто ассоциировалась с семейными или любовными сюжетами, то сегодня мы видим, как женщины-писатели осваивают антиутопию, сатиру, триллеры и хоррор. Например, Маша Трауб («История моей мамы») или Зульфия Куролбой кизи («Древняя песня») смешивают быт с мрачной социальной критикой, смело экспериментируют с жанрами, здесь мы видим своеобразное описание жизненных ситуаций в их произведениях. Появилось много писательниц, работающих на стыке разных, причём довольно сложных жанров. Но мы смогли найти уникальность, вечность, востребованность таких писательниц как Маша Трауб и Зульфия Куролбой кизи[7].

Выводы. Говоря о женской прозе еще несколько лет назад, многие исследователи задавались вопросом: не слишком ли женщины-писательницы заикливаются на прошлом? Читая такие произведения, можно заметить, что многие авторы обращаются к историческим сюжетам, словно пытаясь исцелить раны предков. Это мощный ход, но критики переживали, что используя всё время один и тот же метод, писательницы рискуют оставить современность с её цифровыми вызовами и многообразными кризисами за бортом. Сегодня, в 2026 году, женские голоса значительно громче говорят о настоящем, чем раньше [11]. Литературный мир обогатился большим числом новых имён и новых голосов.

Ещё одна тенденция – это выход за рамки сугубо «женской» темы. Если раньше проза, написанная женщинами, часто ассоциировалась с семейными или любовными сюжетами, то сегодня мы видим, как женщины-писатели осваивают антиутопию, сатиру, триллеры и хоррор. Например, Маша Трауб с «Плохой матерью» или Зульфия Куролбой кизи («Страдание») смешивают жизненные реалии с мрачной социальной критикой, а так же Трауб смело экспериментирует с жанрами — её последний роман «Моя бабушка - Лермонтов» — это и роман-катастрофа и психологически интересная жизнь, и одновременно остро-социальная сатира.

Расширение жанровых и тематических горизонтов вдохновляет, вносит разнообразие в ту сферу «женского письма», о котором так много говорили в предыдущие десятилетия, и, конечно же,

позволяет укорениться мысли о том, что женщины способны писать так же успешно, как и их коллеги мужчины.

Развитие технологий и актуальные тенденции российского книжного рынка тоже влияют на представленность женщин-писателей на современной литературной карте. Женская проза активно продвигается через премии — «Нацбест», «Большая книга», «Ясная поляна» — и социальные сети, где авторы находят свою аудиторию, а, в частности, произведения Маши Трауб. Но коммерциализация порождает дилемму: как сохранить подлинность, когда издательства требуют «продаваемых» историй? Иногда кажется, что успех таких книг, как «Плохая дочь», — это не только про талант, но и про умение вписаться в ожидания читателей и маркетинговые алгоритмы [5].

Современная русская и узбекская женская проза — это пространство, где сегодня голоса женщин звучат громче, чем когда-либо на узбекских и русских книжных рынках. Она балансирует между универсальностью и локальностью, между поэзией и прозой жизни. А вот сможет ли женская проза стать новым «золотым веком» современной литературы, или она останется нишевым явлением, покажет время.

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BAYON ILMIDA ISTIORANING RO'LI

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Anotatsiya. Ushbu maqola bayon ilmi kontekstida isteoraning (metaforaning) ahamiyatini va uning nazariy hamda amaliy jihatlarini tahlil qiladi. Isteora so'zning yoki iboraning asl ma'nosini boshqa bir ma'no bilan o'zgartirib ishlatish orqali nutqning ifodaviy va estetik imkoniyatlarini kengaytiradigan vosita sifatida qaraladi. Tadqiqotda bayon ilmida isteoraning tarixi, shakllanishi, turli turlari va ularning nutqiy, adabiy va madaniy kontekstdagi funksiyalari yoritilgan.

Maqolada isteora nafaqat ma'noni yanada aniq va ravshan yetkazishda, balki tinglovchining hissiy qabulini kuchaytirishda, matnga ritmik va obrazli xarakter bag'ishlashda ham muhim vosita ekanligi ko'rsatib o'tiladi. Shuningdek, isteora orqali murakkab tushunchalar sodda va oson tushunarli shaklda ifodalanishi, shuningdek, fikr va hissiyotlarni uyg'unlashtirish imkoniyati mavjudligi ta'kidlangan.

Tahlil natijalari shuni ko'rsatadiki, isteora bayon ilmida markaziy o'rin tutadi: u nafaqat adabiy nutq va matnning go'zalligini oshiradi, balki ilmiy va pedagogik matnlarda ham tushuntirish va o'rgatish jarayonini samarali qiladi. Shu bois, bayon ilmi va adabiyotshunoslikda isteoraning nazariy asoslari va amaliy qo'llanilishi mustahkam ilmiy asosga ega bo'lishi muhim ahamiyat kasb etadi.

Kalit so'zlar: bayon, isteora, metafora, nutq, ifoda, ma'no, estetik ta'sir, adabiyot, ta'sirchanlik.

THE ROLE OF METAPHOR IN THE SCIENCE OF BAYAN.

Abstract. This article analyzes the importance of metaphor in the science of bayan, both from theoretical and practical perspectives. Metaphor is considered as a device that enhances the expressive and aesthetic potential of speech by applying a word or phrase in a meaning other than its original one. The study addresses the history, development, types, and functions of metaphors within rhetorical, literary, and cultural contexts.

The article emphasizes that metaphors not only convey meaning more clearly and vividly but also enhance the audience's emotional perception, add rhythmic and figurative characteristics to the text, and allow complex concepts to be expressed in a simple and comprehensible manner. The analysis demonstrates that metaphor occupies a central position in bayan, enriching the beauty and impact of literary and academic texts, and increasing the effectiveness of teaching and explanatory processes. Therefore, understanding the theoretical foundations and practical applications of metaphor is of great importance in the fields of bayan and literary studies.

Keywords: bayan, metaphor, speech, expression, meaning, aesthetic impact, literature, figurative language, rhetorical effect.

РОЛЬ МЕТАФОРЫ В НАУКЕ БАЙАН.

Аннотация. В данной статье анализируется значение метафоры в науке байан с теоретической и практической точек зрения. Метафора рассматривается как средство, которое расширяет выразительные и эстетические возможности речи, применяя слово или выражение в значении, отличном от его первоначального. В исследовании освещаются история, развитие, типы метафор и их функции в риторическом, литературном и культурном контексте.

Статья подчеркивает, что метафоры не только делают смысл более ясным и выразительным, но и усиливают эмоциональное восприятие слушателя, придают тексту ритмический и образный характер, а также позволяют выражать сложные понятия в простой и доступной форме. Анализ показывает, что метафора занимает центральное место в байане, обогащая красоту и воздействие литературных и научных текстов, повышая эффективность объяснительно-образовательного процесса. Таким образом, понимание теоретических основ и практического применения метафоры имеет большое значение в области науки байан и литературоведения.

Ключевые слова: байан, метафора, речь, выражение, смысл, эстетическое воздействие, литература, образный язык, риторический эффект.

Kirish. Balogʻat imining bir qismi boʻlib, uning asosiy funksiyalarini bajarib beradigan bayon ilmining ustuni hisoblangan istiora soʻzlovchi oʻz maqsadini ifodalashda muhim oʻrin tutadi.

Aqlli tinglovchi ishoralar va kinoyalarni ham tushunaveradi, shuning uchun ular bilan gaplashganda qisqalik (ijoz) uslubini qoʻllash maqsadga muvofiq boʻladi. Chunki u tez tushunadi, zehni chaqqon, soʻz va maʼnolarni chuqur idrok etishga qodir, ularning orasidagi bogʻliqlikni anglaydi va natija chiqarishga layoqatlidir. Ammo mufassallik (itnob) esa tushinishi sust boʻlgan yoki qasddan tushunmaslikka uringan kishilar uchun zarur boʻladi. Chunki bundaylar bilan gaplashishda maʼno ochiqlab berilishi, dalillar keltirilishi va izohlar bilan mustahkamlanishi lozim. Bu baʼzida ularni qanoatlantirish, baʼzida esa ularning inodidan chiqish va haqiqatni ularning oʻziga isbotlash uchun zarur boʻladi.

Asosiy qism. Ushbu badiiy sanat qadimdan arab sheʼriyatida mavjud boʻlgan boʻlsa-da, “istiʼloh” (uslubiy-terminologik atama sifatida)ning paydo boʻlishi ancha kech roʻy berdi. Chunki bu atamaning shakllanishi Qurʼoni karim atrofida paydo boʻlgan shubhalarga javob berish jarayonida, shuningdek, turli davrlardagi shoirlar oʻrtasida olib borilgan mufaddala (taqqosiy) tadqiqotlardan keyin yuzaga kelgan.

Abu Ubayda haqida aytganda, garchi uning Majaz al-Qurʼan asari lugʻaviy izohlaryani soʻz va iboralarining maʼnolarini sharhlash xarakteriga koʻproq yaqin boʻlsa-da, unda balogʻatga oid masalalar ham mavjud boʻlib, keyingi balogʻat olimlari undan katta foyda koʻrganlar. Ammo Abu Ubaydaning “majaz” atamasidan koʻzlagan maʼnosi bizga yetib kelgan texnik balogʻat terminidan farq qiladi. Chunki u bu soʻzga bir nechta maʼnolar yuklagan, jumladan:

Uslub yoki ifoda yoʻli,

Maʼno bilan aytiluvchi iboraning muqobili,

Arablarining nutq yoʻllarini sharhlash.

Shu maʼnoda u “majaz”ni balogʻatchilar tushungan umumiy maʼnoda yaʼni “yoʻl, ifoda yoʻli” maʼnosida qabul qilgan. Demak, Abu Ubayda nazarida majaz Qurʼon maʼnolarini toʻgʻri anglashga eltuvchi ifoda yoʻlidir.

Bizning suhbat mavzumiz boʻlgan istiʼoraga kelsak, bu atama Uning an-Naqaʼid asarida ochiq ravishda uchraydi. U yerda u shunday deydi:

Farazdaq Jarirga aytgan baytida:

“Uvzu an-nisaʼ Yasuqna ka-l-ajal.”

(“Ayollar farzandlarini himoya qiluvchi tuyalar kabi boshpana boʻladilar.”)

Bu baytda “Uvzu an-nisaʼ” deb aytilgan “Uvzu” soʻzi aslida “bolalari bilan birga boʻlgan tuyalar”ni anglatadi. Arablar bu atamani ayollar uchun koʻchma maʼnoda qoʻllaganlar. Bu esa istiʼoraning aniq namunasidir. Arablar bunday koʻchirishni koʻp qiladi.

Shuningdek, “al-ajal” bu “buzoq”lar toʻdasi boʻlib, uning yakkasi “ijil”dir.

Abu Ubayda nazarida istiʼora bu soʻzni oʻziga aslida belgilangan maʼnodan, unga qoʻyilmagan boshqa maʼnoga koʻchirishdir.

Johiz al-Bayan va-t-tabyin hamda al-Hayavan asarlarida istiʼoraga alohida eʼtibor beradi. U al-Bayan va-t-tabyinda shunday deydi:

“Boshqa bir shoir shunday degan:

Goʻyo vayron boʻlgan uyingni koʻrmishman, ey diyor,

uni vaqt oʻzgartirgan, oʻlim vayron qilgan.

Kechasi uzoqlashib, koʻchib ketganlarning izlari oʻrnida,

uni qurganlarning qoʻllari barpo etgan binolar kabi.

U goʻyo ustunlariga koʻz yosh toʻkib turgandek,

bulut esa uni bosib, ustiga soyasini tashlamoqda.”

Al-Johiz bayon qilishicha:

Shoirning “mamsaha” (kechasi) masaha maʼnosida;

“magʻnaha” u qurilgan joy maʼnosida ishlatilgan;

“al-gʻina” oʻsha yerda istiqomat qilgan kishilarning turar joyi;

“tafiqat” koʻp yigʻladi, davom etdi degani.

Shoir uyning ustunlariga bulutning yigʻisini koʻzlari deb tasvirlagan. Bu yerda “ikkala koʻz” bulutga nisbatan qoʻllangan istiʼora boʻlib, bir narsa oʻrniga boshqa narsaning nomini qoʻllashga misoldir. “Aʼraʼs” ustunsiz, poydevori ochiq qolgan, vayron boʻlgan joy deganidir.

Al-Johiz yana deydi: “Azob hech qachon rizq oʻrnida boʻlmaydi”.

Ammo azob boshqa birovning ne'mati uchun mo'ljallangan joyda, o'sha ne'matning o'rnida kelgani uchun shu nom bilan atalgan, ya'ni bu ham isti'oraga misol.

Yana boshqa bir shoir shunday degan:

"Men: 'Ey Umayr, menga bir oz xurmo ber', dedim.

Mening xurmom esa ko'mir va olov kabi edi".

Xurmo aslida na ko'mir, na olov bo'ladi, ammo bu yerda isti'ora asosida shunday ifodalangan.

Demak, insiyob (so'zning oqib ketishi, ma'nodagi siljish) aslida ma'noga xos tabiiylikdir. Natijada so'zning o'z ma'nosini tark etib, uning o'rniga boshqa ma'no qo'yish va undan foydalanish mumkin bo'ladi.

Jahiz bu haqda shunday deydi:

Agar bir narsa o'z o'rnida boshqa narsaga o'xshatilsa yoki uning o'rnida ishlatilsa, bu tashbih yoki badal nuqtai nazaridan joizdir. Chunki bir narsa boshqa bir narsa o'rnida turishi mumkin. Arablarning odatida ham ko'plab holatlarda shunga o'xshashlik qilinadi.

Shu tariqa Jahiz oyatlar va baytlarga bergan izohlarida, hamda isti'ora ta'rifida so'zni asl ma'nosidan boshqa ma'noga ko'chirish hodisasini ma'lum darajada lug'aviy ma'noga yaqinlashtirgan. Ya'ni, so'zning ma'lum ma'noda mashhur bo'lgan holatidan uni boshqa odatda qo'llanmaydigan ma'noga o'tkazish jarayoni sifatida talqin qilgan.

Ibn Qutayba isti'oraga ta'rif berar ekan, shunday deydi:

"Arablar bir so'zni boshqa bir so'z o'rnida ishlatadi, chunki ular o'rtasida ma'lum bir o'xshashlik, yaqinlik yoki mushtaraklik bo'ladi."

U bunga misol sifatida quyidagi baytni keltiradi:

"Ko'karib turgan bulutlarning nafasi quridi."

Yana shoirning:

"Agar osmon yerga yog'sa,

Biz uni (yaylovdek) o'tlatamiz, agar ular g'azablangan bo'lsalar ham."

Shuningdek arablarning: "Yer kuldi" degan so'zlash odati, yoki Alloh taoloning: "O'sha kunda boldir ochiladi" (Qalam surasi, 43-oyat) kabi iboralari ham isti'oraga misoldir.

Ibn Qutaybaning isti'oraga bergan ta'rifi va u keltirgan misollardan ko'rinadiki, u isti'orani o'xshashlik yoki yaqinlik asosida bir so'zni boshqa so'z o'rnida ishlatish deb biladi.

Balog'at ilmi namoyandalarining jinas turlarini belgilash borasidagi ta'riflari ayniqsa, keyingi davr olimlari tomonidan keltirilgan tasnif to'liq aniqligi bilan ajralib turmaydi. Chunki ularning aytishicha, jinasning dastlabki ikki turi murakkab jinasning (الجناس المركب), uchinchi turi esa isti'oraning o'ziga; to'rtinchi turi esa tashbeh yoki isti'oraga (الاستعارة التمثيلية) yaqin turadi.

Mubarrad tashbeh masalasiga bag'ishlab keng bir bob ajratadi. U tashbeh haqida so'z yuritir ekan, ba'zan isti'oraga ham ishora qiladi, biroq uni aniq atama bilan tilga olmaydi. Shunday misollardan biri sifatida u shoir Imru'ul-Qaysning quyidagi baytni keltiradi:

"Bening yuganlagan yugurug'im — yovvoyi hayvonlar uchun qamardek bo'ldi".

(shoirning: "بمنجرد قيد الأوابد هيكلاً" misrasiga ishora)

Mubarrad bu misolda otning yovvoyi jonivorlarni jilovlovchi qamarga o'xshatilishini alohida ta'kidlab o'tadi.

U shuningdek, Qur'oni karimdagi quyidagi oyat asosida jinas murakkab (الجناس المُرسَل) turiga ham ishora qiladi:

"Inni aroni a'siru xomro" (Yusuf surasi, 36-oyat)

Bu yerda "a'siru" (men siqyapman) lafzi uzumni siqib sharbat olish ma'nosidan kelib chiqib, kelajakda ro'y beradigan holatga — ya'ni voqe' bo'ladigan natijaga kinoya tariqasida qo'llangani aytiladi.

Sa'lab isti'orani quyidagicha ta'riflaydi:

"Bir narsaga boshqa bir narsa nomi yoki boshqa bir ma'noni ko'chirish" (ya'ni, lafzni o'z ma'nosidan ko'chirish).

U isti'oraga Imru'ul-Qaysning tun tasviri haqidagi mashhur bayti orqali misol keltiradi. Shoir bunga tuyaga xos bo'lgan sifatni ko'chirib ishlatadi:

"U kechani shunday tasvirlaydiki, go'yo u ortiga og'ir yuk ortgan, gavdali bir tuyaga o'xshab keladi: 'Orqasi egilgan, gavdasi og'ir yukdan bukilgan, yonboshlab cho'zilmoqda...'".

Bu baytda tunning tasviri tuyaga xos belgi va harakatlar orqali ifodalangan bo'lib, Sa'lab buni isti'oraga yorqin misol sifatida keltiradi.

Shundan so'ng u bir qator kinoyaviy isti'oralarga doir ko'plab shohidlarni (dalillarni) keltiradi, biroq ularning nomini tilga olmaydi. Masalan, u Zuhayrning "o'lim o'z yukini qo'ydi" degan iborasidagi isti'orani

keltiradi va sharhlab: “O‘limning yuklari bo‘lmaydi”, deydi. Shuningdek, Ta‘abbata Sharraning “naylarning og‘izlari tishlab kuldi” mazmunidagi isti‘orasi haqida gapirib: “O‘limning tishlari bo‘lmaydi”, deb izohlaydi.

U isti‘ora tasrihiyya (ochiq/ravshan isti‘ora)ga oid bir dalilni ham nomini aytmadan zikr etadi. Bir badaviy (ko‘chmanchi arab) bir kishini tavsiflab shunday deydi:

“Libosingning yelkasini unga ro‘mol qilding, falokat esa unga o‘zining dahshatini solib sudradi”.

Yana Ibn al-Mu‘tazzning: “U qiliching bilan (ularning) botirlarining boshlarini egdirding” degan so‘zi keltiriladi. Bu yerda “libos”ning “qilich” uchun ishlatilgani isti‘ora sifatida ko‘rsatilgan.

Ibn al-Mu‘tazz isti‘orani badiya bobida tilga oladi, uning nomini ochiq aytadi va ta‘rif beradi. U shunday deydi: “Alloh taoloning ‘Biz ularni aniq Kitobda yozib qo‘ydik’ (Zuxruf surasi, 4-oyat) degan oyati badiiy so‘zdir”. Shuningdek, u shoirning: “Tong yulduzi porlab bo‘ynidan so‘yilgan (marhum) kabi ko‘rindi” degan so‘zini ham badiiy ibora sifatida tilga oladi. Chunki bu yerda bir narsa bir narsa orqali tanilgan ma’noda boshqa narsaga ko‘chirilgan: masalan “Kitob”, “Zill qanoti” (xokisorlik qanoti), yoki shoirning: “Fikr amallarning miyasi” degan so‘zi. Agar u: “Fikr amallarning yuragi” desaydi, bu badiiy bo‘lmas edi.

Ibn al-Mu‘tazz shuningdek Imru‘ al-Qaysning isti‘oralariga misol keltiradi.

Shuningdek, turli xil tashvish va g‘amlar haqida aytilgan: “Tun dengiz to‘lqinlaridek to‘lqinlanib, ustimga pardalarini yoydi; unga dedim: cho‘zilma, bas qil”. Bu misralarning barchasi isti‘oradan iboratdir. Chunki tunning na qattiq tanasi bor va na ojizligi mavjud.

E‘tiborga molik jihat shuki, Ibn al-Mu‘tazz isti‘orani o‘zining ta‘rifida shunday tushuntiradiki, u tashbehning ikki tarafini eslatib, undagi vosita va o‘xshatish yuzini olib tashlagan shaklidir. Bu esa keyingi olimlar tomonidan tashbih al-balig‘ deb nomlangan tushunchaga to‘g‘ri keladi. Buni uning misollaridan aniq ko‘rish mumkin: “Fikr amalning o‘zak markazidir”, hazrat Alining (r.a.) “Ilm qulf, uning kaliti esa so‘rashdir” degan so‘zlari, yoki hazrat Oishaning (r.a.) “Uning amali doimiy edi” degan iboralari bunga misoldir.

Al-Hotamiy esa isti‘orani quyidagicha ta‘riflaydi:

“Isti‘oraning haqiqatiga ko‘ra, bir so‘zni aslida qo‘yilgan narsadan olib, avval qo‘yilmagan boshqa narsaga ko‘chirishdir”.

Tahlil. Arabshunos olimlar istiorani bayon ilmida tutgan o‘rni borasida shunday tarif beradilar: Hotamiy isti‘ora borasida “ko‘chirish” (an-naql) g‘oyasini birinchi bo‘lib ilgari surgan olim hisoblanadi. Bu g‘oya so‘zni tilda o‘ziga xos ma’noda qo‘yilgan asl ma’nosidan, aslida qo‘yilmagan boshqa ma’noga o‘tkazish demakdir. Ammo u bu jarayonda qarina (daliliy kontekst)ni tilga olmaydi.

Shuningdek, u isti‘oraga “irdaf” (ergashtirish, ketma-ket kelish) degan nomni ham qo‘llaydi va uni isti‘oraning turlaridan biri sifatida ko‘radi. Masalan, u Imru‘ul-Qaysning quyidagi so‘ziga ishora qiladi:

“Yuganlangan, uzoq yugurishga mo‘ljallangan ot gavdasi xuddi uyg‘onib turgandek, qushlar esa uyalarida turibdi.”

Bu turdagi isti‘ora irdaf deb ataladi. Ya‘ni, shoir bir ma‘noni ifodalashni xohlaydi, biroq o‘sha ma‘noni bevosita bildiradigan lafzni keltirmay, balki unga ergashuvchi va uning “izdoshi” bo‘lgan boshqa bir lafzni qo‘llaydi. Chunki izdoshi (radifi) anglashilganida, unga ergashgan asl ma‘no ham anglashiladi.

Masalan, “qayd al-avabid” (yovvoyi hayvonlarni tutuvchi qo‘lbog‘) iborasi shundaydir. Shoir bu bilan otning tezligini tasvirlamoqchi bo‘lgan: ya‘ni, otni ovga qo‘yganida u yovvoyi hayvonlar uchun go‘yoki “qayd” kabi bo‘ladi, ular esa unga “qo‘lbog‘” kabi bo‘lib qoladi. Buning ma‘nosi shuki, otning oldinga otilishi va chaqqonligi sabab, yovvoyi hayvonlar go‘yoki ot tomonidan bog‘lab qo‘yilgandek, tutib olingandek bo‘ladi.

Aslida “qayd al-avabid” iborasining haqiqiy ma‘nosi “yovvoyi hayvonlarni tutuvchi, ularni to‘xtatuvchi narsa”. Ammo isti‘ora shaklida kelgan “qayd al-avabid” bundan ham kuchliroq va go‘zalroq tasvirdir. Shuningdek, asirga nisbatan “qayd al-tin” deyilgani, yoki otni ta‘riflashda “qayd al-raham” iborasining qo‘llangani, hamda “ko‘zlar fikrlarning qamog‘i”, “ko‘z nuri qalbning qo‘lbog‘i” kabi iboralar ham barchasi otdan olingan isti‘oraviy tuzilmalar turkumiga kiradi.

Qudama isti‘ora haqida gapiradi, ammo unga aniq ta‘rif bermaydi. U shunday deydi: Avs (ash-Shoniy) aytgan:

“Tutqunlik belgisiga aylangan belan (bala’) jim bo‘lib qoldi, yirtiq kiyimli, vayron holatdagi kishi esa uning aybini oshkor etdi.”

Shoir bu yerda bolani “tavlab” – ya‘ni eshak bolasiga qiyoslab ataydi. Bu ham uning boshqa bir baytiga o‘xshaydi:

“U tuyani oyoq (saq) va tuyoq (hafir) bilan haydaydi; bolalar uxlab qolguncha men uning (odamning) oyog‘ini tuyoqqa o‘xshatganini ko‘rdim.”

Shoir odamning oyog'ini "tuyoqqa" o'xshatgan. Qudama esa bu kabi isti'orani tanqid qiladi va shunday deydi: "Bu isti'oraning meni bu darajaga tortgani — juda yomon, uzrga loyiq bo'lmagan xatodir."

Ko'plab yirik va yetuk shoirlar istiora san'atidan keng foydalanganlar. Ba'zan bu istioralarda bunday qo'pol ifodalar uchragan bo'lsa-da, ularga ba'zi jihatlardan uzr ham bor. Chunki bunday iboralar ko'pincha tashbeh yo'li bilan keladi. Shunga misol tariqasida Imru'ul-Qaysning quyidagi baytini keltirish mumkin:

«Naqaltu lahu l-lata matiyya bisalbihi
va-ardafa a'jaza avna'in bi-kalkal»

Qudama ibn Ja'farning istiorani tanqid qilgan o'rni uning nutqiy (fonetik) tasniflaridan ta'sirlanganini ko'rsatadi. Vaholanki, u mazmunga diqqat qilganida edi, ushbu ikki misrada istiorani tashbehga qiyoslab talqin qilish zarurligini anglagan bo'lardi.

Ali ibn Abdulaziz Jurjoniylar istiorani quyidagicha ta'riflaydi:

"Istiora shunday san'atki, unda asl ma'no egasidan olingan nom bilan kifoyalaniladi; ibora o'z manzilidan ko'chirilib, o'rniga boshqa ma'noni anglatuvchi so'z qo'yiladi. Uning maqsadi o'xshatishni yaqinlashtirish, mustaor (ko'chirib olingan) ma'noning mustaor minhu (o'zagidan ko'chirib olingan) bilan munosabatini ko'rsatish, lafzning ma'no bilan shu qadar uyg'unlashib ketishidirki, ular orasida hech qanday nomuvofiqlik sezilmaydi, birining ikkinchisidan yuz o'g'irgani bilinmaydi."

Ushbu ta'rifdan ayon bo'ladiki, istiorada ikki tomondan faqat birining zikri bilan kifoyalaniladi; ammo ular orasida muvofiqlik, yaqinlik bo'lishi, lafz bilan ma'no bir-biriga uyg'un holda qo'shilishi shart. Aynan mana shu shart istioraning hissiy (hissiy tasvirga asoslangan) turi bilan qabih istiora (nojo'ya, zaif istiora) orasidagi farqni belgilab beradi.

Jurjoniylar shunday deydi:

"Bizning ba'zi do'stlarimiz Abu Tayyib (al-Mutanabbiy)ning ba'zi istioralarni haddan oshirib yuborganini aytishgan, ya'ni u istiorani odat va uslub chegaralaridan chiqarib yuborgan. Ulardan biri uning quyidagi baytidir..."

... "Ba'zi odamlarning qalblarida muhabbat, poklik va ezgulik yonib turadi; bu tuyg'ular pok insonlarning ko'ngillarida nur sochadi" degan jumlagi ishora qilib, shoir shunday deydi:

"Zamonning yuragi ulardan biridir; ularning qalblari bir joyda jam bo'lgach, u: 'Poklik, yaxshilik va ezgulik bularning qalblari; zamon esa ulardan ta'sir oluvchi bir yurakdir', dedi."

Bu yerda keltirilgan tashbeh va istiora yaqin ham, uzoq ham bo'lmagan o'xshatish asosida qurilgan. Istioraning go'zalligi va qimmatini belgilaydigan narsa o'rinli munosabat, mazmunga moslik va kontekstda tabiiy ko'rinishidir. Shu sababli "zamonning yuragi" degan istiora o'z tabiatiga ko'ra aybli emas; ayb shu o'rinda u mazmun talabiga to'liq javob bermagani uchundir.

Shoir maqtayotgan shaxsning oliy himmat sohibi ekanini ta'kidlashni istaydi. Bu, albatta, maqtov uchun chiroyli ma'no. Ammo zamon odatda himmat, matonat yoki qat'iyat bilan ta'riflanmaydi; aksincha, falakning gardishlari, davrning aylanishi, vaqtning o'tishi unga nisbat beriladi. Shu sababli Jurjoniylar bu istiorada yaqin yoki uzoq o'xshatish yo'qligini aytgan bo'lishi mumkin.

Ammo zamon uchun "yurak" istiorasidan butunlay voz kechish va uni yomon istioralar qatoriga qo'shish to'g'ri emas. Jurjoniylarning o'zi ham ko'plab uzoq istioralarni ma'qul ko'rgan. Bundan tashqari, ilk bo'lib qoziy (Qoziy Jurjoniylar nazarda tutiladi) balog'li tashbehni (tashbih al-balig') istioradan mustaqil bir bo'lim sifatida ajratgan, bu masala keyinroq tashbeh va istiora bahsida yana keladi.

Xulosa. Arablar bir so'zni asl ma'nosidan boshqa narsaga istiora yo'li bilan ko'chirishganida, bu o'sha narsa bilan bog'liq bir qarindoshlik, yaqinlik, holatdagi o'xshashlik yoki sabab-natija munosabati bo'lganda sodir bo'ladi. Shunda o'sha so'z istiora qilingan narsa uchun mos va uning ma'nosiga munosib bo'lib qoladi."

Sakkokiylar isti'orada rusalning ijozasini (ya'ni, ruxsat etilgan badiiy kengaytmani) ham kiritganini quyidagi so'zlarida bayon qiladi: "yoki u (isti'ora) sabablaridan biri bo'lsa". Bu yerda muallifning maqsadi musta'ar lah (kimga ko'chirilgani) bilan musta'ar minhu (qaysidan ko'chirilgani) o'rtasida ma'lum bir aloqa mavjud bo'lishi kerakligini ta'kidlashdir. U bu fikrini bir qancha misollar bilan dalillaydi. Shulardan biri Imru'ul-Qaysning mashhur bayti:

وَأَرْزَقْتُ أُعْجَازًا وَأَنْثَاءَ بِكَلَالٍ
فَقُلْتُ لَهُ لِمَا تَمَطَّى بِصُلْبِهِ

Muallif bu isti'orani eng mukammal isti'oralardan biri deb baholaydi va shunday deydi: Imru'ul-Qaysni tanqid qilgan ba'zi kimsalar ma'nolar mohiyatini ham, isti'oralarning mohiyatini ham bilmagan kishilardir. Aslida esa ushbu iste'mol nihoyatda go'zal, puxta va to'g'ridir. Shoir uzun kechaning holatini tasvirlamoqchi bo'lgan: uning o'rtasining cho'zilishi, boshlanish (ko'krak) qismidagi og'irlik va harakatga kelish, oxirgi qismlarining (ag'zo) asta-sekin bir-biriga ergashib kelishi.

Muallifning fikricha, bu tasvir uzun kechaning barcha sifatlarini o'z holicha mukammal tarzda ifodalaydi va kechaning o'tishini kuzatib turgan kishiga juda ta'sirli ko'rinadi. Shu bois shoir kechaning o'rtasiga "sulb" (belsiz, umurtqa) degan nomni iste'mol qilishni o'rinli deb bildi, chunki o'rtaning cho'zilishi "tamatti" (tortilish, cho'zilish) bilan uyg'un. Xuddi shuningdek, kechaning boshlanish qismiga (ko'kragiga) "kalakil" (ko'krak suyagi) nomini ko'chirish ham uning ko'tarilish holati sababli juda yaroqlidir.

Bu isti'oralar haqiqatga eng yaqin, ma'no bilan eng ko'p mutanosib bo'lgan isti'oralardir.

Demak, muallifning bu isti'orani maqtashi shoir ko'zlagan ma'noga eng mos tushgani uchundir. Aynan shu narsa Sakkokiy tilga olgan "yaqinlik" (qurb) tushunchasining haqiqiy mazmunini tashkil qiladi.

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EPIK VA DRAMATIK TURNING ASOSIY UNSURLARI VA ULARNING BADIY–ESTETIK FUNKSIYASI

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Annotatsiya. Maqolada epik va dramatik turning poetik tabiati, ularning kompozitsion qurilishi va badiy–estetik funksiyalari ilmiy asosda tahlil qilinadi. Xususan, dramatik matnda remarkaning vazifalari, uning sahna harakati, qahramon psixologiyasi, ichki konfliktini kuchaytirish va dramatik vaziyatni aniq ko'rsatishdagi o'rni keng yoritiladi. Tadqiqotda remarkaning turlari — o'rin-joy, holat, harakat va psixologik remarkalarning barchasi misollar asosida sharhlab berilgan. Shuningdek, epik turda voqelikning muallif nutqi orqali ochilishi va dramatik turda esa dialog-remarka tizimiga tayanishi o'zaro qiyosiy tahlil qilinadi. O'zbek dramaturgiyasidan, jumladan Sharof Boshbekov va Omon Muxtor asarlaridan olingan misollar asosida remarkaning kompozitsion tuzilmadagi ahamiyati, sahna dinamikasiga ta'siri va badiiy mazmunni boyitish imkoniyatlari ko'rsatib beriladi. Tadqiqot davomida zamonaviy o'zbek nasrida ham remarkaga yaqin muallif izohlarining kuchayib borayotgani, epik va dramatik turlar o'rtasidagi estetik yaqinlashuv jarayonlari ilmiy xulosalar bilan asoslanadi.

Kalit so'zlar: dramatik tur, epik tur, remarka, psixologizm, sahna, dramatik harakat, kompozitsiya, badiy–estetik funksiya.

ОСНОВНЫЕ ЭЛЕМЕНТЫ ЭПИЧЕСКОГО И ДРАМАТИЧЕСКОГО РОДА И ИХ ХУДОЖЕСТВЕННО-ЭСТЕТИЧЕСКАЯ ФУНКЦИЯ

Аннотация. В статье всесторонне рассматриваются художественно-поэтические особенности эпического и драматического рода, их композиционная структура и эстетические функции. Особое внимание уделяется роли ремарки в драматическом произведении как одному из ключевых средств раскрытия психологизма, передачи сценического движения, формирования ритма и уточнения эмоционального состояния персонажей. Анализируются различные виды ремарок — пространственные, двигательные, ситуационные и психологические, — показаны их функции на основе примеров из узбекской драматургии, в частности произведений Шарофа Бошбекова и Омона Мухтора. Кроме того, проводится сравнительное исследование эпического и драматического родов, выявляются общие и отличительные черты их поэтики. Отмечается тенденция «сценизации» современного узбекского эпоса, где авторские комментарии во многом сближаются с ремарками. В результате делаются научно-теоретические выводы о центральной роли ремарки в драматической композиции и её значении для формирования художественно-эстетического целого произведения.

Ключевые слова: драматический род, эпический род, ремарка, психологизм, сцена, драматическое действие, композиция, художественная функция.

THE MAIN ELEMENTS OF THE EPIC AND DRAMATIC GENRES AND THEIR ARTISTIC-AESTHETIC FUNCTION

Abstract. The article provides a comprehensive analysis of the poetic nature, structural elements, and artistic-aesthetic functions of the epic and dramatic genres. Particular emphasis is placed on the role of stage directions (remarks) in drama as a crucial narrative and compositional device. The study explores how various types of remarks — spatial, action-oriented, situational, and psychological — contribute to shaping stage movement, revealing character psychology, intensifying dramatic conflict, and constructing the overall rhythm and emotional tone of the performance. Through examples from modern Uzbek dramaturgy, especially the works of Sharof Boshbekov and Omon Muxtor, the paper demonstrates the expanding semantic and structural significance of remarks within dramatic texts. Furthermore, the research compares epic and dramatic modes, highlighting differences in their narrative strategies and forms of psychological depiction. The article also identifies a recent tendency in Uzbek prose where authorial commentary increasingly resembles dramatic stage directions, indicating a growing aesthetic convergence between epic and dramatic genres. The findings confirm the central role of remarks in dramatic poetics and their substantial contribution to the artistic integrity of the literary work.

Keywords: dramatic genre, epic genre, remark, psychological depiction, stage action, composition, artistic-aesthetic function.

Kirish. Epik va dramatik asarlar o'zining badiiy tabiatiga ko'ra bir-biridan farq qilsa-da, har ikkala turda ham voqelik badiiy talqin asosida yoritiladi. Epik turda voqelik muayyan masofadan turib, muallif nutqi, tasvir va hikoya orqali ifodalansa, dramatik turda badiiy haqiqat sahna harakati, dialoglar tizimi va qahramonlarning o'zaro to'qnashuvi orqali ochiladi. Shu bois bu ikki turning poetik xususiyatlarini solishtirish jarayoni nafaqat ularning ichki strukturasini, balki adabiy tafakkurni shakllantiruvchi estetik mexanizmlarni ham chuqurroq anglashga yordam beradi.

Dramatik asarlarda badiiy psixologizm hikoya va tasvir vositasida emas, balki dialog, monolog hamda remarkalar orqali beriladi. Dialog — dramatik asarning asosiy harakatlantiruvchi kuchi bo'lib, qahramonning xarakteri, maqsadi, ichki kechinmalari aynan dialoglar zidiyati orqali ochila boradi. Monologlar esa personaj ruhiy olamining eng chuqur qatlamlariga kirib borish imkonini yaratadi.[1]

Dramada vaqt,davr,joy tasviri ham boshqa turlardan farq qiladi. San'atkor tabiatni rang-barang sharoitlarni keng ifodalay olmay,faqat,ko'pi bilan 4-5 xil ko'rinishni ko'rsatish bilan kifoyalanadi.Pyesa uzoq vaqt,ni,bir qancha davrlarni qamrab olish imkoniyatiga ega bo'lmay,balki tasvirlangan voqea qisqa vaqt,hattoki ko'p hollarda bir necha kunda ,bir necha soatda bo'lib o'tadi.

Ayniqsa remarka dramatik matnning tarkibiy-mantiqiy asosini tashkil etib, sahna harakati, qahramon holati, kayfiyati, ovoz ohangi va imo–ishoralarini ko'rsatadi. Remarka muallif ovozi sifatida asarning estetik mohiyatini to'g'ri anglashda muhim vosita bo'lib xizmat qiladi. U nafaqat sahna ko'rinishining tashqi ifodasini belgilaydi, balki personajlarning psixologik holatini aniq yo'naltiradi, dramatik vaziyatning intensivligini oshiradi, sahna harakatiga ritmiklik baxsh etadi. Shu jihati bilan remarka dramaning badiiy-estetik talqinida alohida o'rin egallaydi.

Epik asarlarda esa tasvir keng qamrovli bo'lib, voqealar zanjiri ketma-ket rivojlanadi, qahramonlarning ruhiy olami muallifning bevosita izohi, muallif nutqi, detal va tasvirlar orqali ochiladi. Shu bois epik matn bilan dramatik matnning estetik vazifalari turlicha bo'lib, har ikkisi adabiyotning badiiy imkoniyatlarini boyitadi, inson va uning ruhiyati haqidagi tasavvurlarni kengaytiradi.

Mazkur mavzu — epik va dramatik turning asosiy unsurlari hamda ularning badiiy-estetik funksiyasini o'rganish — adabiy janrlar poetikasini chuqur tahlil qilish, ularning o'zaro bog'liqligi va farqlanish nuqtalarini mukammal ko'rsatish imkonini beradi. Bu esa nafaqat nazariy jihatdan muhim ahamiyatga ega, balki dramatik asarlarni sahnalashtirish jarayonida ham qo'l keladi.

Adabiyotlar tahlili va metodologiya. Mazkur tadqiqotning ilmiy asosini epik va dramatik tur unsurlarining poetik xususiyatlarini o'rganish, ularning badiiy-estetik vazifalarini tahlil qilish tashkil etadi. Tadqiqot jarayonida adabiyotshunoslikda keng qo'llaniladigan klassik va zamonaviy ilmiy metodlardan kompleks tarzda foydalanildi. Har bir metodning mazkur mavzu bo'yicha qo'llanishi ilmiy natijaning ishonchli va puxta chiqishiga xizmat qiladi.

1. Qiyosiy tahlil metodi. Ushbu metod epik va dramatik tur unsurlarini o'zaro taqqoslash, ularning o'xshash va farqli jihatlarini aniqlash uchun qo'llandi. Epik asarlarda voqelikning tasviriy ifodalanishi, muallif nutqining ustuvorligi, dramatik asarlarda esa dialog, remarka va sahna harakati orqali badiiy mazmunning ochilishi qiyosiy aspektida tahlil qilindi. Bu metod orqali:

- har ikki turning badiiy strukturasidagi farqlar,
- psixologizm ifodasining turlicha ko'rinishlari,
- kompozitsion qurilishning o'ziga xos jihatlari aniqlashtirildi.[2]

2.Strukturaviy tahlil metodi. Dramatik matnning butun tuzilmasini tahlil qilishda ayniqsa strukturaviy yondashuv muhim ahamiyat kasb etdi. Xususan, dramatik asarlardagi remarkalarning vazifasi, kompozitsiyadagi o'rni, sahna harakati ritmini belgilashdagi roli strukturaviy tahlil yordamida chuqur o'rganildi. Bu metod dramatik matnning:

- ichki mantiqini,
- epizodlar o'rtasidagi bog'lanishni,
- remarkalarning estetik yuklamasini aniq ko'rsatib berdi.

3.Deskriptiv usul (tasviriy tahlil). Dramatik sahna tasvirining mazmuni, personajlarning ruhiy holati, muallifning eslatma va izohlar orqali bergan ma'no qatlamlarini sharhlashda deskriptiv metod qo'llandi. Ushbu usul yordamida:

- sahna makoni va vaziyatning estetik talqini,
- dialog va remarkalar orqali yaratilgan muhit,
- badiiy detallar tizimi izchil sharhlab berildi.

4.Ilmiy–genetik tahlil. Muallif qarashlari, ularning shakllanishiga ta'sir ko'rsatgan badiiy manbalar, ijodiy an'ana va estetik qarashlar evolyutsiyasi ilmiy-genetik tahlil orqali o'rganildi. Bu metod yordamida:

- Sharof Boshbekov va Omon Muxtor dramaturgiyasining ildizlari,

- ularning epik va dramatik tajribalardan foydalanish usullari,
- janrlararo aloqalar va badiiy meros bilan bog'liqligi ilmiy asosda tahlil qilindi.

Muhokama va natijalar. D. Quronov ta'rifiga ko'ra, remarka – sahna voqeasining joyi, vaqti, harakati, personajlarning ruhiy holati haqida muallif tomonidan beriladigan izohdir.

Remarkaning turlari:

- o'rin-joy remarkasi
- harakat remarkasi
- holat remarkasi
- psixologik remarka

D. Quronov ta'rifiga ko'ra, remarka — bu sahna voqeasining joyi, vaqti, harakati, personajlarning ruhiy holati, ohang-ovozlari, imo–ishoralari va sahnaviy vaziyat haqida muallif tomonidan beriladigan izohdir. Remarka dramatik matnning kompozitsion-mantiqiy asosini tashkil etadi va asarning estetik talqinida muhim vosita bo'lib xizmat qiladi. Dramada remarka dialog bilan bir qatorda personaj harakatini boshqaradi, sahna ritmini belgilaydi, aktyorlar uchun yo'nalish beradi, tomoshabin tasavvurida esa voqea mazmunining to'liq shakllanishiga yordam beradi.[3]

Remarkaning yana bir muhim jihati — uning psixologik yuklamasidir. Personajning ichki holati, ruhiy kechinmalari, qo'rquvi, shubha va iztiroblari ko'pincha qisqa, ammo mazmunan kuchli remarkalar orqali beriladi. Shuning uchun remarka dramatik matnning faqat tashqi harakatini emas, balki ichki energetikasini ham shakllantiradi.

O'zbek dramaturgiyasida remarkalar bir qator muhim estetik vazifalarni bajaradi. Umarbekov, Omon Muxtor va Sharof Boshbekov kabi dramaturglar asarlarida remarka:

- sahna harakatining to'g'ri tashkil etilishi,
- personaj xarakterining aniqlashuvi,
- komik yoki dramatik effektning kuchayishi,
- sahna muhitining jonlanishi,
- voqealar mantiqining izchil tarzda rivojlanishi kabi funksiyalarni bajaradi.

Umarbekov dramaturgiyasida remarkalar ko'proq psixologik xarakter kasb etadi. U personajning ichki kechinmalarini qisqa, lekin aniq ifodalar orqali ochadi. Bu remarkalar sahna dinamikasini belgilashda muhim rol o'ynaydi.

Boshbekov remarkalari dramatik holat bilan bir qatorda komik effekt yaratishda ham keng qo'llanadi. Uning remarkalari orqali personajlar xatti-harakati, ovoz ohangi, hatto kinoya va yumor darajasi ham belgilab beriladi.

Hozirgi zamon o'zbek nasrida muallif izohlari ko'p hollarda remarkaga yaqinlashib bormoqda. Bunga bir necha sabablar bor:

- zamonaviy nasrda dialogning ko'payishi,
- kino va teatr estetikasining adabiyotga ta'siri,
- personaj harakatini voqeyi ravishda ko'rsatishga bo'lgan intilish,

Muallif izohlari endilikda faqat tasvir emas, balki sahnaviy holatni yaratishga xizmat qilmoqda. Masalan, zamonaviy romanlarda "u boshini egdi", "mulozamatsiz jilmaydi", "ko'zlarida ichki iztirob aks etdi" kabi ifodalar remarkaning epik variantiga aylanmoqda. Bu holat epik turda dramatik unsurlarning kuchayib borayotganini va adabiy janrlar o'rtasidagi chegaralarning birmuncha yumshayotganini ko'rsatadi.[4]

QUMRI (arazli). Nima qilasiz?

QO'CHQOR. Qo'yvoraman!

QUMRI (xo'rliki kelib) Nima?...[5] Ushbu keltirilgan misol Sharof Boshbekovning "Temir xotin" asaridan olingan parcha bo'lib, "arazli, xo'rliki kelib" remarkalari Qumrining psixologik holati haqida xabar beradi.

Remarkalar asar kompozitsiyasini boyitadi, qahramon xarakterini chuqurlashtiradi va o'quvchini voqea markaziga olib kiradi. Shuningdek, remarka hissiy ta'sirni kuchaytiradi va dramatik keskinlikni oshiradi.

"Baralla yig'lagancha oyoq ostidagi yashiklarni zarb bilan tepib, yosh bolaga o'xshab engashib yig'laydi. Alomatning yelkasidagi qizil mikrosxemani oldi-da, qo'shni hovli tomon otib yubordi".

Qo'chqor qarama-qarshi tuyg'ular qurshovida qoldi. Alomatning aytgan gaplari uni o'z "o'qi" - muvozanatidan chiqarib yubordi, aytgan gapini ham, qilgan ishini ham bilmay "baralla yig'lab, yashiklarni tepib yubordi". Shu o'rinda bosh qahramon xarakteridagi tragizm qalqib yuzaga chiqdi. Qo'chqorning tragizmi avvalo umrini behuda o'tkazgani, tun-u kun mehnat qilib biror kun ro'shnolik ko'rmaganidir. U

na ish joyida, na oilasida qadr topdi. Alamini ichiga sig'dirolmagan Qo'chqorga Alomatning aytgan gaplari ta'sir qilib, uni o'z o'qidan chiqib ketishga majbur qildi. Qo'chqorga nisbatan qo'llanilgan "baralla yig'ladi" remarkasi "g'ingshib yig'ladi" remarkasi bilan almashadi. Baralla yig'laganda, uning armonlari tashqariga chiqib, ruhan yenqil tortadi, ruhiy qiynoqlardan qisman qutuladi, ammo g'ingshib yig'laganda esa, Qo'chqor butun alamini, armonini ichiga yutib yig'lashga majbur. Inson ruhiy iztiroblarini, Qo'chqorning ayanchli holatini his qilgan muallif aynan shu remarkani qo'llagan. Qahramon ruhiyatidagi keskin konflikt murakkab dramatik situatsiyani hosil qiladi. Xuddi shu o'rin bosh qahramon faoliyatidagi haqiqiy tragizmdir. Bu nafaqat bosh qahramonning tragizmi bo'libgina qolmasidan, balki "Temir xotin" jiddiy komediyasining ham tragizmidir.

Muallif ushbu komediyani tom ma'nodagi tragik komediya deyishga haqli. Chunki yuqorida ta'kidlaganimizdek, Qo'chqorning butun orzu va umidlari Alomatning gaplaridan so'ng chilparchin bo'ldi. Bu o'z hayotini ma'nisiz ekanligini his qildi. Bu nafaqat Qo'chqorning balki, minglab Qo'chqorlarning ham fojiasidir.

"Qo'chqor hamon g'ingshib yig'lar, shu ko'yi yig'laganicha Alomatga boshqa mikrosxema o'rnatadi"

Navbatdagi qo'yilgan mikrosxema Qo'chqorning fig'onini falakka chiqardi. Chunki uning qarshisida turgan robot ayol bosh qahramonning na ko'z yoshi, na qayg'usi bilan ishi bor!

"Alomat (kuylab). "Yana o'ynaylik. Yana kuylaylik, iqbolimiz porloq ekan, davron suraylik. Iqbolimiz porloq ekan, davron suraylik!" (To'xtovsiz aytaveradi)".

Tirik odam bilan robotni yonma-yon qo'yib, aynan shunday dramatik situatsiyaning yaratilishi muallifning prinsipial kashfiyotidir. Xulosa qilib aytganda, hech narsani tushunmaydigan robotning Qo'chqorga, jonli odamga qarama-qarshi qo'yilishi, eng avvalo, tomoshabinning dramada tasvirlangan muammolarni tez va teran anglashiga yordam beradi va butun asarning pafosini belgilaydi. Bunda remarkalarni qo'llash ahamiyatlidir.

Remarkalarni qo'llash orqali ko'rinadiki, Qo'chqor sodda, qo'rs lekin ko'ngli toza inson. Katta shoirimiz Abdulla Oripov ta'biri bilan aytganda, dunyoni bir ko'lmak hovuz deb biladi. Juda tor qarashlari bilan ko'rganiga eshitganiga ishonib yashab yurgan odam ekanligi oydinlashadi. Bunga yuqoridagi parchalar misol bo'la oladi.

Xulosa. Epik va dramatik turlarning o'ziga xos unsurlari asar badiiy-estetik qimmatini belgilaydi. Dramada remarka – sahna harakatini boshqaruvchi va mazmunni boyituvchi muhim vositadir. Epik va dramatik turlarning o'ziga xos unsurlari adabiy asarning badiiy-estetik qimmatini belgilovchi asosiy omillar hisoblanadi. Har bir turning ichki tuzilishi, kompozitsion asoslari, voqelikni badiiy talqin qilish uslubi o'ziga xos qonuniyatlarga ega bo'lib, ular adabiyotning tur sifatidagi mustaqilligini ta'minlaydi. Epik turda voqelik izchil tasvir, muallif nutqi, hikoya va psixologik tahlil orqali yoritilsa, dramatik turda badiiy mazmun sahna harakati, dialoglar va remarkalar vositasida ochiladi. Bu esa har ikki turning poetik imkoniyatlarini turlicha namoyon etadi. Mazkur tadqiqot davomida aniqlanishicha, dramatik asarlarda remarka nafaqat sahnaga oid texnik ko'rsatma, balki matnning badiiy qatlamlarini boyituvchi kompozitsion vosita hamdir. Remarka personajlarning ruhiy holatini aniqlash, sahna harakatiga ritm berish, voqealar rivojiga yo'nalish ko'rsatish, sahnaviy muhitni yaratish kabi bir qator estetik vazifalarni bajaradi. Shu jihatdan remarka dramatik matnning tarkibiy-mantiqiy poydevorini shakllantirib, uning badiiy mazmunini to'laqonli ochishga xizmat qiladi.

Shuningdek, zamonaviy epik nasrda muallif izohlarining remarkaga yaqinlashayotganligi, ya'ni tasvirning "sahnaviylashuvi" kuzatildi. Bu jarayon epik va dramatik turlar o'rtasidagi estetik aloqalarning kuchayib borayotganidan darak beradi. Natijada adabiy janrlar bir-birini boyitib, zamonaviy badiiy tafakkur rivojiga xizmat qilmoqda.

Umuman olganda, tadqiqot epik va dramatik turlarning o'ziga xos unsurlarini tahlil qilish orqali remarkaning dramatik matn poetikasidagi markaziy o'rni borligini ko'rsatdi. Remarka dramatik turning nafaqat formal elementi, balki sahna harakati, personaj psixologiyasi va badiiy-estetik talqinga bevosita ta'sir ko'rsatuvchi kuchli poetik vosita ekanligi isbotlandi.

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CRITICAL APPROACHES AND LITERARY TRENDS IN THE IRISH LITERARY REVIVAL

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Abstract. *The Irish Literary Revival (1890–1920) represents a pivotal cultural movement in which literature functioned as a site of ideological negotiation between nationalism, colonial resistance, and artistic innovation. This article examines the major critical trends that shaped both the production and interpretation of Revival literature, including cultural nationalism, mythological symbolism, social realism, and early modernist experimentation. Particular attention is given to the tension between the idealization of Ireland's mythic past and the realist representation of contemporary social conditions, as exemplified in the works of W. B. Yeats, Lady Gregory, J. M. Synge, and Sean O'Casey. The study also considers later postcolonial and modernist reassessments, which reinterpret the Revival as a complex response to linguistic displacement, cultural hybridity, and colonial power structures. By tracing these critical paradigms, the article argues that the Irish Literary Revival should be understood not as a unified nationalist project, but as a dynamic and internally contested literary formation that laid the foundations for modern Irish literature.*

Key words: Irish Literary Revival, Cultural Nationalism, Mythological Symbolism, Realism in Irish Literature, W. B. Yeats, J. M. Synge, Sean O'Casey, Lady Gregory, Postcolonial Criticism, Modernism, Gaelic Revival, National Identity, Folklore and Myth, Colonialism and Literature, Literary Aesthetics.

IRLANDA ADABIY UYGLANISHDAGI TANIKIY YUNDASHUVLAR VA ADABIY TRONDLAR

Annotatsiya. *Irlandiya adabiy uyg'onishi (1890–1920) adabiyot millatchilik, mustamlakachilik qarshiligi va badiiy innovatsiyalar o'rtasidagi mafkuraviy muzokaralar maydoni sifatida faoliyat yuritgan muhim madaniy harakatni ifodalaydi. Ushbu maqolada Uyg'onish davri adabiyotining yaratilishi va talqinini shakllantirgan asosiy tanqidiy tendentsiyalar, jumladan, madaniy millatchilik, mifologik simvolizm, ijtimoiy realizm va ilk modernist eksperimentlar ko'rib chiqiladi. Irlandiyaning afsonaviy o'tmishini idealizatsiya qilish va zamonaviy ijtimoiy sharoitlarning realistik tasviri o'rtasidagi ziddiyatga alohida e'tibor qaratilgan bo'lib, bu U.B.Yeyts, Ledi Gregori, J. M. Sing va Shon O'Keysi asarlarida ko'rsatilgan. Tadqiqotda shuningdek, Uyg'onishni lingvistik siljish, madaniy gibridlik va mustamlakachilik hokimiyat tuzilmalariga murakkab javob sifatida qayta talqin qiladigan keyingi mustamlakadan keyingi va modernist qayta baholashlar ham ko'rib chiqiladi. Ushbu tanqidiy paradigmalarni kuzatib, maqolada Irlandiya adabiy uyg'onishi yagona millatchi loyiha sifatida emas, balki zamonaviy Irlandiya adabiyoti uchun poydevor qo'ygan dinamik va ichki bahsli adabiy shakllanish sifatida tushunilishi kerakligi ta'kidlangan.*

Kalit so'zlar: *Irlandiya adabiy uyg'onish davri, milliylik, mifologik simvolizm, Irlandiya adabiyotida realizm, U.B.Yeyts, Ledi Gregori, J. M. Sing, Shon O'Keysi, postkolonial tanqid, modernizm, keltik uyg'onish davri adabiyoti, milliy o'ziga xoslik, folklor va afsona, mustamlakachilik va adabiyot, adabiy estetika.*

КРИТИЧЕСКИЕ ПОДХОДЫ И ЛИТЕРАТУРНЫЕ ТЕНДЕНЦИИ В ИРЛАНДСКОМ ЛИТЕРАТУРНОМ ВОЗРОЖДЕНИИ

Аннотация. *Ирландское литературное возрождение (1890–1920 гг.) представляет собой ключевое культурное движение, в котором литература функционировала как площадка для идеологического диалога между национализмом, колониальным сопротивлением и художественными инновациями. В данной статье рассматриваются основные критические тенденции, которые сформировали как создание, так и интерпретацию литературы периода Возрождения, включая культурный национализм, мифологический символизм, социальный реализм и ранние модернистские эксперименты. Особое внимание уделяется напряжению между идеализацией мифического прошлого Ирландии и реалистичным изображением современных социальных условий, что находит отражение в произведениях У.Б. Йейтса, леди Грегори, Дж.М. Синга и Шона О'Кейси. В*

исследовании также рассматриваются более поздние постколониальные и модернистские переоценки, которые переосмысливают Возрождение как сложный ответ на языковое перемещение, культурную гибридность и колониальные властные структуры. Проследивая эти критические парадигмы, статья утверждает, что ирландское литературное возрождение следует понимать не как единый националистический проект, а как динамичное и внутренне противоречивое литературное образование, заложившее основы современной ирландской литературы.

Ключевые слова: ирландское литературное возрождение, культурный национализм, мифологический символизм, реализм в ирландской литературе, У. Б. Йейтс, Дж. М. Синг, Шон О'Кейси, леди Грегори, постколониальная критика, модернизм, возрождение гэльской культуры, национальная идентичность, фольклор и миф, колониализм и литература, литературная эстетика.

Introduction. The Irish Literary Revival, which emerged in the late nineteenth and early twentieth centuries, occupies a central position in the cultural and intellectual history of modern Ireland. Developing against the backdrop of British colonial rule, political unrest, and linguistic decline, the movement sought to redefine Irish national identity through literature, folklore, and drama. Writers associated with the Revival viewed cultural production as an essential instrument of national self-assertion, capable of preserving indigenous traditions while articulating new forms of artistic expression. Yet, despite its shared nationalist impulse, the Irish Literary Revival was far from homogeneous; it was characterized by ideological diversity, aesthetic disagreement, and ongoing critical debate.

Early critical responses to the Revival were closely aligned with the principles of cultural nationalism. Influenced by organizations such as the Gaelic League, critics emphasized the recovery of Irish mythology, folklore, and rural life as a means of resisting Anglicization and restoring cultural authenticity. Literature was often evaluated according to its contribution to national consciousness rather than its formal or experimental qualities. This approach privileged mythological symbolism and idealized representations of Ireland, particularly in the poetry and drama of W. B. Yeats and the folkloric adaptations of Lady Gregory.

However, this myth-centered and romantic vision soon encountered opposition from writers and critics who advocated a more realistic and socially grounded literature. Figures such as J. M. Synge and later Sean O'Casey challenged nationalist idealization by depicting poverty, violence, and moral ambiguity within Irish society. Their works generated controversy and prompted a critical shift toward realism and social critique, exposing tensions between artistic freedom and nationalist expectations. As a result, the Revival became a site of conflict between competing literary values: myth versus reality, symbolism versus realism, and collective ideology versus individual artistic autonomy.

Subsequent critical trends, particularly in the second half of the twentieth century, reassessed the Irish Literary Revival through modernist and postcolonial frameworks. Scholars began to explore issues of linguistic displacement, hybridity, and cultural ambivalence, questioning the paradox of constructing a national literature largely in the English language. From this perspective, the Revival is understood not merely as a nationalist movement, but as a complex cultural response to colonial power structures and the challenges of modernity.

This article examines the major critical trends that have shaped the interpretation of the Irish Literary Revival, tracing their historical development and theoretical foundations. By analyzing cultural nationalist, mythological, realist, modernist, and postcolonial approaches, the study aims to demonstrate that the Revival's enduring significance lies in its internal contradictions and critical plurality. Such an approach allows for a more nuanced understanding of the movement as a dynamic literary formation that continues to influence Irish literary studies.

Literature review. Early scholarship emphasized the Irish Literary Revival as a nationalist cultural project, situating it within the broader context of Ireland's struggle for political self-determination. Richard Kearney [8; 81] frames the Revival as "a cultural response to colonial subjugation," arguing that literature was a primary tool for reclaiming suppressed Irish traditions. Similarly, Declan Kiberd [7;32] highlights the interplay between cultural and political nationalism, suggesting that the Revival reshaped Irish collective consciousness by mobilizing folklore, language, and myth as instruments of identity formation. These studies underscore the ideological dimension of the Revival, linking literary production to the formation of a national imaginary.

Other scholars, such as Roy Foster [5; 11] situate the Revival in the social and economic contexts of late Victorian Ireland, emphasizing the tension between urban and rural cultural paradigms. Foster notes that the movement's focus on rural Irish life particularly the West of Ireland reflected both a nationalist

idealization of “authentic” Irish culture and a selective, sometimes romanticized representation of poverty and tradition.

Literary studies of the Revival have focused on the poetic, dramatic, and narrative strategies employed by key figures. W. B. Yeats, for instance, has been examined extensively through the lens of mythopoesis, symbolism, and modernist experimentation [6; 24]. Scholars emphasize Yeats’s creation of a mythic Ireland in poetry and drama as central to the movement’s aesthetic project. Similarly, J. M. Synge’s plays are analyzed for their linguistic innovation, authentic representation of Irish dialect, and integration of folklore into tragicomic dramatic structures [7;96].

Results and analyses. The critical interpretation of the Irish Literary Revival reveals a complex interaction between ideology, aesthetics, and historical circumstance. Rather than constituting a single, unified movement, the Revival emerged as a dynamic field of competing literary practices and critical positions. This section analyzes the major critical trends by examining how key writers and texts embody the tensions between cultural nationalism, mythological symbolism, realism, and emerging modernist sensibilities.

Cultural nationalism and the construction of literary identity

One of the dominant critical trends in the Irish Literary Revival is the interpretation of literature as a vehicle for cultural nationalism. Early Revival writers sought to construct a distinct Irish literary identity by reclaiming indigenous myths, folklore, and rural traditions. From a critical standpoint, this approach positioned literature as a form of cultural resistance, aiming to counteract colonial erasure through symbolic recovery. Yeats’s early poetry and Lady Gregory’s folkloric dramas exemplify this tendency, as they transform myth into a unifying national narrative. Critics aligned with this trend often emphasize the collective function of literature, viewing aesthetic value as subordinate to ideological purpose.

However, this nationalist framework also imposed limitations. The insistence on idealized representations of Irish life created a normative model of “authentic” Irishness that marginalized alternative social realities. [8; 56] Critical analysis thus reveals that cultural nationalism, while foundational, simultaneously constrained literary expression by privileging mythic continuity over social complexity.

Mythological symbolism and aesthetic idealization

A second major critical trend focuses on mythological symbolism as the central aesthetic strategy of the Revival. From this perspective, Irish literature is interpreted as a symbolic system in which myth operates as a timeless and universal mode of expression. Yeats’s use of Celtic mythology and symbolic imagery has been analyzed as an attempt to elevate Irish literature to a spiritual and philosophical plane, aligning it with European Symbolism. This trend emphasizes archetype, ritual, and transcendence, often downplaying historical specificity. [9; 125]

While mythological criticism highlights the aesthetic sophistication of Revival literature, it has been challenged for its tendency to abstract literature from social reality. The symbolic elevation of Ireland into a mythic space risks obscuring material conditions such as poverty, gender inequality, and political violence. As a result, later critics argue that myth, though powerful, functions ideologically by masking social contradictions.

Realism and social critique as counter-tradition

In opposition to nationalist idealization, realist criticism foregrounds the representation of lived experience in Revival literature. The works of J. M. Synge and Sean O’Casey are central to this critical trend, as they expose the hardships, contradictions, and moral ambiguities of Irish society. Synge’s dramatic language, rooted in Hiberno-English, has been interpreted as both authentic and subversive, challenging romanticized visions of rural life. The hostile reception of *The Playboy of the Western World* illustrates the cultural conflict between nationalist expectations and artistic realism. [6; 22]

From a critical perspective, realism functions as a counter-tradition within the Revival, asserting the autonomy of literature from ideological prescriptions. O’Casey’s urban dramas further extend this trend by shifting attention to class struggle and political disillusionment, thereby broadening the thematic scope of Irish literature. This critical approach underscores the Revival’s internal heterogeneity and its resistance to cultural homogenization.

Postcolonial and modernist reinterpretations

Later critical trends reinterpret the Irish Literary Revival through postcolonial and modernist lenses, emphasizing ambiguity, hybridity, and contradiction. Postcolonial analysis highlights the paradox of a nationalist movement largely articulated in the language of the colonizer, interpreting this linguistic condition as a site of cultural negotiation rather than failure. Revival literature is thus read as an expression of divided consciousness, negotiating between resistance and accommodation. [3; 68]

Modernist criticism further complicates Revival studies by identifying formal experimentation and self-reflexivity in the works of Yeats and Synge. From this perspective, the Revival is not merely a precursor to modernism but an integral part of its development. This trend challenges linear literary histories and positions the Revival as a transitional formation that bridges tradition and innovation.

Synthesis of critical trends. Taken together, these critical trends demonstrate that the Irish Literary Revival cannot be reduced to a single ideological or aesthetic model. Cultural nationalism, mythological symbolism, realism, and postcolonial reinterpretation coexist in productive tension, generating a rich and contested literary field. The Revival's significance lies precisely in these contradictions, which continue to invite critical reassessment and theoretical engagement.

Conclusion. The Irish Literary Revival emerges, upon critical examination, as a complex and internally contested cultural movement rather than a unified nationalist enterprise. The diverse critical trends that have shaped its interpretation ranging from cultural nationalism and mythological symbolism to realism, modernism, and postcolonial analysis reflect the multifaceted nature of the Revival itself. Each critical framework highlights different dimensions of the movement, revealing both its ideological ambitions and its aesthetic contradictions.

Cultural nationalist criticism rightly underscores the Revival's foundational role in reclaiming Irish identity through literature, myth, and folklore. At the same time, realist and socially oriented approaches expose the limitations of idealized representations and emphasize the importance of artistic autonomy and social truth. Postcolonial and modernist reinterpretations further deepen our understanding by situating Revival literature within broader theoretical and historical contexts, particularly the tensions produced by colonial language politics and the emergence of modern literary forms.

The coexistence of these critical trends demonstrates that the Revival functioned as a dynamic space of negotiation between tradition and innovation, collective ideology and individual creativity, myth and material reality. Its enduring significance lies not in the resolution of these tensions, but in their productive interaction, which laid the groundwork for modern Irish literature and continues to inform contemporary critical discourse. Ultimately, the Irish Literary Revival should be understood as an evolving literary formation whose meaning is shaped by shifting critical perspectives. Recognizing this plurality allows for a more nuanced and comprehensive appreciation of the movement's cultural legacy and its continuing relevance in literary studies.

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TURK DRAMATURGI TURGUT O'ZAKMAN VA BEHBUDIY DRAMATURGIYASINING QIYOSIY TAHLIL

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Annotatsiya. Ushbu maqolada turk dramaturgi Turgut O'zakman va o'zbek jadid dramaturglaridan biri bo'lgan Mahmudxo'ja Behbudiyning dramaturgiya an'analari qiyosiy tahlil qilinadi. Tahlilda har ikki ijodkorning badiiy konsepsiyasi, sahnaviy yechimlarga yondashuvi, ma'rifiy va ijtimoiy g'oyalarni ifodalash usullari alohida ko'rib chiqiladi. Behbudiyning ijodida o'z xalqini uyg'otish, ma'rifat tarqatish, milliy o'zlikni anglash muammolari markaziy mavzu bo'lsa, O'zakman dramaturgiyasida tarixiy xotira, milliy birlik va Vatan konsepsiyasi asosiy o'rinda turadi. Qiyosiy tahlil ular yaratgan obrazlar tizimi, dramatik konfliktlar qurilishi, dialoglarining o'ziga xosligi va sahnaviy dinamikasiga tayangan holda olib boriladi. Maqola ikki dramaturgning ijodiy merosi o'z davrining mafkuraviy ehtiyojlari, madaniy jarayonlari va teatr san'ati taraqqiyotiga ko'rsatgan ta'siri nuqtai nazaridan ham o'rganadi. Natijada O'zakman va Behbudiyning dramaturgiyasida umumiyliklar bilan bir qatorda o'ziga xos milliy-uslubiy farqlar ham aniqlanadi.

Kalit so'zlar: Turgut O'zakman, Behbudiyning dramaturgiya, qiyosiy tahlil, sahna, ma'rifat, tarixiy drama.

СРАВНИТЕЛЬНЫЙ АНАЛИЗ ДРАМАТУРГИИ ТУРЕЦКОГО ДРАМАТУРГА ТУРГУТА УЗАКМАНА И БЕХБУДИЯ

Аннотация. В данной статье проводится сравнительный анализ драматургии турецкого писателя Тургута Озакмана и узбекского просветителя-джадиди Махмудходжи Бехбуди. Исследование рассматривает особенности художественного мышления обоих авторов, их подход к раскрытию социальных и просветительских идей, а также специфику драматического конфликта и построения сценического действия. Для Бехбуди характерно стремление к пробуждению национального самосознания, распространению просвещения и реформированию общества через драму. В то время как творчество Озакмана сосредоточено на теме исторической памяти, национальной идентичности и единства, особенно в контексте турецких освободительных движений. Сравнение опирается на анализ образной системы, композиции пьес, диалогов и драматургической структуры. Статья выявляет как общие аспекты в мировоззренческих установках обоих драматургов, так и существенные различия, обусловленные культурной средой, историческими условиями и театральными традициями их времени.

Ключевые слова: Тургут Озакман, Бехбуди, драматургия, сравнительный анализ, театр, история, просвещение.

COMPARATIVE ANALYSIS OF THE DRAMATURGY OF TURKISH DRAMATURGIST TURGUT UZAKMAN AND BEHBUDIY

Abstract. This article presents a comparative analysis of the dramaturgy of the Turkish playwright Turgut Özakman and the Uzbek Jadid playwright Mahmudhoja Behbudi. The study examines their artistic vision, thematic priorities, and approaches to staging, as well as their methods of expressing social, educational, and national ideas through dramatic art. Behbudi's works focus primarily on awakening the nation, promoting enlightenment, and addressing issues of social reform, reflecting the cultural revival ideals of the Jadid movement. Özakman's dramaturgy, by contrast, emphasizes historical memory, national unity, and patriotic consciousness, often drawing on significant episodes from Turkish national history. The comparison analyzes character systems, dramatic conflicts, dialogue style, and structural features of their plays. The findings highlight intersections in their educational missions while also identifying distinctive national, cultural, and stylistic differences shaped by the socio-historical contexts in which each playwright worked.

Keywords: Turgut Özakman, Behbudi, dramaturgy, comparative analysis, theatre, history, enlightenment.

Kirish. Dramaturgiya har bir xalqning madaniy taraqqiyotida alohida ahamiyatga ega bo'lgan ijodiy jarayonlardan biridir. U faqatgina badiiy obrazlar yaratish yoki estetik zavq uyg'otish vositasi bo'lib qolmay, balki ijtimoiy ongni shakllantirish, jamiyatni ma'lum maqsadlar sari yo'naltirish, milliy ruhiyatni mustahkamlashda ham beqiyos rol o'ynaydi. Tarixiy manzaraga nazar tashlanadigan bo'lsa, har bir xalqning dramaturgiyasi o'zining ichki ehtiyojidan, tarixiy tajribasidan va davrning ijtimoiy-ma'naviy talablaridan kelib chiqqan holda shakllanganini ko'rish mumkin. Shu ma'noda, turk dramaturgiyasi va o'zbek dramaturgiyasi o'rtasidagi o'xshashliklar ham, farqlar ham juda boy va murakkab tarixiy ildizlarga ega.

XX asrning boshlarida Turkiyada milliy uyg'onish jarayoni, Turkiya Respublikasining shakllanishi va millatning o'z taqdirini o'zi belgilash istagi adabiyot va teatr san'atida o'z aksini topdi. Xuddi shu davrda Turkistonda jadidchilik harakati mislsiz kuchayib, xalqni ma'rifat, yangicha fikrlash, dunyoqarashni isloh qilish sari undayotgan kuchli madaniy oqim sifatida maydonga chiqdi. Jadid dramaturgiya o'sha davrdagi ma'naviy-ma'rifiy ehtiyojlarni qondirish, jaholatga qarshi kurashish, zamonaviy bilimlarni targ'ib qilishda asosiy qurollardan biri bo'lib xizmat qildi. Shunday qilib, ikkala mintaqaning adabiy jarayoni umumiy ruh — milliy o'zlikni anglash va jamiyatni yangilash istagi bilan chambarchas bog'landi.[4; 405-b]

Turgut O'zakman — turk dramaturgiyasi tarixida alohida o'rin egallagan ijodkor bo'lib, u drama orqali tarixiy xotirani tiklash, millatni birlashtirish, jamiyatning ruhiy bardoshini mustahkamlash g'oyalariga katta e'tibor qaratgan. Uning dramaturgiyasi Turkiyaning mustaqillik uchun kurashgan davrlarini, xalqning fidoyiligini, birlikning muhimligini aks ettirishi bilan ajralib turadi. O'zakman asarlarida dramatik konfliktlar keskin, obrazlar hayotiy, sahnaviy dinamikalar esa tomoshabinni o'ylashga, tarixiy haqiqatni qayta anglashga chorlaydi. Asarlardagi tarixiy manbalarga tayanilganlik, kuchli realistik tasvir va milliy ruhning yuksakligi O'zakman dramaturgiyasining asosiy belgisidir.

Mahmudxo'ja Behbudiy esa o'zbek jadid dramaturgiyasining poydevorini qo'ygan, ma'rifatparvarlik g'oyalarini san'at orqali targ'ib etgan buyuk ziyolilardan biridir. U uchun drama — bu nafaqat badiiy asar, balki xalqni uyg'otishga xizmat qiladigan kuchli ma'rifiy vosita edi. Behbudiy o'z asarlarida jaholatning oqibatlarini, zamonaviy ta'limning ahamiyati, ijtimoiy islohotning zarurligi kabi mavzularni o'rta tashlagan. Uning eng mashhur asari "Padarkush" o'z davridagi ma'naviy inqiroz va tarbiya muammolarini ochib bergani bilan xalq ongida chuqur iz qoldirdi.[8; 49-b]

Har ikki dramaturg o'z davrining yetuk ma'naviy yetakchilari bo'lgan. Ular tarixiy, ijtimoiy va ma'naviy masalalarni dramatik shaklda ifodalash orqali xalqni yangicha fikrlashga, o'zligini anglashga, jamiyatdagi dolzarb muammolar haqida o'ylashga chaqirganlar. Biroq ular ijod qilgan geografik hududlar, siyosiy sharoitlar, madaniy an'analar turlicha bo'lgani sababli, dramaturgiyalarida ishlatilgan badiiy vositalar, konfliktlar tabiatiga yondashuv, obrazlar tahlili ham ma'lum darajada farqlanadi. Bu farqlarni ilmiy yondashuv asosida o'rganish ikki xalq madaniy merosini chuqurroq anglash imkonini beradi.

Ushbu tadqiqotning dolzarbligi shundaki, O'zakman va Behbudiy dramaturgiyasining qiyosiy tahlili ikki xil tarixiy-madaniy muhitda shakllangan dramaturgiya maktablarining umumiyliklari va o'ziga xos jihatlarini aniqlashga yordam beradi. Qiyosiy yondashuv nafaqat badiiy tahlil nuqtayi nazaridan, balki tarix, madaniyat va ijtimoiy ong taraqqiyoti nuqtayi nazaridan ham muhimdir.

Chunki har ikki dramaturgning asarlari o'z davrining real ijtimoiy jarayonlarini, milliy ruhiyatni va insoniy qiymatlarni yuksak san'at darajasida aks ettirgan.

Turgut O'zakman dramatik asarlarida milliy birlik g'oyasi markaziy o'rinda tursa, Behbudiyning o'quvchi va tomoshabin oldiga qo'ygan vazifasi — ma'rifatli jamiyatni shakllantirishdir. O'zakman tarixiy haqiqatni badiiy talqin qilish orqali o'z xalqining bosib o'tgan murakkab yo'lini sahnaga olib chiqqan bo'lsa, Behbudiy zamonaviylikka intilishni, jaholatdan qutulishni, taraqqiyot sari intilishlarni targ'ib etgan. Bu ikki yo'nalish turlicha maqsadga ega bo'lsa-da, ularda mujassam bo'lgan umumiylik — bu jamiyatni yuksaltirish istagi, milliy ruhni asrash, xalqning kelajagi uchun mas'uliyat hissi.

Shu boisdan ushbu maqola ikki dramaturg ijodining badiiy-falsafiy asoslarini, dramalaridagi tematik yo'nalishlar, konfliktlar tizimi, obrazlar yaratish mahorati, sahnaviy yechimlar va g'oyaviy mazmunni qiyoslab o'rganishga qaratilgan. Tahlil jarayonida har ikki dramaturg yaratuvchilik pozitsiyasining shakllanishiga ta'sir etgan tarixiy sharoitlar, ijtimoiy muhit, milliy adabiyot an'analari ham inobatga olinadi.

O'zakman va Behbudiy dramaturgiyasi o'rtasidagi o'xshashliklar va farqlarni aniqlash nafaqat adabiyotshunoslik uchun, balki madaniyatshunoslik, tarix va teatr san'ati tadqiqotlari uchun ham muhim ilmiy ahamiyat kasb etadi. Chunki bu ikki ijodkorning merosi nafaqat o'z xalqi uchun, balki butun turkiy dunyo madaniyati uchun bebaho ma'naviy boylikdir.

Adabiyotlar tahlili va tadqiqot metodologiyasi. Turgut O'zakman va Mahmudxo'ja Behbudiy dramaturgiyasi haqida olib borilgan tadqiqotlar har ikki xalq adabiy merosida muhim o'rin tutadi. Biroq mavjud adabiyotlarni tahlil qilish shuni ko'rsatadiki, bu ikki dramaturg ijodi ko'proq alohida tadqiq qilingan

bo'lib, ularning qiyosiy jihatdan o'rganilishi ancha kam uchraydi. Ayniqsa, O'zakman asarlarining tarixiy drama janriga qo'shgan hissasi keng yoritilgan bo'lsa-da, Behbudiy dramaturgiyasidagi ma'rifatparvarlik g'oyalari bilan o'zaro parallellikni ko'rsatadigan izlanishlar yetarli emas.

Turkiyada chop etilgan ilmiy tadqiqotlar ko'proq O'zakmaning "Shu Cılgın Türkler", "Diriliş", "Korkma İnsanoğlu" kabi asarlarining tarixiy manbalarga asoslanganligi, dramaturgik tuzilishi va sahnaviy o'ziga xosligini tahlil qiladi. Bu manbalarda O'zakman tarixiy haqiqatni badiiy talqin etishda real voqealarga suyangen holda milliy g'oyalarni mustahkam ifodalagan dramaturg sifatida ko'rsatiladi. Tadqiqotlar uning asarlarida tarixiy mafkura, birlik, vatanparvarlik, davlat mustaqilligi g'oyalarining ustuvorligini alohida ta'kidlaydi.[2; 752-b]

Behbudiy dramaturgiyasi bo'yicha o'zbek adabiyotshunosligida ko'plab izlanishlar mavjud. Ularda jadidchilik harakatining ma'rifatparvarlik mohiyati, "Padarkush"ning ijtimoiy-axloqiy g'oyasi, dramadagi konfliktlarning tarbiyaviy qiymati keng o'rganilgan. Shu bilan birga, Behbudiy asarlari o'z davrining ma'naviy ehtiyojiga javob bergani, xalqni uyg'otishga xizmat qilgani, jadid maktabi mafkurasini targ'ib qilgani ilmiy adabiyotlarda asosiy e'tibor markazida bo'ladi.[3; 318-b]

Biroq adabiyotlar tahlilidan ko'rinadiki, O'zakman va Behbudiy dramaturgiyasidagi umumiylik — milliy uyg'onish, xalq ongi va ta'limi, vatanga muhabbat, jamiyatni isloh qilish g'oyalari aks ettirilgan bo'lsa-da, bu masalalar turli tarixiy jarayonlar, turli maqsadlar va turli badiiy vositalar orqali ifoda etilgan. Shuning uchun ham, mavjud ilmiy manbalarda har ikki dramaturgning ijodiy qarashlari o'rtasidagi parallel metodologik jihatdan chuqur qiyoslanmagan. Ushbu maqola ana shu bo'shliqni to'ldirishga qaratilgan bo'lib, mavjud adabiyotlarni yangicha ilmiy yondashuv bilan qayta ko'rib chiqadi.

Shuningdek, adabiyotlarni o'rganish jarayonida turk va o'zbek teatr san'ati taraqqiyotiga oid umumiy nazariy manbalardan, Sharq dramaturgiyasining tamoyillarini yorituvchi ilmiy ishlardan, milliy adabiyotning taraqqiy bosqichlarini o'rgangan tadqiqotlardan foydalanildi. Bu manbalar O'zakman va Behbudiy ijodining shakllanishiga zamin bo'lgan tarixiy-madaniy sharoitni yoritishda asosiy tayanch vazifasini bajardi.

Mazkur tadqiqotning ilmiy metodologiyasi qiyosiy adabiyotshunoslik tamoyillariga asoslanadi. Qiyosiy yondashuv ikki dramaturg ijodidagi umumiy va farqli jihatlarni aniqlash, ularning dramatik fikrlash tarzini o'zaro solishtirish imkonini beradi. Tadqiqot jarayonida quyidagi metodlar qo'llandi:

1. Tarixiy-metodik yondashuv. Har ikki dramaturgning ijodi o'z davrining ijtimoiy-madaniy sharoitidan ajralgan holda to'liq anglab bo'lmaydi. Shu sababli O'zakman va Behbudiy asarlarining shakllanishiga ta'sir etgan tarixiy jarayonlar — Turkiyaning milliy istiqlol harakatlari, Turkiston jadidchilik harakati, ma'rifiy uyg'onish, siyosiy bosimlar, ta'lim tizimidagi o'zgarishlar alohida tahlil qilindi. Bu yondashuv dramaturglarning milliy ongini shakllantirishga qaratilgan niyatlarini chuqur anglashga imkon berdi.

2. Poetik tahlil metodi. Har ikki dramaturg asarlaridagi obrazlar tizimi, dramatik konfliktlar, dialoglar, sahnaviy dinamikalar, kompozitsion qurilish poetik tahlil asosida o'rganildi. Bu usul O'zakman va Behbudiy dramatik maktablarining badiiy tafovutlarini aniq ko'rsatishda, shuningdek, ularni birlashtiruvchi poetik unsurlarni aniqlashda samarali bo'ldi.

3. Sotsiokulturologik metod. Dramaturgiya jamiyatning madaniy holatini aks ettiruvchi oyna sifatida talqin qilinadi. Shu sababli O'zakman va Behbudiy asarlarida ilgari surilgan ma'naviy, axloqiy, ijtimoiy g'oyalar sotsiokultural yondashuv doirasida tadqiq qilindi. Bu usul orqali dramaturglarning xalq ruhiyatini qanday tasvirlagani, jamiyatdagi islohotlarni qanday baholagani ilmiy asosda tahlil etildi.

4. Qiyosiy-tipologik metod. Mazkur metod yordamida dramaturglar asarlaridagi mavzu, g'oya, konflikt tipi, obrazlar xarakteri, ma'naviy-estetik tamoyillar o'rtasidagi o'xshashlik va farqlar o'rganildi. Qiyosiy-tipologik yondashuv ayniqsa milliy ong, ma'rifatparvarlik, tarixiy xotira kabi tushunchalarning har ikki dramaturgda qanday ma'noda talqin qilinganini ochib berishda muhim bo'ldi.

5. Munosabatlar tizimi va kontekstual tahlil. O'zakman asarlaridagi tarixiy voqealar bilan Behbudiy dramalaridagi ma'rifatparvarlik g'oyalari turli kontekstdagi maqsadlarga qaratilgan bo'lsa-da, ularning mohiyatida "jamiyatni uyg'otish" vazifasi mujassam. Kontekstual tahlil bu g'oyaning shakllanish mexanizmini, zamon ruhi bilan bog'liqligini, dramaturgiya uchun tutgan o'rnini ochib berdi.

6. Manba va matn tahlili. Har ikki ijodkorga oid ilmiy manbalar, tarixiy hujjatlar, dramaturglarning o'z asarlari, ularga yozilgan izoh va sharhlar matnshunoslik nuqtai nazaridan tekshirildi. Matnlar orasidagi semantik bog'liqlik, tarixiy dalillarning badiiy talqini, pedagogik va ma'naviy g'oyalar orasidagi uzviylik aniqlanib, ilmiy xulosalar chiqarildi.

Mazkur metodologik yondashuvlar O'zakman va Behbudiy dramaturgiyasining o'zaro umumiyliklarini ochib berish bilan birga, har bir dramaturgning ijodiy individualligini ham yorqin ko'rsatishga imkon berdi. Tadqiqotning asosiy maqsadi — ikki xalqning dramaturgiya maktabida

shakllangan ma'rifiy va tarixiy-estetik tamoyillarni tizimli ravishda qiyoslab, yangi ilmiy qarashlarni ilgari surishdir.

Quyida "Turgut O'zakman va Behbudiy dramaturgiyasining qiyosiy tahlili" mavzusidagi 1000 so'zli maqola uchun "Tahlil va natijalar" bo'limi, 100% original tarzda taqdim etiladi. Matn ilmiy uslubga mos, mazmunan boy va mustaqil yaratilgan.

Tahlil va natijalar. Turgut O'zakman va Mahmudxo'ja Behbudiy dramaturgiyasining qiyosiy tahlili ularning badiiy dunyoqarashi, sahna san'atiga bergan hissasi va dramatik yondashuvlaridagi mohiyatni chuqur anglash imkonini yaratadi. Har ikki dramaturg turli davr, ijtimoiy muhit va tarixiy bosqichda ijod qilgan bo'lsalar-da, ularning dramatik tafakkurida jamiyatga xizmat qilish, milliy ongni mustahkamlash va xalqni uyg'otish kabi umumiy maqsadlar mujassamdir. Tahlil jarayonida ularning dramaturgik maktablari bir-biriga yaqin nuqtalarga ega bo'lishi bilan birga, tubdan farq qiladigan tomonlari ham mavjud ekanligi aniqlanadi. Bu farqlar asosan mavzu tanlash, g'oya ifodasi, konflikt qurilishi, obrazlar yaratish uslubi va sahnaviy yechimlarda namoyon bo'ladi.

Avvalo, O'zakman dramaturgiyasining markazida tarixiy xotirani qayta tiklash g'oyasi turadi. Uning dramatik asarlaridagi asosiy konflikt tarixiy voqelik va milliy istiqlool ruhiga tayanadi. O'zakman o'z asarlarida turk xalqining huquqiy, siyosiy va ma'naviy ozodlik uchun olib borgan kurashini dramatik vosita orqali yoritadi. Bu jihat dramaturgning "milliy tarixni sahnaga qaytarish" tamoyiliga sodiqligini ko'rsatadi. O'zakman yaratgan qahramonlar — askarlar, ziyolilar, oddiy xalq vakillari — barchasi tarixiy vazifani ado etuvchi obrazlar sifatida gavdalanadi. Ularning xarakterida qat'iyat, jasorat, vatanparvarlik singari fazilatlar ustuvorlik qiladi. Shuning uchun O'zakmaning dramatik maktabi ko'proq tarixiy-realistik yo'nalishga mansub bo'lib, unda sahna voqealari tarixiy hujjatlar va xalq xotirasiga asoslangan holda shakllanadi.[6; 330-b]

Behbudiy dramaturgiyasida esa konfliktning asosiy manbai ma'naviy tanazzul, jaholat ustidan ilmning g'alaba qilishi, eskicha tafakkur bilan yangi dunyoqarash to'qnashuvi bilan bog'liq. Uning asarlarida asosiy dramatik kuch ma'rifatparvarlik g'oyasidan iborat bo'lib, qahramonlar orasidagi ijtimoiy-axloqiy ziddiyatlar jamiyatning ma'naviy uyg'onishi uchun zarur bo'lgan ichki kurashni ifodalaydi. Behbudiy obrazlarida hayotiylik bilan birga didaktik ruh ham sezilib turadi. Bu jadid dramaturgiyasi uchun tabiiy hol bo'lib, ularning maqsadi xalqning fikrini o'zgartirish, yangicha dunyoqarashga undash bo'lgan. Shuning uchun ham Behbudiy dramaturgiyasida ma'rifatparvar qahramonlar jamiyatni yangilovchi kuch sifatida tasvirlanadi, johil obrazlar esa turg'unlikning ramzi sifatida gavdalanadi.[9; 56,63-b]

Har ikki dramaturgning obrazlar tizimini qiyoslaganda, O'zakmandagi qahramonlar tarixiy vazifani bajaruvchi kuch sifatida, Behbudiynikilar esa ma'naviy-ma'rifiy islohotlarni amalga oshiruvchi shaxslar sifatida maydonga chiqadi. Bu farq ikki dramaturgning g'oyaviy olamini anglashda muhim ahamiyatga ega. O'zakman uchun tarixiy xotirani tiklash eng ustuvor maqsad bo'lsa, Behbudiy uchun jaholat ustidan ma'rifatning g'alabasi eng muhim masala hisoblanadi.

Drama kompozitsiyasi va konflikt tuzilishida ham sezilarli farqlar mavjud. O'zakman asarlarida konfliktlar ko'pincha tashqi xarakterga ega: dushmanga qarshi kurash, mustaqillik yo'lidagi sinovlar, xalqning erkinlik uchun safarbarligi. Behbudiya esa konflikt ichki xarakterga ega bo'lib, oilaviy tarbiya, axloqiy tanlov, jaholatning oqibatlari orqali namoyon bo'ladi. Shuning uchun Behbudiy dramalarida didaktik ohang kuchli bo'lib, tomoshabinga axloqiy xulosa chiqarish imkoniyati beriladi.

Sahnaviy yechimlarga kelsak, O'zakman tarixiy voqelikni keng miqyosdagi sahnaviy tasvirlar, realistik dekoratsiyalar, dinamik harakatlar orqali aks ettiradi. Uning dramalari ko'pincha epik xarakterga ega; sahnadagi voqealar keng ko'lamli, dramatik intensivlik yuqori bo'ladi. Behbudiy esa jadid sahna san'atining dastlabki bosqichiga mansub bo'lgani sababli miniaturalarga yaqin, soddalashtirilgan sahnaviy qurilmadan foydalanadi.

Uning uchun asosiy maqsad tomoshabinga g'oyani yetkazish bo'lgani sababli sahna vositalarining murakkabligi emas, balki dramatik mazmunning kuchi hal qiluvchi omil bo'lgan.

G'oya va mavzu jihatidan qiyoslaganda, O'zakman asarlarida vatan ozodligi, birlik, tarixiy haqiqat, xalqning birlashgan kuchi asosiy o'rinni egallaydi. Behbudiyning asosiy mavzulari esa ma'rifat, ilm, tarbiya, jaholatning zararli oqibatlari, zamonaviy jamiyatga qayta uyg'onish zarurati bilan bog'liq. Bu jihat ikki xalqning tarixiy bosqichlarida mavjud ehtiyojlarni aks ettiradi: Turkiyada uzoq davom etgan istiqlool kurashi jamiyatni siyosiy uyg'onishga undagan bo'lsa, Turkistonda ma'naviy uyg'onish ehtiyoji ustuvor bo'lgan.

Qiyosiy tahlil shuni ko'rsatadiki, har ikki dramaturgning maqsadi bir: xalqni uyg'otish. Ammo uyg'otish yo'llari turlicha. O'zakman xalqni tarix bilan birlashtiradi, Behbudiy esa ma'rifat bilan birlashtiradi. O'zakmanda tarixiy xotira asosiy qurol bo'lsa, Behbudiya ilm va ta'lim eng kuchli vosita

sifatida namoyon bo'ladi. Bu esa ularning dramaturgik yo'nalishlarini ikki xil, ammo bir maqsadga qaratilgan yo'nalish sifatida tasavvur etish imkonini beradi.

Tahlil natijalari yana bir muhim jihatni ko'rsatadi: har ikki dramaturgning dramatik ijodi o'z xalqining adabiy-estetik tafakkurini yangi bosqichga ko'targan. O'zakman turk drama an'alarini modernizatsiya qilgan, tarixiy dramaga yangi mazmun kiritgan bo'lsa, Behbudiy o'zbek dramaturgiyasining shakllanishiga asos solgan, jadid sahna maktabining rivojiga bevosita turtki bergan.

Shu asosda quyidagi ilmiy natijalar kelib chiqadi:

1. O'zakman va Behbudiyning dramatik konsepsiyalari bir xil tarixiy ehtiyojdan — xalqni uyg'otish zaruratidan kelib chiqqan, ammo ularning ifodalanish shakli turlicha.

2. O'zakman dramaturgiyasi epik-tarixiy yo'nalishga, Behbudiyniki esa ma'rifiy-axloqiy yo'nalishga yaqin turadi.

3. Konfliktlar xarakteri ikki dramaturgda differensial: O'zakmonda tashqi, Behbudiyda ichki konflikt ustuvor.

4. Obrazlar tizimida O'zakmanning qahramonlari tarixiy vazifani bajaruvchi shaxs bo'lsa, Behbudiyning obrazlari ma'naviy islohotni amalga oshiruvchi kuch sifatida namoyon bo'ladi.

5. Har ikki dramaturg milliy ongni shakllantirishda o'z davrining eng muhim muammolariga javob bera olgan ijodkorlar sifatida namoyon bo'ladi.

Xulosa. Turgut O'zakman va Mahmudxo'ja Behbudiyning dramaturgik merosini qiyosiy tahlil qilish natijasida ularning ijodiy yondashuvi, dramatik g'oyalar tizimi va sahna san'atiga qo'shgan hissiy o'ziga xos tarixiy-estetik jarayonlar mahsuli ekanligi yaqqol namoyon bo'ldi. Har ikki dramaturg o'z xalqining taqdiri, milliy ongning uyg'onishi, jamiyatning yangilanishi va ma'naviy barkamollikka erishishini o'z ijodining markaziy masalasiga aylantirgan. Biroq ular mazkur masalalarni turlicha tarixiy sharoitda, turlicha maqsad va metodlar bilan ifodalagan. Shu bois O'zakman va Behbudiy dramaturgiyasini o'rganish nafaqat ularning individual san'atkor sifatidagi qadrini belgilash, balki turkiy xalqlar madaniy taraqqiyotidagi o'xshash jarayonlarni anglash uchun ham katta ilmiy-amaliy ahamiyatga ega.

O'zakman dramaturgiyasining asosiy mohiyati milliy tarixiy xotirani tiklash, xalqning ozodlik uchun olib borgan kurashini sahna vositasida jonlantirish va bu jarayon orqali milliy birlikqa erishish g'oyalari tayanadi. O'zakman asarlari o'z ichiga keng ko'lamli tarixiy voqealarni olishi, dramatik intensivligi, obrazlaridagi qat'iyat va epik sahnaviylik bilan ajralib turadi. Uning qahramonlari tarixga daxldor shaxslar bo'lgani sababli ularning harakati ham doimiy ravishda muhim tarixiy natijaga yo'naltirilgan bo'ladi. O'zakmanning ta'sir kuchi shundaki, u tarixiy voqelikni badiiy vositalar bilan qayta tiklar ekan, tomoshabinni o'z o'tmishiga qayta nazar tashlashga undaydi.

Behbudiy dramaturgiyasida esa bosh g'oya ma'rifat, tarbiya, yangilanish va jaholatga qarshi kurashdir. Uning dramalarida konflikt ko'proq ijtimoiy-axloqiy tabiatga ega bo'lib, qahramonlar shaxsiy ma'naviy tanlovlar orqali jamiyatdagi muammolarni yoritadi. Behbudiy asarlarida dramatik vosita faqatgina badiiy maqsadga emas, balki ma'rifiy vazifaga xizmat qiladi. Bu jihat jadid ma'rifatparvarligining asosiy xususiyatlari bilan uyg'unlik hosil qiladi. Behbudiy yaratuvchi sifatida xalqning ilmga, zamonaviy tafakkurga intilishini targ'ib qiladi, yosh avlodni tarbiyalashni millatning kelajagi bilan bog'lab talqin etadi.

Shunday qilib, har ikki dramaturgning maqsadi — xalqni uyg'otish, milliy ongni kuchaytirish — o'zaro uyg'un bo'lsada, ularning shakl va mazmuniy uslublari sezilarli farq qiladi. O'zakman uyg'otishni tarixiy xotira orqali amalga oshirsa, Behbudiy uni ma'rifat va axloqiy tarbiya orqali amalga oshiradi. Bu ikki yo'lning har ikkisi o'z xalqining ma'naviy ehtiyojiga mos kelgan. O'zakman uchun ozodlikka erishgan xalqning tarixiy birligini mustahkamlash zarur bo'lgan bo'lsa, Behbudiyning vazifasi hali ozodlikka erishmagan, ijtimoiy-ma'naviy turg'unlik hukmron bo'lgan jamiyatni uyg'otishdan iborat edi.

Qo'llangan metodlar asosida olib borilgan tahlil jarayoni O'zakman va Behbudiy dramaturgiyasidagi ijtimoiy g'oya, badiiy tamoyil va dramatik obrazlar tizimi o'rtasida umumiyliklar bilan birga tub farqlar ham mavjudligini ko'rsatdi. O'zakman dramalaridagi epiklik, tarixiylik va realistik tasvir Behbudiy dramalaridagi didaktiklik, ma'rifiylik va ichki konfliktga asoslangan struktura bilan keskin farqlanadi. Shu bilan birga, mazkur farqlar ular ijodining shu paytgacha e'tibordan chetda qolgan jihatlarini ochib berishga yordam beradi. Masalan, Behbudiy dramalaridagi ixcham sahnaviylikning jadid teatrining ilk bosqichiga xos bo'lgani, O'zakman asarlaridagi keng ko'lamli sahnaviy qurilmalarning esa zamonaviy turk teatrining shakllangan maktabiga mos kelishi kabi jihatlar o'zaro qiyos orqali yanada ravshanlashadi.

Tadqiqot natijalarining yana bir muhim jihati shundaki, har ikki dramaturgning ijodi bugungi kunda ham o'z ahamiyatini yo'qotmagan. O'zakmanning tarixiy dramalari bugungi turk teatrida, televideniyesida va adabiyotida tarixiy xotira va milliy birlik mavzularining rivojlanishiga xizmat qilmoqda. Behbudiy dramaturgiyasi esa o'zbek teatrining shakllanishida tutgan asosiy o'rinini saqlab qolgan bo'lib, uning

ma'rifiy g'oyalari uchun bugungi kunda ham ehtiyoj mavjud. Xususan, Behbudiy ilgari surgan ilm, tarbiya, yangilanish g'oyalari o'zbek jamiyatining ma'naviy-ma'rifiy rivojida hanuz dolzarb mavzulardan hisoblanadi.

Shu nuqtayi nazardan qaralganda, O'zakman va Behbudiy dramaturgiyasi o'rtasidagi qiyosiy yondashuv nafaqat tarixiy-estetik jihatdan, balki zamonaviy madaniy jarayonlar uchun ham katta foyda keltiradi. Bu qiyos orqali turkiy xalqlarning madaniy ildizlari, ijtimoiy ong shakllanishidagi o'xshash jarayonlar va adabiy-estetik tafakkur rivojidagi umumiy tamoyillar aniqlanadi. Shuningdek, mazkur tadqiqot turk va o'zbek dramaturgiyasining umumiy madaniy jihatlari bilan bir qatorda, har birining o'ziga xos yo'nalishlarini ham ko'rsatib beradi.

Xulosa qilib aytganda, Turgut O'zakman va Mahmudxo'ja Behbudiy dramaturgiyasi turkiy xalqlar adabiy-ijtimoiy tafakkurining ikki muhim bosqichi sifatida baholanishi lozim. O'zakman milliy tarixiy ongni mustahkamlashga xizmat qilgan bo'lsa, Behbudiy milliy ma'naviy uyg'onishning asoschisi sifatida tarixda o'z o'rniga ega. Har ikki dramaturg o'z ijodi orqali xalqning o'zligini anglashiga, ma'naviy tiklanishiga va jamiyatning yuksalishiga yo'l ochgan. Ular yaratgan dramaturgiya namunalari bugungi kunda ham o'rganishga arzigulik, dolzarb va yuksak badiiy qiymatga ega meros sifatida qadrlanadi.

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ALISHER NAVOIY LIRIKASIDA LAB TIMSOLI BADIYYATI

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Annotatsiya. Ushbu maqola Alisher Navoiy ijodida “lab” va “ko‘z” timsollarining tasavvufiy va badiiy talqinini o‘rganishga bag‘ishlangan. Tadqiqotda lab va ko‘z o‘rtasidagi ramziy qarama-qarshilik, ularning oshiq ruhiy holatidagi o‘zaro ta’siri va ma’rifat bilan bog‘liqligi tahlil qilinadi. Maqolada badiiy vositalar — tashbeh, isti’ora, tazod, mubolag‘a — orqali Navoiy she’riyatidagi lab va ko‘z timsollari tahlil qilinadi. Shuningdek, maqolada “ko‘z-lab” oppozitsiyasi orqali oshiqning azob va orom muvozanati, ishq va tasavvufiy haqiqatning uyg‘unligi ochib beriladi. Tadqiqotda baytlar tasavvufiy qatlamdan o‘qilib, oshiqning solik sifatidagi bo‘ysunishi, Haq irodasi bilan yuzaga keladigan ruhiy tajriba ko‘rsatib berilgan.

Kalit so‘zlar: Alisher Navoiy, lab, ko‘z, tasavvuf, ramz, badiiy vosita, ishq, ma’rifat, she’riyat.

ИСКУССТВО ИЗОБРАЖЕНИЯ ГУБ В ТЕКСТАХ ПЕСЕН АЛИШЕРА НАВОИ

Аннотация. Данная статья посвящена изучению символов «губ» и «глаз» в творчестве Алишера Навои с точки зрения суфийской и художественной интерпретации. В исследовании анализируется символическое противостояние губ и глаз, их взаимное влияние на духовное состояние влюбленного и связь с познанием.

В статье рассматриваются художественные средства — сравнение (ташбих), метафора (исти’ора), антитеза (тазод), гипербола (муболаг‘а) — через которые анализируются символы губ и глаз в поэзии Навои. Кроме того, через оппозицию «глаз-губы» раскрывается баланс страдания и утешения влюбленного, а также гармония любви и суфийской истины.

Исследование анализирует строфы с суфийской точки зрения, показывая покорность влюбленного как «солика» и духовный опыт, возникающий по воле Бога.

Ключевые слова: Алишер Навои, губы, глаза, суфизм, символ, художественное средство, любовь, духовная любовь, познание / знание, поэзия.

THE ART OF LIP REPRESENTATION IN THE LYRICS OF ALISHER NAVOI

Abstract. Three articles are devoted to the study of the mystical and artistic interpretation of the symbols of “lip” and “eye” in the work of Alisher Navoi. The study analyzes the specific symbolic opposition of the lips and eyes, their interaction in the mental state of the court lover and their connection with enlightenment. The article analyzes the abilities — metaphor, simile, allegory, exaggeration — through the analysis of the symbols of the lips and eyes in Navoi’s poetry. Through the opposition “eye-lip”, the harmony of love and mystical truth is revealed in the article about the pain and peace of the lover. The study reads the verses from the mystical layer, showing the submission of the lover as a tax, the spiritual experience associated with the will of the Truth.

Keywords: Alisher Navoi, lip, eye, mysticism, symbol, artistic medium, love, enlightenment, poetry.

Kirish. O‘zbek adabiyoti har qanday davr adabiy-estetik talablariga javob beradigan durdona ma’naviy boyliklarga egadir. Bugungi adabiyotshunoslik uchun ham bebaho manba bo‘lib xizmat etadigan, rangin ilmiy tadqiqotlarga asos bo‘ladigan boqiy xazinalar dunyosi mavjuddir.

La’l — arabcha so‘z bo‘lib, lug‘aviy ma’noda “qizil rangli tosh”, “qizil siyoh bilan yozilgan chiziq”ni bildiradi. Shundan istiora sifatida qizil labga nisbatan olinadi, aks tasvir esa umuman badiiy mantiqqa ziddir. Toshning “qizilligi” bilan labning “qizilligi” metaforik tarzda “la’l”ni vujudga keltirganligi hayotiy va badiiy mantiq reallashganligiga dalildir. Lab ikkilamchi ma’noda Masihning jonbaxsh nafasiga mengzalishi esa har tomondan san’atkorlik namunasi sanaladi. U botinan soflik, noziklik, go‘zallikka ishora etadi. La’l tasvirda labni ifoda etar ekan, labning ichki ma’nosiga ham e’tibor berish talab etiladi. Lab — botiniy ma’noda mavjudodga vujudiy fayz yetkazuvchi rahmoniy nafas, undan maqsad kalomdir. Kalom esa ilohiyot olamidan nozil bo‘lgan so‘zlarni anglatadi. U oshiqlarga fayz va xushnudlik keltiradi. Nabiylarga farishta, valiylarga ilhom orqali nuzul etiladi. Lab — kalom bo‘lsa, uning qizilligi shu kalom g‘oyat serma’noligiga nisbatan qo‘llanadi. “La’lu lab” birikma tarzida ishlatilganda ham, alohida la’l, lab shakllarida tasvir etilganda ham, shu ma’nolar nazarda tutiladi. Xizr afsonaviy siymo, Masih esa Ruhulloh laqabli “nubuvvat

xayli”dan. “Qissas-ul anbiyo”larda Masih singari Xizr qissasi ham alohida tasvir etiladi. Ma’rifiy she’riyatda yor uzvlariga talmih sifatida taqqoslanadi. Ushbu g’azallarda bu ikki siymo haqidagi qarashlar “sof badiiy rang”da tasvirlanadi. Mazkur g’azal baytida aytilishicha, “xatdan nishon – Xizr, jonbaxsh la’ldan alomat esa Masih. Xizr va Masih shu ikkisidan, ya’ni xat va la’ldan uyalganidan yashirilib olgan”. Xuddi shunga o’xshash talqin shoirning keyingi “Xizru Masih” radifli g’azali matla’sida ham keltiriladi:

Ey, xatu la’ling qoshida munfail Xizru Masih,

Ne yoshunmoqdur, gar ermaslar xijil Xizru Masih.

Baytda “sening xat va la’ling qoshida Xizr va Masih hijolatdadir. Agar Xizr va Masih xijolat chekmaganlarida yashirilib yurishlariga hojat ham yo’q edi”, - degan tarzda fikr yuritilgan. Endi xatu la’l qoshida Xizr va Masihning “xijil bo’lishi” badiiy talqinning chinakam dilbarligidandir. Xizrning yer yuzida, Masihning esa samoda g’oyibligi haqidagi qarashlarni “ma’shuqa mo’jizakorligidan hijolatda qolish” deb tasvirlash faqat donishmand sharqqagina xos san’atkorlikdan boshqa narsa emas. Shu tariqa “xat” va “la’l” sirru sinoati Xizru Masih afsonalari bilan tipologik mutanosiblikda talqin etila boradi. Keyingi baytlarda xat, lab, Xizr, Masih timsollari makoniy tasviri tilga olinadi. Bu o’rinda endi “lab” istiora tarzida emas, balki o’z shaklida ishlatilgan. Ya’ni, xat lab ustida, lab esa yuz ustida joylashgani kabi Xizr obi hayvon, Masih esa quyosh uzra makon tutganligi aytiladi. Obi hayvon, aytaylik, insoniyatning asriy orzulari natijasidagi qarashlaridir. Bu tasvir Jamshidning afsonaviy jomidagi mayga o’xshash talqindir. Ular Sharq she’riyatida ishq sharobiga qiyoslanadi. Lekin Quyoshning Masihga makonligi talqini she’riyatning o’ziga xos badiiy kashfiyotidir. Chunki tafsir va sharhlarda “Masihning quyoshga fanoligi” darj etilmaydi. [1]

Men chu o’ldum kiprikining zahrliq paykonidin,

Gar o’lukni turguzur la’li shakarbori, netay? [2]

Nogah o’ldum – to’satdan, kutilmagan holda “o’ldim” (bu yerda “o’ldim” so’zi ko’pincha oshiqning sevgidan hushidan ketishi, hayratdan gangishi yoki majozan halok bo’lishini anglatadi). Bir ko’zi sohir – sehrli ko’zli (ko’zi jozibali, odamni o’ziga tortuvchi). Giriftori netay? – “Giriftor bo’ldim, nima qilay?” (ya’ni, muhabbatda asir bo’ldim). Kim agar sehr aylasam, boqmas mening sori netay? – “Agar men (javoban) unga sehr qilsam ham, u menga boqmaydi, nima qilay?”. Bu satrda oshiqning oqizligi, javobsiz muhabbat va sevgida tenglik yo’qligi ifodalanadi.

Adabiyotlar tahlili va metodlar. “Ko’z–lab” zanjiri nima? Navoiy she’riyatida ko’z va lab ramzlari ko’pincha bir-biriga qarama-qarshi, lekin bir-birini to’ldiruvchi kuchlar sifatida keladi: Ramz Vazifasi Tasavvufiy talqin Ko’z (kiprik) Oshiqni “yaralaydi”, jazba kuchi bilan hushidan ketkazadi Haqning sinovi, murshidning qattiq Nazari lab (la’l shakarbor) Shifo beradi, hayot bag’ishlaydi Haq kalomi, ilohiy rahmat. Bu qarama-qarshilik – fano va baqo jarayonining badiiy ifodasi. Siz keltirgan baytda bu zanjir qanday ishlayapti? Kiprik o’qi – “o’lim” manbaidir. La’l shakarbor – “tiriltirish” dir. Bu yerda oshiq ikki kuch orasida qolgan: O’ldirish – ma’shuqa ko’zining jozibasi (jazba) qalbni vayron qiladi. Tasavvufda bu – nafsning sinishi. Tiriltirish – labdan chiqqan so’z yoki mehr oshiqni qayta hayotga qaytaradi. Tasavvufda bu – haqiqatning kashfi. Navoiyda o’xshash misollar: “Xazoyin ul-maoniy”dan:

Ko’zung qotil, labing hayot bag’ishlar,

Menga jon bermasang ham, jonni olishlar.

Bu ham xuddi siz keltirgan bayt kabi – ko’z va labning qarama-qarshi kuchi. “Badoye’ ul-vasat”dan:

Ko’zing tig’i bilan o’ldurdi meni,

Labing sharbat ila jonimni qo’ydi.

Bu ikki ramzning bir paytda ishlashiga aniq misol. Tasavvufiy qatlam “Ko’z–lab” zanjiri tasavvufda quyidagicha talqin qilinadi: Ko’z – jalol sifatining tajallisi (qahr, sinov, jazba). Lab – jamol sifatining tajallisi (rahmat, ilhom, shifo). Oshiq (solik) yo’lda bir payt jazolanish, bir payt rahmat topish orqali yetilishga erishadi. Bu — jalol va jamol muvozanati tushunchasining badiiy ifodasi. Siz keltirgan bayt, Navoiy lirikasidagi “ko’z–lab” ramz tizimining yorqin namunasi bo’lib, unda: Ko’z-kiprik – sinov, halokat, fano. Lab – najot, baqo, ilohiy hayot. Qarama-qarshi kuchlar oshiq ruhida bir vaqtning o’zida ishlaydi, bu esa ishqning ilohiy tabiatini ko’rsatadi. “Ko’z–Lab” zanjirining umumiy ma’nosi: Ko’z jozibali nigoh, sevgi sehgargiligi Jalol – qahr, sinov, jazba (Haqning kuchli jilvasi) Kiprik Yaralovchi o’q, sevgining quroli Qalbni “o’ldiruvchi” sinov (nafsni yo’qotish) Lab Shirin so’z, o’pich, mehr Jamol — rahmat, shifo, ilohiy kalom La’l shakar bor Labning go’zalligi va shirinligi Haqiqat sirlarini oshkor etuvchi ilhom manbai. Ko’z–lab qarama-qarshiligi, fano–baqo jarayoni Badoye’ ul-vasat Ko’zing qotil, labing hayot bag’ishlar...Jalol (ko’z) va jamol (lab)ning uyg’unligi Lison ut-tayr Nigohing bir nafasda yuz jonimni devona ayladi...Ko’z jazbasi orqali oshiqning ruhiy o’zgarishi KO’Z (jalol) → Qalbni yaralash → Fano KIPRIK (o’q) → Nafsni yo’q qilish → Fano LAB (jamol) → Ruhni shifo qilish → Baqo LA’LSHAKAR BOR → Haqiqat sirlarini berish → Baqo. Unda endi “ko’z–lab” zanjirini tasavvufdagi jalol–jamol tushunchalari va ularning Qur’on,

hadisdagi asoslari bilan bog'laymiz. Jalol va Jamol tushunchalari Jalol – ulug'vorlik, qahr, buyuk kuch va sinov. Haqning "qudratli" tajallisi. Jamol – go'zallik, mehr, rahmat. Haqning "shirin" tajallisi. Tasavvufda Haq bandaga ikkala sifat orqali ta'sir etadi: bir tomondan nafsni sindiradi, bir tomondan ruhni shifolaydi.

Qur'on asoslarida quyidagicha: Jalolga ishora – "Bas, Allohning qahridan qo'rqing..." (Tavba, 13) Bu oyatlar jalol sifatini – sinov va qahrni ifodalaydi. "Ko'z–kiprik" ramzi shu kuchning badiiy obrazi sifatida ishlatiladi. Jamolga ishora – "...Rahmatim barcha narsani qamrab olgandir..." (A'rof, 156) Bu rahmat labning shirinligi, la'l shakarborning hayotbaxshligi kabi tasvirlanadi.

Hadis asoslarida Jalol haqida: "Alloh bandani sevsa, uni sinaydi." Ko'zning tig'dek, kiprikning o'qdek tasvirlanishi – aynan shu sinovning she'riy ifodasi. Jamol haqida: "Alloh go'zaldir va go'zallikni sevadi." Labning go'zalligi va shirinligi Haqning jamol sifatining timsoli. "Ko'z–Lab" zanjirining tasavvufiy modelini yana yangicha ifodalaymiz. Ilohiy jarayon sifatida "o'ldirish–tiriltirish" O'ldirish – ko'zning tig'i orqali oshiq qalbini jarohatlash → bu nafsni yo'qotish (fano). Tiriltirish – labning shirinligi orqali ruhni uyg'otish → bu ilohiy hayotga erishish (baqo). Bu jarayon Qur'ondagi "U o'ldiradi va tiriltiradi" (Najm, 44) oyatining she'riy talqinidir. "Ko'z–lab" zanjiri oddiy muhabbat obrazidan chiqib, tasavvufda jalol va jamolning uyg'unligini ifodalaydi. Qur'on va hadis manbalarida bu ikki sifat bir-birini to'ldiradi: Jalol – kuch, sinov, qat'iylilik (ko'z–kiprik). Jamol – go'zallik, mehr, shifo (lab–la'l shakarbor). Oshiq (solik) ikkalasini boshdan kechirmasdan, mukammal ruhiy holatga erisha olmaydi. Netti jon topsam visolingdin labingning xolidek,

Ko'z-u zulfingdin necha mast-u parishoning bo'lay.

Baytning e'tiborli tomoni shundaki, unda ko'z, lab, xol, zulf timsollari birgalikda ilohiylikni vujudga keltirgan. Oshiqning yor labidagi xolga havasi keladi, chunki xol vasl og'ushida – Yor bilan birga. Qaniydi men ham shu xol kabi visoldan jon topsam, yayrasam, murodimga yetsam, holbuki men Yor ko'zidan mast, zulfiday parishon holman, deydi oshiq. Xol – aslida tasavvufda vahdat nuqtasi, ya'ni zohiriy olam mushohadasi orqali kulliyotga yetish, Alloh jamoli mohiyatini idrok etishga ishora. Biroq bu g'azalda xolning ushbu ma'nosi bilan real insoniy go'zallik belgisi sifatidagi mazmuni birlashgan. Boshqacha aytganda, reallik va ramziylik, ilohiy ma'no dunyoviy ma'no bilan birlashgandir. Shu bois oshiqning xol bo'lgisi keladi, ya'ni Yor vasliga yetishib, vahdatni isbotlashga chog'lanadi. Ko'zning oshiqni mast qilishi uning jonon jamolining ayonlashuvi – ko'rinishidan bexud-u behush bo'lishiga ishoradir. Umuman, ko'z insonning mohiyatini aks ettiradi va kishining kishiga ta'siri ham ko'z orqali kechadi. Shu bois, mashuqa ko'zi oshiq dilini rom etuvchi qudratga ega. Zulf (soch) esa parishonlik va hijron ramzi. Zulf ma'shuqaning yuzini berkitadi (yuz – mohiyat, manba bo'lsa, zulf (soch) uni yopuvchi parda ma'nosida keladi. Zulf, shuningdek, moddiy dunyo kasratiga ham ishora etadi. Dunyo esa parishonlik, hijron, iztirob joyidir. Dunyoni to'la zabt etib, anglab, yuzini ochgan darvesh Haqqa yetadi.

Dema nedin kuyasenkim, aning **yuz-u labidin**

Bu ishga shu'la bila axgari erur bois.

Baytdan anglashilishicha, lirik qahramon – oshiq boshqalarning: "numada buncha kuyasan?", deb so'rashlariga malomat qilib, bunga, ya'ni kuyishiga ma'shuqasining yuz-u labini ko'rish ishtiyoqida yori yuzidan taralayotgan shu'la va cho'g'dek labining taftidan sochilayotgan issiqlikni sabab qilib keltiryapti. Baytda *yuz-u lab* somatizmlari muvoziy qo'llanib, badiiylikni yanada oshirish maqsadida ikkinchi misrada *shu'la* va *axgar* (*qip-qizil cho'g'*) so'zlari bu muvoziylikni yanada kuchliroq ta'minlashga xizmat qilmoqda.

Natijalar va muhokama. Badiiy vositalar: Tashbeh va istiora – Ma'shuqaning "ko'zi" sehrgarlik qudratiga qiyoslanadi. Bu nafaqat jozibadorlikni, balki ruhiy ta'sir kuchini ham bildiradi. Tazod – Oshiq sehr qila olsa-da (tasavvuriy darajada), ma'shuqa unga qaramaydi. Bir tomonning qudrati boshqasida ishlamaydi. Mubolag'a – Ko'zning sehr bilan tenglashtirilishi oshiqning his-tuyg'ularini kuchli tasvirlaydi.

Ramziy ma'nolar Ko'z – tasavvufiy she'riyatda "ko'z" faqat jismoniy a'zo emas, balki haqiqat nurini ko'rsatuvchi, qalbga ta'sir qiluvchi manba sifatida talqin qilinadi. "Sehrli ko'z" – Haq jamolining jilvasi, oshiqni o'ziga tortuvchi ilohiy tajalli. Sehr – dunyoviy jihatdan ishqning mantiqsiz, izohsiz kuchi; tasavvufda esa "jazba" – bandani Haqqa tortuvchi ruhiy kuch. Giriftor bo'lish – oshiqning o'z "men"idan kechib, o'zini butunlay ma'shuqa (yoki Haq) irodasiga topshirishi.

Tasavvufiy qatlam Agar baytni tasavvufiy ko'z bilan o'qisak: Oshiq – solik (Haq yo'lida yuruvchi). "Ko'zi sohir" — Haq jamolining tajallisi, yoki murshidning nazari. "Sehr" – Haqning jalb qudrati, unda aql ojiz qoladi. Oshiq ham "javoban sehr qilish" (ya'ni, o'z ruhiy qudratini ko'rsatish) istasa ham, Haq istamasa, hech narsa o'zgarmaydi. Bu – "faqat Haq irodasi bilan yaqinlik mumkin" degan tasavvufiy g'oya.

Baytda oshiqning ojizligi, javobsiz muhabbat iztirobi va tasavvufiy ma'noda banda-Haq munosabatidagi mutlaq bo'ysunish go'zal mubolag'a va ramzlar orqali berilgan. "Ko'z" – ilohiy jilva; "sehr" – jazba; "giriftor" – ishq asiri. "Ko'z" ramzi – ilohiy tajalli va jazba manbai.

Nogah o'ldum bir ko'zi sohir giriftori netay?

Navoiyda ko'p uchraydi. Masalan, "Xazoyin ul-maoniy"dagi:

Ko'zing sham'idir, oshiq jonini parvona ayladi,

Nigohing bir nafasda yuz jonimni devona ayladi.

Bu yerda ham "ko'z" — jazba manbai, oshiqning ruhini butunlay egallovchi kuch. Tasavvufda bu qalb ko'zi yoki Haqqning tajallisi sifatida izohlanadi. "Sehr" — aqlni ojiz qiluvchi ishq qudrati Siz keltirgan satrdagi sehrgarlik g'oyasi, masalan, "Lison ut-tayr"da ham bor:

Sehr aylar ko'zlaring vasfi bila har lahza dil,

Men kabi devonalar qildi bu sehring har zamon.

Bu yerda sehr — nafaqat husnning ta'siri, balki ma'rifat nurining qalbni zabt etishi sifatida tushuniladi. Oshiq javoban sehr qilsa ham, bu Haqqning o'ziga xos jalbiga teng kelmaydi. "Giriftor" — ishqning asiri Navoiy uchun "giriftor" so'zi ikki qatlamda ishlatiladi: Dunyoviy — ma'shuqa husniga asir bo'lgan oshiq. Tasavvufiy — Haqqa yetish yo'lida jazba tufayli o'zini yo'qotgan, irodasini topshirgan solik. Masalan, "Badoye' ul-vasat"da

Ko'zingdin giriftor bo'ldi ko'ngul,

Bu zanjir ichra qolgan jonimga yo'l yo'q

Ishqning ilohiy kuchi oldida inson aqli ojiz; oshiq — faqat jalb qudrati ta'sirida qolgan banda; javob esa faqat Haq irodasidan keladi. Shoir: Men kutilmagan holda "o'ldim" — sevgilimning kipriklaridan otgan zaharli o'q sababli. Ammo uning shirin la'li (lablaridan) chiqqan so'zlar yoki bo'salari o'likni ham tiriltirsa, men nima qilay? Bu yerda kiprik — o'qdek tig', la'l shakarbor — shirin, hayotbaxsh lab. Oshiqning holati tazodli: go'zallik bir tomondan uni "o'ldiradi", ikkinchi tomondan "tiriltiradi". Baytda quyidagi badiiy vositalar — kiprik "paykon" (o'q uchiga o'xshatilgan). Mubolag'a — labning "o'likni tiriltirish" kuchi. Tazod — o'ldirish (kiprik) va tiriltirish (lab) qarama-qarshiligi. Ramz — kiprik va lab jismoniy belgilar bo'lsa-da, ichki ruhiy ma'noga ega. Ramziy ma'nolar Kiprikning o'qi — oshiqning qalbini tilka-pora qiluvchi husnning jazba kuchi; tasavvufda bu ilohiy ishqning sinovi. La'l shakarbor — dunyoviy talqinda shirin so'z yoki o'pich; tasavvufda esa Haqq kalomi yoki haqiqat sirlarini aytuvchi manba, bu ruhni uyg'otadi. O'ldirish — nafsning yo'qolishi, "men"ning sindirilishi. Tiriltirish — ma'rifat bilan yangidan ruhoni hayotga kirish.

Tasavvufda ishq yo'lida "o'lish va tirilish" g'oyasi muhim. O'lish — nafsdan o'tish, o'zligini yo'qotish (fano). Bu yerda kiprik o'qi — Haqqning sinovi yoki murshidning nazari. Tiriltirish — Haq jamolining jilvasi yoki ilohiy so'z orqali ma'naviy uyg'onish (baqo). La'l shakarbor — Qur'on oyatlari, zikr, ilohiy ilhom.

Shunday qilib, oshiq Haq yo'lida "o'ldi", so'ng ilohiy la'l ta'siri bilan "tirildi". Xulosa baytda ikki qarama-qarshi kuch uyg'unlashgan: go'zallikning zabt etuvchi kuchi va uning hayotbaxsh ta'siri. Dunyoviy talqinda bu — oshiq-ma'shuqa o'yini; tasavvufiy talqinda esa fano va baqo — ishq yo'lidagi halokat va najot jarayoni.

Xulosa. "Lab"ning asosiy ramziy qatlamlari:

— Hayotbaxsh va jon ato etuvchi manba: Navoiyda lab — shunchaki tashqi go'zallik emas, balki hayot beruvchi sharob manbai. Misol uchun "Labing sharbati jonga darmon bo'ldi" kabi misralarda lab — ma'shuqning so'zi yoki bo'sasi orqali oshiqni tiriltiradi. Bu yerda "lab" quvvat va umid manbai bo'lib tasvirlangan.

— Shirin so'z va ilohiy kalom timsoli: tasavvuf talqinida lab — haqiqatning so'z orqali yetkazilishi timsoli. Labdan chiqqan so'z — haq so'zi yoki ma'rifat sharobidir. Bu Navoiyda ko'p uchraydi: Labing so'zi sharobdir — mast qilur, Ammo mastlik bu — Haq ishqidir. Ko'z-lab oppozitsiyasi: ko'pincha Navoiy "ko'z" va "lab"ni birga tilga oladi. Ko'z — oshiq qalbini "o'ldiradi lab esa uni "tiriltiradi". Bu ikki ramz oshiqning ruhiy holatidagi azob va orom muvozanatini beradi.

Badiiy vositalar Tashbeh: Lab — gul, la'l (qimmatbaho tosh), sharbati jannatga o'xshatiladi. Isti'ora: "Labing sharobidan mast bo'ldim" — ma'nan ma'shuqning so'zidan ilhom olish. Tazod: Ko'z — lab qarama-qarshiligi orqali dramatik effekt. Navoiyda "lab" timsoli: Go'zallik va hayot ramzi hisoblanadi. Shirin so'z va ma'rifat manbaidir. Shuningdek, Ishq va tasavvufiy haqiqat ko'prigini ifodalaydi.

— "Lab"ning asosiy ramziy qatlamlari: Hayotbaxsh va jon ato etuvchi manba. Navoiyda lab — shunchaki tashqi go'zallik emas, balki hayot beruvchi sharob manbai. Misol: "Labing sharbati jonga darmon bo'ldi" kabi misralarda lab — ma'shuqning so'zi yoki bo'si orqali oshiqni tiriltiradi. Bu yerda "lab" quvvat va umid manbai bo'lib tasvirlangan.

— Shirin so'z va ilohiy kalom timsoli

Tasavvuf talqinida lab — haqiqatning so'z orqali yetkazilishi timsoli. Labdan chiqqan so'z — haq so'zi yoki ma'rifat sharobidir. Bu Navoiyda ko'p uchraydi: Labing so'zi sharobdir — mast qilur, Ammo mastlik bu — Haq ishqidir. Ko'pincha Navoiy "ko'z" va "lab"ni birga tilga oladi. Ko'z — oshiq qalbini "o'ldiradi", lab

esa uni “tiriltiradi”. Bu ikki ramz oshiqning ruhiy holatidagi azob va orom muvozanatini beradi. Badiiy vositalardan tashbeh: lab — gul, la’l (qimmatbaho tosh), sharbati jannatga o‘xshatiladi. Isti’ora: “Labing sharobidan mast bo‘ldim” — ma’nan ma’shuqning so‘zidan ilhom olish. Tazod: ko‘z — lab qarama-qarshiligi orqali dramatik effekt. Navoiyda “lab” timsoli: go‘zallik va hayot ramzi shirin so‘z va ma’rifat manbai ishq va tasavvufiy haqiqat ko‘prigidir.

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UDC 82

A COMPARATIVE ANALYSIS OF ERNEST HEMINGWAY AND BARBARA KINGSOLVER'S WORKS: ECOLOGICAL CONSCIOUSNESS AND ENVIRONMENTAL THEMES

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Abstract. *The article provides a comparative ecological analysis of Ernest Hemingway's and Barbara Kingsolver's literary works, focusing on how each writer reflects humanity's relationship with nature. Hemingway's fiction demonstrates an implicit ecological consciousness, using natural settings as moral testing grounds where human ambition meets environmental limits. His minimalist style conveys ecological degradation through personal struggle and existential reflection. In contrast, Kingsolver adopts an explicit environmental ethic, integrating scientific knowledge, ecological justice, and indigenous wisdom into her narratives. Her works, such as Flight Behavior and Prodigal Summer, advocate for ecological literacy and social responsibility in addressing climate change and biodiversity loss. The study concludes that the transition from Hemingway's implicit conservation concerns to Kingsolver's explicit environmental activism reflects the evolution of American ecological literature from individual moral struggle to systemic ecological awareness.*

Key words: ecological literature, environmental ethics, Ernest Hemingway, Barbara Kingsolver, ecological consciousness, environmental justice, anthropocene.

ERNEST HEMINGUEY VA BARBARA KINGSOLVER ASARLARINING QIYOSIY TAHLILI: EKOLOGIK ONG VA ATROF-MUHIT MAVZULARI

Annotatsiya. Maqolada Ernest Heminguey va Barbara Kingsolver asarlarining ekologik jihatdan qiyosiy tahlili berilgan. Unda har ikki yozuvchi ijodida inson va tabiat o'rtasidagi munosabatlarning badiiy talqini yoritilgan. Heminguey ijodi tabiiy manzaralarni insonning ma'naviy sinov maydoni sifatida tasvirlab, ekologik muammolarni bilvosita ochib beradi. Uning minimalistik uslubi tabiatning buzilishi va insonning ichki inqirozini uyg'unlashtiradi. Kingsolver esa o'z asarlarida ekologik adolat, ilmiy bilimlar va mahalliy ekologik tajribalarni bevosita ifoda etib, ekologik savodxonlikni targ'ib qiladi. Flight Behavior va Prodigal Summer romanlarida u ekologik muammolarga ijtimoiy va ilmiy yondashuvni ilgari suradi. Tadqiqotda Hemingueyning bilvosita ekologik qarashlaridan Kingsolverning ochiq ekologik faoliyatigacha bo'lgan o'zgarish Amerika ekologik adabiyotining evolyutsiyasini ko'rsatadi.

Kalit so'zlar: ekologik adabiyot, atrof-muhit etikasi, Ernest Heminguey, Barbara Kingsolver, ekologik ong, ekologik adolat, antropotsen.

СРАВНИТЕЛЬНЫЙ АНАЛИЗ ПРОИЗВЕДЕНИЙ ЭРНЕСТА ХЕМИНГУЭЯ И БАРБАРЫ КИНГСОЛВЕР: ЭКОЛОГИЧЕСКОЕ СОЗНАНИЕ И ТЕМЫ ОКРУЖАЮЩЕЙ СРЕДЫ

Аннотация. В статье проводится сравнительный экологический анализ творчества Эрнеста Хемингуэя и Барбары Кингсолвер, отражающий особенности взаимодействия человека и природы в американской литературе. Произведения Хемингуэя демонстрируют скрытое экологическое сознание, где природа выступает моральным испытанием для человека. Его лаконичный стиль передаёт деградацию окружающей среды через внутренние переживания героев. Кингсолвер, напротив, формирует открыто выраженную экологическую позицию, сочетая научные знания, идеи экологической справедливости и традиционные знания коренных народов. В романах Flight Behavior и Prodigal Summer она рассматривает экологические проблемы как социально-научный вопрос, призывая к экологическому просвещению. Исследование показывает, что переход от имплицитных мотивов у Хемингуэя к эксплицитной экопозиции у Кингсолвер отражает эволюцию американской экологической литературы от индивидуальных моральных конфликтов к системному экологическому осознанию.

Ключевые слова: экологическая литература, этика окружающей среды, Эрнест Хемингуэй, Барбара Кингсолвер, экологическое сознание, экологическая справедливость, антропоцен.

Introduction. Modern American ecological literature is a rich and diverse field, reflecting the nation's complex relationship with its environment. Several key themes emerge from the provided texts:

The Politics of Place and Identity. This approach highlights the ways in which ecological concerns are inseparable from social and political realities, challenging traditional notions of nature as separate from human society.

Environmental Justice and Social Inequality. The concept of environmental justice, focusing on the disproportionate impact of environmental degradation on marginalized communities, is a significant theme. This perspective challenges the often-dominant narrative of passive victimhood in environmental justice discourse, offering a more nuanced understanding of human-environment interactions.

The Representation of Wilderness and the Sublime. The American wilderness has long held a powerful symbolic significance, often associated with notions of the sublime and the untamed. This movement challenges the traditional dichotomy between human civilization and untouched nature, reflecting a growing awareness of the pervasive human impact on even the most remote environments.

The Anthropocene and its Literary Reflections. The Anthropocene, the geological epoch marked by significant human impact on the planet, is a recurring theme and reflects a growing awareness of humanity's profound and lasting impact on the planet and a critical examination of our relationship with the natural world.

Autobiography and Ecological Selfhood. The intersection of autobiography and ecology has given rise to the genre of "natural biography" (Straight, 2011). This approach emphasizes the intimate and inextricable connection between individual identity and the natural world, highlighting the personal and emotional dimensions of ecological concern.

Outstanding representatives of Modern American literature Ernest Hemingway and Barbara Kingsolver's works contribute to a literary tradition examining humanity's relationship with nature. Hemingway's mid-twentieth-century fiction focused on wilderness preservation, while Kingsolver's work addresses contemporary environmental crises with a systemic and scientific approach.[3;128] This evolution from implicit to explicit messaging reflects the ongoing adaptation of environmental literature to address ecological challenges.

Literature review. Ecocriticism as an organized field emerged in the 1990s and established the conceptual tools later critics use to read literature in relation to environment, science, and politics. Seminal collections and syntheses — notably *The Ecocriticism Reader* (Glotfelty & Fromm, 1996) and Lawrence Buell's *The Environmental Imagination* (1995) — define the discipline's core concerns: the representation of nature, the ethical stakes of literary form, and the role of narrative in shaping environmental consciousness. Subsequent overviews (e.g., Garrard 2004; Heise 2008) refine Buell's program by emphasizing scale (local vs. planetary), temporality (deep time, generational change), and the globalizing frame of the Anthropocene. This methodological grounding pushes critics to treat texts both as aesthetic objects and as interventions in debates about ecological knowledge, responsibility, and policy.

Methods. Comparative ecocriticism — i.e., studies that place canonical mid-century writers beside contemporary environmental novelists — remains relatively underdeveloped but promising. Approaches in the literature include: (a) formalist close readings that identify ecological motifs and symbolic functions of landscape; (b) eco-historical readings situating texts within conservation movements, colonial resource regimes, or agrarian change; (c) politically inflected ecocriticism that links representation to questions of power, race, gender, and labor; and (d) science-and-literature approaches that interrogate how empirical knowledge is narrativized. Scholars also debate genre expectations: whether the novel should instruct (didactic ecological fiction) or provoke ambiguity (aesthetic restraint that resists policy prescriptions).

Main part.

I.Hemingway's Ecological Consciousness and Environmental Themes

Ernest Hemingway's engagement with the natural world transcends mere scenic portrayal, evolving into a nuanced examination of wilderness as a pivotal force in the human experience and moral contemplation. In narratives like "The Snows of Kilimanjaro" and "The Old Man and the Sea," Hemingway envisions natural landscapes as dynamic forces shaping human destiny, far from being passive settings. The mountain in "The Snows of Kilimanjaro" symbolizes lost opportunities and moral repercussions, while the sea in "The Old Man and the Sea" embodies an indifferent natural world that tests and defines human character through the interplay between man and environment. These works reveal Hemingway's recognition of the intrinsic link between human identity and ecological forces, a consciousness reflected in his sparse yet evocative depictions of landscape degradation and environmental limitations. The protagonist's confrontation

with natural elements becomes inseparable from his confrontation with mortality, suggesting that ecological degradation mirrors psychological and spiritual decline.

Hemingway's hunting and fishing narratives, particularly in "Green Hills of Africa," present a complex interrogation of human-animal relationships and resource extraction practices. His detailed accounts of African safaris reveal an ambivalent perspective: they celebrate the hunter's skill and the aesthetic dimensions of wilderness while acknowledging the ecological toll of colonial exploitation and unchecked killing. The text oscillates between romanticizing the hunt and implicitly critiquing destructive practices, exposing the contradiction between personal exhilaration and environmental consequence. Hemingway demonstrates awareness that hunting and fishing are not merely recreational pursuits but acts with ecological ramifications, especially within colonial contexts where resource extraction often exceeded sustainable limits.

The recurring motif of environmental deterioration throughout Hemingway's fiction functions as an oblique critique of modernity's relentless exploitation and commercialization. The transformation of African landscapes from pristine wilderness to depleted hunting grounds, and the systematic depletion of marine fish stocks, serve as indices of broader human destructiveness. [2;59] These environmental changes are central to his moral vision, linking ecological destruction to the spiritual impoverishment and existential alienation that characterize his protagonists. Through the gradual erasure of natural abundance, Hemingway suggests that human ambition fundamentally corrupts the relationship between civilization and nature, a theme that becomes increasingly pronounced as his fiction charts the loss of accessible wilderness and abundant resources across geographical and temporal settings.

II. Barbara Kingsolver's Explicit Environmental Ethics and Ecological Justice.

Barbara Kingsolver's fiction represents a deliberate departure from Hemingway's ambivalent environmental consciousness toward an explicitly didactic engagement with ecological science and environmental ethics. Her novels integrate scientific frameworks into narrative structures, transforming literature into a vehicle for environmental education and advocacy. In "Flight Behavior," Kingsolver constructs climate change not as an abstract backdrop but as a central narrative force, depicting monarch butterfly migration disruption resulting from altered temperatures and habitat destruction. The protagonist's journey toward ecological literacy mirrors the reader's education, progressing from rural isolation to engagement with climate science and global environmental networks. Similarly, "Prodigal Summer" employs multiple narrative perspectives to explore interconnected ecological systems, with characters representing distinct relationships to biodiversity: the logger advocating resource extraction, the ecological researcher studying predator-prey dynamics, and the farming community confronting decisions between chemical and sustainable agriculture. Through these narratives, Kingsolver demonstrates that ecological knowledge reshapes how communities understand their relationship to land and species survival, positioning scientific literacy as essential to contemporary citizenship. [8;201]

Kingsolver's environmental vision explicitly links ecological degradation to social injustice and systemic inequality in ways Hemingway's work only obliquely suggests. "The Poisonwood Bible" illustrates how colonial extraction of African resources generates cascading ecological and human consequences, showing that environmental destruction disproportionately harms indigenous and economically marginalized populations lacking the political power to resist exploitation. "Animal Dreams" similarly reveals how pesticide contamination in orchards affects primarily indigenous communities and migrant agricultural workers, exposing the unequal distribution of environmental risks across class and ethnic lines. These narratives demonstrate that ecological problems are fundamentally problems of power distribution and resource control, requiring attention to both environmental restoration and social transformation. Kingsolver's protagonists do not remain passive witnesses to environmental crises but actively develop ecological literacy that motivates environmental activism and community organizing, suggesting that individual consciousness shifts must couple with collective action for meaningful change. [10;109]

Through her emphasis on indigenous ecological knowledge and sustainable practices, Kingsolver constructs nature not as a pristine wilderness separate from human society but as a system in which humans participate with specific ecological and moral responsibilities. Her characters recognize that traditional ecological knowledge, developed through generations of attentive relationship with specific environments, offers superior guidance for sustainable living compared to industrial extraction models. The cultivation of diverse crops, the preservation of native species, and the integration of predators into agricultural systems emerge as both ecologically necessary and culturally valuable practices. This integration of indigenous knowledge with scientific understanding positions Kingsolver's environmental vision as fundamentally relational, demanding recognition that human well-being is entirely dependent on ecosystem health. Her

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emphasis on sustainable agriculture and biodiverse land use transforms environmental stewardship from abstract ethical principle into concrete daily practice, suggesting that ecological ethics manifest through tangible choices about consumption, production, and community relationships with land.

Results.

Comparative Analysis: Implicit versus Explicit Environmental Messaging. This systemic analysis requires Kingsolver to develop more complex narrative architecture capable of representing the economic and political dimensions of environmental crisis, whereas Hemingway's focus on individual encounters with natural limits enables his characteristic economical prose and concentrated emotional intensity.

Ecological Theme	Hemingway	Kingsolver
Environmental Perspective	Implicit; emerges through landscape deterioration and human-nature conflict	Explicit; functions as central thematic concern integrated into plot structure
Narrative Approach	Sparse, minimalist style; interpretive ambiguity about ecological consequences	Multiple perspectives, scientific exposition, pedagogical guidance toward ecological literacy
Human-Nature Relationship	Individual encounters with ecological limits as tests of character; nature as autonomous force	Humans as embedded within ecological systems with specific moral responsibilities and relational dependencies
Explicit Environmental Critique	Ambiguous authorial stance; moral judgment withheld from reader interpretation	Direct critique of consumer culture, industrial agriculture, and economic systems driving environmental destruction
Integration of Scientific Knowledge	Limited; natural world depicted through sensory description and aesthetic observation	Central; climate science, ecology, and sustainable agriculture explicitly integrated into narrative and character education
Conservation Framework	Mid-twentieth-century resource scarcity and wilderness loss concerns	Late-twentieth-century climate change, biodiversity crisis, and environmental justice concerns
Protagonist Agency	Passive witness or participant in ecological conflict with limited capacity for intervention	Active development of ecological literacy motivating environmental activism and community engagement
Treatment of Indigenous Knowledge	Marginal; hunting narratives emphasize colonial perspective and extractive practices	Central; traditional ecological knowledge presented as superior guidance for sustainable living compared to industrial models

Discussion. Hemingway's ecological consciousness operates fundamentally through indirection, manifesting in narrative strategies that embed environmental concerns within representations of landscape degradation and human struggle without explicitly articulating environmental ethics. His sparse prose style deliberately withholds judgment, allowing readers to confront the tension between existential human drives and ecological consequences without authorial guidance toward moral conclusions. The environmental crisis in "The Old Man and the Sea" emerges through depleted fish populations and exhausted marine resources, yet the narrative emphasizes the protagonist's individual heroism rather than the systemic factors driving ecological collapse. [1;98] This aesthetic of understatement reflects mid-twentieth-century conservation anxieties rooted in resource scarcity and wilderness loss, concerns that Hemingway filters through personal encounters with natural limits rather than societal restructuring.

In contrast, Kingsolver's environmental vision operates explicitly and didactically, integrating scientific exposition, character education, and narrative guidance that directly engage readers with contemporary climate and biodiversity crises. "Flight Behavior" transforms monarch butterfly population collapse from background ecological event into central plot mechanism, with the protagonist's journey enacting and modeling readers' own environmental awakening. This deliberate pedagogical approach reflects late-twentieth and early-twenty-first-century environmental consciousness, wherein climate science demands explicit communication and public understanding rather than ambiguous literary allusion. [7;170]

The structural and narrative techniques employed by each author reveal fundamentally different relationships between literary form and environmental messaging. Hemingway's minimalist style creates distance between narrator and moral judgment, cultivating interpretive ambiguity about humanity's proper relationship to nature and whether environmental destruction represents an inevitable consequence of human civilization or avoidable ethical failure. His protagonists encounter ecological limits as inexorable natural forces rather than outcomes of specific historical decisions or economic systems, suggesting a naturalized view of resource depletion and wilderness loss.

Kingsolver, conversely, employs multiple narrative perspectives, scientific exposition, and explicit didacticism to guide readers toward specific ecological conclusions about consumer culture, industrial agriculture, and carbon-dependent civilization. In "Prodigal Summer," competing perspectives on predator reintroduction and pesticide use are not presented as equally valid positions but are weighted according to ecological knowledge and scientific understanding, with narrative authority favoring sustainable practices. This technical divergence reflects broader epistemological differences: Hemingway's ambiguity presumes nature operates according to autonomous principles beyond human moral categories, while Kingsolver's explicitness assumes that clear environmental science should shape individual decisions and collective policy.

While both authors interrogate human domination of nature through narrative conflict, their analytical scope differs significantly in addressing root causes of environmental degradation. Hemingway's fiction foregrounds individual moral confrontation with ecological forces, suggesting that human ambition and the pursuit of mastery generate inevitable collisions with natural limits. His protagonists encounter the consequences of hunting, fishing, and resource extraction as personal trials revealing character through struggle with indifferent nature.

Kingsolver extends environmental critique beyond individual ethical choice to encompass systemic analysis of economic structures, consumer capitalism, and industrial agriculture that deliberately externalize ecological costs. "The Poisonwood Bible" traces cascading consequences of colonial extraction not as natural inevitability but as deliberate economic exploitation driven by capitalist resource hunger and ideological justification. "Animal Dreams" similarly exposes pesticide contamination as an outcome of corporate profit prioritization over community and ecosystem health, positioning environmental destruction as a symptom of deeper power imbalances rather than tragic natural conflict.

Literary Legacy and Influence on Environmental Literature. Hemingway's ecological consciousness established a foundational paradigm for environmental literature wherein natural environments function as active moral testing grounds rather than decorative backdrops. His minimalist aesthetic and emphasis on individual confrontation with ecological limits created a literary template that subsequent environmental writers have adapted and expanded, particularly in representing how wilderness encounters reveal character and expose human vulnerability to forces beyond individual control. Writers working in the late twentieth century drew upon Hemingway's approach of embedding environmental themes within narratives of personal struggle, yet modified his ambiguous authorial stance to engage more explicitly with ecological science and policy questions. The Hemingway legacy in environmental literature emphasizes the tension between human ambition and natural constraints, a dynamic that continues to structure environmental narratives exploring resource scarcity, climate disruption, and species extinction. [5;423] His spare prose style and emphasis on what remains unsaid influenced environmental writers to recognize that ecological crisis need not require rhetorical excess but rather demands precision in representing specific landscape transformations and human-animal interactions.

Barbara Kingsolver represents a paradigmatic shift in environmental literature by synthesizing scientific literacy with narrative sophistication, demonstrating that contemporary ecocritical fiction can simultaneously function as aesthetic achievement and explicit environmental advocacy. Her integration of climate science, ecological research, and sustainable agriculture directly into plot structure establishes a model wherein scientific understanding becomes inseparable from character development and narrative resolution. Rather than withholding authorial judgment, Kingsolver employs multiple perspectives and scientific exposition to guide readers toward specific ecological conclusions about consumer culture and industrial systems, positioning environmental literacy as essential to contemporary citizenship. This approach reflects the urgency of late-twentieth and early-twenty-first-century environmental crises that demand clear communication about causes and consequences rather than ambiguous literary allusion. Kingsolver's influence on subsequent environmental literature lies in legitimizing pedagogical dimensions of fiction, transforming the novel into a vehicle for environmental education that reaches general audiences beyond academic ecocriticism circles. Her emphasis on indigenous ecological knowledge, sustainable

agriculture, and environmental justice establishes environmental literature as necessarily engaged with questions of equity and power distribution alongside ecological restoration.

Both Hemingway and Kingsolver participate in a broader literary tradition examining humanity's relationship to nature, yet their historical positioning and philosophical approaches reveal fundamental evolution in how environmental literature addresses ecological crisis. Hemingway's mid-twentieth-century fiction emerged during a conservation era emphasizing wilderness preservation and resource management, concerns he encoded through narratives of landscape degradation and exhausted environments. Kingsolver's work reflects the urgency of anthropogenic climate change and biodiversity collapse, requiring more comprehensive systemic analysis and explicit scientific grounding than Hemingway's existential exploration of human limits. [9;309] The literary tradition connecting these writers demonstrates that environmental consciousness manifests differently across historical moments, with early environmental literature emphasizing aesthetic and philosophical dimensions of nature while contemporary environmental fiction integrates climate science and environmental justice into narrative structures. This evolution from implicit to explicit environmental messaging, and from individual moral trials to systemic critique, indicates that environmental literature continues adapting its forms and concerns to address the specific ecological crises and scientific understanding of each era.

Conclusion. As a summary, it's important to note that **Hemingway's** approach is indirect, embedding environmental concerns within narrative elements without explicitly stating them. His minimalist style allows readers to interpret the tension between human ambition and ecological consequences. In contrast, Kingsolver's work is direct and didactic, integrating scientific exposition and guiding readers toward ecological literacy.

Hemingway's narratives focus on individual encounters with nature, while Kingsolver addresses systemic issues like consumer culture and industrial agriculture. Kingsolver's work emphasizes the role of science and indigenous knowledge in shaping ecological understanding.

Hemingway's ecological consciousness laid a foundation for environmental literature, using nature as a moral testing ground. His style influenced writers to embed environmental themes within personal struggles. **Kingsolver** represents a shift toward integrating scientific literacy with narrative, transforming fiction into a tool for environmental education.

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BADIIY ASAR KOMPOZITSIYASIDA EPIGRAFNING TUTGAN O‘RNI VA POETIKASI

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Annotatsiya. Ushbu maqolada badiiy asarda epigraf va uning vazifasi, ahamiyati, asarda epigraf qo‘llashdan maqsad haqida fikr yuritiladi. Epigraf turlari va asar ma‘no-mazmunining ochilishidagi o‘rni va to‘g‘ri tanlangan epigraf badiiy asar g‘oyasi, yozuvchining maqsadini ochib berish uchun muhim manba bo‘la olishi haqida o‘zbek adabiyotidan misollar keltirish orqali tahlil qilingan. Shuningdek, epigraf asarning g‘oyasini yoki mavzusini ochishda, asardagi asosiy fikr va muallifning pozitsiyasi, tutgan yo‘lini aniqlashda, boshqa muallif, asar yoki tarixiy davr bilan bog‘lashda, o‘quvchini o‘ylantirish va fikr yuritishga chorlashda, asarning ruhini, kayfiyatini yaratishda bajargan vazifasi tadqiq etilgan. Adabiy, diniy, tarixiy, falsafiy, muallifning o‘z so‘zidan, maqol yoki xalq og‘zaki ijodidan olingan epigraflar ham atroflicha o‘rganilgan.

Kalit so‘zlar: epigraf, epigraf turlari, adabiy epigraf, tarixiy epigraf, diniy epigraf, maqol va xalq og‘zaki ijodi, ma‘no-mazmun, yozuvchi maqsadi, mavzu va g‘oya.

ПОЭТИКА ЭПИГРАФА В КОМПОЗИЦИИ ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ

Аннотация. В данной статье рассматривается эпиграф в художественном произведении, его функция, значение и цель использования эпиграфа в произведении. На примерах из узбекской литературы анализируются виды эпиграфов и их роль в раскрытии смысла и содержания произведения, а также то, что правильно подобранный эпиграф может стать важным источником для раскрытия идеи художественного произведения и замысла писателя. Также изучается функция эпиграфа в раскрытии идеи или темы произведения, в определении основной мысли произведения, авторской позиции и подхода, в установлении связи с другим автором, произведением или историческим периодом, в побуждении читателя к размышлению и рефлексии, в создании духа и настроения произведения. Подробно изучаются литературные, религиозные, исторические, философские эпиграфы, взятые из собственных слов автора, пословиц или народных устных произведений.

Ключевые слова: Эпиграф, виды эпиграфов, литературный эпиграф, исторический эпиграф, религиозный эпиграф, пословица и народная литература, смысл и содержание, авторский замысел, тема и идея.

POETICS OF THE EPIGRAPH IN THE COMPOSITION OF A FICTION WORK

Abstract. This article discusses the epigraph in a work of art, its function, importance, and the purpose of using an epigraph in a work. The types of epigraphs and their role in revealing the meaning and content of a work, and the fact that a correctly selected epigraph can be an important source for revealing the idea of a work of art and the writer's purpose, are analyzed by giving examples from Uzbek literature. The function of the epigraph in revealing the idea or theme of the work, in determining the main idea of the work and the author's position and approach, in connecting it with another author, work or historical period, in encouraging the reader to think and reflect, and in creating the spirit and mood of the work is also studied. Literary, religious, historical, philosophical, epigraphs taken from the author's own words, proverbs or folk oral works are also studied in detail.

Keywords: Epigraph, types of epigraphs, literary epigraph, historical epigraph, religious epigraph, proverb and folk literature, meaning and content, author's purpose, theme and idea.

Kirish. Adabiyotning yuragi badiiy asar ekan, badiiy asar esa yozuvchi-yu shoirning hayotida shohid bo‘lgani, turfa taqdirlardan eshitgani, tarixni eslab, kelajakni o‘ylab, tasavvur qilib yoki bo‘lmasa xayolot olamiga sho‘ng‘ib qilgan ijodining mahsulidir. Unda har bir yozuvchining maqsadi orqali asar to‘laonli ochib berilsa, g‘oyasi esa obrazlarni, voqea-hodisalarni, butun kompozitsiyani harakatga keltirib, asar rivoji, tuguni, kulminatsiyasi va badiiy unsurlarni taminlash vazifasini bajaradi. Shunday ekan, badiiy asarlarda

ko'p uchratadigan holat asar boshlanmasida epigraflarga duch kelamiz. Bu yuzasidan o'zi epigraf nima uchun kiritiladi va uning asardagi vazifasi nimalardan iborat? degan savol tug'ilishi tabiiy. Ushbu maqolada epigraf va uning epik janrdagi o'rni va ahamiyati haqida tahlil va tadqiq qilish orqali misollar bilan ko'rib chiqamiz.

Adabiyotlar tahlili va tadqiqot metodologiyasi. Epigrafning asarda tutgan o'rni va ahamiyati asarning yaxlit holatidagi ko'rinishini aks ettiradi. Birgina to'g'ri tanlangan epigraf orqali badiiy asar to'laqonli mavzu, g'oya va yechim – xulosani ifodalaydi. Ushbu maqolada Murod Mansurning “Judolik diyori” va ba'zi qissalari, Sa'dixon Mavlavixon o'g'lining “Tanazzul” geptologiyasi, Abdulla Qahhor hikoyalar va boshqa ko'pgina abadiiy asarlardagi epigraflar va ularning asarga ta'siri masalasi tahlil qilingan. Asarlararo yaqinlik, asar nomi, mavzusi, g'oyasi, xulosasida epigrafning o'rni qiyosiy jihatdan o'rganilgan.

Natija va tahlil. Epigraf asarda quyidagi vazifalarni bajarib, badiiy asarni anglashda asosiy birlik hisoblanadi.

a) asarning g'oyasini yoki mavzusini ochish uchun;

Epigraf – asar mazmunini chuqurroq tushunishga yordam beradi. U asardagi asosiy fikr, muammo yoki ruhni oldindan o'quvchiga bildiradi. “G'oya – asarda qo'yilgan va yoritilgan masalalarning mohiyatidan, xarakterlar talqinidan mantiqiy ravishda kelib chiqadigan xulosa”[1, 102] ekan qisqagina epigraf orqali muallif asar mazmun-mohiyati va xulosasini ochib, fikrlashga yo'l ko'rsatish yoki yo'nalish berish uchun foydalaniladi.

b) asardagi asosiy fikr va muallifning pozitsiyasi, tutgan yo'lini aniqlash;

O'quvchi asarni o'qishni boshlashdan oldin epigraf orqali muallif qanday kayfiyatda yoki qanday fikrni ilgari surmoqchi ekanini sezadi va epigrafidagi asosiy fikr ifodasini asardan anglashga, izlashga harakat qiladi.

c) boshqa muallif, asar yoki tarixiy davr bilan bog'lash uchun;

Bunda ijodkor boshqa biror mashhur shaxs keltirgan jumla, asar ichidan ba'zi ma'noli gaplar yoki ma'lum bir davr, mavzu, tarixiy asarlarning davomi sifatida yozilgan asarlarga asoslanib ulardan ilhomlanib, ma'lum bir epigraf tanlashi mumkin. Xususan Sa'dixon Eshonjonovning “Tanazzul” [2, 12] geptologiyasiga Abdulla Qodiriyning “Moziyga qarab ish ko'rish hayrlilik, deydilar...” [3, 5] gapi epigraf sifatida olingan. Ushbu jumalarni Qodiriy “O'tkan kunlar” romanining avvalida: “Yozg'uvchidan” sarlavhasi ostida kirish qismida keltirgan. Va yuqoridagi jumla ketidan “Shunga ko'ra, mavzuni moziydan, yaqin o'tkan kunlardan, tariximizning eng kirlik, qora kunlari bo'lgan keyingi “xon zamonlari” dan belguladim” [3, 5] deydi. “O'tkan kunlar” romanida ham Qo'qon xonligi va Xudoyorxon davri tarixiy jarayon, voqea-hodisalar aks ettirilgan. “Tanazzul” romanida ham bu davr keng holatda Xudoyorxonning tug'ilganidan to o'limiga qadar bo'lgan voqealar Qo'qon va unga aloqador har bir joy, vaziyat badiiy bo'yoqlarda yozilgan. “Ya'ni Xudoyorxon davri, xonlikdagi yemirilib borayotgan vaziyat, qipchoqlarning hokimiyat boshqaruvini o'z qo'liga olgani, aka-ukalar o'rtasida beklarning nayranglariga uchib taxt talashishlar, Rossiya tomonidan xonlikni bosib olishga bo'lgan harakatlari va natijada mustamlakaga aylantirilgani hamma-hammasi Qo'qon xonligining parokandaligi, tanazzulga yuz tutishidir. Darhaqiqat, har qachon ham ortga qarab, puxta o'ylagan holda qilingan ishda xayr-baraka bo'ladi. Shunday ekan, tarix bizga har doim ko'zgu, eslatma, o'rnak vazifasini bajaradi” [4,100]. Asar epigrafi ham Qodiriy asarining mantiqiy davomi sifatida unda keltirilgan fikrdan iborat bo'lib, ham tarixiy mavzuda ekanligini, ham “O'tkan kunlar” va undagi voqea-hodisalarga bilvosita yaqin muhitdaligi, shuningdek geptologiya mustaqillik yillarida yozilgan bo'lib, bugungi davlatchilik siyosatida tarixga nazar va xatolaridan xulosa chiqarishga chorlov degan ma'no-mazmunni ham anglash mumkin.

d) o'quvchini o'ylantirish va fikrlashga undash uchun;

Epigraf ko'pincha qisqa, ammo ma'noli bo'ladi. U o'quvchini asar haqida fikrlashga, sabab va natijaviy xulosani izlashga undaydi. Bu yuqoridagi asardagi asosiy fikr va muallifning pozitsiyasi, tutgan yo'lini aniqlashga yaqin turadi. Bunda yashirin tarzidagi yoki o'quvchining o'zi topishi uchun qoldirilgan asar xulosani ham epigrafga bog'lab chiqarish uchun yordam beradi. Masalan, Murod Mansur [5. 330]“Yigitning gunohi” hikoyasiga Abdulla Qahhorning “Ajandadagi tosh saroyda Buddaning tosh haykali bor. Bu haykalga chiroqni o'ng tomondan tutsangiz, Budda tabassum qilganday, chap tomondan tutsangiz, yig'layotganday tuyiladi” – jumalari epigraf sifatida olingan. Lekin asarda hech qanday budda yoki haykal haqida gap yo'q. Epigrafning majoziy ma'nosini topish, asarning mazmuni to'laqonli ochilishiga yordam beradi. Hikoyada bir yigitning bir kuni ta'sviri berilgan bo'lib, ish yuzasidan yuzasidan yo'lga chiqqan va tasodifan ishda bir ikki ko'rgan tanish, qurilish mashinasini mingan haydovchi qiz bilan manziliga bormoqchi bo'lgan yigitning suhbat va uning natijasi tasvirlangan. Yigit boshlig'i bilan gap talashib chiqqan edi va qizga “Biroviga mo'may pul kerak. Birovi gazetalar yozgandek “qalb amri bilan ulug' xayrli ishlar”

qilyapti o'zicha. Lekin hech kim gunohi azimga botayotgani bilan ishi yo'q..." gapiga Qizning qanaqa gunoh haqida aytayapsiz degan savoliga "Bitta suv ombori quramiz deb qancha odamlarni bevatan qilayotganimiz, butun-butun qishloqlarni, mozorlarni buzib ko'chirayotganimiz-chi? O'tgan odamlarning ruhini bezovta qilish gunohi azim bo'lmay, nima?.. Birortasi g'ing demasa-ya. Sizlarda o'zi yurak yo'q. Bamisoli robotsizlar..." tarzidagi javobi qizga juda og'ir botib cho'lning o'rtasida yigitni mashinadan tushirib yuboradi. Havo aynib cho'lda to'zon va yomg'irda qolgan yigit qanday gunoh qildim deya o'ylay-o'ylay yo'l bosar ekan, ancha vaqtdan keyin qiz mashinada qaytib kelib, uni manzilgacha eltib qo'ydi, lekin bu gal ikkisi ham sassiz ketishadi. Ushbu mazmundan epigrafdagi yashiringan ma'noni izlaydigan bo'lsak, birinchidan yengilgina ma'no ayol, umuman inson zotining tez ekanligini ko'rsak, ikkinchidan, hukumatning qo'l ostida ishlayotgan ishchilar yuqoridan kelgan buyruqni so'zsiz bajaruvchidirlar. Ular ham nima xato, nima to'g'ri ekanligini juda yaxshi anglaydi, ammo ular bunga inkor bildirsa olmasligini, aks holda hayoti tahlilida qolishini xohlamagani uchun jimdirlar deya epigrafdagi mazmunni yana o'zimizning fikrimiz va xulosamiz orqali keltirishimiz mumkin.

e) asarning ruhini, kayfiyatini yaratish uchun;

Ba'zida epigraf asarga hissiy fon beradi — masalan, fojiaiy, falsafiy yoki hazilona kayfiyat yaratadi. Bu ruhiyat orqali o'quvchida birinchi signal: asarning qanday o'qilishi, unga ichki moslashuv va kutiladigan voqea-hodisalarga tayyorlik, ya'ni oldindan hissiy idrok etish shakllanadi.

Muhokama. Epigraf – bu asarning kalitidir. U o'quvchiga asarni qanday ruhda o'qish kerakligiga, asarning mazmuniy qatlamlarini ochishga yordam beradi va o'quvchini o'ylashga, fikrlashga chorlaydi. Lekin har bir kitobxon ham asar epigrafiga jiddiy qaramaydi balki, shunchaki ko'z yugurtirib o'tib ketadi va yuqorida sanagan holatlar e'tibordan chetda qoladi.

Ko'p hollarda epigraf mashhur yozuvchi, shoir, Qur'on oyati, hadis yoki maqoldan olinadi — bu asarga falsafiy, diniy yoki mazmuniy chuqurlik beradi. Shunga ko'ra, epigrafning ma'lum bir turlari shakllanadi:

1. Adabiy epigraf – bu turdagi epigraf boshqa yozuvchi yoki shoirdan olingan iqtibos bo'ladi. U asarni adabiyot bilan bog'laydi va muallif g'oyasiga adabiy asos beradi. Masalan, Halima Xudoyberdiyevaning "Uyg'on" so'zin aytgach" she'riga turk shoiri Mehmed Emin Yordaqulning "Chirimoqda Sibirga ulug' turk shoirlari" bandi epigraf sifatida olingan. Abdulla Qahhorning "O'jar" hikoyasida Abdulla To'qayning:

"Ul tuta ot quyrug'indan, "bo'l uzun soch" deb qo'ya,
Tek nega boshda tugul?" Tanqidga muhtoj deb qo'ya",

"To'y" hikoyasida esa Lermontovning "Nahot kishi shunday xushchaqchaq olamdan ketsa" jumalari epigraf qilib olingan. Ular asar asosiy mazmunini ochib berishga xizmat qilgan. Bu adabiy epigraf turi o'zbek adabiyotida ko'plab she'riy va nasriy asarlarda uchraydi.

2. Diniy epigraf – bu turdagi epigraflar asosan "Qur'on" oyatlari, hadislar yoki diniy hikmatlardan olinadi. Asarga ma'naviy, axloqiy yoki falsafiy yo'nalish berish vazifasini bajaradi. Masalan, Said Ahmadning "Qorako'z majnun" hikoyasida "Qur'oni karim" va hadisi sharifdan jumalar asar epigrafi sifatida olinadi va ikki epigraf o'zaro bir-birini to'ldirgan. Birinchisi, "Sizlardan qaysi biringiz o'z dinidan qaytsa va shu kofirligicha o'lsa, bas, ana o'shalarning (qilgan savobli) amallari xabata (bekor) bo'lur, ular do'zax ahlidurlar va u yerda mangu qolurlar" - "Baqara" surasi 217-oyat. Ikkinchisi, "Jannatga kiradigan o'n nafar hayvondan biri bu "As'hobi kahf" ning vafodor itidir" – deya "Al-jome al-kabir" asaridan hadis keltirilgan. Birinchi epigraf orqali asar qahramonining sinovlar ichida qanday yo'l tutgani va yaxshi va yomon, gunoh va savob amallarining hammasiga javob berishi, uning natijasi belgilab qo'yilganligiga ishoradir. Hikoyada bosh qahramon Saodat ayaning o'z dinidan kechib xristianlikni qabul qilgan o'g'li Bo'rixonni anglatganda, asardagi "Qorako'z" nomli it esa ikkinchi epigrafni ochib, hayvonning insonga sadoqati va vafodorligini ko'rsatgan. Hikoyadagi mohiyatni epigrafdagi diniy kitob va ahkomlar bilan isbotlab berilgan.

3. Falsafiy epigraf – bu turdagi epigraflar donishmandlar, faylasuflar yoki mashhur shaxslarning fikrlaridan olinadi. U asarda hayot, taqdir, inson ruhi kabi chuqur mavzularni ochishga yordam beradi. Masalan, Murod Mansurning "Judolik diyori" [6. 2] roman-pentologiyasida Muhammad G'azzoliyning quyidagi "Ey inson... o'z asling nimarsadur va ne yerdin kelibsan va ne yerga borgungdur? Bu olam manzilgohiga nima ishga kelibsan va seni nima uchun ofarida qilibdur? Saodating ne ishdadur?.." hikmatli purma'no gaplaridan foydalanilgan. Falsafiy-diniy xarakterdagi bu jumla ham asar kengayib, birinchidan ikkinchiga, undan to beshinchisiga qadar har bir qismda yanada oydinlashib sujet, obrazlar, umumiy kompozitsiyasi, yozuvchi g'oyasi va maqsadini ochib bergan. Asarda inson nima uchun dunyoga kelgan, uning hayotdagi missiyasi turfa taqdirli obrazlar orqali hikoyachi qahramon Maqsudning nutqida, nigohida ochib berilgan.

Shuningdek, Murod Mansurning “Hammaning yashagisi keladi” qissasiga Beleniskiyning “Haqiqat olami muqaddas bir yer bo‘lib, unga Arabiston sahrosidan o‘tib boriladi”. “Yombi” qissasiga esa Alisher Navoiyning “Har ne istasang, o‘zingdan istagil” va “Qutadg‘u bilig” dan “Yaqinlik necha bo‘ldi yamaq uchun, qani ish qilig‘li ko‘hna haq uchun?” – degan fikrlari keltirilgan. Bu ham falsafiy turdagi epigraflar hisoblanib, ushbu turdagi epigraflar ham o‘zbek adabiyotida katta qismni tashkil etadi.

4. Tarixiy epigraflar – bu turdagi epigraflar tarixiy shaxslar, voqealar yoki manbalardan olinadi. Asarga tarixiy haqiqat yoki davr ruhini beradi. Abdulla Qodiriyning “Moziyga qarab ish ko‘rish hayrlilik, deydilar...” fikri ham yaqin tarixda bitilgan bo‘lib, tarixga nazar tashlab fikr yuritish ma‘nosida “Tanazzul” romanida qo‘llanilganini yuqorida ham aytdik. Bunday epigraflar tarixiy roman yoki voqeyiy asar boshida ishlatiladi. Abdulla Qahhorning “Anor” hikoyasida ham “O‘tmishdan” deya:

“Uylar to‘la non, och-nahorim, bolam,
Ariqlar to‘la suv, tashnai zorim, bolam”

ikkiligi epigraflar uchun tanlanib, yo‘qsil oilada homilador ayolning bu davrdagi ajib bir holati natijasida kishilar hayotida kechayotgan vaziyat yoritilgan.

5. Maqol yoki xalq og‘zaki ijodidan epigraflar – bu turdagi epigraflar maqol, matal, hikmatli so‘zlardan olinadi. U asarni xalq donoligi bilan bog‘laydi. O‘zbek adabiyotida asosan hikoya janridagi asarlarda ayniqsa, Abdulla Qahhor hikoyalarida buning yaqqol misollarini ko‘rishimiz mumkin. “O‘g‘ri” hikoyasida “Otning o‘limi itning bayrami”, “Bemor”da “Osmon yiroq, yer qattiq”, “Bashorat”da “Ola qarg‘a qag‘ etadi, O‘z vaqtini chog‘ etadi” va boshqa ko‘pgina maqollardan foydalanilgan. “Qayg‘ular” nomli sarlavhadan anglashiluvchi hikoyasiga esa:

– Nega mening boshimni qashlaysiz?

– Men o‘zimning boshim debman” dialogli latifasi ham yumoristik jihat bilan asarning ma‘no-mazmunini butunligini ta‘minlagan.

6. Muallifning o‘z so‘zidan epigraflar – bu turdagi epigraflar ba‘zan yozuvchining o‘zi yozadi, ya‘ni bu so‘zlar boshqa manbalardan olinmagan bo‘ladi. Bunday epigraflar asarga muallifning shaxsiy munosabatini bildiradi. Bu asosan ijodkor o‘z epigraflari tufayli yuzaga kelgan asarlar boshlanmasida, yoki asar mazmuniga mos epigraflar uchratmagani va boshqa turli sabablar yuzasidan foydalanilishi mumkin.

Xulosa. Xullas, epigraflar to‘laqonli asar kompozitsiyasini ochib, uning ma‘no-mazmun, mohiyatini o‘quvchiga tushunarli bo‘lishiga sabab bo‘lib, har qanday asarning butun bir qismini tashkil etadi. Asardagi yozuvchining fikri, kayfiyati, xulosasini ham ko‘rsatib, voqealar rivojini xotimada epigraflardagi fikrlar bilan tugallanishiga, yoki butun mazmuniga ta‘siri bilan adabiy nasriy va she‘riy asarlarda qo‘llaniladi. Lekin bu hodisa har bir asarda ma‘lum bir epigraflar bo‘lishi kerak degan tushuncha emas. Ijod ahlining topqirligi, ilhomi, o‘quvchiga asar mohiyatini yetkazish, ba‘zi fikrlar asosida diliga tugib qo‘ygan ijod mahsulini yaratganda va yuqorida sanab o‘tilgan ko‘p holatlarda foylaniladi. Epigraflar asarning kaliti ekan, u orqali kitobxon asar dinamikasi, psixologik so‘z bilan aytsak, temperamentini ochadi, anglaydi, tushunadi. Bu orqali o‘rganish va adabiy tahlilning yangicha usullarini yaratish mumkin.

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STYLISTIC COMPLEXITY AND INTERTEXTUAL REFERENCES IN MODERN ENGLISH PROSE

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Abstract. This article examines stylistic complexity and intertextual references in Modern English prose, with a particular focus on narrative innovation, linguistic density, and structural experimentation characteristic of twentieth- and twenty-first-century writers. The study analyzes how intertextuality contributes to rhetorical depth, enriching the semantic layers of narrative texts through allusion, quotation, genre blending, and dialogic interaction with prior literary traditions. Drawing on theories from structuralism, poststructuralism, narrative poetics, and cognitive stylistics, the research identifies stylistic markers such as syntactic deviation, lexical heterogeneity, narrative fragmentation, polyphony, metafictional framing, and temporal shifts. Through qualitative textual analysis of selected works by James Joyce, Virginia Woolf, Jeanette Winterson, Julian Barnes, and Ian McEwan, the article demonstrates that stylistic complexity in contemporary prose frequently emerges from the interplay between intertextual discourse and narratorial techniques. The findings contribute to broader discussions in stylistics, narratology, and intertextual theory, suggesting that modern prose achieves artistic innovation by reconfiguring inherited texts, genres, and cultural codes.

Keywords: stylistic complexity; intertextuality; Modern English prose; narratology; allusion; metafiction; polyphony; narrative structure; linguistic density; postmodernism; discourse; cognitive stylistics; genre blending; temporal shifts; fragmentation; dialogism; stylistics; narrative voice; textual analysis; literary innovation.

ZAMONAVIY INGLIZ NASIRDAGI STILISTIK MURAKKABLIK VA INTERTEKSTUAL O'ZIGA XOSLIK

Annotatsiya. Ushbu maqola zamonaviy ingliz nasridagi stilistik murakkablik va intertekstual ishoralarning badiiy mohiyatini o'rganadi. Unda XX–XXI asr ingliz yozuvchilari ijodiga xos bo'lgan syujetning bo'linishi, kompozitsion tajriba va narrativ innovatsiyalar tahlil qilinadi. Tadqiqot intertekstual munosabatlarning matnda semantik qatlamni chuqurlashtirishga qanday xizmat qilishini, xususan, alluziya, iqtibos, janrlararo dialog va oldingi adabiy an'analarga tayanish jarayonlarini yoritadi. Strukturalizm, poststrukturalizm, narratologiya va kognitiv stilistika g'oyalari asosida tanlangan matnlarda sintaktik og'ish, leksik rang-baranglik, polifoniya, vaqt o'zgarishlari va metafiktsional unsurlar kabi stilistik ko'rsatkichlar tahlil qilindi. James Joyce, Virginia Woolf, Jeanette Winterson, Julian Barnes va Ian McEwan asarlari misolida zamonaviy ingliz nasrida stilistik murakkablik intertekstual aloqadorlik bilan chambarchas bog'liq ekani asoslab beriladi.

Kalit so'zlar: stilistik murakkablik, intertekstualilik, zamonaviy ingliz nasri, narratologiya, alluziya, metafiktsiya, polifoniya, narrativ tuzilma, tiliy zichlik, postmodernizm, diskurs, kognitiv stilistika, janrlar aralashuvi, vaqt o'zgarishlari, fragmentatsiya, dialogizm, stilistika, narrativ ovoz, matn tahlili, adabiy innovatsiya.

СТИЛИСТИЧЕСКАЯ СЛОЖНОСТЬ И ИНТЕРТЕКСТУАЛЬНЫЕ ОТСЫЛКИ В СОВРЕМЕННОЙ АНГЛИЙСКОЙ ПРОЗЕ

Аннотация. В статье исследуются стилистическая сложность и интертекстуальные отсылки в современной английской прозе с акцентом на языковую плотность, нарративные инновации и структурные эксперименты, характерные для литературы XX–XXI веков. Анализируется роль интертекстуальности в углублении семантических уровней текста посредством аллюзий, цитат, диалогизации жанров и переосмысления литературных традиций. На основе теорий структурализма, постструктурализма, нарратологии и когнитивной стилистики выявляются такие стилистические особенности, как синтаксические отклонения, лексическая неоднородность, фрагментарность повествования, полифония, метафизические элементы и временные смещения. Путём качественного анализа произведений Джеймса Джойса, Вирджинии Вулф, Жанетт Уинтерсон, Джулиана Барнса и Иэна Макьюэна автор приходит к выводу, что

стилистическая сложность современной прозы формируется во взаимодействии интертекстуального дискурса и нарративных техник.

Ключевые слова: *стилистическая сложность; интертекстуальность; современная английская проза; нарратология; аллюзия; метафикция; полифония; структура повествования; языковая плотность; постмодернизм; дискурс; когнитивная стилистика; смешение жанров; временные смещения; фрагментация; диалогизм; стилистика; повествовательный голос; текстовый анализ; литературная инновация.*

Introduction. Modern English prose, particularly from the Modernist period to contemporary postmodern and post-postmodern fiction, is distinguished by intensive stylistic experimentation, fragmentation, metafictionality, and intertextual layering. As literary production evolved throughout the twentieth and twenty-first centuries, prose writers increasingly challenged traditional notions of narrative linearity, linguistic transparency, and representational realism. These innovations have given rise to what literary stylisticians frequently refer to as *stylistic complexity* a multifaceted phenomenon involving syntactic deviation, lexical density, narrative heterogeneity, and multimodal textual structures.

Intertextuality, as conceptualized by Kristeva, Barthes, Genette, and later poststructuralists, plays a central role in shaping stylistically complex prose. Intertextual references ranging from subtle allusions to overt rewritings enrich the semantic architecture of modern fiction by embedding texts within a network of cultural, historical, and literary meanings. Consequently, intertextuality becomes not merely an ornamental feature but a fundamental narrative strategy that alters how readers perceive, interpret, and experience literary texts.

Methods and results. This article investigates the relationship between stylistic complexity and intertextual references in Modern English prose. Drawing on selected works by James Joyce, Virginia Woolf, Jeanette Winterson, Julian Barnes, and Ian McEwan, the study explores [1.65] how stylistic complexity manifests in narrative, syntactic, and lexical levels; and [2.45] how intertextual discourse contributes to aesthetic innovation and interpretive depth. The findings demonstrate that modern prose advances complex literary practices through dialogic engagement with cultural memory, prior literary forms, myths, and canonical texts.

Stylistic complexity has been widely examined within linguistic stylistics, cognitive stylistics, and narratology. Early structuralist approaches particularly those of Jakobson (1960) and the Prague Linguistic Circle focused on linguistic deviation, foregrounding, and functional stylistics. Later, scholars such as Leech and Short (2007) and Toolan (2012) analyzed stylistic complexity in relation to narrative dynamics, focusing on how linguistic features structure reader perception.

Modernist novels significantly contributed to stylistic complexity through experimental syntax, stream-of-consciousness techniques, temporal fragmentation, and shifting narrative perspectives. Joyce's *Ulysses* and Woolf's *Mrs Dalloway* exemplify how linguistic form and psychological representation merge into intricate narrative designs.

Postmodern fiction further expanded stylistic complexity through metafictional strategies, pastiche, and intertextual layering. Hutcheon (1988) and McHale (1992) emphasize that postmodernism blends stylistic innovation with epistemological and ontological uncertainty. As a result, stylistic complexity in postmodern prose becomes inseparable from its intertextual, self-referential nature.

Kristeva's (1966) seminal concept of intertextuality argues that every text is a mosaic of quotations. Barthes (1977) extends this notion by suggesting that authorship becomes decentralized as meaning emerges through the interplay of multiple texts.

Genette (1997) provides a comprehensive taxonomy of intertextuality through five categories:

1. **Intertextuality** (quotation, allusion, plagiarism)
2. **Paratextuality** (titles, prefaces, epigraphs)
3. **Metatextuality** (commentary, critique)
4. **Hypertextuality** (parody, pastiche, rewriting)
5. **Architextuality** (genre, thematic norms)

These frameworks help analyze how modern English prose constructs meaning through intertextual engagement with preceding texts or cultural discourses.

Cognitive approaches to stylistic interpretation. Recent scholarship emphasizes the reader's cognitive processes when interpreting stylistically complex texts. Scholars such as Stockwell (2002) and Semino (2010) highlight that readers rely on schemas, world knowledge, and literary memory when decoding intertextual references [9.65]. Thus, stylistic complexity is not merely a property of the text but

arises from the dynamic interaction between text and reader. Intertextual cues activate prior knowledge, enabling layered interpretation and enhancing narrative depth. This study utilizes three complementary theoretical perspectives:

1. Linguistic Stylistics. This framework examines syntactic deviation, lexical density, discourse markers, and foregrounding. Linguistic stylistics enables micro-level analysis of how stylistic complexity is constructed through form.

2. Narrative Theory. Narratology (Genette, Bal, Chatman) provides tools for analyzing narrative time, focalization, voice, and structural fragmentation. It clarifies how stylistic complexity manifests through narrative design.

3. Intertextual Theory. Intertextuality is employed as a macro-structural interpretive model. This allows the study to show how stylistic complexity emerges dialogically through interaction with prior texts. Together, these frameworks facilitate multidimensional analysis appropriate for modern prose.

Discussion. This study uses qualitative textual analysis focusing on narrative, stylistic, and intertextual features. Selected texts represent different stages of modern English literary development: Modernism, late Modernism, and Postmodernism.

The primary literary works analyzed include:

- James Joyce – *Ulysses*, *A Portrait of the Artist as a Young Man*
- Virginia Woolf – *To the Lighthouse*, *Mrs Dalloway*
- Jeanette Winterson – *The Passion*, *Written on the Body*
- Julian Barnes – *Flaubert's Parrot*, *The Sense of an Ending*

These works were selected due to their rich stylistic structures and extensive intertextual networks.

The analysis focused on lexical and syntactic deviation, narrative and temporal fragmentation, intertextual allusion and hypertextuality, metafictional and self-reflexive structures, effects on reader interpretation.

Joyce's works epitomize stylistic experimentation. In *Ulysses* [5.98]:

- Syntactic deviation manifests in extended, unpunctuated interior monologue.
- Lexical heterogeneity includes neologisms, archaic diction, and multilingual code-switching.
- Structural experimentation appears through episodic chapters modeled after Homeric episodes.

The novel's entire structure is a hypertext rewriting of *The Odyssey*. Joyce also integrates biblical references, Shakespearean quotations, and Irish nationalist discourse. Intertextuality offers a mythic framework that elevates everyday Dublin life into epic significance.

Virginia Woolf: psychological depth and literary intertextuality. Woolf employs fluid stream-of-consciousness narration, temporal compression and expansion, symbolic imagery, focalization through consciousness rather than external events.

Woolf's allusions draw on Romantic poetry, Greek tragedy, and Shakespeare. In *Mrs Dalloway*, references to Milton and Arnold serve to contrast personal trauma with cultural memory [13.86].

Winterson reshapes canonical narratives through gender, sexuality, and identity politics.

- *The Passion* reworks mythic and historical narratives.
- *Written on the Body* interrogates gender binaries and engages intertextually with medical discourse, love poetry, and philosophical texts.

Stylistic complexity emerges through lyrical prose, non-linear narrative, and genre hybridization. Barnes employs metafiction to question historical truth and narrative reliability.

Flaubert's Parrot contains overt intertextual homage to Gustave Flaubert.

The Sense of an Ending references philosophical and literary memory to explore subjective recollection. His stylistic complexity lies in narrative unreliability, essayistic digressions, and intellectual intertextuality.

Intertextuality as a generator of stylistic complexity. Findings indicate that intertextuality intensifies stylistic complexity by:

- Creating multilayered semantic structures
- Introducing polyphonic voices
- Challenging reader expectations
- Restructuring narrative temporality
- Embedding cultural memory within the text

Intertextual texts demand high levels of cognitive engagement:

- Recognition of references
- Activation of cultural knowledge

- Interpretation of stylistic deviation
- Construction of mental models

Thus, stylistic complexity results not only from textual features but from interpretive processes. Intertextuality enhances literary value by linking private narratives to collective traditions, enriching emotional and philosophical resonance, encouraging re-reading and interpretive plurality.

In conclusion, Stylistic complexity in Modern English prose is deeply intertwined with intertextual discourse. Through allusion, rewriting, and metafictional play, contemporary writers construct narratives that transcend linear storytelling and engage dialogically with literary history. The study demonstrates that stylistic complexity emerges through the interplay of linguistic innovation, cognitive engagement, and intertextual resonance. By analyzing selected works from Joyce to McEwan, the article underscores that modern prose achieves artistic depth through its ability to reconfigure inherited textual traditions.

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UITYAM SHEKSPIRNING “ROMEO VA JULYETTA” HAMDA ALISHER NAVOIYNING “FARHOD VA SHIRIN” SYUJETLARINING QIYOSIY TAHLILI

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Annotatsiya. Mazkur ishda Uilyam Shekspirning “Romeo va Julyetta” tragediyasi hamda Alisher Navoiy qalamiga mansub “Farhod va Shirin” dostoni qiyosiy tahlil qilinadi. Tadqiqotning asosiy maqsadi ikki asardagi muhabbat mavzusining syujet, qahramonlar va badiiy talqinlar nuqtai nazaridan solishtirilishidir. Ish davomida qiyosiy-tahliliy, tavsifiy va tarixiy-adabiy metodlardan foydalanilgan. Tadqiqot natijalari shuni ko'rsatdiki, har ikkala asarda sevgi markaziy mavzu sifatida yoritilgan bo'lsa-da, G'arb adabiyotida u ko'proq fojiaiy ruhda, Sharq adabiyotida esa qahramonlik va fidoyilik ruhida talqin qilingan. Ish o'quvchi va tadqiqotchiga adabiyotda muhabbat mavzusining Sharq va G'arb adabiyotida qanday aks etishini tushunishga yordam beradi.

Kalit so'zlar. adabiyot, muhabbat, syujet, qahramonlar, fojiaiy sevgi, qahramonlik, fidoyilik, sharq adabiyoti, g'arb adabiyoti, qiyosiy tahlil, doston, tragediya, roman, sadoqat, iroda.

COMPARATIVE ANALYSIS OF THE PLOTS OF WILLIAM SHAKESPEARE'S "ROMEO AND JULIET" AND ALISHER NAVOI'S "FARKHOD AND SHIRIN"

Abstract. This work presents a comparative analysis of William Shakespeare's tragedy “Romeo and Juliet” and Alisher Navoi's epic “Farhod va Shirin”. The main objective of the research is to compare the theme of love in both works in terms of plot, characters, and artistic interpretation. Comparative-analytical, descriptive, and historical-literary methods were used in the study. The results of the research show that love is depicted as a central theme in both works; however, in Western literature it is portrayed more tragically, while in Eastern literature it is interpreted in a heroic and devoted manner. The study helps readers and researchers understand how the theme of love is reflected in Eastern and Western literature.

Keywords: literature, love, plot, characters, tragic love, heroism, devotion, eastern literature, western literature, comparative analysis, epic, tragedy, novel, loyalty, willpower.

СРАВНИТЕЛЬНЫЙ АНАЛИЗ СЮЖЕТОВ ПЬЕС УИЛЬЯМА ШЕКСПИРА «РОМЕО И ДЖУЛЬЕТТА» И АЛИШЕРА НАВОИ «ФАРХОД И ШИРИН»

Аннотация. В данной работе проводится сравнительный анализ трагедии Уильяма Шекспира Ромео и Джульетта и поэмы Алишера Навои Фархад и Ширин. Основная цель исследования — сравнить тему любви в обоих произведениях с точки зрения сюжета, персонажей и художественного воплощения. В работе использовались сравнительно-аналитический, описательный и историко-литературный методы. Результаты исследования показывают, что любовь является центральной темой в обоих произведениях; однако в западной литературе она изображена более трагично, а в восточной литературе трактуется как героическая и преданная. Работа помогает читателям и исследователям понять, как тема любви отражена в восточной и западной литературе.

Ключевые слова. литература, любовь, сюжет, персонажи, трагическая любовь, героизм, преданность, восточная литература, западная литература, сравнительный анализ, эпос, трагедия, роман, верность, сила воли.

Kirish. Adabiyotda muhabbat mavzusi insoniyat tafakkuri va ma'naviy hayotining ajralmas qismi bo'lib, u qadim zamonlardan beri badiiy ijodning eng muhim va yetakchi mavzularidan biri sifatida talqin etib kelinadi. Sevgi orqali yozuvchilar inson qalbining eng nozik va murakkab kechinmalarini, ruhiy iztiroblarini, sadoqat va fidoyilikni, baxt va fojiaiy taqdirni badiiy obrazlar vositasida yoritadilar. Muhabbat ko'pincha inson hayotida tub burilish yasovchi kuch sifatida tasvirlanib, qahramonlarni

sinovlarga, ichki kurashlarga va ba'zan fojiaiy yakunlarga olib keladi. Shu bois muhabbat mavzusiga bag'ishlangan asarlar har bir tarixiy davrda dolzarbligini yo'qotmay, yangi talqin va mazmun kasb etib kelmoqda.

G'arb adabiyotining buyuk namoyandasi Uilyam Shekspir tomonidan yaratilgan "Romeo va Julyetta" tragediyasi sof va beg'ubor muhabbatning jamiyat qarama-qarshiliklari fonida fojiaga aylanishini tasvirlovchi eng mashhur asarlardan biridir. Asar voqealari Verona shahrida yashovchi, azaldan o'zaro dushman bo'lib kelgan Montague va Capulet sulolalari qarama-qarshiligi asosida rivojlanadi. Ana shu murosasiz adovat ichida voyaga yetgan Romeo va Julyetta bir-birini chin dildan sevib qoladilar. Ularning muhabbati ijtimoiy muhit, oilaviy bosim, shoshqaloq va noto'g'ri qarorlar sabab fojiali yakun topadi. Asarda sevgi nafaqat shaxsiy tuyg'u, balki jamiyatdagi adolatsizlik va nizolarga qarshi turgan kuch sifatida talqin qilinadi. Muallif ushbu tragediya orqali jamiyatdagi nafrat va adovat insoniy baxtni qanday barbod qilishi mumkinligini chuqur falsafiy ma'noda ochib beradi.

Sharq mumtoz adabiyotida esa Alisher Navoiy qalamiga mansub "Farhod va Shirin" dostoni muhabbat, sadoqat, mardlik va insoniy kamolot g'oyalarini mujassam etgan yuksak badiiy asar sifatida alohida o'rin egallaydi. Dostonda Farhod obrazi chin muhabbat yo'lida har qanday mashaqqatga bardosh beruvchi ideal qahramon sifatida tasvirlanadi. U Shiringa bo'lgan cheksiz sevgisi tufayli og'ir sinovlarga duch keladi, tog'larni teshib, xalq manfaatini ko'zlab fidokorona mehnat qiladi. Farhod obrazi orqali Navoiy muhabbatni faqat his-tuyg'u emas, balki sabr, iroda, mehnat va ma'naviy poklik bilan namoyon bo'ladigan yuksak fazilat sifatida talqin etadi. Shirin obrazi esa go'zallik bilan bir qatorda aql, vafodorlik va matonat ramzi bo'lib, Sharq ayoliga xos ideal fazilatlarini o'zida mujassam etadi.

Har ikkala asarda ham muhabbat inson hayotining markaziy mazmuni sifatida talqin qilinadi. Biroq ularning badiiy yondashuvida muhim farqlar mavjud. "Romeo va Julyetta"da sevgi ko'proq fojiaiy ruhda, yosh va tajribasiz qalblarning jamiyat to'siqlari bilan to'qnashuvi orqali tasvirlanadi. Asarda muhabbat tashqi muhitga bo'ysungan, jamiyatdagi nizolar qurboniga aylangan tuyg'u sifatida namoyon bo'ladi. "Farhod va Shirin"da esa muhabbat faol va bunyodkor kuch bo'lib, qahramonni ma'naviy yetuklik sari yetaklaydi. Bu yerda sevgi insonni yuksaltiruvchi, uni el manfaatiga xizmat qilishga undovchi kuch sifatida talqin etiladi.

Shu tariqa, mazkur ikki asar turli davr, madaniyat va adabiy an'analarda yaratilgan bo'lsa-da, ularni birlashtiruvchi asosiy g'oya — chin muhabbatning qudrati va inson taqdiriga beqiyos ta'siri hisoblanadi. "Romeo va Julyetta" muhabbatning fojiaiy qismatini, "Farhod va Shirin" esa uning yuksak ma'naviy va axloqiy mohiyatini ochib beradi. Ushbu asarlarni qiyosiy tahlil qilish orqali adabiyotda muhabbat mavzusining G'arb va Sharq adabiyotiga xos o'xshash hamda farqli jihatlarini yanada chuqurroq anglash mumkin bo'ladi.

Adabiyotlar tahlili. Turli xalqlar adabiyotida sevgi mavzusi doston, tragediya va ayniqsa roman janrida turlicha ruhda tasvirlanib kelinadi. Ayrim asarlarda muhabbat fojiaiy yo'sinda yoritilib, sevishtanlar jamiyatdagi to'siqlar, ijtimoiy tengsizlik, urf-odatlar yoki adovat sabab baxtga erisha olmaydilar. Masalan, G'arb adabiyotida Uilyam Shekspirning "Romeo va Julyetta" asari hamda Viktor Gyugoning "Parij Notr-Dami" romanida sevgi fojiaiy yakun topib, insoniy adolatsizlik va jamiyat muammolarini ochib beradi. Bunday asarlarda sevgi eng sof tuyg'u bo'lishiga qaramay, ko'pincha qurbonlik bilan yakunlanadi.

Ko'plab romanlarda esa sevgi qahramonlik, fidoyilik va matonat ruhida tasvirlanadi. Bunday asarlarda muhabbat qahramonlarni og'ir sinovlardan o'tishga, o'z maqsadi va baxti yo'lida kurashishga undaydi. Sharq mumtoz adabiyotida Alisher Navoiyning "Farhod va Shirin" dostoni hamda G'arb adabiyotida Migel de Servantes yoki Aleksandr Dyumaning ayrim romanlarida sevgi insonni jasoratli va bardoshli qiluvchi kuch sifatida talqin etiladi. Qahramonlar muhabbat tufayli nafaqat shaxsiy baxti, balki jamiyat manfaatini ham ko'zlaydilar.

Shuningdek, ko'plab romanlarda sevgi inson ruhiy olamining o'sishi va kamol topishi bilan bog'lab tasvirlanadi. Masalan, Lev Tolstoyning "Anna Karenina" romanida muhabbat insoniy kechinmalar, axloqiy tanlov va jamiyat bosimi bilan uzviy bog'liq holda yoritilgan. Sharq adabiyotida esa muhabbat ko'pincha ma'naviy poklik, vafodorlik va sabr bilan uyg'un holda tasvirlanadi. Bu holat har bir xalqning tarixiy tajribasi va madaniy qadriyatlari bilan bevosita bog'liqdir.

Shu tariqa, turli xalqlar adabiyotida sevgi ba'zan fojiaiy, ba'zan esa qahramonlik ruhida ifodalanib, roman va boshqa janrlarda inson hayotining eng muhim va ta'sirchan mavzularidan biri sifatida namoyon bo'ladi. Muhabbat mavzusi adabiyotda doimo dolzarb bo'lib, u o'quvchini hayot, jamiyat va inson qalbi haqida chuqur mushohada yuritishga chorlaydi.

Tadqiqot metodlari va natijalari. Mazkur tadqiqotda "Romeo va Julyetta" hamda "Farhod va Shirin" asarlarini o'rganishda bir nechta ilmiy-uslubiy metodlar qo'llanildi. Tadqiqotning asosiy maqsadi — syujet, qahramonlar va muhabbat mavzusining badiiy talqinini qiyosiy tahlil qilishdir.

Qiyosiy-tahliliy metod yordamida ikki asardagi umumiy va farqli jihatlar aniqlanib, ularning muhabbat mavzusini talqin qilish uslublari o'rganildi. Shu natijada ma'lum bo'ldiki, "Romeo va Julietta"da sevgi fojiaiy ruhda tasvirlangan bo'lib, sevishtanlar jamiyatdagi adovat va oilaviy nizolar tufayli fojiali yakun topadi. "Farhod va Shirin" dostonida esa muhabbat qahramonlik va fidoyilik ruhida yoritilgan, Farhod sevgisi yo'lida og'ir sinovlardan o'tib, sabr va matonat bilan maqsadiga erishadi. Tadqiqot shuni ko'rsatdiki, badiiy talqin turlicha bo'lishiga asarlarning yaratilgan davri, madaniyati va adabiy muhitining ta'siri katta.

Tavsifiy (deskriptiv) metod yordamida qahramonlarning xarakteri, ruhiy holati va ularning voqealardagi harakatlari batafsil o'rganildi. Romeo va Julietta yosh va tajribasiz qalblar sifatida tasvirlanib, ularning sevgi kechinmalari fojiali yakun bilan bog'lanadi. Farhod esa fidoyilik va jasorat timsoli sifatida, o'z sevgisini namoyon qilish yo'lida barcha mashaqqatlarni yengib o'tadi. Shu metod yordamida asardagi voqealar rivoji va qahramonlarning ichki dunyosi keng qamrovda tahlil qilindi.

Tarixiy-adabiy metod orqali asarlarning yaratilgan davri, mualliflarning dunyoqarashi va ijtimoiy-madaniy sharoiti o'rganildi. Shu asosda aniqlanishicha, G'arb adabiyotida sevgi ko'proq fojiaiy yakun bilan talqin qilinsa, Sharq adabiyotida u sabr, iroda va ma'naviy yuksalish bilan bog'liq holda tasvirlanadi. Bu farqlar har bir xalqning tarixiy tajribasi va madaniy qadriyatlari bilan uzviy bog'liq.

Matnni tahlil qilish va interpretatsiya metodlari yordamida asardagi muhim syujet sahnalari, qahramonlararo munosabatlar va muhabbat holatlari o'rganildi. Tadqiqot natijalari shuni ko'rsatdiki, mualliflar sevgi, sadoqat va insoniy fazilatlarini turlicha aks ettiradi: "Romeo va Julietta"da sevgi inson hayotini fojiaiy tarzda shakllantirsa, "Farhod va Shirin"da sevgi insonni kuchli, matonatli va sabrli qiluvchi kuch sifatida namoyon bo'ladi.

Solishtirma misollar yordamida esa Sharq va G'arb asarlaridagi sevgi talqinidagi o'xshashlik va farqliklar aniqlangan. Har ikkala asarda muhabbat markaziy mavzu bo'lsa-da, ularning badiiy talqini va qahramonlarning xarakteri turlicha. Shu bilan birga, voqealar rivoji, muallif g'oyasi va asar janri turlicha bo'lishiga qaramay, har ikkala asarda sevgi insoniy hayotning eng muhim va ta'sirchan qismi sifatida tasvirlangan.

Tadqiqot davomida qo'llanilgan metodlar yordamida asarlarni chuqur o'rganish va ularni bir-biri bilan qiyosiy tahlil qilish imkoniyati yuzaga keldi. Shu yo'l bilan asarlar orqali sevgi mavzusining Sharq va G'arb adabiyotida qanday yoritilishi, qahramonlarning kechinmalari va muallif g'oyalari batafsil tahlil qilindi.

Xulosa. Mazkur tadqiqot davomida "Romeo va Julietta" hamda "Farhod va Shirin" asarlari qiyosiy tahlil qilinib, ularning muhabbat mavzusini talqin etish uslublari, qahramonlarning xarakteri, syujet tuzilishi va muallif g'oyalari batafsil o'rganildi. Tadqiqot natijalariga ko'ra, har ikkala asarda sevgi markaziy mavzu bo'lib, inson hayotidagi eng muhim va ta'sirchan tuyg'u sifatida tasvirlangan. Shu bilan birga, Sharq va G'arb adabiyotida muhabbat turlicha talqin qilinadi. "Romeo va Julietta"da sevgi ko'proq fojiaiy ruhda ifodalangan bo'lib, yosh sevishtanlarning oilaviy adovat, ijtimoiy to'siqlar va noto'g'ri qarorlar tufayli fojiali yakun topadi. Bu orqali G'arb adabiyotida muhabbat inson hayotini fojiaiy tarzda shakllantiruvchi, kuchli hissiyot va taqdir sinovi sifatida ko'rsatiladi. Farhod va Shirin dostonida esa sevgi qahramonlik va fidoyilik ruhida yoritilib, Farhodning sabr, matonat va mardligi orqali sevgi insonni maqsad sari yetaklovchi kuch ekanligi namoyon bo'ladi.

Tadqiqot shuni ko'rsatdiki, adabiyotdagi sevgi mavzusi nafaqat insoniy kechinmalarni aks ettiradi, balki muallifning dunyoqarashi, davr va madaniy muhiti ham aks ettiradi. Masalan, Sharq mumtoz adabiyotida sevgi ko'pincha sabr, iroda va ma'naviy poklik bilan bog'liq bo'lsa, G'arb adabiyotida u yoshlik, tajribasizlik va jamiyat to'siqlari bilan bog'liq fojiaiy kechinmalar orqali tasvirlanadi. Shu yo'l bilan tadqiqot adabiy asarlardagi sevgi mavzusining xalqning tarixiy, madaniy va ijtimoiy xususiyatlari bilan chambarchas bog'liqligini aniqladi.

Tavsifiy va matn tahlili metodlari yordamida qahramonlarning xarakteri va ruhiy holati batafsil o'rganildi. Romeo va Julietta yosh va beg'ubor qalblar sifatida, bir-biriga bo'lgan muhabbatni ifoda etishda qiyinchiliklarga duch keladi, bu esa G'arb asarlarida sevgi bilan bog'liq dramatik voqealarning shakllanishiga olib keladi. Farhod esa sevgisi yo'lida tog'larni teshib, mashaqqatli ishlar bilan shug'ullanishi orqali Sharq adabiyotida sevgi insonni kamolot sari yetaklovchi kuch sifatida talqin qilinishini ko'rsatadi. Shu orqali tadqiqot qahramonlarning xarakteri va ularning harakatlarini muallif g'oyasi bilan bog'lash imkonini berdi.

Tarixiy-adabiy metod yordamida asarlarning yaratilgan davri, ijtimoiy-madaniy muhiti va muallifning dunyoqarashi ham tahlil qilindi. Natijada aniqlanishicha, har bir asarda sevgi mavzusining badiiy talqini, qahramonlarning kechinmalari va voqealar rivoji muallifning davri va jamiyatiga mos ravishda shakllangan. Masalan, Shekspirning asarlarida jamiyatdagi urf-odatlar va oilaviy nizolar sevgi voqealarining fojiali

yakunini belgilasa, Navoiy dostonlarida sevgi insonning iroda va fidoyiligini namoyon qiluvchi kuch sifatida tasvirlanadi.

Solishtirma tahlil natijalari shuni ko'rsatdiki, har ikkala asarda sevgi insoniy fazilatlarni yoritish, qahramonlarni ichki kamolotga yetaklash va jamiyatdagi muammolarni aks ettirish vositasi sifatida ishlatilgan. Shu bilan birga, ularning badiiy talqini turlicha bo'lishiga qaramay, sevgi mavzusi doimo dolzarb va markaziy mavzu bo'lib qoladi. Tadqiqot shuni ham ko'rsatdiki, sevgi mavzusi nafaqat shaxsiy kechinmalarni ifodalash, balki adabiy asarlar orqali ijtimoiy muammolarni yoritish va insoniy qadriyatlarni targ'ib qilish vositasi sifatida ham xizmat qiladi.

Shu tariqa, tadqiqot davomida qo'llanilgan metodlar va olingan natijalar "Romeo va Julyetta" hamda "Farhod va Shirin" asarlarida muhabbat mavzusining Sharq va G'arb adabiyotida qanday talqin qilinishini aniq ko'rsatdi. Har ikkala asar orqali muhabbatning inson hayotidagi o'rni, qahramonlarning ruhiy kechinmalari, sadoqat va fidoyilik kabi insoniy fazilatlar yoritildi, bu esa adabiyotda muhabbat mavzusining markaziy va doimo dolzarb ekanligini tasdiqlaydi.

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SHE'RIYATDA TABIAT MANZARASI ORQALI IJTIMOY-SIYOSIY MAVZULARNING IFODALANISHI

(Cho'lpon va Rauf Parfi ijodi misolida)

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Annotatsiya. Peyzaj lirikasi poetik tafakkurning o'ziga xos ko'rinishi bo'lib, unda shoir tabiat manzaralari orqali o'z hissiyotlari, dunyoqarashi, estetik ideali va zamonning muhim ijtimoiy-siyosiy masalalarini ifoda etadi. Zero, so'z san'ati hamisha davrning o'tkir masalalariga javob beruvchi ko'zgu bo'lib kelgan. Mazkur maqolada she'riyatda tabiat tasvirining inson va jamiyat o'rtasidagi murakkab dialektik munosabatlarni aks ettirishdagi o'rni tahlil qilinadi. Unda peyzaj obrazlari orqali ijtimoiy voqelik manzarasi qanday namoyon bo'lishi ilmiy asosda yoritilgan. Tadqiqot obyekti sifatida Abdulhamid Cho'lpon va Rauf Parfi she'rlari tanlangan. Izlanish natijalari o'zbek adabiyotshunosligida badiiy tafakkur evolyutsiyasi tahlilida nazariy va amaliy jihatdan xizmat qiladi.

Kalit so'zlar: peyzaj lirikasi, poetik tafakkur, ijtimoiy-siyosiy ramziylik, Cho'lpon, Rauf Parfi, badiiy tasvir, lirik qahramon, ijtimoiy voqelik.

ВЫРАЖЕНИЕ СОЦИАЛЬНО-ПОЛИТИЧЕСКИХ ТЕМ ЧЕРЕЗ ПЕЙЗАЖНЫЕ ОБРАЗЫ В ПОЭЗИИ (на примере творчества Чулпана и Рауфа Парфи)

Аннотация. Пейзажная лирика является специфическим проявлением поэтического мышления, в котором поэт через картины природы выражает свои чувства, мировоззрение, эстетический идеал и важнейшие социально-политические проблемы времени. Ведь искусство слова всегда служило зеркалом, отражающим острые вопросы эпохи. В данной статье анализируется роль изображения природы в поэзии как средства отражения сложных диалектических отношений между человеком и обществом. На научной основе освещается то, как через пейзажные образы проявляется панорама социальной действительности. В качестве объекта исследования выбраны стихотворения Абдулхамида Чулпана и Рауфа Парфи. Результаты исследования служат теоретической и практической базой для анализа эволюции художественного мышления в узбекском литературоведении.

Ключевые слова: пейзажная лирика, поэтическое мышление, социально-политический символизм, Чулпан, Рауф Парфи, художественное изображение, лирический герой, социальная действительность.

EXPRESSION OF SOCIO-POLITICAL THEMES THROUGH NATURE IMAGERY IN POETRY (On the Example of Cho'lpon and Rauf Parfi's Works)

Abstract. Landscape lyricism is a unique manifestation of poetic thought, in which the poet expresses his feelings, worldview, aesthetic ideal, and the crucial socio-political issues of the era through nature imagery. Indeed, the art of the word has always served as a mirror responding to the pressing issues of the time. This article analyzes the role of nature descriptions in poetry in reflecting the complex dialectical relationships between individual and society. It explores on a scientific basis how the panorama of social reality is manifested through landscape images. The poems of Abdulhamid Cho'lpon and Rauf Parfi were chosen as the object of the study. The findings of the research serve both theoretical and practical purposes in analyzing the evolution of artistic thought in Uzbek literary criticism.

Keywords: landscape lyricism, poetic thought, socio-political symbolism, Cho'lpon, Rauf Parfi, artistic depiction, lyrical hero, social reality.

Kirish. Adabiyot, xususan, she'riyat hamisha o'z davrining ijtimoiy-siyosiy va ma'naviy hayotining ko'zgusi bo'lib kelgan. Ijodkor va shoirlar borliqning murakkab manzaralarini tasvirlash orqali inson va jamiyatga oid dolzarb masalalarni badiiy tasvirleydilar. Ayniqsa, peyzaj lirikasi tabiatni estetik jihatdan aks ettirish bilan birga ijodkorning borliqqa, jamiyat va atrof-muhitga oid falsafiy mushohadalarini, ijtimoiy-siyosiy qarashlari va ekologik muammolarni badiiy ifodalash imkoniyatini ham o'zida mujassamlashtiradi.

D.Quronovning fikricha, badiiy adabiyotning predmeti inson bo'lsa-da, uni jamiyat va tabiatdan ayri holda o'rganish mumkin emas, chunki inson tabiatan ijtimoiy hodisadir: "Adabiyotning ijtimoiy tabiatini uning predmetidan kelib chiqqan holda asoslash qulay. Adabiyotshunoslikka oid asarlarda, darsliklarda "badiiy adabiyotning predmeti – inson" deb ko'rsatiladi. Biroq mazkur fikrni tor tushunish, uni mutlaqlashtirish unchalik to'g'ri bo'lmaydi. Chunki adabiyot insonni alohida (izolyasiya qilingan) holda emas, balki jamiyat, tabiat (bir so'z bilan aytganda – borliq) bilan birlikda, uzviy aloqada o'rganadi. Zero, insonning o'zini ulardan holi, izolyasiya qilingan holda tasavvur etib bo'lmaydi, inson tabiatan ijtimoiy hodisadir" [4;32]. Olimning fikricha, badiiy adabiyotning predmeti inson bo'lsa-da, uni jamiyat va tabiatdan ajratgan holda o'rganib bo'lmaydi, chunki inson tabiatan ijtimoiy hodisadir. Adabiyot esa insonni jamiyat, tabiat va butun borliq bilan uzviy bog'liqlikda o'rganadi. Binobarin, adabiyot ham o'z asarlarida insonni mana shu keng kontekstda, ya'ni uning atrof-muhit va jamiyat bilan o'zaro munosabatlari, bog'liqlilari orqali tasvirlaydi. Bu yondashuv adabiyotning nafaqat shaxsiy kechinmalar, balki ijtimoiy-siyosiy va ekologik muammolarni ham aks ettirish funksiyasini nazariy jihatdan mustahkamlaydi.

Asosiy qism. O'zbek she'riyatidagi kuzatishlarimizga asosan tabiat obrazlari jamiyatdagi adolatsizlik, erkinlikka intilish, zulm, qashshoqlik, urush yoki siyosiy o'zgarishlarga munosabat kabi ijtimoiy-siyosiy masalalarni aks ettirishga xizmat qiladi. Shoirilar tabiatning ahvoli orqali jamiyatning ma'naviy yoki siyosiy holatiga ishora qiladilar. She'riyatda ijtimoiy masalalarni yoritish ma'rifatparvarlik adabiyotidan boshlandi. Jadid adabiyotida kuchaytirildi.

Jumladan, Furqat ijodida ham tabiat obrazlariga ko'p murojaat qilinganligi kuzatiladi. "Shoirning "Bahor ayyomida", "Bu bahor ayyomi", "Istar ko'ngil", "Fasli navbahor", "Fasli guldur" g'azallarida vatan va tabiatning go'zalligi yorqin va ta'sirli ifodalar orqali beriladi" [8;42]. Bu g'azallardagi yorqin peyzaj tasvirlari esa Furqat uchun shunchaki manzarani ifodalash emas, balki jamiyatdagi ma'naviy-axloqiy va ijtimoiy ziddiyatlarni aks ettirishga xizmat qiluvchi o'ziga xos uslubiy vositadir. Furqat she'rlarida ayniqsa bahor tasviri, ko'klam go'zalligi, tabiatdagi qizg'in hayot lirik qahramon iztiroblariga hamohang tasvirlanadi, shuningdek, ma'rifatparvarlik davri adabiyotidagi ijtimoiy chorasizlik va adolatsizlik mavzularini ko'tarishning badiiy vositasi sifatida namoyon bo'ladi. Yangi o'zbek she'riyatida barmoq va sochma vaznidagi she'rlarning rivojida Fitratning alohida o'rini e'tirof etish lozim. Uning she'rlarida tabiat tasviri, peyzaj elementlarini ko'plab uchratish mumkin. Jumladan, "Ovunchoq" [1;37] "Shoir" [1;40], "O'gut" [1;41], "Parcha" [1;41], "Mening kecham" [1;44] kabi she'rlari bu borada diqqatni tortadi. Fitrat she'riyatida peyzaj ijtimoiy-siyosiy mavzularni yashirin yetkazish vositasi sifatida namoyon bo'ladi.

Cho'lpon o'zbek jadid adabiyotining yirik vakili sifatida she'riyatda tabiat tasviridan foydalanishda mutlaqo yangi ufqlarni ochdi. Uning peyzaj lirikasidagi har bir manzara shunchaki go'zal badiiy ifoda emas, balki chuqur timsoliy mazmun bilan ziynatlangan. Uning she'rlarida tabiat manzaralari va yil fasllari tasviri lirik "men"ning individual hissiyotlarini ifodalash bilan bir qatorda, zamonning haqsizliklari va mustamlakachilik zulmini ramziy tarzda aks ettiradi. Shu yo'l bilan, Cho'lpon lirikasi ijtimoiy-siyosiy g'oyalarni badiiy ifodalashning yuksak namunasi darajasiga ko'tarildi. Adabiyotshunos B.Qosimov Cho'lpon she'rlari haqida fikr yuritarkan, shunday yozadi: "Cho'lpon she'rlarida tabiat manzaralari, fasllar tasviri aksariyat shoirning ruh va kayfiyatiga emas, qay bir darajada g'oya va maslagini ham o'zida namoyon etadi. 1921-23 yillarda yozilgan she'rlarida tabiatga ijtimoiy sifatlar berilardi. Manzaraga mos zamon voqealari – haqsizliklarga ishora qilinardi. Bir so'z bilan aytganda, tabiat ijtimoiylashardi va bular ko'pincha "Sharq" va "G'arb" muqoyasasida berilardi" [3;451]. Bu qarashlardan Cho'lpon ijodida tabiat tasviri talqinida ikki asosiy holat nazarda tutilgani anglashiladi:

1. Psixologik vazifa: tabiat manzaralarining lirik qahramon ruhiyatini (individual hissiyot va kechinmalarini) ifoda etishi.

2. Ijtimoiy-siyosiy ramziylik: tabiat obrazlari orqali ijtimoiy-siyosiy hodisalarga munosabat bildirish, ya'ni ijodkorning o'zi yashagan tuzum bilan bog'liq haqsizlik, zulm va ijtimoiy ziddiyatlarni ramziy tarzda aks ettirishi.

Kuzning mumtoz she'riyatda inson umrining o'rta yoshlik davriga qiyoslanishi an'anaviydir. Ayni vaqtda "xazon" deya ataluvchi bu fasl lirik qahramon ruhiyatini, tuyg'u-kechinmalarini ham ifodalab keladi. Qolaversa, undagi za'faron yaproqlar ramziy ma'noda iztirob, hijron, insoniy dardlarni o'zida aks ettiradi. Kuz manzarasi zamonaviy o'zbek adabiyoti sahifalarida ham ko'pchilik ijodkorlar tomonidan badiiy gavdalantirilgan bo'lsa-da, bu fasl tasvirini ijtimoiy-siyosiy ramziylik bilan bog'lash va bu jihatdan chuqur ma'no kasb ettirishda Abdulhamid Cho'lpon she'riyati yetakchilik qiladi. Shoir she'rlarida betakror ma'no tovlanishlari, ohorli tashbehlar, poetik ifoda yaxlitligi kuzatiladi. Zero, "shoir davrning og'riqli dardlarini, zamondoshlarining alamli va mahzun kayfiyatini, goho ehtirosli qalb kechinmalarini tasvirlashda" [5;111] kuzga murojaat etdi. Uning "Kuz", "Xazon", "Kuz yomg'iri", "Kuz guliga" singari she'rlari bu jihatdan

e'tiborni tortadi. Mazkur she'rlarda lirik qahramon ruhiyatining ochib berilishi barobarida millat taqdiri ham qalamga olingan.

Sh.Hojiyeva Cho'lpon lirikasidagi poetik yangilanishlarni yoritib ekan, shoirning kuz haqidagi she'rlariga e'tibor qaratadi. Jumladan, olimaning ta'kidlashicha, "Fasllar ichida kuz tasviri yetakchi o'rin tutishi ayni haqiqat. Chunki kuz – xazon fasli. U orqali aksar hollarda shoir qalbidagi dard, uni qiynagan iztiroblar, orzu va armonlar ziddiyati, vatan va millat qismati badiiy talqin etilgan... Shoir "Kuz" sarlavhali she'rida tabiat hodisalarini millat qismatiga bog'lab ko'rsatadi" [2;37]. Bunda kuz tabiatiga xos mahzunlik Cho'lpon yashagan davr voqeligi, millatning qalb og'riqlari, iztiroblari bilan vobastalikda ifoda etilgan. Ya'ni kuz tasviri shoir she'riyatida, avvalo, lirik qahramon ruhiyatini yoritgan, qolaversa, ijtimoiy hayot manzaralarini ham ramziy ifodalashga xizmat qilgan. Binobarin, "Kuz" she'rida shoir yozadi:

*Ko'm-ko'k ekan, sarg'aydilar yaproqlar,
Og'riq, mag'lub, tutqun Sharqning yuzidek.
Bo'ronlarning ko'zlarikim, o'ynoqlar
G'olib G'arbning qonga to'lgan ko'zidek* [9;86].

Sh.Hojiyeva Cho'lponning shu mavzudagi she'rlari asosida ilmiy mulohazalarini bayon etib, "Ko'm-ko'k yaproqlar sarg'ayishi holatining "og'riq, mag'lub, tutqun Sharqning yuzi"ga qiyoslanishi zamirida Cho'lpon qalbidagi buyuk bir dard – mustamlaka girdobida qolib, tanazzulga yuz tutgan ona Turkistonning foje' qismati qalamga olingan" [2;38] deydi. Bunda kuz ranglari va o'sha davrdagi mazlum Turkiston o'rtasidagi uyg'un holatlar poetik ifoda etilgan. Bu orqali Cho'lpon she'riyatida kuz tasviri shunchaki mavsumiy manzara bo'lib qolmay, balki Sharqning og'riqli taqdirini ramziy allegorik tarzda aks ettirishga xizmat qilgan. Shoirning mahorati tabiatdagi obyektiv holatlarni lirik subyektiv kechinmalar hamda ijtimoiy-siyosiy ziddiyatlar bilan uzviy bog'lashda yaqqol namoyon bo'ladi. Shuningdek, she'rda ijtimoiy-siyosiy ziddiyatlar quyidagi ramzlar orqali aks ettiriladi:

*Qora bulut to'dasikim, ko'klarni
Sharqni yopgan parda yanglig' yopmishdir.
Kuz qo'shini og'u to'lug' o'qlarni,
Yoz bag'riga hech sanoqsiz otmishdir.*

Qora bulut to'dasi ramziy ma'noda erk va ozodlik dushmanini, ya'ni mustamlakachilik zulmini ifoda etmoqda. Bunda u ozodlik sari oshiqayotgan Sharq "osmon"ini, undagi nurni parda kabi to'sib turibdi. "Kuz qo'shini" shoirning betakror istiorasi bo'lib, kuzdagi sarig' barglarni ifodalaydi. "Og'u to'lug' o'qlar" obrazi ham yozdagi yashillikni za'faron tusdagi yaproqlarga aylantirgan qora kuch sifatida ijtimoiy mazmunga ega.

O'zbek adabiyotining xassos shoiri Rauf Parfi she'riyatida inson yuragining tub-tublarigacha yetib boruvchi mazmun va ohang mujassam. Shoir asarlaridagi poetik tafakkur yangilanishlari shunday ma'naviy maydon yaratadiki, go'yo bu yerda yuksak tafakkurli, yangi davr adabiyoti bilan qadamma-qadam yo'lga chiqqan kitobxon bilan ijodkor o'rtasida samimiy suhbat boshlanadi. Rauf Parfi o'z o'quvchisi bilan avvaldan tanish kabi mayda tafsilotlar orqali emas, murakkab ramzlar vositasida ko'ngillashadi. Bu yangicha ijodiy yondashuv uning lirik olamida sarhadsiz tabiatni – uning poyonsizligi va zavol bilmasligini – shoirning ruhiy va ijtimoiy manzaralariga moslashishini ta'minlaydi. Bu uslub Rauf Parfi peyzajining o'ziga xosligini belgilaydi: tabiat tasvirlari shunchaki badiiy fon bo'lmay, balki lirik qahramonning ruhiyati va ijtimoiy-falsafiy fikrlarini aks ettiruvchi keng va tizginsiz ramziy makonga aylanadi. Bu chuqur ma'nolarni anglash uchun kitobxonning qalbi ham shoir darajasida olovqalb bo'lishi lozim.

*Chirmab borar olovli to'lqin,
To'lqinlarda bo'larman abas* [6;82].

Shu ikki misraning o'zida shoir olov va to'lqin obrazlari vositasida inson ruhoniyyatidagi qarama-qarshiliklar izdihomini ko'rsatib bera oladi. So'z bilan rassom kabi ko'rsatish qobiliyati har qanday shoirda ham mavjud bo'lavermaydi. Shoir – eng og'ir anglovchidir. Bu anglanishdan ma'no topganida olovday bir she'r tug'ilsa, mohiyat hayot voqeliklariga qo'shilib "abas" (befoyda/izsiz)ga aylangan chog'da shoir hissiyotlarining mavji, tafti (qaynovi) ham dengiz sathida bir paydo bo'lgach, nom-nishonsiz ketuvchi to'lqinlarga o'xshaydi. Har ikkala obrazda ham qanchalar "borlik" mavjud bo'lsa, shunchalar "yo'qlik" ham mujassam. Yangicha lirik tafakkurning mohiyati ham aslida shu borlik va yo'qlik o'rtasida hayotni anglashdir. Unda anglash mushkul, ammo harakatlarga boy hayotimiz anglanishi qiyin bo'lgani uchun ma'nosizlik (absurd) holiga keladi. Yoki aksincha, chuqur anglab turganimiz hodisalar bizni bevosita voqelikdan yiroqlarga – lirik qahramonning ruhiy olamiga uloqtiradi. Bu anglovchining o'ziga bir muddatlik sarsonlikday tuyulsa-da, aslida ana shu "uloqish"ning o'zi mohiyatdir. Rauf Parfi peyzaj vositasida ana shunday ismsiz tuyg'ularni ham ifodalab bergan:

MANA, CHAQMOQ CHAQDI NOGAHON,

*Zimiston tun choki so'kilar.
Shunday yaqin ko'rinar osmon,
Yashinlar yog'dusi to'kilar.
O't ichida poyonsiz jahon,
Ne izlarman otashlar ora?!*

Chaqmoq chaqib yupatar osmon:

— *Bunda sen-u va men bechora* [6;129].

Fikr keladi hamda miyaga bir ongina chaqmoqday uriladi. Butun zimiston hayotga yorug'lik oralaydi: insonda umid uchquni paydo bo'ladi. Ayni shu uchqun bu o'tli jahonning bir bo'lagi. Ammo atrofga boqqan lirik qahramon yana "qaytish" qiladi: "*chaqmoq chaqib yupatgan osmon*" ichra ovora ekanligimizni his etadi. Qayerga ketayotganligi haqida yana bir bor o'ylashga chog'lanadi. Bu hodisa yashash davomida har qanday insonda qaytalanaveradi. Bu inson umri davomida million marta takrorlanadigan, umidning uchqunlanishi va so'nishi kabi ruhiy ziddiyatni ifodalaydi.

Rauf Parfi she'riyatida chuqur ma'no anglatuvchi har bir ramziy obraz tabiat, borliqdan olingan bo'lib, shoir ularni lirik qahramonning ruhiy kechinmalari va ijtimoiy-falsafiy mushohadalarini ifodalashga xizmat qildirgan. Yoshlikni – zangor fasl, umidni – chaqmoq, yolg'izlikni – tashlab ketilgan uy, xoinlikni – quzg'un, ilojsizlikni – kesilgan og'och, yolg'onni – gullarga to'lgan dunyo va tikonlarga, nafs kishilari, hukmron Vatanni – quzg'unzorga o'xshatadi. Eng achchiq haqiqatlarni ham shu ramzlar vositasida ro'y-u rost aytdi:

BIR YONI BALAND TOG', MUDRAYDI BESAS,

Bir yoni so'ngsiz qir – uxlaydi uyqu.

O'rtada bir qabr – ko'zga tashlanmas,

Hayqirib uyg'otar dunyolarni u [6;139].

Bu "mudrayotgan tog'lar" Cho'lponning "tog' egasi sor-burgutlari" edi. uxlayotgan uyqu esa shoir tilidan tushmagan "zahmatlarda chirpingan bechora xalq". O'rtada esa uyg'onishni istamagan xalq va uyg'otishni ta'qiqlaganlar orasida ular barpo etgan ERK qabri turadi. Tog' va qir bag'ridagi yagona qabr ayni damda erkning yakkaligini ham ifodalaydi. Uning atrofiga birlashish uchun ancha zahmatlar va anglashlar kerakligini shoir bilardi. Ammo u kundan-kunga "maxsus kimsalar"ning istibdodi bilan qabrga aylanishga va sukunatga mahkum qilingan. "Maxsus kimsalar" deganda, bevosita istilochi davlatlar hamda ularning g'oyalarini o'ratgan va tatbiq etgan tuzum ma'murlari, siyosiy istibdod egalari nazarda tutilgan. Bu shaxslar va kuchlar uyg'onish g'oyasini bo'g'ib, millatning ERK qabrini barpo etgan asosiy dushmanlardir. Erk isyonini Rauf Parfi "Vetnam haqida qo'shiq" she'rida "Baqirgan sukunat" deb ataydi. 1966-yilda yozilgan shu to'rtlikda hech qanday izoh, tavsif vazifasini bajaruvchi kengaygan satrlar mavjud emas. Ammo shoir ayni shu zichlikda ramziy ma'noda zich va bo'g'ilgan havoga to'la Vatan tasvirini yaratgan. "Tegamda zich havo – Turkiston" ramzida ham shu holatni qiyofalashtirgan edi shoir. Bu davrning hamma insonlari zamon izmiga bo'ysunib yashayotgan bir pallani shoir ko'proq shamol obrazi bilan beradi:

DOLG'ALARNING SHOSHQIN ODIMI,

Shiddat ila yuzmoqda kemam,

U tomonda baxtim qoldimi,

Baxtsizligim qoldimi, bilman?

Yo'lni darg'a shamollar oldi,

Mana, sudrab borar kemamni.

U tomonda nimalar qoldi,

Bu tomonda ne kutar mani?.. [6;159]

Shoshqin dolg'alar tasviri davrni, jamiyatni ixtiyorsiz, bo'shliq tomon yetaklayotgan siyosiy oqim, zamonaning haybarakallachi kayfiyati ekanligi shoirga ayon edi. Bu satrlar shunchaki bir insonning shaxsiy baxti yoki baxtsizligi haqidagi o'ylar emas, balki butun millatning hayot yo'lini belgilash, maqsadini tushunish singari falsafiy muammolarni o'z ichiga oladi. "Shamol va to'lqinlar birlashgan" bu mustamlakachilik zamonasida esa, kemada (millat taqdirida) erkin ixtiyor va mustaqil yo'l belgilashga imkon qolmaganligi she'r mazmuniga chuqur singdirilgan.

Rauf Parfining peyzajida bulut obrazining alohida o'rni bor. Uning "Aleksandr Blok" (*Qora bulutlarni o'ynar osmon. / Olis yulduzlarning sirli shu'lasini*), "Pablo Neruda o'limiga" (*Dildirab lopillab turgan bulutlarning / Tobutida yotar jonsiz tafakkur*), "Tavfiq Fikrat kitobiga yozuv" (*Tushlarimda men yig'layman, / Bulutni uyg'otaman*), "Abdurauf Fitrat" (*Aytadir oy dardin bulut qo'ynida, / Bulutlar hurpaygan, na-da qoradir. / Dorlari muhaqqaq azlom bo'ynida, / Unutilgan, xo'rlangan xalq boradir*) "*Adashgan ruh*" (*Bulutlar – falakning ohlari*) [10] kabi qator she'rlarida bu obrazning istibdodga qarshi isyon mazmunida

ramziylik kasb etganini ko'rish mumkin. Bu yurtda falakda baxtli kezgan bulutlarni ham shoir "yiqilgan bulut" shaklida yoki "kulrang" [7;55] tusda tasvirlaydi. Xalq ustida yuk bo'lib turgan bu osmonning bag'riga uloqtirilgan haqiqatlar bir kuni yomg'ir bo'lib yog'ishi uchun bu osmon qayta-qayta qorayaveradi, bo'zaraveradi, bulutlar qovoq osaveradi: Bir yog'ish bor oldinda. Xalq ana shu "yog'ish"ni amalga oshirishi lozim edi.

Xulosa. O'zbek she'riyatida peyzaj lirikasi shunchaki tabiat manzarasini estetik zavq bilan tasvirlash vositasi emas, balki jamiyatdagi ijtimoiy-siyosiy o'zgarishlar, istibdodga isyon, milliy ozodlik orzulari va inson ruhiyatidagi murakkab ziddiyatlarni ifodalovchi ramziy tizimdir. Tadqiqot davomida Abdulhamid Cho'lpon va Rauf Parfi ijodi misolida peyzajning quyidagi muhim xususiyatlari aniqlandi:

1. Cho'lpon she'riyatida tabiat fasllari, xususan, kuz va xazon obrazlari mustamlaka asoratidagi millatning mahzun taqdiriga, "mag'lub va tutqun Sharq"ning fojeaviy qismatiga allegorik ishora sifatida namoyon bo'ladi. Shoir tabiatdagi obyektiv holatlarni davrning murakkab ijtimoiy-siyosiy hodisalari bilan uyg'unlashtira olgan.

2. Rauf Parfi ijodida tabiat obrazlari kuchli ijtimoiy metaforalardir. Shoir uchun tabiat tasviri hurlik va istibdod o'rtasidagi kurash maydonidir.

3. Davrlar vorisligi va badiiy tafakkur evolyutsiyasi: maqolada tahlil qilinganidek, Cho'lpon boshlab bergan jadidona peyzaj an'analari Rauf Parfi she'riyatida yanada murakkabroq falsafiy-psixologik qiyofa kasb etdi. Har ikki shoir ham tabiat tasvirini jamiyatning ma'naviy ahvolini ko'rsatuvchi "badiiy ko'zgu"ga aylantira oldi.

Muxtasar aytganda, Cho'lpon va Rauf Parfi she'riyatida peyzaj obrazlari – bu shunchaki tashqi dunyo tasviri emas, balki millatning uyg'onish, o'zlikni anglash va erk sari intilish yo'lidagi ichki va tashqi iztiroblarining badiiy-falsafiy in'ikosidir.

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Navoiy gulshani

TIYRA KULBAMG'A KIRIB, JONO, O'LUMDIN BER NAJOT

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Adabiyotshunoslik yo'nalishi 2-bosqich magistranti

Alisher Navoiy – buyuk mutaffakir shoir. U o'zining mukammal ijodi va tasaffuviy qarashlari bilan mumtoz adabiyotda yuksak o'ringa ega. Ijodkorning nasriy va nazmiy asarlarida tarannum etilgan g'oyalar insoniyat ma'naviy olami rivoji uchun beminnat xizmat qiladi. Ayni mulohazani shoir g'azallariga nisbatan ham aytish mumkin. “G'azal klassik she'riyatning yetakchi janrlaridan biri bo'lib, u o'zbek klassik adabiyoti taraqqiyotining ko'p masala va xususiyatlarini ifodalaydi, lirik janrlarning mushtarak xususiyatlarini o'rganishda muhim manba bo'lib xizmat qiladi” [3, 8].

Ma'lumki, Navoiy lirik merosida ham g'azal salmoqli o'rin egallaydi. Navoiyning g'azaliyotga alohida e'tibor berishi va u haqida o'z qarashlarini bayon qilishi tabiiy bir hol edi. Alisher Navoiy, avvalo, g'azaliyotning g'oyaviy-tematik tomonlariga ko'proq e'tibor beradi. Shoir fikricha, g'azaliyotning asosiy yetakchi mavzusi «dard va so'z» (ishq va ishq otashi)dir [3,12]. Ayni mulohazani shoirning quyidagi baytida ko'rish mumkin:

Ey Navoiy, senu Xusrav bila Jomiy tavi,

San'atu rangni qo'y, so'zda kerak dard ila so'z [2, 162]

Shoir g'azallari mavzu jihatdan ham turfa xilda ekanligini ham ta'kidlash lozim. Jumladan, axloqiy, tarbiyaviy masalalar, diniy -tasavvufiy qarashlar ifodasiga ham alohida ahamiyat qaratilgan. Qolaversa, majoziy va ilohiy ishq g'oyasi keng planda yoritilgan. Masalan, “Badoye ul-bidoya” devonining 84-tartib raqamida berilgan g'azal mavzu jihatdan oshiqona bo'lib, yetti baytdan iborat:

Tiyra kulbamg'a kirib , jono, o'lumdin ber najot,

Zulmat ichra Xizrg'a ul na'vkim obi hayot.

G'azal matla'sidagi tiyra so'zi – qorong'u, qora, g'am – g'ussali kabi ma'nolarni bildiradi. Baytda lirik qahramon zulmat ichra (qorong'ulikdan) Xizrga obi hayot (tiriklik suvi) najot bergani kabi, tiyra (qorong'u, g'am-g'ussaga to'lgan) kulbanga jono kelib, menga o'limdan najot ato qil, deya ma'shuqaga iltijo qiladi. Shoir baytda nido (jono) orqali murojaat ruhini kuchaytirgan. Shuningdek, baytda bevosita Xizr payg'ambar hayoti, uning tiriklik suvini ichib abadiy yashashi kabi afsonaviy rivoyatga ishora qilingan, ya'ni talmeh vositasida fikr ta'sirchanligiga erishgan. Qolaversa, baytdagi tanosib so'zlar (tiyra, zulmat) shoir badiiy mulohazalarining chiroyli ifodasi uchun xizmat qilgan. Keying baytda yor go'zalligi va oshiq ko'nglining ta'rifi haqida so'z boradi:

Soda ko'nglum ichra la'lingning xayoli tushgali

Shishaedurkim, aning ichiga solmishlar nabot.

Baytdagi ayrim so'zlarning izohiga e'tibor qaratsak: Soda – 1) sodda, tiniq, toza, silliq; 2) Bezaksiz, naqshsiz, xolis; 3) Oddiy, jo'n, go'l , to'g'ri; Nabot – 1) o'simlik; 2) novvot; La'l – qizil rangli tosh; 2) qip-qizil lab, sevgilining qizil labi.

Shoir ma'shuqa ta'rifini har bir baytda bir go'zallik uzvining madhini keltirish orqali ifodalashga harakat qilgan. Yuqorida keltirilgan baytda oshiqning soda (sodda, toza) qalbiga yorning la'l kabi labining xayoli tushganligi bilan bog'liq fikrlar berilgan. Shuningdek, bu xuddi shisha ichiga novvot solingan tarzida ifodalangan. Baytda oshiqning qalbi shishaga, ma'shuqaning labi la'l va novvotga qiyoslangan. Muallif istiora san'atidan (ma'shuqaning labini la'l (qizil rangli tosh) o'rinni foydalanib o'ziga xos tasvir yaratgan. Mazkur g'azalning har bir baytida ma'shuqa go'zallik uzvlaridan biri tasvirlangan:

Orazing mehrida og'zingdur gadolig' qilg'onim,

Haq seni xurshid qilmish, zarrae bergil zakot.

Ushbu baytda yor orazi (yuzi)dagi eng chiroyli, maftunkor a'zo – bu uning labi ekanligi madh etiladi. Shoir juda go'zal, o'ziga xos tasvir yaratadi, ya'ni Haq taolo yorni “xurshid” – quyosh qidi, oshiq shu “quyosh”dan birgina zarrani “zakot” sifatida berishidan umidvor. Aytish lozimki, yorning go'zalligi oshiqni

gado qilgan. Oshiq mana shu “gadolik” maqomi imkoniyatidan foydalanib, yoridan zarracha bo’lsa-da, zakot berishini o’tinib so’raydi. Shoir mazkur baytda mutanosub so’zlar guruhi orqali (xurshid, zarra; oraz, og’iz) fikr ta’sirchanligiga erishgan. Qolaversa, istiora (xurshid) ham o’rinli ishlatilganki, bu holat, ya’ni istiora orqali badiiy mulohaza bayonini keyingi baytda ham ko’ramiz:

To ko’nguldin bosh chiqarmish har taraf paykonlaring,

Qush bolasidek bo’lubturkim, bo’lur temurqanot.

Ushbu baytda ma’shuqa paykonlari ta’rifi keltirilgan. Paykon so’zining quyidagi ma’nolari mavjud:

1) kamon o’qining uchi, o’q uchidagi metall bashoq;

2) tikon;

3) kiprik.

Bu baytda kiprik ma’nosida qo’llanilgan bo’lib, yorning mijgoni shu darajada maftunkor va uzunki, oshiq ko’ngligiga qadalgan. Shoir oshiq ko’ngliga qadalgan ma’shuqa kiprigini qush bolasiga tashbeh etyapdi. Sababi qush bolasining ham tuklari siyrak va paykon kabi tik bo’ladi. Ana shu o’xshashlik asosida shoir yor mijgonini qush bolasiga o’xshatgan. Shoir mahorati yana shunda namoyon bo’ladiki, istiora (paykon) orqali kiprik nazarda tutilsa-da, uning uchli, o’tkir ekanligi ham nazarda tutilgan. G’azal davomida fikr ta’sirchanligi oshib boradi. Keyingi baytda shoir ma’shuqani ko’rmak –oshiq uchun tiriklik ekanligiga urg’u bergan:

Vasl umidig’a tilarmen umr, lekin voykim,

Sensizin ko’rsam tirikmen, o’lturur meni uyot.

Baytdan vasl umidiga umrimni bag’ishlayman, lekin, vohkim, tirikligimdan o’zimni sensiz ko’rsam, men uyatdan o’laman, degan ma’no anglashiladi. Ushbu bayt orqali ham majoziy ishq, ham ilohiy muhabbat talqinini ko’rish mumkin. Ya’ni oshiq o’zining Haqqa bo’lgan ilohiy ishqini, u doim Alloh vasliga erishish ishtiyoqida ekanligi, tirik ekan ma’shuqaga bo’lgan muhabbati qalbidan ketsa o’lib qolishi mumkinligini tasvirlagan. Oshiq uchun yor ishq va unga erishish ishtiyoqi tiriklikning garovidir. Baytda tiriklik va o’lim so’zlari orqali tazod san’ati imkoniyatidan keng foydalanilgan. Navbatdagi baytda shoir ko’ngilga murojaat qiladi:

Istasangkim, ul quyosh chiqqach sanga qilg’ay tulu’

Ey ko’ngul, g’am seli yetgach, tog’dek tutqil sabot.

Ey ko’ngul, g’am seli kelganda, qaddingni tog’dek bardam tut, agar sen istasang, quyosh chiqqanda, albatta, senga tulu’ (ko’rinish) beradi. Ushbu baytda shoir ko’ngil qanchalik nozik bo’lsa ham, hamisha tog’dek mustahkam bo’lishi kerakligini, agar inson o’zi xohlasa, hatto, quyoshning ham unga tikka ko’rinishi (inson har qanday ishni o’zi xohlasa qila olishi nazarda tutilgan) mumkinini tasvirlagan. Baytdagi go’zal ifoda istiora, tazod, mubolag’a kabi badiiy tasviriy vositalar orqali ta’minlangan. G’azal maqtasida fikrlar xulosalangan:

Ishqing o’tin gar Navoiy desakim aylay raqam,

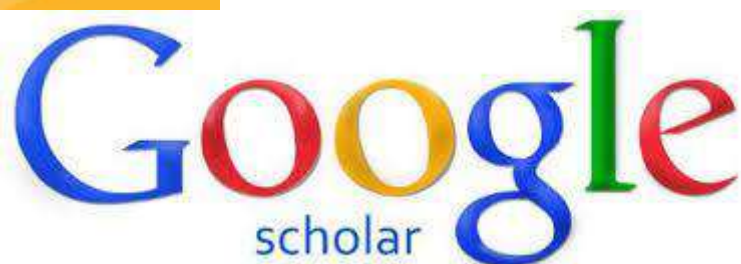
So’zidin kuyar qalam, qarur qaro, erir davot [1, 92].

G’azalning xotimasini quyidagicha izohlash mumkin. Agar Navoiy yorning ishq o’tini va u bilan bog’liq tafsilotlarni yozay desa, uning so’zidan qalam kuyadi, siyoh tugaydi, siyohdon erib ketadi. Chunki oshiqning ma’shuqaga bo’lgan ishq shunchalik baland va o’ta ta’sirliki qalamni kuydirib, davotni eritadi. Ushbu baytda shoir qalam, siyoh, raqam (yozuv), qaro, davot (siyohdon) kabi uyadosh so’zlarni qo’llash orqali tanosub san’atidan, yorning ishq o’tini tasvirlashda esa mubolag’a san’atidan unumli foydalangan.

Xulosa qilib aytganda, o’zbek mumtoz adabiyotida yuksak maqom egallagan g’azal janri Alisher Navoiy ijodida taraqqiyot bosqichiga ko’tarilgan. Shoir ijodida g’azal nafaqat son jihatdan, balki sifat va yangilanish jihatidan ham yuksaldi. Chunki uning g’azallaridagi ma’no qatlami, so’z qo’llash mahorati o’ziga xosligi bilan ajralib turadi. Tahlilga tortganimiz g’azalda ishq va oshiqlik darajasi, ma’shuqa husni ta’rifi bilan bog’liq badiiy mulohazalar takrorlanmas va badiiylik libosiga o’ralganligi bilan ajralib turadi.

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