

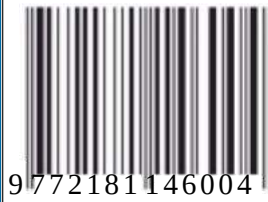
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LAR**

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RUMIY VA NAVOIY IJODIDA MAVZU OLAMINING MUSHTARAKLIGI

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Annotatsiya. Ushbu maqolada Sharq mumtoz adabiyotining buyuk namoyandalari – Jaloliddin Rumi va hazrat Alisher Navoiy ijodida mavzular olami, ularning mushtarakligi xususida so'z boradi. Ayniqsa, yoshlar tarbiyasiga oid yakdil qarashlar bu ikki dahoning kamolotidan darak beradi. Har ikkala ijodkor ham yosh avlodni nafaqat ilimli, balki yuksak odob-axloq sohibi etib tarbiyalash zarurligini uqtiradi. Maqolada Rumi va Navoiy asarlarida insonparvarlik, komil insonni tarbiyalash, mehr-oqibat, sabr-qanoat, ilmga intilish kabi g'oyalar chuqur tahlil qilinadi.

Kalit so'zlar: Rumi, Navoiy, komil inson, ilm, ma'rifat, ishq, qalb, ruhiy poklanish, mushtaraklik.

THE COMMONALITY OF THE THEMATIC WORLD IN THE WORKS OF RUMI AND NAVOI

Abstract. This article discusses the world of themes and their commonality in the works of the great representatives of Eastern classical literature - Jaloliddin Rumi and Hazrat Alisher Navoi. In particular, the shared views on the upbringing of youth testify to the maturity of these two geniuses. The article provides an in-depth analysis of ideas such as humanism, the upbringing of a perfect person, kindness, patience, and the pursuit of knowledge in the works of Rumi and Navoi. Both writers emphasize the need to educate the younger generation not only as knowledgeable but also as highly moral individuals.

Keywords: Rumi, Navoi, perfect man, science, enlightenment, love, heart, spiritual purification, commonality.

СХОДСТВО ТЕМАТИЧЕСКОГО МИРА В ТВОРЧЕСТВЕ РУМИ И НАВОИ

Аннотация. В данной статье рассматривается мир тем и их общность в творчестве великих представителей восточной классической литературы - Джалалиддина Руми и Алишера Навои. Особенно единодушные взгляды на воспитание молодежи свидетельствуют о совершенстве этих двух гениев. В статье глубоко анализируются такие идеи, как гуманизм, воспитание совершенного человека, доброта, терпение, стремление к знаниям в произведениях Руми и Навои. Оба творца подчеркивают необходимость воспитания молодого поколения не только образованным, но и обладающим высокой нравственностью.

Ключевые слова: Руми, Навои, совершенный человек, наука, просвещение, любовь, сердце, духовное очищение, общность.

*Narsa yo'qkim xoriji olam erur,
Har ne istarsan, o'zingda jam erur.*
(Rumi)

*O'z vujudunga tafakkur aylagil,
Har ne istarsen, o'zungdin istagil.*
(Navoiy)

Kirish. Sharq mumtoz adabiyotining buyuk namoyandalari Jaloliddin Rumi va hazrat Alisher Navoiy ijodida yoshlar tarbiyasiga oid mushtarak qarashlar mavjud. Rumi va Navoiyning fikricha, odamzod haqiqiy komil inson bo'lib voyaga yetishi uchun u, avvalo, bironing qalbiga ozor bermasligi lozim. Chunki qalb – Yaratganning nazargohi. Insonning qalbi va ruhiy olamiga zavq bag'ishlash ulug' saodatdir. Hayotning lazzati, xursandchiligi, huzur-halovati ko'ngil xotirjamligidadir. Shu bois ma'naviy boylik kishining ikki dunyo obodligini ta'minlaydi. Ammo ikki dunyo saodatini ta'minlovchi omil esa ilmdir. Ilm-ma'rifat insonga chiroy bag'ishlaydi. Ilm barcha eshiklarni, ayniqsa, olam xazinalarining qulfini ochadigan kalitdir. "Ilm ibodatdan

ustundir” (Hadis). Yana bir hadisda keltiriladi: “Bu dunyoning baxt-u saodatini xohlasang, tijorat qil, u dunyoning baxt-u saodatini xohlasang, ibodat qil, agar ikki dunyo baxt-u saodatini istasang, ilm o‘rgan”.

Asosiy qism. Ilm orqali inson ko‘p muvaffaqiyatlarga erishadi. Ilmli kishi agar ilmiga amal qilsa, o‘ziga va boshqalarga yo‘lboshchi bo‘la oladi. Shodlik, hurramlik, har qayerda aziz bo‘lishi, pokiza bo‘lib, rostlikni o‘ziga shior qilib olish, butun insonlarning toji bo‘lishni istovchilar, albatta, ilmli bo‘lishi kerak. Bu jihatdan esa Rumiyo yozadilar:

Xohi, ki hamesha shodu xurram boshy,
Har cho ki ravy, azizu mahram boshy.
Pokiza shavu rost bizy, ilm omo‘z,
To tochi naberagoni Odam boshy! [1, 278]
Jamol Kamol tarjimasida:
Ey, senki yasharsen, shod-u xurram bo‘lgil,
Har yerda yana aziz-u mahram bo‘lgil.
Umringni halol-u pok kechir, ilm o‘rgan,
To zebi bashar, ziynati Odam bo‘lgil [2, 52].
Ergash Ochilov tarjimasida:
Gar istar esang, hamisha xurram bo‘lsang,
Yetsa qadaming qayga, mukarram bo‘lsang.
Pok bo‘l-u, halol yasha-yu, ilm o‘rgangil,
To toji bashar, Hazrati Odam bo‘lsang! [3, 59].

Jaloliddin Rumiyo keltirilgan ruboiyda ilm o‘rgansang, butun insoniyatning avlodiga toj bo‘lasan, deb ta’lim berilsa, Alisher Navoiy “Ilming ortsa, dunyoda sen hal qilolmaydigan muammo qolmaydi”, – deb uqtiradi:

Ilm ichra menga to bo‘ldi madhal,
Topilmas mushkule men qilmagan hal.

Hazrat Alisher Navoiy ham barcha asarlari orqali yoshlarni ilmli, ma’rifatli va yuksak ma’naviyat sohibi bo‘lishini istab, adabiy merosida ilmning foydali ekanligini ko‘p targ‘ib-tashviq qilganlar.

Har ikki buyuk mutafakkirning maqsadi bitta: kelajak avlod ilm-u ma’rifatli bo‘lib, o‘z eliga, ota-onasiga, muqaddas Vataniga xizmat qilib, yurt obodligi, xalq farovonligi, millat rivoji uchun tinmay mehnat qilsa, o‘qisa, kasb o‘rgansa, tadbirkorlik bilan shug‘ullansa, hayoti chiroyli va zavqli o‘tadi, degan g‘oyani o‘z asarlarida ilgari surganlar.

Rumiyo ta’limoticha, ilmni “havoyi nafs” uchun o‘rganib, uni buzg‘unchilik yo‘lida sarflamaslik kerak. Balki ezgulik, obodonchilik va farovonlik yo‘lida sarflash lozim. Shundagina oldingga qo‘ygan ezgu maqsadlaringga erishish mumkin:

Sen bu yukni yaxshilik birlan tashi,
Yukdan ajralganda shod bo‘lgay kishi.
Ilm yukin eltma havoyi nafs uchun,
Ilm tulporiga mingaysen u kun.

Alisher Navoiy “havoyi nafs” o‘rnida “vositayi joh” ifodasini qo‘llaydi. Bu boradagi ikki mutafakkir qarashlari mushtaraklik kasb etgan.

Ilmni kim vositayi joh etar,
O‘zini-yu xalqni gumroh etar.

Kim ilmni boylik orttirish, amal-u mansablarga erishish vositasi qilib olsa, u o‘zini ham, boshqalarni ham to‘g‘ri yo‘ldan adashtiradi, natijada jamiyatda nokaslar ko‘payishiga sabab bo‘ladi, deb uqtiradi adiblar. Nokaslar esa o‘z Vatani, ota-onasi va yurtdoshlariga tashvish keltiradi. Shuni qalbdan his qilgan mutafakkirlar ilmning ezgulikka xizmat qilishini xohlaganlar.

Ilm-u ma’rifatdan uzoq bo‘lganlar g‘ofil bo‘ladilar. G‘ofil kim? Beparvo, e’tiborsiz, g‘aflatda qolgan kishidir. Har qanday jamiyatni izdan chiqaradigan nokaslar g‘aflatda qolib, qiladigan ishining mohiyatini tushunmaydi. Birovning qo‘g‘irchog‘iga aylanib, o‘ziga ham boshqalarga ham xiyonat qiladi. Bugun mustaqil yurtimizni ko‘rolmaydigan g‘ofillar yo‘q emas, ular o‘z oilasiga, yurtiga xiyonat qilayotgani, tinch osoyishta yashayotgan yurtdoshlarimizga zarar keltirayotgani juda achinarli holatdir. Rumiyo va Navoiy o‘z asarlarida bunday ma’rifatsiz, g‘aflatga berilgan kimsalardan hushyor bo‘lishni takror-takror targ‘ib qilganlar. Jaloliddin Rumiyo yozadilar:

Oshno, do‘st bo‘lmagil g‘ofil bila,
Do‘st tutun, do‘st bo‘l faqat oqil bila.
Hazrat Alisher Navoiy “aduv” dushman hiylasidan g‘ofil qolma dedilar:

G'ofil o'lma nazardin itsa aduv,
Sham' o'churganda yel ko'runurmu?

Beparvolik, g'aflatga berilish insonlar uchun ham, jamiyat uchun ham, vatan uchun ham juda xatarli holatdir. Shu bois "O'zingni, o'z uyingni o'zing asra" deb qayta-qayta ta'kidlash o'rinlidir. Har ikkala buyuk adib yurt tinchligi va osoyishtaligini o'ylab, o'z zamondoshlari va kelajak avlodni hushyorlikka chorlagan. Rumiyy "oqil" bo'lsang "g'ofil" bo'lma desa, Navoiy "aduv" dushman ko'zga "el"dek ko'rinma, deb uqtiradi.

Bilamizki, har qanday davrda ham birovning bo'yniga yuk bo'lib yashashni odat qilganlar topiladi. Shu masala ham ijodkorlar nazaridan chetda qolmagan. Hazrat Rumiyy birov hisobidan emas, balki o'zing hunar o'rganib, kasb egallab, halol mehnat orqali yasha, shundagina o'z oldingga qo'ygan aniq maqsadlariga yetasan, deydilar. Birovning hisobidan molu-dunyo orttirib o'zingni "savlatmand" boy deb hisoblama. Undan ko'ra "darvesh"dek oddiy, samimiy, xotirjamlik va halovat ila umr kechir, o'zingni xor qilib, badbaxt bo'lib qolma, deb ta'lim beradi:

O'zgaga ortma yukingni, esh bo'l,
Etma sarvarlik havas, darvesh bo'l.

Birovga og'irligi tushmasdan, molu dunyoga hirs qo'ymasdan oddiy umr kechirish Alisher Navoiy ijodida ham o'z ifodasini topgan. Jaloliddin Rumiyyning "o'zgaga ortma yukingni" bayti bilan Navoiyning "qilma tama' eldin diram" misrasi mazmunan hamohang. Yoxud Rumiyy "darvesh bo'l" deb ta'lim bersa, Navoiy darveshlar topganlarini xalqqa berishlarini go'zal tarzda "borini bersang karam" tarzida keltirib, yoshlarni insoniylikning eng yuqori pog'onasi – saxiylikka da'vat etadi. Albatta, Sharq donishmandlarining maqsadlari mushtarak bo'lgan. Shu bois, ular kelajak avlodga o'zlarining dono fikrlari orqali ta'lim-tarbiya berganlar. Hazrat Alisher Navoiy:

Qilma, Navoiy, tama' eldin diram,
Bor esa, bersang xud erur ul karam.

Insonning shaxs sifatida shakllanishi, ongi rivojlanib, to'g'ri yo'lni tanlashi, uni hayot qadrini biladigan, zohiri va botini pok qilib tarbiyalash jarayonida tarbiya va ta'lim maskani, ma'naviyat va madaniyat beshigi bo'lgan oilaning o'rni beqiyos. Bu aziz qadamjoning sardorlari – ota-onalar yuksak qalb bilan farzandlarini sevib-ardoqlab, voyaga yetkazadilar. Chunki qalbida cheksiz insoniy mehr bilan ulg'aygan farzandlar o'z Vatani, oilasi, aka-ukasi, opa-singlisi, millatdoshu qardoshlariga hech qachon xiyonat qilmaydilar. Ana shunday yuksak ma'naviyatli, axloqi barkamol shaxslarni tarbiyalash mumtoz adabiyotimiz vakillari tomonidan turli tarzda badiiy bayon etilgan. Jumladan, Sharq va G'arbda beqiyos ilmiy-ilohiy salohiyat sohibi sifatida e'tirof etiladigan Jaloliddin Rumiyy ijodida yoshlar ma'naviy-axloqiy tarbiyasiga doir bebaho g'oyalar talaygina.

Jaloliddin Rumiyy fikricha, inson haqiqiy inson bo'lib voyaga yetishi uchun u, avvalo, birovning qalbiga ozor bermasligi lozim. Chunki qalb Yaratganning nazargohidir. Birovning qalbi va ruhiy olamiga zavq bag'ishlash ulug' saodatdir. Hayotning lazzati, xursandchiligi, huzur-halovati ko'ngil xotirjamligidadir. Moddiy boylik hech qachon kishi osoyishtaligini to'liq ta'minlay olmaydi, to'liq halovat uchun ma'naviy olam ham lozim. Shu bois, adib yoshlarga shunday murojaat qiladi:

Yuz sanoch oltinni to'ksang, ey g'ani,
Haq degaykim, topganing ko'ngil qani?
Rozi ersa gar ko'ngil, men rozimen,
Yuz o'girsas sendin ul, norozimen.

Sengamas, ko'z tashlagum ko'nglingga men,
Tuhfa aylab, keltir ostonamga sen. (Hikmatlar, 130-bet)

Hadisi sharifda ota-onani qadrlash, ular hurmatini o'rni qo'yish, roziligini olish masalasiga inson hayot-mamotini hal etuvchi muammo o'laroq takror-takror murojaat etilgan. Buyuk adiblarimiz ham Payg'ambarimiz (s.a.v) sunnatlariga rioya qilgan holda bu mavzu talqinida alohida faollik ko'rsatdilar.

Ona mehri qonib ulg'aygan va ulug'likka yetishgan Mavlono Rumiyy va hazrat Alisher Navoiyning mazkur mavzuga murojaatlari o'zaro uyg'un va mushtarak ekanligi bilan diqqatga sazovordir. Binobarin, Mavlono o'z "Masnaviyi ma'naviy"sida Alloh ulug' darajalarga ko'targan onalar haqqini bilishni, ular hurmatini joyiga qo'yishni ta'kidlab, ular haqqini bilmagan farzandlarni eng tuban hayvon –eshakka o'xshatadi:

Haq necha ming san'atu fan ayladi,
Onani munisu mushfiq sayladi.

Haqqi haqdir avvalo, beshak erur,
Kimki bilmasdir buni, eshshak erur.

Mavlono quyidagi baytida esa Payg‘ambarimiz (s.a.v)ning “Jannat onalar oyog‘i ostidadir” hadisi she‘riy misralar bag‘riga jo etilgan:

Senga ko‘ngildir nechuk, men ham chunon,

Onalarning poyi ostida – jinon.

Hazrat Alisher Navoiyning “Arbain”idan o‘rin olgan quyidagi mashhur she‘riy misralar shoirning Payg‘ambarimiz (s.a.v) sunnatlari va Mavlono Rumiyaning munosib davomchisi bo‘lganligini yaqqol tasdiqlaydi:

Onalarning oyog‘i ostidadir,

Ravzai jannat-u jinon bog‘i,

Ravza bog‘i visolin istar esang,

Bo‘l onaning oyog‘i tufrog‘i.

Inson – Alloh nazdida eng ulug‘ zot. Uning qalbi esa o‘zidan ham ulug‘. Shu bois Sharq mutafakkirlari ijodi markazida inson va uning qalbi turadi. Allohning nazargohi bo‘lgan qalb-Rumiyaning va Navoiy asarlarida eng ko‘p badiiy talqin topgan timsollardir. Jumladan, Mavlono Rumiyaning quyidagi baytlarida inson qalbini obod qilish – Alloh marhamatiga erishishning muhim sharti sifatida talqin qilinadi:

Hazrat Alisher Navoiy nazarida esa Inson qalbi Ka‘badan ulug‘roqdir. Shoir, bu jihatdan, Umar Xayyom, Abdulloh Ansoriy, Jaloliddin Rumiyaning, Abusaid Abulxayr, Ahmad Yassaviy, Sulaymon Boqirg‘oniy, Xusrav Dehlaviy, Hofiz Sheroziy, Sayfi Saroyi, Xorazmiy, Atoiy, Lutfiy, Sakkokiy kabi qadim Sharq daholari bilan fikrdosh. Nomlari qayd etilgan shoirlar va ularga izdoshlik qilgan ko‘plab sohibi qalamlar xalq orasida keng tarqalgan “Ka‘ba chy meravy, dileroy daryob” (“Ka‘baga borib nima qilasan? Odamlar qalbini obod et”) mazmunidagi hikmatga ergashib, inson qalbini ulug‘lash jabhasida alohida g‘ayrat ko‘rsatdilar. Hazrat Alisher Navoiyning musulmon ahli uchun muqaddas bo‘lgan Ka‘badan inson ko‘ngli ustun ekanligini ta‘kidlash mohiyatiga ega mana bu bayti Rumiyaning qarashlari bilan hamohangdir. Shuningdek, bu mazkur misralar eng dilbar va o‘lmas satrlardandir:

Ka‘baki, olamning o‘lub qiblasi,

Qadri yo‘qki, andoqki, ko‘ngil ka‘basi.

Binobarin, hazrat Alisher Navoiy boshlab bergan rumiylashuv va uning ijodiga ergashish tamoyili mustaqil vatanimizda yana o‘ziga xos an‘ana o‘laroq qadr topayotganligi ulkan ma‘naviy yutug‘imizdir. Shuning uchun shoir asarlarini bu boradagi jihatlari o‘rganish va targ‘ib etish istiqloq kun tartibiga qo‘ygan muqaddas vazifalarimizni ado etishdan munosib ko‘makchi bo‘lishiga shubha yo‘q.

Adibning fikricha, baxtli va baxtiyor farzand aslo ota-onasi ko‘ngliga qarshi chiqmaydi. Ularga ozor bermaydi, doim ahvolidan xabardor bo‘lib, ko‘ngliga yoqadigan ish bilan shug‘ullanadi. Ular ko‘rsatgan yo‘l-yo‘riqqa og‘ishmay amal qiladi. El orasida o‘z o‘rnini topib, ota-onasiga rahmat olib keladi. O‘z ona yurtiga tosh otmaydi, balki uni yovdan asraydi. Uni dunyoga keltirgan, voyaga yetkazganlarning ko‘ngliga xush keladigan go‘zal amallarni bajaradi. Natijada ham ota-onasi rizoligini topadi, ham ikki dunyo baxtu-sodatini qo‘lga kiritib, farzandlaridan yaxshilik ko‘radi. Shoirning fikricha, ana shunday inson chinakam baxtli insondir:

Elga ota-ona erishdir ko‘ngil,

Baxtlidir ko‘ngilni ko‘rgan kimsa ul.

Ba‘zan suhbatlarda ayrim zamondoshlarimizning “Men onamga, yoxud otamga mana buncha pul berdim”, - deya maqtanganlarini eshitib qolamiz. Biroq yo‘lingiz tushib, ularning ota-onasidan xabar olsangiz, albatta, “Farzandimni sog‘indim”, “Faqat pul deydi”, “Bir kelib ketmaydi”, degan norozilikning guvohi bo‘lasiz. Rumiyaning yuqorida keltirilgan she‘riy parchaning ikkinchi baytida “ko‘ngil norozi bo‘lsa, men ham noroziman” deya, Allohning ta‘kidini kelajak avlodga uqtiryapti. Alloma ta‘kidiga ko‘ra, har bir inson, avvalo, onasini rozi qilib, uning xizmatini ado qilib, rizoligini olishi kerak. Shundagina u ikki dunyo soadatini topib, baxtli hayot kechiradi. Shoir o‘z fikrining ta‘sirchanligini ta‘minlash maqsadida quyidagi baytning ikkinchi misrasida “Jannat onalar oyog‘i ostidadir” hadisini iqtibos qiladi:

Shoirning fikricha, ko‘ngil bilan ko‘ngilning farqi bor. Bir parcha go‘sh tamma vaqt ham ko‘ngil bo‘la olmaydi. Har qanday nokas kishilarning qalbi ham ko‘ngil bo‘lmaydi. Ko‘ngil g‘arazdan, adovatdan, fitna va fasoddan pok bo‘lishi lozim. Barcha g‘alizlik va ifloslikdan pok bo‘lgan ko‘ngilgina musaffo bo‘la oladi. Ya‘ni insoniyat dardi bilan urayotgan, odamlar qalbiga rohat bag‘ishlaydigan ko‘ngilgina jamiyat uchun manfaatlidir:

Qutbi olam bo‘lgudek ko‘ngil kerak,

Joni odam bo‘lgidek ko‘ngil kerak.

Bir ko‘ngildir kim, musaffo, benazir,

Unga ul sultoni olam muntazir... (Hikmatlar, 131-bet)

Ziyrak, hushyor, aqlu farosati baland kishi, albatta, ota-ona hurmatini joyiga qo'yib, kelajagini o'ylab, ular duosini oladigan barkamol inson bo'lib yetishishga harakat qiladi. Bunday yoshlar o'z kamchiliklarini tuzatib, jamiyat uchun naf keltiradigan ish bilan shug'ullanadilar. Ammo shunday kimsalar borki, biror-bir xatosini aytganda, aytguvchi bilan tortishuvlar qilib, aybni tan olmaydilar. Shu bois Rumiyl kelajak avlodga qarata: "Yaxshidir ko'zni o'zingga solganing", -deya ta'lim beradi:

Yaxshidir ko'zni o'zingga solganing,

Aytganing – aybni o'zingga olganing. (Hikmatlar, 37-bet)

Mumtoz shoir va alloma Jaloliddin Rumiyning pand-nasihat, tanbeh-malomat, axloqiy-falsafiy dunyoqarash bilan to'yingan fikrlari necha asrlarki, o'zi, yurti va farzandlari kelajagiga daxldorlik tuyg'usi bilan yashaydigan kitobxonlarni o'ziga maftun etib kelmoqda. Adib murojaat etgan mavzular rang-barang. Ular sirasida umumbashariy g'oya-fikrlar ham, hayotning eng kichik ikir-chikirlari bilan bog'liq mulohazalar ham uchraydi.

Jumladan, adib mazmunga qarab intilish kerakligini uqtirar ekan, shaklga qarab intilgan odamning ahvoli xarob bo'lishini ta'kidlaydi. "Masnaviy"da shunday rivoyat keltirilgan: "Bir kimsa doim odamlarning bosh kiyimini o'g'irlab qochar ekan. Kunlardan bir kun bir odam juda katta salla o'rab ko'chaga chiqibdi, o'g'ri uni ko'rib behad xursand bo'libdi. Sallasi katta odamning orqasidan tushib, payt poylab uningallasini olib qochibdi. Shunda sallaning egasi: "To'xta, ey nodon, avval sallani ochib ko'r, keyin qochsang ham bo'ladi", debdi. O'g'ri to'xtab, sallani ochib ko'rsa, yuzida ozgina hech nimaga arzimaydigan mato, boshqasi esa keraksiz latta ekan. Bu holni ko'rgan o'g'ri jahli chiqib, salla egasini so'kib qochibdi". Qissadan hissa shuki, zohirparast kimsalarning holi ham salla o'g'risining holiga o'xshaydi.

Shoirning fikricha, molu dunyoga ruju qo'ygan, shahvatparastlikka mukkasidan ketgan kimsalarni ham shaklan odam deyish mumkin, botinan esa ular Shaytonning o'zginasidir:

Ulki chin odam emas, suvrat erur,

Gar jahonda nonu shahvat deb o'lur. (Hikmatlar, 144-bet)

So'ng azal izlolidin berdi xabar,

Fitna daryosin, dedi, ul chayqatar.

Rumiyl aytadilar: "Ishq bilan shahvatning orasida yer-u osmonchalik farq bor". Birovlar buni tushunmagan holda shahvatparastlik bilan shug'ullanib, natijada xalq orasida o'zlarini obro'ysizlantirib qo'yadilar.

Ezgulik tomon bo'lgan Parvardigor buzg'unchilik ramzi bo'lgan Shaytonga ayolni ko'rsatishi bilan u juda xursand bo'lib, raqsga tushib ketadi:

Shunda Haq ko'rsatdi xotin husnini,

Er kishining aqlin olgay, sabrini,

Qars urib, Iblis o'yinga tushdi shod,

Dedi: bergil, hosil o'lgaydir murod...

Ana shu tariqa insonni izdan chiqaradigan dunyoviy vositalar Shaytonga nasiba qilib beriladi va aqli qosir, Shayton izmiga bo'ysunishga moyil, irodasi sust, e'tiqodsiz kishilar doimo bu vositalar tufayli to'g'ri yo'ldan adashib, umrlarini xavfga, kelajaklarini xatarga qo'yib yashaydilar. Zakovatli, es-hushi joyida, imon-e'tiqodi mustahkam, irodasi baquvvat, el-yurt koriga yarashni saodat bilgan kishilar esa bularning Shayton nasibasi ekanligini yaxshi anglaydilar va ularning yaltiroq ishvasiga uchmaydilar. Sabr-qanoat, iroda-matonat bilan umrguzaronlik qilib, kelajak avlodga yaxshi xotira va yaxshi nom yodgor qoldiradilar. Ko'p asrlilik mumtoz adabiy an'analar ayni shu o'lmas haqiqat bilan sug'orilganligi tufayli asrlar osha yuksak axloq vositasi bo'lib xizmat qilishda davom etib kelmoqda.

Xulosa o'rinda aytish mumkinki, yoshlarni ma'naviy-axloqiy jihatdan tarbiyalash, ular qalbiga ota-ona, Vatan va millatni sevis, halol mehnat orqali kamolotga yetish g'oyalarini singdirish mumtoz adabiyotimizning, jumladan, Mavlono Jaloliddin Rumiyl ijodining eng muhim umuminsoniy fazilatidir. Bu bebaho merosdan ezgu orzularimiz yo'lida foydalanish yuksak samaralar berishi shubhasiz.

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AMERIKA FANTASTIK ADABIYOTIDAGI DISTOPIK JAMIYATLAR: XX-XXI ASR NAMUNALARI

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Annotatsiya. Ushbu maqola Amerika fantastik adabiyotidagi distopik jamiyatlarning XX - XXI asrlardagi evolyutsiyasini tahlil qiladi. Unda distopiya tushunchasi, uning asosiy xususiyatlari va jamiyatga tanqidiy ko'zgu vazifasini bajarishi ko'rib chiqiladi. Tadqiqotda totalitarizm, texnologik nazorat, atrof-muhit degradatsiyasi va insoniylikning yo'qolishi kabi markaziy mavzular tahlil qilinadi. Asrlar davomida janrning o'zgarishlari, jumladan, siyosiy nazoratdan texnologik va ekologik xavotirlarga o'tishi ko'rsatiladi. Bob distopik adabiyotning zamonaviy jamiyatdagi dolzarbligini va uning kelajakdagi tahdidlar haqida ogohlantiruvchi rolini ta'kidlaydi.

Kalit so'zlar: distopiya, fantastik adabiyot, amerika adabiyoti, totalitarizm, texnologik nazorat, ijtimoiy tanqid.

ДИСТОПИЧЕСКИЕ ОБЩЕСТВА В АМЕРИКАНСКОЙ ФАНТАСТИЧЕСКОЙ ЛИТЕРАТУРЕ: ПРИМЕРЫ XX–XXI ВЕКОВ

Аннотация. В данной статье анализируется эволюция дистопических обществ в американской фантастической литературе XX и XXI веков. Рассматриваются понятие дистопии, её основные особенности и её роль как критического зеркала общества. В исследовании анализируются такие центральные темы, как тоталитаризм, технологический контроль, деградация окружающей среды и утрата человечности. Показаны изменения жанра на протяжении веков, в том числе переход от политического контроля к технологическим и экологическим тревогам. В статье подчёркивается актуальность дистопической литературы в современном обществе и её предупреждающая роль в отношении будущих угроз.

Ключевые слова: дистопия, фантастическая литература, американская литература, тоталитаризм, технологический контроль, социальная критика.

DYSTOPIAN SOCIETIES IN AMERICAN SCIENCE FICTION LITERATURE: EXAMPLES FROM THE 20TH–21ST CENTURIES

Abstract. This article analyzes the evolution of dystopian societies in American speculative literature in the twentieth and twenty-first centuries. It examines the concept of dystopia, its main characteristics, and its function as a critical mirror of society. The study explores such central themes as totalitarianism, technological control, environmental degradation, and the loss of humanity. It shows the changes in the genre over the centuries, including the shift from political control to technological and ecological concerns. The article emphasizes the relevance of dystopian literature in contemporary society and its warning role regarding future threats.

Keywords: dystopia, speculative literature, American literature, totalitarianism, technological control, social criticism.

Kirish. Zamonaviy adabiyotshunoslikda distopik adabiyot badiiy tafakkurning eng dolzarb va murakkab yo'nalishlaridan biri sifatida e'tirof etiladi. Ushbu janr ijtimoiy taraqqiyotning ziddiyatli jihatlarini, siyosiy hokimiyatning mutlaq nazoratga intilishini, texnologik taraqqiyotning insonparvarlik tamoyillaridan uzoqlashish xavfini hamda inson va jamiyat o'rtasidagi ma'naviy-madaniy muvozanatning buzilishini tasvirlash orqali alohida estetik va ijtimoiy vazifani bajaradi. Distopiya nafaqat salbiy kelajak manzarasini yaratadi, balki mavjud voqelikni tanqidiy qayta anglash, jamiyat rivojining xavfli yo'nalishlarini badiiy modellar va o'quvchini ogohlikka undash funksiyasini ham bajaradi [1]. Shu jihatdan distopik adabiyot realizm, fantastika, ijtimoiy falsafa va siyosiy tanqidning tutashgan nuqtasida shakllanuvchi murakkab sinkretik hodisa sifatida namoyon bo'ladi.

Distopiya tushunchasi utopik tafakkur bilan bevosita bog'liq holda shakllangan bo'lib, u mukammal jamiyat haqidagi idealistik tasavvurlarning inqirozga uchragan shaklini ifodalaydi. Agar utopiyada ijtimoiy

uyg'unlik, adolat va ideal tuzum markaziy o'rin egallasa, distopiyada aynan shu g'oyalar buzilgan, zo'ravonlik va nazorat vositasiga aylangan shaklda aks etadi [5]. Shuning uchun ham distopik asarlar ko'pincha tashqi tomondan tartibli, xavfsiz yoki "mukammal" ko'rinadigan jamiyatning ichki mohiyatida erkinlikning cheklanishi, shaxsning yo'qolishi, fikrning standartlashuvi va axloqiy tanazzul mavjudligini ochib beradi [8]. Bu esa distopiyani oddiy fantastik tasavvur emas, balki ijtimoiy ongni hushyorlikka chorlaydigan, zamon muammolarini keskin badiiy ifoda etadigan janr darajasiga olib chiqadi.

Adabiyotlar sharhi. "Distopiya" atamasi so'zma-so'z ma'noda "yomon joy", "nomaqbul makon" degan tushunchani anglatib, unda inson erkinligi cheklangan, jamiyat ichki tanazzulga yuz tutgan, odamlar qo'rquv, nazorat va ma'naviy tushkunlik sharoitida yashaydigan xayoliy ijtimoiy tuzum tasvirlanadi [3]. Ushbu atama ilmiy va adabiy muomalaga XIX asrda kirib kelgan bo'lib, ko'plab tadqiqotchilar uning shakllanishini Jon Styuart Mill nomi bilan bog'laydilar. U 1868-yilda bu tushunchani Tomas Mor tomonidan ilgari surilgan "Utopiya" g'oyasiga qarama-qarshi mazmunda qo'llagan [1, 3]. Shuningdek, ayrim manbalarda Jeremi Bentam 1818-yilda "kakotopiya" terminini taklif qilgani, bu esa keyinchalik distopiya nazariyasining shakllanishiga ma'lum darajada ta'sir ko'rsatgani qayd etiladi [3]. Demak, distopiya tushunchasi tarixan ideal jamiyat haqidagi tasavvurlarning inqirozga uchragan, salbiy oqibatlariga olib kelgan shaklini ifodalovchi nazariy kategoriya sifatida yuzaga kelgan.

Adabiyotshunoslikda distopiya ko'pincha utopik orzularning yemirilishi natijasida yuzaga kelgan ijtimoiy-badiiy model sifatida talqin qilinadi. Ya'ni bunday asarlarda tashqi jihatdan tartibli, mukammal, xavfsiz yoki farovon ko'ringan jamiyat aslida zo'ravonlik, qat'iy nazorat, mafkuraviy tazyiq va insoniy mohiyatning bostirilishi asosiga qurilgan bo'ladi [2]. Shu ma'noda distopik adabiyot nafaqat fantastik tasavvur mahsuli, balki mavjud siyosiy, ijtimoiy va madaniy voqelikning tanqidiy badiiy ifodasidir. U real hayotda kuzatilayotgan tahdidlarning kelajakdagi keskinlashgan shaklini namoyon etib, o'quvchini hozirgi zamon muammolari haqida jiddiy mushohada yuritishga undaydi [3].

Tadqiqotchilar distopik asarlarning asosiy belgilarini turlicha izohlasalar-da, ularning aksariyati bir qator umumiy xususiyatlarni ajratib ko'rsatadi. Xususan, totalitar boshqaruv, shaxs ustidan to'liq nazorat, propaganda va senzura, fikr erkinligining cheklanishi, individuallikning yo'qolishi, majburiy muvofiqlik, ijtimoiy tabaqalanish, qo'rquv muhitining hukmronligi va insoniy munosabatlarning yemirilishi distopik jamiyatlarning yetakchi belgilaridan hisoblanadi [3]. Bunday jamiyatda inson odatda mustaqil shaxs sifatida emas, balki tizimning bir unsuri, bo'ysunuvchi ijrochi yoki nazorat ostidagi obyekt sifatida namoyon bo'ladi. Shu sababli distopik asarlar inson qadr-qimmati, erkinlik, axloqiy tanlov va ijtimoiy adolat masalalarini markazga olib chiqadi.

Ko'plab ilmiy ishlarda distopiya spekulativ fantastikaning bir turi sifatida ham tavsiflanadi. Unga ko'ra, distopik asar kelajakda yoki muqobil makonda shakllangan, ammo o'z ildizlari bugungi jamiyatdagi real muammolarga borib taqaladigan badiiy modeldir [2]. Ayniqsa, hukumat agentliklari, korporativ tuzilmalar, texnologik tizimlar yoki mafkuraviy institutlar tomonidan insonning boshqarilishi va zulm ostida qolishi distopik voqelikning muhim tarkibiy qismi hisoblanadi [2]. Shu jihatdan distopik adabiyot ijtimoiy nazoratning oshishi, texnologiyaning inson ustidan hukmronlik qilishi va jamiyatning axloqiy qadriyatlardan uzoqlashishi haqidagi xavotirlarni badiiy shaklda ifodalaydi.

Adabiyotlar tahlili shuni ko'rsatadiki, distopik dunyo yaratishda bir necha muhim komponentlar alohida ahamiyatga ega. Bular, avvalo, jamiyatning jismoniy va makoniy tasviri, ya'ni shaharsozlik, turmush muhiti, ijtimoiy makonning yopiq yoki qat'iy tartibga solinganligi bilan bog'liq. Ikkinchidan, siyosiy tizimning tabiati, hokimiyatning markazlashuv darajasi va boshqaruv mexanizmlari muhim o'rin tutadi. Uchinchidan, madaniy me'yorlar va ijtimoiy xulq-atvor tizimi – ya'ni nimaga ruxsat berilishi, nimaning taqiqlanishi, odamlarning qanday fikrlashi va qanday yashashi kerakligi – distopik jamiyat mohiyatini belgilaydi [2]. Bundan tashqari, urush, biologik inqiroz, genetik muhandislik, texnologik portlash, ekologik falokat yoki mafkuraviy radikallashuv kabi omillar ko'pincha bunday jamiyatning yuzaga kelishiga sabab bo'luvchi katalizatorlar sifatida talqin qilinadi [2].

Distopik asarlarning syujet tuzilishida ham muayyan qonuniyat kuzatiladi. Odatda voqealar jamiyatning qat'iy me'yorlari va nazorat mexanizmlariga bo'ysunishni istamaydigan yoki asta-sekin ularning haqiqiy mohiyatini anglab yetadigan bosh qahramon atrofida rivojlanadi [2]. Bosh qahramon ko'pincha jamiyatning "normal" deb qabul qilingan qoidalariga shubha bilan qaraydi, yashirin haqiqatni anglay boshlaydi va natijada tizim bilan ziddiyatga kirishadi. Shu tariqa distopik matnda markaziy konflikt shaxs va tizim, erkin tafakkur va zo'ravon nazorat, individual ong va kollektiv majburlash o'rtasidagi qarama-qarshilik asosida quriladi. Bu holat distopiyani faqat tashqi siyosiy tanqid emas, balki insonning ichki erkinligi va ma'naviy qarshiligi haqidagi janr sifatida ham talqin etish imkonini beradi.

Tadqiqotlar shuni ham ko'rsatadiki, distopik adabiyot muallif yashayotgan davrning ijtimoiy qo'rquv va xavotirlarini o'zida mujassamlashtiradi [3]. Masalan, ayrim davrlarda siyosiy zulm, urush va mafkuraviy bosim markaziy mavzu bo'lsa, boshqa davrlarda ekologik halokat, texnologik nazorat, ommaviy iste'molchilik yoki shaxsiy hayot daxlsizligining buzilishi ustuvor masalaga aylanadi. Demak, distopiya doimiy va o'zgarmas janr emas, balki tarixiy davrlarning o'ziga xos tahdidlariga mos ravishda mazmunan yangilanib boruvchi badiiy hodisadir. Shu sababli uning evolyutsiyasini o'rganish ma'lum bir davr ijtimoiy ongini, madaniy qo'rquvlarini va ideologik ziddiyatlarini tushunishda muhim ilmiy ahamiyat kasb etadi.

Shuningdek, adabiyotlarda distopiya janrining ogohlantiruvchi vazifasi alohida ta'kidlanadi. Distopik asarlar o'quvchini shunchaki qo'rqitish yoki salbiy manzara yaratish uchun emas, balki mavjud jamiyatdagi tendensiyalar qanday xavfli yo'nalishlarga olib borishi mumkinligini ko'rsatish uchun yaratiladi [3]. Shu bois ularni ijtimoiy tanqidning samarali badiiy shakli sifatida baholash mumkin. Distopiya o'z mohiyatiga ko'ra, "agar jamiyat shu yo'ldan davom etsa, kelajak qanday bo'lishi mumkin?" degan savolni qo'yadi va ana shu savol orqali hozirgi voqelikni qayta ko'rib chiqishga undaydi.

Umuman olganda, adabiyotlar sharhi distopiya tushunchasining tarixiy, nazariy va badiiy jihatdan murakkab hodisa ekanini ko'rsatadi. U bir tomondan utopik tafakkurga qarshi turuvchi konsept bo'lsa, ikkinchi tomondan jamiyatning ichki ziddiyatlarini ochib beruvchi tanqidiy-estetik model vazifasini bajaradi [1; 2; 3]. Distopik asarlarning totalitar boshqaruv, propaganda, senzura, shaxsiy erkinlikning cheklanishi, ekologik va texnologik tahdidlar kabi xususiyatlari ushbu janrning nafaqat badiiy, balki ijtimoiy-falsafiy ahamiyatga ham ega ekanini isbotlaydi. Shu jihatdan distopik adabiyotni o'rganish zamonaviy jamiyatning rivojlanish yo'nalishlari, insoniyat oldidagi xavf-xatarlar hamda erkinlik va nazorat o'rtasidagi murakkab munosabatlarni chuqurroq anglash imkonini beradi.

Metodologiya. Mazkur tadqiqotda Amerika fantastik adabiyotidagi distopik jamiyatlarning evolyutsiyasini kompleks o'rganish maqsadida ko'p bosqichli va integrativ metodologik yondashuv qo'llanildi. Tadqiqotning nazariy asosini adabiyotshunoslik, qiyosiy adabiyotshunoslik, madaniyatshunoslik va ijtimoiy-falsafiy tahlil metodlari tashkil etadi. Ushbu yondashuvlar distopik janrni nafaqat badiiy-estetik hodisa sifatida, balki muayyan tarixiy davrlarning ijtimoiy ongini aks ettiruvchi murakkab madaniy fenomen sifatida o'rganish imkonini beradi.

Tadqiqot jarayonida, avvalo, qiyosiy adabiy tahlil metodidan foydalanildi. Ushbu metod orqali XX – XXI asrlarda yaratilgan Amerika distopik asarlari o'zaro taqqoslanib, ularning mazmuniy, g'oyaviy va badiiy xususiyatlaridagi o'xshashlik va tafovutlar aniqlashtirildi. Qiyosiy tahlil distopik tafakkurning tarixiy rivojlanish dinamikasini ochib berish, turli davrlarga xos ijtimoiy-siyosiy muammolar qanday badiiy ifoda etilganini aniqlash hamda janrning transformatsiya jarayonini izchil yoritish imkonini berdi. Bu yondashuv orqali distopik asarlarning faqat individual xususiyatlari emas, balki ular o'rtasidagi ichki aloqadorlik va evolyutsion uzviylik ham aniqlab berildi.

Bundan tashqari, tematik tahlil metodi asosiy tadqiqot vositalaridan biri sifatida qo'llanildi. Ushbu metod orqali distopik adabiyotda muntazam uchraydigan asosiy mavzular – totalitarizm, texnologik nazorat, shaxs erkinligining cheklanishi, ijtimoiy tengsizlik, ekologik inqiroz, ommaviy madaniyatning bosimi va insoniylikning yemirilishi kabi konseptlar tizimli ravishda tahlil qilindi. Tematik tahlil distopik asarlarda qayta-qayta takrorlanadigan g'oyaviy motivlarni aniqlash, ularning mazmuniy o'zgarishlarini kuzatish va turli davrlarda ushbu mavzular qanday yangi talqinlarga ega bo'lganini ko'rsatish imkonini berdi. Natijada janrning ichki semantik maydoni va uning konseptual tuzilishi yanada aniqroq ochib berildi.

Tadqiqotda tarixiy-kontekstual yondashuv ham muhim metodologik asos sifatida qo'llanildi. Ushbu yondashuv distopik asarlarni ularning yaratilgan davri bilan uzviy bog'liq holda tahlil qilishni nazarda tutadi. Ya'ni har bir asar o'z davrining siyosiy, iqtisodiy, texnologik va madaniy sharoitlari fonida ko'rib chiqildi. Bu orqali XX asrdagi urushlar, totalitar mafkuralar va ideologik bosimlar hamda XXI asrdagi raqamlashtirish, sun'iy intellekt, global ekologik muammolar va ijtimoiy transformatsiyalar distopik tasvirlarda qanday aks etgani aniqlashtirildi. Tarixiy-kontekstual tahlil distopik adabiyotning zamon bilan bog'liqligini, uning ijtimoiy funksiyasini va ogohlantiruvchi mohiyatini chuqurroq anglashga xizmat qildi.

Metodologik jihatdan tadqiqotda interpretativ (talqin qilish) va diskursiv tahlil elementlari ham qo'llanildi. Interpretativ yondashuv orqali matnning yashirin ma'nolari, ramziy qatlamlari va badiiy obrazlar tizimi ochib berildi. Diskursiv tahlil esa distopik matnlarda hokimiyat, nazorat, erkinlik va identifikatsiya kabi tushunchalarning qanday ifodalanishini, ular qanday ideologik mazmun kasb etishini aniqlashga yordam berdi. Bu esa distopik adabiyotning nafaqat syujet va obrazlar darajasida, balki til va g'oya darajasida ham chuqur o'rganilishini ta'minladi.

Tadqiqotning empirik bazasini XX – XXI asrlarga mansub Amerika fantastik distopik romanlari tashkil etadi. Ushbu asarlar janr ichidagi muhim evolyutsion bosqichlarni aks ettiruvchi, ilmiy va adabiy jamoatchilik

tomonidan keng e'tirof etilgan hamda distopik tafakkurning asosiy g'oyaviy yo'nalishlarini ifodalovchi namunalar sifatida tanlab olindi. Tanlov jarayonida asarlarning badiiy qiymati, janrga xos xususiyatlarni yorqin ifodalashi, ilmiy muomalada faol qo'llanilishi va turli tarixiy davrlarning ijtimoiy-siyosiy kontekstini aks ettirish darajasi asosiy mezon sifatida belgilandi.

Ikkinchi darajali manbalar sifatida distopik adabiyot nazariyasiga oid ilmiy maqolalar, monografiyalar, tanqidiy esse va adabiyotshunoslik tadqiqotlari jalb etildi. Ushbu manbalar nazariy asosni mustahkamlash, mavjud ilmiy qarashlarni tizimlashtirish va tadqiqot natijalarini ilmiy muhitdagi qarashlar bilan solishtirish imkonini berdi. Shuningdek, ular distopiya tushunchasining turli talqinlarini aniqlash, janrning rivojlanish qonuniyatlarini ochib berish va mualliflik pozitsiyalarini chuqurroq anglashga xizmat qildi.

Asarlarni tanlash mezonlari aniq ilmiy prinsiplar asosida belgilandi. Jumladan, birinchidan, tanlangan asarlar distopik janrning asosiy belgilarini to'liq va aniq ifodalashi kerakligi inobatga olindi. Ikkinchidan, ularning adabiyotshunoslikda keng tan olinganligi va ilmiy muomalada muhim o'rin egallashi muhim mezon sifatida qabul qilindi. Uchinchidan, asarlarning turli davrlardagi ijtimoiy-siyosiy va madaniy kontekstni aks ettira olishi, ya'ni tarixiy reprezentativlik darajasi hisobga olindi. To'rtinchidan, ularning tematik xilma-xilligi va janr ichidagi transformatsiyalarni yoritish imkoniyati ham tanlov jarayonida muhim omil bo'ldi.

Umuman olganda, qo'llanilgan metodologik yondashuvlar majmui tadqiqotning ilmiy asoslanganligini ta'minlab, distopik adabiyotning evolyutsiyasini ko'p qirrali va tizimli ravishda o'rganish imkonini berdi. Ushbu metodlar o'zaro uyg'un holda qo'llanilib, Amerika fantastik adabiyotidagi distopik jamiyatlarning badiiy, g'oyaviy va tarixiy xususiyatlarini kompleks tahlil qilishga xizmat qildi.

Natijalar va tahlil. XX asr distopik landshaftlari: XX asr Amerika distopik adabiyoti ko'pincha totalitarizm, kuzatuv, senzura va individuallikning yo'qolishi mavzulariga e'tibor qaratgan. Bu davr asarlari Ikkinchi jahon urushi, Sovuq urush va sanoatlashishning salbiy oqibatlari kabi tarixiy voqealardan chuqur ta'sirlangan. Oldos Haksli "Ajib yangi dunyo" (1932): Bu asar genetik jihatdan tabaqalangan jamiyatni tasvirlaydi, unda "mehribon" diktatura ostida insonlar tug'ilishdan boshlab shartli reflekslar orqali boshqariladi. Bu yerda baxtga erishish uchun erkinlik va individuallik qurbon qilinadi, bu esa insoniylikning yo'qolishiga olib keladi [1]. Jorj Oruell "1984" (1949): Oruellning asari totalitar nazoratning eng yorqin namunalaridan biridir. Unda "Katta aka" (Big Brother) tomonidan doimiy kuzatuv, propaganda, tarixni qayta yozish va "fikir jinoyati" uchun jazo tizimi orqali shaxsiy erkinlikning to'liq yo'q qilinishi tasvirlanadi [1, 4]. Rey Bredberi "Farengeyt 451" (1953): Bredberi asari senzura va bilimni bostirish mavzularini o'rganadi. Kitoblar yoqib yuboriladigan jamiyatda intellektual erkinlik yo'q qilinadi va odamlar ommaviy axborot vositalari orqali manipulyatsiya qilinadi, bu esa muvofiqlikni majburiy qiladi [1, 4]. Kurt Vonnegut "Pleyer Piano" (1952): Bu roman avtomatlashtirishning inson mehnatiga ta'sirini va texnologik taraqqiyotning insoniylikni qanday yo'qotishini ko'rsatadi [4]. Filipp K. Dik "Androidlar elektr qo'ylarni orzu qiladimi?" (1968): Dikning asari ilmiy-fantastik elementlarni integratsiya qilib, post-apokaliptik dunyoda insoniylikning ta'rifini va sun'iy intellektning axloqiy muammolarini o'rganadi [4]. XXI asr distopik narrativlari va o'zgarishlar: XXI asrga kelib, distopik adabiyotning mavzulari kengaydi va texnologik taraqqiyot, atrof-muhit muammolari, korporativ nazorat va ijtimoiy tengsizlik kabi zamonaviy xavotirlarni aks ettirdi. Bu davr asarlari ko'pincha yosh qahramonlarni va qarshilik mavzusini o'z ichiga oladi. Margaret Etvud "Cho'ri qizning hikoyasi" (1985): Garchi XX asrda yozilgan bo'lsa-da, Etvudning asari XXI asrda ham dolzarbligini saqlab qolgan.

Muhokama. XX va XXI asr Amerika distopik adabiyotini qiyosiy tahlil qilish shuni ko'rsatadiki, janrning asosiy maqsadi – jamiyatga ogohlantirish berish – o'zgaragan bo'lsa-da, uning diqqat markazidagi mavzular sezilarli darajada siljigan. XX asr distopiyalari ko'proq davlat nazorati, ideologik zulm va siyosiy totalitarizmga (Sovuq urush kontekstida) e'tibor qaratgan. Bu asarlar ko'pincha hukumatning shaxsiy erkinlikni cheklash qobiliyatidan kelib chiqadigan xavotirlarni aks ettirgan. Fuko nazariyasidagi panoptizm tushunchasi Oruellning "1984" asaridagi doimiy kuzatuv tizimini tushunishda muhim nazariy asos bo'lishi mumkin. Biroq, XXI asr distopiyalari mavzular doirasini kengaytirib, atrof-muhit falokati (klimat-fantastika), korporativ nazorat, raqamli kuzatuv, ijtimoiy media manipulyatsiyasi va shaxsiyat siyosati kabi murakkabroq muammolarni o'z ichiga olgan. Bu asarlar ko'pincha texnologiyaning ikki tomonlama tabiatini, ya'ni taraqqiyot bilan birga keladigan potentsial xavflarni o'rganadi. Post-humanizm nazariyasi "Qora oyna" kabi asarlardagi texnologik o'zgarishlarning insoniyatga ta'sirini tahlil qilishda foydali bo'lishi mumkin.

Xulosa. Mazkur tadqiqot Amerika fantastik adabiyotidagi distopik jamiyatlarning XX va XXI asrlardagi evolyutsiyasini tahlil qilish orqali ushbu janrning badiiy tafakkur, ijtimoiy tanqid va madaniy ogohlantirish vositasi sifatidagi o'rnini yoritishga xizmat qildi. Tahlillar shuni ko'rsatdiki, distopik adabiyot jamiyatning mavjud muammolarini oddiy aks ettirish bilan cheklanmaydi, balki ularni keskinlashtirilgan badiiy model shaklida namoyon etib, insoniyat taraqqiyotining ehtimoliy salbiy oqibatlari haqida chuqur mushohada

yuritishga undaydi. Shu jihatdan distopik asarlar faqat fantastik tasavvur mahsuli emas, balki zamonning siyosiy, ma'naviy, texnologik va ekologik ziddiyatlarini ochib beruvchi muhim adabiy hodisa sifatida namoyon bo'ladi.

Tadqiqot davomida aniqlandiki, XX asr Amerika fantastik adabiyotidagi distopik jamiyatlar, asosan, totalitar boshqaruv, mafkuraviy bosim, senzura, shaxs erkinligining cheklanishi va davlat nazoratining kuchayishi kabi masalalarni markazga qo'ygan. Bu esa o'sha davr tarixiy voqealari, xususan, urushlar, siyosiy notinchliklar, mafkuraviy qarama-qarshiliklar va ommaviy boshqaruv tizimlarining kuchayishi bilan chambarchas bog'liq ekanini ko'rsatadi. Distopik adabiyot ana shu tahdidlarni badiiy shaklda umumlashtirib, jamiyatning tashqi tartibi ortida yashiringan ichki zulm va ma'naviy yemirilishni ochib berishga intilgan.

XXI asrga kelib esa distopik janrning mazmuniy doirasi sezilarli darajada kengaydi. Endilikda texnologik taraqqiyot, sun'iy intellekt, raqamli kuzatuv, axborot ustidan nazorat, ekologik inqiroz, ommaviy iste'molchilik, ijtimoiy tabaqalanish va insoniylikning sekin-asta yemirilishi kabi masalalar yetakchi mavzularga aylandi. Bu holat janrning o'zgaruvchan tarixiy va madaniy sharoitlarga moslashuvchanligini, uning jamiyatdagi yangi tahdid va xavotirlarni tezda badiiy anglay olish qobiliyatini namoyon etadi. Demak, distopik adabiyot har bir davrning ijtimoiy qo'rquv va ziddiyatlarini o'zida aks ettirib, zamon bilan birga rivojlanadigan tirik badiiy tizim hisoblanadi.

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SHODMON SULAYMON SHE'RIYATIDA MILLIY RUH VA INSONPARVARLIK G'OYALARI

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Annotatsiya. Ushbu maqolada zamonaviy o'zbek she'riyatining vakillaridan biri Shodmon Sulaymon ijodida milliy ruh va insonparvarlik g'oyalarining badiiy talqini tahlil qilinadi. Tadqiqotning maqsadi shoirning she'riy matnlarida milliy o'zlik, tarixiy xotira, Vatanga muhabbat, inson sha'ni, ruhiy poklanish va axloqiy mas'uliyat kabi konseptlarning qanday poetik vositalar orqali ifodalanganini aniqlashdan iborat. Tahlilda analitik, komparativ, struktur-semantik va kontekstual metodlardan foydalanildi. Natijada Shodmon Sulaymon she'riyatida milliy ruh faqat tarixiy faxr yoki folklor unsuri sifatida emas, balki zamonaviy inson tafakkurini tartibga soluvchi ma'naviy mezon sifatida namoyon bo'lishi asoslandi. Shoir ijodida insonparvarlik g'oyalari mehr, adolat, vijdon, e'tiqod va xalq dardiga daxldorlik bilan uzviy bog'langanligi ko'rsatildi. Maqola natijalari zamonaviy o'zbek she'riyatida milliylik va umuminsoniylik uyg'unligini o'rganishda nazariy hamda amaliy ahamiyatga ega.

Kalit so'zlar: Shodmon Sulaymon, o'zbek she'riyati, milliy ruh, insonparvarlik, poetik tafakkur, tarixiy xotira, Vatanga muhabbat, ma'naviy qadriyat, badiiy talqin, lirik qahramon

THE IDEAS OF NATIONAL SPIRIT AND HUMANISM IN THE POETRY OF SHODMON SULAYMON

Abstract. This article examines the artistic interpretation of national spirit and humanistic ideas in the poetry of Shodmon Sulaymon, one of the notable representatives of modern Uzbek literature. The aim of the study is to identify how such concepts as national identity, historical memory, love for the homeland, human dignity, moral purification, and ethical responsibility are expressed through poetic devices in the poet's works. The research employs analytical, comparative, structural-semantic, and contextual methods. The findings demonstrate that in Shodmon Sulaymon's poetry the national spirit is presented not merely as a historical memory or a folkloric sign, but as a spiritual criterion shaping the consciousness of the contemporary individual. It is also shown that the poet's humanistic position is closely connected with compassion, justice, conscience, faith, and sensitivity to the pain of the people. The results of the article have theoretical and practical value for studying the harmony of national and universal values in modern Uzbek poetry.

Keywords: Shodmon Sulaymon, Uzbek poetry, national spirit, humanism, poetic thinking, historical memory, love for the homeland, moral values, artistic interpretation, lyrical hero

ИДЕИ НАЦИОНАЛЬНОГО ДУХА И ГУМАНИЗМА В ПОЭЗИИ ШОДМОНА СУЛАЙМОНА

Аннотация. В данной статье анализируется художественная интерпретация идей национального духа и гуманизма в творчестве Шодмона Сулаймона, одного из заметных представителей современной узбекской поэзии. Цель исследования состоит в выявлении того, какими поэтическими средствами в его стихах выражаются такие концепты, как национальная идентичность, историческая память, любовь к Родине, человеческое достоинство, нравственное очищение и моральная ответственность. В работе использованы аналитический, сопоставительный, структурно-семантический и контекстуальный методы. Установлено, что в поэзии Шодмона Сулаймона национальный дух представлен не только как историческая память или фольклорный знак, но и как духовный критерий, формирующий сознание современного человека. Показано также, что гуманистическая позиция поэта неразрывно связана с милосердием, справедливостью, совестью, верой и сопричастностью к народной боли. Результаты статьи обладают теоретической и практической значимостью для изучения гармонии национальных и общечеловеческих ценностей в современной узбекской поэзии.

Ключевые слова: Шодмон Сулаймон, узбекская поэзия, национальный дух, гуманизм, поэтическое мышление, историческая память, любовь к Родине, нравственные ценности, художественная интерпретация, лирический герой.

Kirish. Zamonaviy o'zbek adabiyoti taraqqiyotida milliy ruh, ma'naviy o'zlik, inson sha'ni va Vatanga muhabbat g'oyalari yetakchi estetik tamoyillardan biriga aylangan. Mustaqillik davri she'riyati mazmun va shakl jihatidan yangilanar ekan, shoirning shaxsiy pozitsiyasi, xalq ruhiyatiga yaqinligi hamda tarixiy xotirani zamonaviy tafakkur bilan bog'lay olish mahorati alohida qiymat kasb etdi. Ana shunday ijodkorlardan biri Shodmon Sulaymondur. Uning she'riyatida xalqona ohang, falsafiy mushohada, ramziy ifoda va ruhiy teranlik bir butun poetik tizimni tashkil etadi. Shoir ijodida inson shunchaki lirik obyekt emas, balki vijdon, e'tiqod, or-nomus, iztirob va umid bilan yashaydigan ma'naviy mavjudot sifatida talqin qilinadi. Shu bois uning she'rlari milliylik va insonparvarlikning o'zaro munosabatini tadqiq etish uchun muhim material bo'lib xizmat qiladi [1,3].

Maqolaning maqsadi Shodmon Sulaymon she'riyatida milliy ruh va insonparvarlik g'oyalarining badiiy talqinini aniqlash, mazkur g'oyalarining poetik vositalar, obrazlar tizimi va lirik qahramon kechinmalarida qanday namoyon bo'lishini ko'rsatishdan iborat. Tadqiqot vazifalari sifatida shoir she'riyatidagi milliy o'zlik talqinini ochish, tarixiy xotira va ma'naviy merosning poetik funksiyasini belgilash, insonparvarlikning axloqiy-falsafiy qatlamini tahlil qilish hamda milliy va umuminsoniy qadriyatlar uyg'unligini ko'rsatish ko'zda tutiladi. Maqolaning ilmiy yangiligi shundaki, unda milliy ruh va insonparvarlik masalalari alohida emas, balki yagona badiiy-falsafiy tizim sifatida o'rganildi.

Adabiyotlar tahlili va metodlar. Mustaqillik davri o'zbek adabiyotshunosligida milliy tafakkur, badiiy xotira va ma'naviy qadriyatlar muammosini yoritishga bag'ishlangan tadqiqotlar ko'paydi. A. Rasulov, N. Karimov, H. Boltaboyev, T. Mirzayev, M. Qo'chqorova kabi olimlarning ishlarida milliylik, umuminsoniylik, she'riy tafakkur va badiiy konseptlarning shakllanishiga doir nazariy qarashlar ishlab chiqilgan [4,9]. Bu ishlarda milliy ruh ko'proq umumiy adabiy jarayon doirasida tahlil etilgan bo'lsa, Shodmon Sulaymon she'riyati misolida ushbu tushunchaning insonparvarlik bilan ichki aloqasi yetarli darajada tizimlashtirilmagan. Shu ma'noda mazkur maqola mavjud nazariy qarashlarni konkret poetik matnlar bilan boyitishga intiladi.

Tadqiqotning asosiy manbalarini Shodmon Sulaymonning "Men baxtli yaraldim", "Otamning ayvoni" va "Siz so'ragan satrlar" to'plamlari tashkil etdi [1,3]. Mazkur to'plamlardagi she'rlar analitik usulda o'qilib, ularda takrorlanuvchi motivlar, ramzlar, ma'naviy-axloqiy konseptlar va lirik qahramonning pozitsiyasi ajratib olindi. Komparativ metod yordamida ayrim poetik belgilar Cho'lpon, Abdulla Oripov, Erkin Vohidov singari shoirlar ijodidagi milliylik talqini bilan qiyoslandi. Struktur-semantik tahlil she'r matnlaridagi ramz, timsol, metafora va poetik parallelizmning ma'no qatlamlarini ochishga xizmat qildi. Kontekstual yondashuv esa shoir ijodini zamonaviy o'zbek adabiyoti va mustaqillik davri ma'naviy muhitidan ajratmagan holda baholash imkonini berdi.

Natijalar va muhokama. Tahlil natijalari Shodmon Sulaymon she'riyatida milliy ruh va insonparvarlik g'oyalari o'zaro to'ldiruvchi ikki mustaqil qatlam emas, balki bir-birini kuchaytiruvchi poetik birlik ekanini ko'rsatdi. Shoir uchun milliy ruh tarixiy shaxslar yoki folklor belgilarini eslash bilangina cheklanmaydi; u millatning ma'naviy xotirasi, tilga sadoqati, e'tiqod barqarorligi va Vatan oldidagi axloqiy mas'uliyati bilan tavsiflanadi. Insonparvarlik esa umumiy chaqiriq tarzida emas, balki inson qalbidagi og'riq, vijdon, mehr, tavba, sadoqat va ezgulikka intilishning individual kechinmalari orqali badiylashtiriladi. Demak, shoir poetikasida milliylik va insoniylik o'zaro zid emas, aksincha bir-birining ma'naviy tayanchi hisoblanadi.

Shodmon Sulaymonning ayrim satrlarida tarixiy xotira va milliy dard ramziy shaklda ifodalanadi. Masalan, millatning og'riqli xotiralarini uyg'otuvchi obrazlar orqali shoir o'quvchini shunchaki o'tmishga emas, balki bugunning ma'naviy javobgarligiga qaytaradi. Bunday holatlarda tarixiy xotira retrospektiv motiv bo'lib qolmaydi, balki zamonaviy insonni hushyor torttiruvchi estetik mexanizmga aylanadi. Shu jihat shoir ijodining tarbiyaviy va ma'naviy ta'sir kuchini oshiradi [1, 2].

Insonparvarlik g'oyalarining ifodasida lirik monolog, ichki murojaat, e'tiqodga tayangan ruhiy introspeksiya va falsafiy mushohada ustuvorlik qiladi. Ayrim she'rlarda inson o'z qismati, vijdoni va Yaratuvchi oldidagi mas'uliyatini his qiluvchi ruhiy subyekt sifatida namoyon bo'ladi. Bu holat shoirning insonni ijtimoiy tip yoki abstrakt timsol sifatida emas, balki ichki kurashga ega ma'naviy shaxs sifatida ko'rishini anglatadi. Natijada o'quvchi poetik matnni o'qir ekan, unda axloqiy o'z-o'zini nazorat qilish, ezgulikka qaytish va ruhiy poklanish ehtiyoji uyg'onadi [2, 3].

Tadqiqot davomida shoir poetikasida quyidagi yetakchi g'oyaviy yo'nalishlar barqaror kuzatildi:

Shodmon Sulaymon she'riyatida milliy ruh va insonparvarlik g'oyalarining asosiy ifoda yo'nalishlari

LITERARY CRITICISM

№	G'oyaviy yo'nalish	Poetik ifoda vositalari	Tavsif
1	Milliy ruh va tarixiy xotira	Ramz, timsol, tarixiy ishoralar, xalqona so'z birikmalari	Tarixiy xotira orqali milliy o'zlikni mustahkamlash, o'tmishni bugungi ma'naviy mas'uliyat bilan bog'lash.
2	Insonparvarlik va axloqiy poklanish	Lirik monolog, falsafiy mushohada, ichki murojaat	Insonning vijdon, tavba, mehr va e'tiqod bilan bog'liq ruhiy kechinmalarini ochish.
3	Vatanga muhabbat va xalqparvarlik	Vatan obrazlari, personifikatsiya, samimiy murojaat	Vatan timsolini ota-ona, maskan, tarix va taqdir bilan bog'liq ma'naviy tushuncha sifatida ko'rsatish.
4	Ezgu orzular va umid motivi	Tabiat ramzlari, tong, bahor, yorug'lik obrazlari	Yangilanish, ruhiy ko'tarilish va kelajakka ishonch g'oyalarini badiiylashtirish.
5	An'anaviylik va zamonaviylik uyg'unligi	Mumtoz obrazlar, yangi semantik talqin, poetik sintez	Mumtoz she'riyat an'analari bugungi insonning ma'naviy izlanishlari bilan bog'lash.

Jadval materiallari shuni ko'rsatadiki, shoir poetikasida g'oya va shakl o'zaro ajralmasdir. Har bir mavzu tegishli poetik vosita bilan mustahkamlanganligi sababli matn didaktik bayon darajasida qolib ketmaydi, aksincha estetik ta'sirchanlik kasb etadi. Ayniqsa, xalqona ohang bilan falsafiy teranlikning uyg'unlashuvi Shodmon Sulaymon she'riyatining muhim belgisi sifatida namoyon bo'ladi.

Muhokama jarayonida shoir ijodining samaradorligi uch omil bilan izohlandi: birinchidan, falsafiy va ma'naviy teranlik; ikkinchidan, murakkab g'oyalarni soddalashtirmasdan xalqona tilda ifodalash mahorati; uchinchidan, milliylikni zamonaviy hayotiy muammolar bilan bog'lay olishi. Shu bois uning she'riyati o'quvchini faqat hissiy ta'sirga emas, balki ma'naviy xulosa chiqarishga, o'zligini anglashga va ezgulikka intilishga da'vat etadi. Bu esa shoir asarlarining badiiy-estetik qimmatini belgilovchi asosiy mezonlardan biridir.

Shuningdek, shoir she'riyatida milliy ruhning til darajasidagi ko'rinishlari ham muhim natija sifatida qayd etildi. Xalqona iboralar, murojaat shakllari, duogo'y va nasihat ohangi, oddiy, biroq ma'nodor so'z tanlovi matnning samimiyligini oshiradi. Bunday til xususiyatlari she'rning estetik ta'sirini kuchaytirish bilan birga, o'quvchi va matn o'rtasidagi masofani kamaytiradi. Shodmon Sulaymon murakkab falsafiy g'oyalarni og'ir terminologiya vositasida emas, balki xalq ruhiyatiga yaqin nutq yordamida ifodalaydi. Natijada poetik matn o'zida bir vaqtning o'zida ham chuqur fikrni, ham hissiy ravshanlikni saqlab qoladi. Bu xususiyat shoirning keng o'quvchi auditoriyasiga ta'sir ko'rsatish imkoniyatini kengaytiradi va uning she'riyatini ma'naviy suhbat makoniga aylantiradi.

Lirik qahramon obrazini kuzatish ham muhim xulosalarga olib keldi. Shoir lirik "men"ni mutlaq hukm chiqaruvchi yoki faqat his-tuyg'ularni sanab beruvchi subyekt sifatida emas, balki o'zini sinovdan o'tkazayotgan, ichki kurashni boshdan kechirayotgan, xato va kamchiliklari ustida mushohada yuritayotgan inson sifatida yaratadi. Shu sababli lirik qahramon obrazida samimiylilik yuqori. Aynan shu samimiylilik insonparvarlik g'oyalarini ishonarli qiladi. Chunki o'quvchi idealizatsiya qilingan mavhum timsolni emas, balki hayotiy iztirobga ega, ma'naviy tanlov oldida turgan tirik ruhiy olamni ko'radi. Bunday poetik yechim shoirning axloqiy-estetik konsepsiyasini kuchaytiradi.

Natijalar yana shuni ko'rsatdiki, Shodmon Sulaymon ijodida tabiat obrazlari dekorativ funksiya bilan cheklanmaydi. Tong, nur, bahor, shamol, ayvon, uy, tuproq, ota uyining nafasi kabi obrazlar milliy va shaxsiy xotiraning poetik kodlariga aylanadi. Tabiat manzarasi ko'pincha lirik qahramon ruhiyati bilan parallel rivojlanadi: tashqi olamdagi yorug'lik yoki xazon ichki yangilanish, umidsizlik yoxud sabr holatlarini bildirib keladi. Demak, shoir poetikasida tabiat va inson o'rtasida semantik uyg'unlik mavjud bo'lib, bu uyg'unlik insonparvarlikning estetik ifoda shakllaridan biri sifatida xizmat qiladi.

Komparativ kuzatishlar Shodmon Sulaymonning mumtoz va zamonaviy an'anani birlashtirish usulini ham aniqlashtirdi. Uning ayrim poetik yechimlarida mumtoz she'riyatga xos ma'naviy-intellektual ohang, murojaat, ramziy qatlam va ichki ritm sezilsa, mazmuniy yo'nalishda zamonaviy insonning ma'naviy bo'shliqqa qarshi kurashi, tarixiy xotirani tiklash ehtiyoji, shaxsiy mas'uliyat kabi muammolar ustuvor bo'lib qoladi. Bu sintez shoirmi shunchaki an'anaparast yoki faqat zamonaviy tajriba bilan cheklangan ijodkor sifatida emas, balki milliy badiiy tafakkur davomiyligini yangicha ruhda namoyon qiluvchi shoir sifatida ko'rsatadi.

Mazkur tahlillar asosida maqolaning amaliy natijasi sifatida shuni aytish mumkinki, Shodmon Sulaymon she'riyati ta'lim jarayonida milliy g'urur, ma'naviy mas'uliyat va axloqiy poklik mavzularini badiiy

matn orqali tushuntirish uchun qulay material beradi. Uning she'rlaridan o'zbek adabiyoti, poetika, matn tahlili va ma'naviyatga oid mashg'ulotlarda foydalanish mumkin. Ayniqsa, milliy ruh va insonparvarlikning poetik uyg'unligini talabalarga konkret misollar asosida ko'rsatishda ushbu ijod namunalarining imkoniyati katta.

Xulosa. Tadqiqot natijalari Shodmon Sulaymon she'riyati zamonaviy o'zbek adabiyotida milliy ruh va insonparvarlik g'oyalarini uyg'unlashtirgan muhim poetik hodisa ekanini ko'rsatdi. Shoir ijodida milliy ruh tarixiy xotira, til, e'tiqod, or-nomus va Vatanga sadoqat bilan bog'liq holda talqin qilinsa, insonparvarlik mehr, adolat, vijdon, ma'naviy poklanish va ruhiy mas'uliyat orqali namoyon bo'ladi. Ushbu ikki qatlam birgalikda shoir poetikasining g'oyaviy yadrosini tashkil etadi.

Maqolaning amaliy ahamiyati shundaki, undagi kuzatuv va xulosalardan zamonaviy o'zbek adabiyoti, mustaqillik davri she'riyati, poetika va adabiy tahlilga oid maxsus kurslarda foydalanish mumkin. Kelgusida Shodmon Sulaymon ijodini lirik qahramon psixologiyasi, diniy-ma'rifiy qatlam yoki poetik tilning individual xususiyatlari nuqtayi nazaridan yanada torroq yo'nalishlarda o'rganish maqsadga muvofiq bo'ladi.

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XX ASR BOSHLARIDA BUXORO ADABIY MUHITINING TAZKIRAVIY TALQINI

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Annotatsiya. Mazkur maqolada XIX asrning ikkinchi yarmi va XX asr boshlarida shakllangan Buxoro adabiy muhiti tazkiraviy manbalar asosida tahlil qilinadi. Tadqiqotda Afzal Maxdum Pirmastiy Buxoriy hamda Mirzo Abdulazim Somiy kabi saroy adabiy muhitiga mansub ijodkorlarning tazkirachilik va adabiy faoliyati Buxoro adabiy jarayonining tarixiy rivoji bilan bog‘liq holda yoritiladi. Maqolada “Afzal-ut-tazkor fi zikri-sh-shuaro va-l-ash‘or” hamda “Mir‘ot al-xayol” asarlari orqali saroy adabiy muhitining estetik mezonlari, ijtimoiy ierarxiyasi va adabiy baholash mexanizmlari ochib beriladi. Tazkiralarda badiiy-estetik mezonlar bilan bir qatorda ijtimoiy-mansabiy omillarning ham aks etgani ko‘rsatilib, ularning adabiy muhitni o‘rganishdagi manbaviy ahamiyati asoslanadi. Tadqiqot natijalari Buxoro adabiy muhitini statik hodisa emas, balki muayyan tarixiy sharoitda shakllangan murakkab ijtimoiy-madaniy jarayon sifatida talqin qilish imkonini beradi.

Kalit so‘zlar. Buxoro adabiy muhiti, tazkira, saroy adabiyoti, Afzal Pirmastiy Buxoriy, Mirzo Abdulazim Somiy, adabiy ierarxiya, tarixiy-adabiy manba, tazkirachilik an‘anasi.

TAZKIRA-BASED INTERPRETATION OF THE LITERARY ENVIRONMENT OF BUKHARA IN THE EARLY 20TH CENTURY

Abstract. This article analyzes the Bukhara literary environment that took shape in the second half of the nineteenth century and the early twentieth century on the basis of tazkira sources. The study examines the tazkira-writing and literary activities of court-affiliated authors such as Afzal Maxdum Pirmastiy Bukhari and Mirzo Abdulazim Somiy in connection with the historical development of the Bukhara literary process. Through the works *Afzal-ut-tazkor fi zikri-sh-shuaro va-l-ash‘or* and *Mir‘ot al-xayol*, the article reveals the aesthetic criteria, social hierarchy, and mechanisms of literary evaluation within the court literary milieu. It is shown that, alongside artistic and aesthetic standards, social and official factors are also reflected in the tazkiras, and their source value for studying the literary environment is substantiated. The findings allow the Bukhara literary milieu to be interpreted not as a static phenomenon, but as a complex socio-cultural process formed under specific historical conditions.

Keywords: Bukhara literary environment, tazkira, court literature, Afzal Pirmastiy Bukhari, Mirzo Abdulazim Somiy, literary hierarchy, historical-literary source, tazkira tradition.

ТАЗКИРОВАЯ ИНТЕРПРЕТАЦИЯ ЛИТЕРАТУРНОЙ СРЕДЫ БУХАРЫ НАЧАЛА XX ВЕКА

Аннотация. В статье на основе тазкировых источников анализируется литературная среда Бухары, сформировавшаяся во второй половине XIX — начале XX века. В исследовании рассматривается тазиротворческая и литературная деятельность представителей придворной литературной среды, таких как Афзал Махдум Пирмастий Бухарий и Мирзо Абдулазим Сомий, в контексте исторического развития литературного процесса Бухары. На материале произведений «Афзал-ут-тазкор фи зикри-ш-шуаро ва-л-аш‘ор» и «Мир‘от ал-хайол» раскрываются эстетические критерии, социальная иерархия и механизмы литературной оценки в придворной литературной среде. Показано, что наряду с художественно-эстетическими нормами в тазкирах отражены также социально-должностные факторы, и обоснована их источниковедческая значимость для изучения литературной среды. Результаты исследования позволяют интерпретировать литературную среду Бухары не как статичное явление, а как сложный социокультурный процесс, сформированный в конкретных исторических условиях.

Ключевые слова: литературная среда Бухары, тазkira, придворная литература, Афзал Пирмастий Бухарий, Мирзо Абдулазим Сомий, литературная иерархия, историко-литературный источник, традиция тазкиры.

Kirish. XIX asrning ikkinchi yarmi va XX asr boshlarida Buxoro amirligi hududida shakllangan saroy adabiy muhiti o'ziga xos estetik mezonlari, ierarxik tuzilishi va mafkuraviy yo'nalishlari bilan ajralib turadi. Ushbu muhit vakillari orasida adabiy merosi va tazkirachilik faoliyati bilan alohida e'tirof etilgan shaxs – Afzal Maxdum Pirmastiy Buxoriy (1840–1916) hisoblanadi. Uning hayoti va ijodiy faoliyati haqidagi asosiy ma'lumotlar, avvalo, tazkiralar orqali bizgacha yetib kelgan bo'lib, bu holat Afzal Pirmastiyning adabiy tarixdagi o'rnini manbashunoslik nuqtayi nazaridan baholashni talab etadi.

Adabiyotlar tahlili va metodlar. Afzal Maxdum Pirmastiy Buxoro saroy adabiy muhitining yetuk namoyandalardan biri sifatida Amir Abdulahadxon saroyida faoliyat yuritgan. U saroy adabiy muhitida yuksak e'tirofga sazovor bo'lib, amirning shaxsiy tavsiyasi, shuningdek, Burhoniddinning maslahati va qozi Badriddinning ko'magida o'zining mashhur tazkiri — “Afzal-ut-tazkor fi zikri-sh-shuaro va-l-ash'or” asarini yaratgan. Bu holat Afzal Pirmastiyning faqat adib sifatida emas, balki saroyga yaqin intellektual doira vakili sifatida ham muhim mavqega ega bo'lganini ko'rsatadi.

Mazkur tazkira 1904-yilda Buxoroda yozilgan bo'lib, u XIX asrning ikkinchi yarmi va XX asr boshlarida hozirgi O'zbekiston, Afg'oniston, Tojikiston va Eron hududlarida yashab ijod qilgan 135 nafar shoir va olimning qisqacha tarjimai holi hamda ularning asarlaridan tanlab olingan namunalarni o'z ichiga olgan keng qamrovli adabiy antologiya hisoblanadi. Bu jihatdan “Afzal-ut-tazkor” Buxoro saroy adabiy muhitining geografik va madaniy ko'lamini aniqlashda muhim manbaviy ahamiyat kasb etadi.

Natijalar va muhokama. Tazkira o'rta asr tazkiranavislik an'alariga qat'iy amal qilingan holda yozilgan. Asar Qur'on Karim oyatlari va hadislar bilan boshlanib, shundan so'ng shoirlarning tavsifi alifbo tartibida beriladi. Ushbu kompozitsion tuzilma Afzal Pirmastiyning an'anaviy diniy-adabiy tafakkurga tayanganini, shu bilan birga tazkirani muayyan ilmiy-tartibiy mezonlar asosida tuzishga intilganini ko'rsatadi. Natijada asar nafaqat adabiy, balki diniy-axloqiy did bilan sug'orilgan saroy adabiy muhiti mahsuli sifatida namoyon bo'ladi.

“Asar mazmunining e'tiborga molik jihatlaridan biri shundaki, unda saroy bilan bevosita bog'liq bo'lgan, biroq she'riyatda yuksak badiiy mahorat ko'rsatmagan ayrim shaxslar haqida ham ma'lumotlar kiritilgan. Bu holat tazkiraning sof estetik mezonlarga emas, balki ijtimoiy-mansabiy omillar asosida ham shakllanganini ko'rsatadi. Shu jihatdan “Afzal-ut-tazkor” saroy adabiy muhitining ichki ierarxiyasi va baholash mexanizmlarini ochib beruvchi muhim manba sifatida ahamiyatlidir.

Afzal Pirmastiy mazkur tazkirani yaratishda o'zidan avval yozilgan manbalarga tayanadi. Xususan, u Qori Rahmatulloh Vozehning “Tuhfat-ul-ahbob” tazkirasidan asosiy manba sifatida foydalangan. Bu holat Afzal Pirmastiyning tazkirachilik faoliyatida davomiylik tamoyiliga amal qilganini, mavjud an'anani inkor etmasdan, uni kengaytirish va boyitishga intilganini ko'rsatadi. Shu bilan birga, “Afzal-ut-tazkor” o'zining qamrovi va tanlangan shaxslar doirasi bilan oldingi tazkiralardan sezilarli darajada farq qiladi.

“Asarning manbashunoslik ahamiyati uning qo'lyozma nusxalarining keng geografiyada saqlanayotganida ham yaqqol namoyon bo'ladi. “Afzal-ut-tazkor”ning eng muhim qo'lyozma nusxalari Toshkent, Sankt-Peterburg, Dushanbe, Kobul va boshqa shaharlardagi yirik ilmiy markazlar va kutubxonalarda saqlanmoqda. Bu holat tazkiraning nafaqat Buxoro, balki butun Markaziy Osiyo va unga tutash hududlar adabiy tarixini o'rganishda muhim manba sifatida e'tirof etilganini ko'rsatadi.

Tazkiraning alohida ahamiyatga molik jihati shundaki, unda Sadriddin Ayniy haqida birinchilardan bo'lib ma'lumot berilgan va uning she'rlaridan namunalar keltirilgan. Bu holat Afzal Pirmastiyning adabiy jarayondagi yangi nomlar va yangi estetik tendensiyalarga nisbatan mutlaqo befarq bo'lmaganini ko'rsatadi. Garchi u saroy adabiy muhitining vakili bo'lsa-da, Ayniy singari keyinchalik ma'rifatparvar adabiyotning yetakchi namoyandasiga aylangan shaxs ijodini tazkiraga kiritgani muallifning adabiy sezgirligi va tarixiy mas'uliyatidan dalolat beradi.

Afzal Maxdum Pirmastiy Buxoriyning “Afzal-ut-tazkor fi zikri-sh-shuaro va-l-ash'or” asari Buxoro saroy adabiy muhitini, uning estetik mezonlari, ijtimoiy ierarxiyasi hamda tazkirachilik an'alarini o'rganishda eng muhim va ishonchli birlamchi manbalardan biri hisoblanadi. Mazkur tazkira faqat muayyan shoirlar yoki she'riy namunalarni qayd etish bilan cheklanib qolmay, balki Buxoro saroyi doirasida shakllangan adabiy tafakkur, ijodiy me'yorlar va adabiyotning ijtimoiy funksiyalari haqida ham qimmatli tasavvur beradi.

Asar saroy adabiyoti muhitida yaratilgan bo'lishiga qaramay, uning mazmuni tor doira bilan cheklanmagan. Aksincha, tazkirada adabiy jarayonning murakkab, ko'p qatlamli va ichki ziddiyatlarga boy manzarasi aks etgan. Unda saroyga yaqin ijodkorlar bilan bir qatorda, turli ijtimoiy qatlam vakillari, mintaqaviy adabiy an'alar ham muayyan darajada ifoda etilgan. Bu hol tazkirani faqat “saroy adabiyoti

hujjati” sifatida emas, balki keng ma’noda Buxoro adabiy muhitining ichiga kirib borish imkonini beruvchi tarixiy-adabiy manba sifatida baholashga asos yaratadi.

“Afzal-ut-tazkor”da keltirilgan ma’lumotlar orqali Buxoro saroy adabiy muhitidagi estetik mezonlarni aniqlash mumkin. Xususan, qaysi janrlar yuqori baholangani, qanday poetik uslublar afzal ko’rilgani, shoirning ijtimoiy maqomi uning adabiy qadriga qanday ta’sir ko’rsatgani kabi masalalar tazkira matni orqali yoritiladi. Shu jihatdan, asar adabiyotning faqat badiiy hodisa emas, balki ijtimoiy-siyosiy tizim bilan uzviy bog’liq institut ekanini anglashda muhim ahamiyat kasb etadi.

Tazkiraning yana bir muhim qirrası — unda aks etgan ijtimoiy iyerarxiya masalasidir. Afzal Maxdum Pirmastiy Buxoriy shoirlarni tasniflashda ularning iste’dodidan tashqari, saroyga yaqinligi, lavozimi, homiylari va jamiyatda tutgan o’rnini ham inobatga olgan. Bu esa tazkirani Buxoro saroy madaniyatida adabiy nufuz qanday shakllanganini ko’rsatuvchi muhim ijtimoiy-adabiy hujjat darajasiga ko’taradi.

Shu bilan birga, “Afzal-ut-tazkor” tazkirachilik an’alarining davomiyligi va evolyutsiyasini o’rganish uchun ham katta ilmiy ahamiyatga ega. Asarda klassik tazkirachilikka xos biografik uslub, she’riy namuna keltirish, baholash va qisqa tanqid elementlari saqlangan bo’lsa-da, ayrim o’rinlarda muallifning shaxsiy munosabati, estetik didi va zamonaviy qarashlari ham yaqqol seziladi. Bu hol Afzal Maxdum Pirmastiyni an’anaviy tazkirachi bilan yangi davr adabiy tafakkuri orasidagi o’tish davri vakili sifatida ko’rish imkonini beradi.

Shu bois mazkur tazkirani adabiy muhit nazariyasi, manbashunoslik hamda tarixiy-tipologik yondashuv asosida kompleks tarzda tadqiq etish zamonaviy o’zbek adabiyotshunosligi oldida turgan dolzarb ilmiy vazifalardan biri bo’lib qolmoqda. Bunday tahlil orqali Buxoro saroy adabiy muhitining ichki qonun-qoidalari, tazkirachilikning ijtimoiy vazifasi hamda adabiyotning madaniy hokimiyat bilan munosabati kabi masalalarni chuqurroq yoritish mumkin.

Afzal Maxdum Pirmastiy Buxoriyning “Afzal-ut-tazkor fi zikri-sh-shuaro va-l-ash’or” tazkirası nafaqat muayyan davr adabiy shaxslarining ro’yxati, balki Buxoro adabiy muhitining estetik, ijtimoiy va mafkuraviy manzarasini aks ettiruvchi murakkab tarixiy-adabiy matn sifatida katta ilmiy ahamiyatga ega. Ushbu asarni tizimli va zamonaviy metodologiya asosida o’rganish Buxoro adabiy muhiti tarixini qayta anglashda muhim qadam bo’ladi.

Afzal Pirmastiyning adabiy merosini baholashda muhim jihatlardan biri shundaki, uning she’riy ijodi saroy adabiy muhitida ma’lum darajada e’tirof etilgan bo’lsa-da, badiiy imkoniyatlari, asosan, nasriy tafakkurda to’laroq namoyon bo’lgan. Saroy muhitida she’riyat ko’proq madhiyaviylik, an’anaviy badiiy qoliplar va estetik muvozanatga asoslangan bo’lib, Afzal Pirmastiyning she’rlari ham ana shu mezonlar doirasida baholangan. Biroq adibning fikrni izchil bayon etish, tarixiy-adabiy hodisalarni tavsiflash va shaxsiy mulohazalarni mantiqiy tarzda ifodalash qobiliyati aynan nasriy matnlarda yanada yorqinroq namoyon bo’ladi.

Bu holat, ayniqsa, Afzal Maxdum Pirmastiy Buxoriyning tazkirachilik faoliyatida yaqqol ko’zga tashlanadi. Uning “Afzal-ut-tazkor fi zikri-sh-shuaro va-l-ash’or” asarida shoirlar haqidagi tavsif va sharhlarning nasriy uslubda bayon etilgani tasodifiy hol emas, balki muallifning ongli estetik va uslubiy tanlovi natijasidir. An’anaviy tazkiralarda ko’pincha qisqa biografik ma’lumotlar va she’riy namuna bilan cheklanish holati kuzatilsa, Afzal Pirmastiy nasriy bayon orqali bu doirani kengaytirishga intilgan.

Nasriy uslub muallifga har bir shoirning ijodiy qiyofasini kompleks tarzda ochib berish imkonini bergan. Xususan, shoirning badiiy mahorati, uslubiy xususiyatlari, ijodida ustuvor bo’lgan mavzular bilan bir qatorda, uning ijtimoiy mavqeyi, saroy bilan munosabatlari, homiylar tizimida tutgan o’rni kabi omillar ham izchil yoritiladi. Bu esa tazkirani faqat adabiy emas, balki ijtimoiy-tarixiy hujjat sifatida ham qimmatli qiladi.

Afzal Pirmastiyning nasriy tavsiflari orqali Buxoro saroy adabiy muhitida shakllangan ichki iyerarxiya, adabiy nufuz mezonlari va ijodkorning qadrlanish mexanizmlarini kuzatish mumkin. Muallif ayrim hollarda shoirning iste’dodini uning saroyga yaqinligi yoki muayyan lavozimda bo’lishi bilan bog’lab baholaydi, bu esa adabiyotning ijtimoiy institut sifatida qanday ishlaganini ko’rsatadi. Shu jihatdan, tazkirada adabiy baholash estetik mezonlar bilan cheklanib qolmay, davr mafkuraviy va siyosiy realiyalari bilan uyg’un holda namoyon bo’ladi.

Shu bilan birga, nasriy shakl muallifga kuzatuvchi va sharhlovchi pozitsiyani egallash imkonini ham bergan. Afzal Pirmastiy shoirlar haqida ma’lumot beribgina qolmay, ularning ijodini muayyan darajada talqin qiladi, adabiy jarayondagi o’rnini belgilaydi va shu orqali o’zi ham adabiy muhitning faol subyekti sifatida namoyon bo’ladi. Bu hol tazkirani passiv ro’yxat yoki antologiya emas, balki adabiy jarayonni kuzatgan, anglagan va izohlagan tahliliy matn sifatida baholashga asos yaratadi.

Shu nuqtayi nazardan qarganda, “Afzal-ut-tazkor”ni oddiy antologik to’plam sifatida emas, balki adabiy muhit nazariyasiga yaqin turgan nasriy-tahliliy asar sifatida o’rganish maqsadga muvofiqdir. Asarda

ijodkor, muhit va hokimiyat o'rtasidagi munosabatlar, adabiy qadriyatlarni shakllantirish jarayoni hamda tazkira muallifining subyektiv pozitsiyasi o'zaro bog'liq holda namoyon bo'ladi.

Demak, Afzal Pirmastiyning nasriy tazkira uslubi uning tazkirachilik faoliyatini yangi bosqichga ko'targanini ko'rsatadi. Bu uslub orqali tazkira janri faqat xotira va ma'lumot jamlovchi shakldan chiqib, adabiy jarayonni anglash va tahlil qilishga qodir bo'lgan murakkab matn darajasiga ko'tariladi. Shu bois, "Afzal-ut-tazkor fi zikri-sh-shuaro va-l-ash'or" asari Buxoro adabiy muhitining ichki qonun-qoidalarini o'rganishda alohida ilmiy ahamiyat kasb etadi.

Afzal Pirmastiy Buxoriyning mazkur tazkirasida XX asr boshlaridagi Buxoro adabiy muhitining tarixini o'rganishda muhim manba bo'la oladi. Asarda saroy adabiyoti vakillari, ularning estetik qarashlari, shuningdek, adabiy muhitning ichki ierarxiyasi va baholash mezonlari an'anaviy tazkiraviy qoliplar asosida, biroq muallifning shaxsiy kuzatuvlari bilan boyitilgan holda aks ettiriladi. Bu holat tazkirani Buxoro adabiy muhitini statik ro'yxat emas, balki muayyan tarixiy sharoitda shakllangan ijtimoiy-madaniy tizim sifatida talqin qilish imkonini beradi.

Shu asosda Afzal Pirmastiyni XX asrning dastlabki yillarida Buxoro adabiy muhitini bevosita kuzatgan va uni yozma manba orqali qayd etgan adabiyotshunoslik tafakkuri vakillari safiga kiritish mumkin. U, garchi zamonaviy ma'nodagi professional adabiyotshunos bo'lmasa-da, tazkirasida orqali adabiy jarayonni saroy ichidan turib tahlil qilgan, shoirlar ijodiga baho bergan va adabiy muhit tarixini hujjatlashtirgan muallif sifatida namoyon bo'ladi. Shu jihatdan Afzal Pirmastiy Buxoriyning tazkirachilik faoliyati Buxoro adabiy muhitini o'rganishda muhim oraliq bosqich – an'anaviy tazkiranavislikdan tarixiy-adabiy tahlilga o'tish jarayonini aks ettiradi.

Natijada, Afzal Pirmastiy ijodi, xususan uning nasriy tafakkurga tayangan tazkirasida, XX asr boshlaridagi Buxoro adabiy muhitini o'rganishda birlamchi manbaviy va nazariy ahamiyatga ega bo'lib, uni adabiy muhit tarixini yoritgan muhim mualliflardan biri sifatida ilmiy muomalaga kiritish zaruriyatini yuzaga keltiradi.

Afzal Maxdum Pirmastiy Buxoriy bilan bir qatorda XX asr boshlarida Buxoro adabiy muhitini bevosita kuzatib, uni yozma manbalar orqali qayd etgan muhim adib va tazkirachilardan yana biri – Mirzo Abdulazim Somiydir. Uning ijodiy va manbashunoslik faoliyati Buxoro adabiy hayotining saroy bilan bog'liq qatlamlarini, shuningdek, adabiy jarayonning ichki dinamikasini anglashda alohida ahamiyat kasb etadi. Mirzo Somiy nafaqat ijodkor, balki o'z davrining diqqatli kuzatuvchisi sifatida ham adabiy muhitni hujjatlashtirib borgan.

Mirzo Abdulazim Somiy adabiy faoliyatida "Mahir", "Somiy" va "Ulviy" kabi bir necha adabiy taxalluslardan foydalangan. Bu holat, bir tomondan, uning ijodiy qiyofasining ko'p qirrali ekanini, turli janr va uslublarda qalam tebratganini ko'rsatsa, ikkinchi tomondan, Buxoro adabiy muhitida taxallus almashinuvi keng tarqalgan an'anaviy hodisa bo'lganini tasdiqlaydi. Ayniqsa, saroyga yaqin adabiy doiralarda taxallus ijodkorning maqomi, murojaat muhiti yoki muayyan adabiy vazifasiga qarab o'zgarib turgani ma'lum.

Somiyning bir necha taxallusdan foydalanishi uning ijodini turli ijtimoiy va adabiy kontekstlarda namoyon etish imkonini bergan. Masalan, ayrim taxalluslar orqali u saroy adabiyoti an'alariga yaqin ijod namunalari taqdim etgan bo'lsa, boshqa taxalluslar orqali nisbatan erkin, mushohadaviy yoki tarixiy ruhda asarlarni yaratganini kuzatish mumkin. Bu jihat Mirzo Somiyni bir qiyofali shoir emas, balki adabiy muhit talablariga mos ravishda o'zini qayta-qayta ifoda qila olgan ijodkor sifatida baholashga imkon beradi.

Mirzo Somiy Buxoro saroyiga yaqin adabiy doira vakili sifatida davrning ijtimoiy-siyosiy va madaniy hayotidan yaxshi xabardor bo'lgan. U saroy atrofida kechgan adabiy jarayonlar, homiylik munosabatlari, ijodkorlarning maqomi va ular o'rtasidagi raqobat muhitini yaqindan bilgan. Bu hol uning asarlarida va tarixiy-adabiy qaydlarida voqealarning umumiy tasviri emas, balki ichki manzarasi aks etishiga zamin yaratgan.

Manbashunoslik nuqtai nazaridan qaralganda, Mirzo Somiyning qaydlari Buxoro saroy adabiy muhitini o'rganishda ishonchli ichki manba sifatida alohida ahamiyatga ega. Chunki u tashqi kuzatuvchi emas, balki shu muhit ichida faoliyat yuritgan shaxs sifatida adabiy hayotning nozik jihatlarini, rasmiy manbalarda aks etmaydigan munosabatlar va ta'sir mexanizmlarini yoritib beradi. Shu jihatdan, uning merosi Afzal Pirmastiy tazkirasida aks etgan ma'lumotlarni to'ldiruvchi va ayrim hollarda chuqurlashtiruvchi manba sifatida ham qaralishi mumkin.

Mirzo Abdulazim Somiy XX asr boshlarida Buxoro adabiy muhitining saroyga yaqin qatlamini hujjatlashtirgan muhim ijodkor va tazkirachi hisoblanadi. Uning ko'p taxallusli ijodi, saroy adabiy doirasidagi faol ishtiroki va manbashunoslik ahamiyatiga ega qaydlari Buxoro adabiy muhitining murakkab, ko'p qatlamli manzarasini tiklashda katta ilmiy qimmat kasb etadi.

Mirzo Abdulazim Somiy ijodiy merosida alohida o'rin tutuvchi muhim asarlardan biri – 1322/1904–1905-yillarda yozilgan "Mir'ot al-xayol" ("Xayol ko'zgusi") hisoblanadi. Mazkur asar to'liq nazmda bitilgani bilan ajralib turadi va mazmunij hamda janr jihatidan rang-barangligi bilan XX asr boshlaridagi Buxoro saroy

adabiy muhitini o'zida mujassam etgan muhim badiiy-huquqiy matn sifatida e'tiborga loyiqdir. Asarning nazm shaklida yozilishi muallifning klassik poetik an'analarga sodiqligini ko'rsatsa, mazmuniy qamrovi esa uni oddiy she'riy to'plam doirasidan chiqaradi.

"Mir'ot al-xayol"da Mirzo Somiy turli mazmundagi hikoyatlar, muayyan tarixiy voqealarga bag'ishlab yozilgan ta'rixlar, shuningdek, Buxoro amiri Amir Abdulahadxon hamda shahzoda Olimxonga bag'ishlangan qasida va madhiyalarni bir asar doirasida jamlagan. Bu hol asarning kompozitsion jihatdan murakkab va ko'p qatlamli ekanini ko'rsatadi. Ayniqsa, madhiyaviy she'rlarning tarixiy ta'rixlar bilan yonma-yon kelishi saroy adabiy muhitiga xos bo'lgan tarixiy tafakkur va badiiy ifodaning uzviy uyg'unligini namoyon etadi.

Mazkur asar saroy adabiyoti doirasida shakllangan madhiyaviy poetikaning yorqin namunasi bo'lib, unda hukmdor shaxsini ideallashtirish, siyosiy barqarorlik va adolat g'oyalarini badiiy vositalar orqali mustahkamlashga intilish yaqqol seziladi. Shu bilan birga, ta'rixlar orqali muallif zamonaviy voqealarni tarixiy xotira sifatida qayd etadi. Bu esa "Mir'ot al-xayol"ni nafaqat estetik, balki tarixiy-huquqiy ahamiyatga ega matn sifatida ham ko'rishga imkon beradi.

Asarning diqqatga sazovor jihatlaridan biri shundaki, unda faqat madhiyaviy va tasviriy she'rlar bilangina cheklanilmaydi. Muallif ayrim amaldorlar va shoirlarning hayoti hamda ijodi haqida qisqa, ammo mazmunan muhim bo'lgan ma'lumotlarni ham kiritadi. Bu qaydlar ko'pincha ixcham bo'lsa-da, ularning manbashunoslik qiymati nihoyatda yuqori. Chunki ushbu ma'lumotlar orqali Buxoro saroyiga yaqin bo'lgan shaxslarning adabiy va ijtimoiy mavqeyi, ular haqidagi baholash mezonlari va muallifning subyektiv munosabatini aniqlash mumkin bo'ladi.

Shu jihatdan, "Mir'ot al-xayol" sof badiiy asar doirasidan chiqib, tarixiy-adabiy manba sifatida ham alohida ahamiyat kasb etadi. Asarda keltirilgan shaxsiy qaydlar, voqealarga berilgan munosabat va tanlangan faktlar orqali Buxoro saroy muhitining ichki tuzilishi, ijtimoiy ierarxiyasi hamda adabiy qadriyatlar tizimi qisman bo'lsa-da, aks ettiriladi. Muallifning kimga e'tibor qaratgani, kimni tilga olgani yoki chetlab o'tgani ham adabiy muhitdagi yashirin mezonlar va ustuvorliklarni aniqlashda muhim dalil bo'lib xizmat qiladi.

Bundan tashqari, asarda nasriy tazkiralarga xos bo'lgan tarixiy-ma'lumot berish vazifasi nazmiy shakl orqali amalga oshirilgani alohida e'tiborga loyiq. Bu hol Mirzo Somiyning adabiy tajribasi va janrlararo erkin harakat qila olganini ko'rsatadi. U nazm vositasida nafaqat estetik zavq uyg'otadi, balki ma'lumot beradi, baho beradi va adabiy jarayonni hujjatlashtiradi. Natijada "Mir'ot al-xayol" nazmiy-tarixiy matn sifatida o'ziga xos sintez xarakter kasb etadi.

"Mir'ot al-xayol" Mirzo Abdulazim Somiyning ijodiy merosida muhim o'rin egallab, XX asr boshlaridagi Buxoro saroy adabiy muhitining badiiy, tarixiy va ijtimoiy manzarasini aks ettiruvchi muhim manba hisoblanadi. Asarni adabiy muhit nazariyasi, manbashunoslik va tarixiy-tipologik yondashuv asosida chuqur o'rganish Buxoro saroy adabiyoti, madhiyaviy poetika va tazkirachilik an'analari o'rtasidagi murakkab munosabatlarni yanada aniqroq anglash imkonini beradi.

Mir'ot al-xayolning to'liq nazmiy shaklda yozilgani asarning muhim poetik va metodologik xususiyatlaridan biri sifatida alohida e'tiborga loyiqdir. Nazmiy bayon, bir tomondan, Buxoro saroy adabiy muhitida shakllangan an'anaviy estetik talablar va poetik me'yorlarga to'la mos keladi. Chunki saroy adabiyotida tarixiy voqealar, hukmdor shaxsiyati va siyosiy jarayonlar ko'pincha aynan she'riy shaklda ifodalangan, bu esa adabiyotning tantanavorlik, ulug'lash va ideallashtirish funksiyasini kuchaytirgan. Shu jihatdan, Mirzo Somiyning nazmni tanlashi tasodifiy emas, balki mavjud adabiy muhit talablaridan kelib chiqqan ongli ijodiy tanlovdir.

Ikkinchi tomondan, nazmiy shakl muallifga tarixiy voqealarni oddiy xronologik bayon tarzida emas, balki badiylashtirilgan, estetik jihatdan sayqallangan va ramziy qatamlarga boy shaklda taqdim etish imkonini bergan. She'riy nutq vositasida voqealar ma'lum darajada umumlashtiriladi, personajlar ideallashtiriladi, tarixiy hodisalarga muallifning munosabati esa obrazli ifoda orqali beriladi. Natijada "Mir'ot al-xayol"da tarixiy fakt bilan badiiy talqin o'zaro qorishib, saroy adabiy muhitiga xos bo'lgan sinkretik tafakkur namoyon bo'ladi. Bu sinkretizm tarix, adabiyot va mafkuraning ajralmas holda mavjud bo'lganini ko'rsatadi.

Asarda tarixiy haqiqat qat'iy hujjat sifatida emas, balki badiiy-estetik konsepsiya doirasida talqin qilinadi. Bu hol "Mir'ot al-xayol"ni nafaqat tarixiy manba, balki adabiy ong mahsuli sifatida ham baholash zarurligini ko'rsatadi. Nazmiy shakl tarixiy voqealarni muallif nuqtayi nazaridan qayta "ko'rish", ularni saroy mafkurasi va estetik qarashlari asosida izohlash imkonini beradi. Shu sababli asarni o'rganishda tarixiy ma'lumotlar bilan bir qatorda, ularning qanday poetik vositalar orqali ifodalangani ham muhim tadqiqot obyekti bo'lib xizmat qiladi.

Mazkur asar XX asr boshlaridagi Buxoro tarixi va adabiy muhitini o'rganishda muhim manba sifatida alohida ahamiyat kasb etadi. Unda saroy adabiyotiga xos ustuvor mavzular — hukmdorni madh etish, siyosiy

barqarorlikni ulug'lash, adolat va tartib g'oyalari ilgari surish kabi motivlar yetakchi o'rin tutadi. Shu bilan birga, shoirning hukmdor va siyosiy hokimiyatga bo'lgan munosabati bevosita bayon etilmay, balki badiiy timsollar, mubolag'a va ramzlar orqali ifodalanadi. Bu esa asarni siyosiy-ideologik matn sifatida ham talqin qilish imkonini beradi.

Asarda adabiyotning ijtimoiy vazifasi masalasi ham bilvosita aks etadi. "Mir'ot al-xayol" misolida adabiyot nafaqat estetik zavq beruvchi san'at turi, balki tarixiy xotirani saqlovchi, siyosiy legitimlikni mustahkamlovchi va ijtimoiy iyerarxiyani tasdiqlovchi vosita sifatida namoyon bo'ladi. Shoirning kimlarni tilga olgani, kimlarni madh etgani va qaysi voqealarni tarixiy xotira sifatida qayd etgani adabiy muhitdagi ustuvor qadriyatlar va baholash mezonlarini aniqlashga yordam beradi.

Shu jihatdan, "Mir'ot al-xayol" Mirzo Abdulazim Somiyning Buxoro adabiy muhitini faqat tasvirlagan ijodkor sifatida emas, balki uni kuzatgan, qayd etgan va badiiy shaklda hujjatlashtirgan adib-adabiyotshunos sifatida baholash imkonini beradi. U nazm vositasida tarixiy va adabiy jarayonlarni qayd etib, o'z davrining saroy muhitiga xos tafakkurini keyingi avlodlar uchun yozma manbaga aylantirgan.

"Mir'ot al-xayol" nazmiy shakli, tarixiy-badiiy sintezi va ijtimoiy-adabiy mazmuni bilan XX asr boshlaridagi Buxoro saroy adabiy muhitini o'rganishda noyob manbalardan biri hisoblanadi. Asar Mirzo Abdulazim Somiyning nafaqat shoirlik mahoratini, balki tarixiy tafakkuri va adabiy jarayonga ongli munosabatini ham yaqqol namoyon etadi. Shu bois, uni adabiy muhit nazariyasi va manbashunoslik yondashuvi asosida chuqur tadqiq etish zamonaviy adabiyotshunoslik oldidagi muhim ilmiy vazifalardan biri bo'lib qolmoqda.

Mirzo Abdulazim Somiy ijodi, xususan "Mir'ot al-xayol" asari, Afzal Pirmastiy va Sadr Ziyo singari mualliflar bilan bir qatorda, XX asr boshlaridagi Buxoro adabiy muhitini yorituvchi muhim manbalar sirasiga kiradi. Bu asarlar orqali saroy adabiyoti doirasida shakllangan estetik qarashlar, tarixiy tafakkur va adabiy muhitning ichki mexanizmlari tadqiq etilishi mumkin bo'lib, ularni adabiy muhit tarixini o'rganishda muhim ilmiy asos sifatida baholash lozim.

Xulosa qilib aytganda yuqoridagi ikki ijodkor ijodi Buxoro adabiy muhitining tarixini o'rganishda muhim, ammo murakkab va ko'p qatlamli ilmiy obyekt hisoblanadi. Uning adabiy merosini tanqidiy-tarixiy yondashuv asosida, mafkuraviy ta'sirlar va milliy identitet masalalarini inobatga olgan holda tadqiq etish Buxoro adabiy muhitining rivojlanish qonuniyatlarini chuqurroq anglashga xizmat qiladi.

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THE STYLISTIC FUNCTION OF SYNONYMS IN REVEALING CHARACTERS IN OTKIR HOSHIMOV'S NOVELS

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Abstract. This paper investigates the stylistic function of synonyms in revealing characters in the novels of Otkir Hoshimov, a leading figure in modern Uzbek literature. By analyzing Hoshimov's major novels — *Nur borki*, *soya bor* (Light Is Not Without a Shadow), *Ikki eshik orasi* (Between Two Doors), *Tushda kechgan umrlar* (Lives Spent in Dreams), and *Dunyoning ishlari* (The Works of the World) — this study demonstrates how synonyms contribute to psychological depth, cultural identity, and moral complexity. Using examples from the original Uzbek texts alongside English translation-style interpretations, the paper highlights how subtle lexical variation allows Hoshimov to humanize his characters and reinforce thematic elements. The findings indicate that synonymy is not just a linguistic device but a central stylistic mechanism for revealing the moral and emotional intricacies of his protagonists.

Keywords: Otkir Hoshimov, Uzbek literature, synonyms, stylistic function, character development, psychological depth, moral complexity, cultural identity, humanization.

O‘TKIR HOSHIMOV ROMANLARIDA QAHRAMONLARNI OCHIB BERISHDA SINONIMLARNING STILISTIK FUNKSIYALARI

Annotatsiya. Ushbu maqola Otkir Hoshimov romanlarida sinonimlarning stilistik funksiyasini tahlil qilib, ular orqali qahramonlarni ochib berish jarayonini ko‘rsatadi. Tadqiqotda adibning “Nur borki”, “soya bo‘r”, “Ikki eshik orasi”, “Tushda kechgan umrlar” va “Dunyoning ishlari” misolida sinonimlarning psixologik teranlik, madaniy identifikatsiya va axloqiy murakkablikni ifodalashdagi roli yoritiladi. Tadqiqot natijalari shuni ko‘rsatadiki, sinonimlar nafaqat lingvistik vosita, balki personajlarning ichki his-tuyg‘ulari va axloqiy qarorlarini ochib beruvchi asosiy stilistik mexanizmdir.

Kalit so‘zlar: Otkir Hoshimov, o‘zbek adabiyoti, sinonimlar, stilistik funksiyalar, qahramonlarni ochib berish, psixologik chuqurlik, axloqiy murakkablik, madaniy identifikatsiya, insoniylashtirish, adabiy tahlil.

СТИЛИСТИЧЕСКАЯ ФУНКЦИЯ СИНОНИМОВ В РАСКРЫТИИ ПЕРСОНАЖЕЙ В РОМАНАХ ОТКИРА ХОШИМОВА

Аннотация. В данной статье исследуется стилистическая функция синонимов в раскрытии персонажей в романах Октира Хошимова — ведущего представителя современной узбекской литературы. Анализ основан на основных произведениях Хошимова — «Nur borki, soya bor» (Свет не бывает без тени), «Ikki eshik orasi» (Между двумя дверями), «Tushda kechgan umrlar» (Жизни, прожитые во сне) и «Dunyoning ishlari» (Дела мира) — и демонстрирует роль синонимов в формировании психологической глубины, культурной идентичности и нравственной сложности. На примерах оригинальных узбекских текстов и их интерпретаций на английский язык показано, как тонкие лексические различия позволяют Хошимову очеловечивать персонажей и усиливать тематическое содержание произведений. Результаты исследования свидетельствуют о том, что синонимия является не только языковым средством, но и ключевым стилистическим механизмом раскрытия моральной и эмоциональной сложности героев.

Ключевые слова: Октир Хошимов, узбекская литература, синонимы, стилистическая функция, развитие персонажей, психологическая глубина, нравственная сложность, культурная идентичность, очеловечивание.

Introduction. O‘tkir Hoshimov (1941–2013) is one of the most prominent representatives of modern Uzbek literature, whose works are distinguished by their deep psychological insight, moral reflection, and

expressive linguistic style. His novels vividly depict the complexities of human life, focusing on ethical dilemmas, interpersonal relationships, and existential questions. A defining characteristic of his narrative technique is the deliberate and systematic use of synonymy, which serves not merely as a stylistic ornament but as a fundamental mechanism of meaning construction.

From the perspective of Stylistics, synonymy enhances the expressive potential of language by allowing subtle differentiation of meaning, tone, and emotional coloring. At the same time, within Translation Studies, synonymic variation presents a significant challenge, as equivalent lexical distinctions are often difficult to reproduce in another language. In Hoshimov's works, synonyms function as a powerful tool for revealing psychological depth, constructing social identities, and articulating moral and philosophical concerns. This article aims to analyze how synonymy operates across his major novels and how it contributes to characterization and thematic development.

In linguistic theory, synonyms are rarely completely identical in meaning; instead, they differ in connotation, stylistic register, emotional intensity, and pragmatic usage. Scholars such as Vladimir Propp and Alan Dundes have demonstrated that lexical choices play a crucial role in shaping narrative structures and cultural meanings. In modern stylistics, synonymy is viewed as an essential means of creating textual cohesion and expressive variation.

In Hoshimov's prose, synonymy operates dynamically and contextually. Words that appear similar at the surface level acquire distinct meanings depending on narrative context, character perspective, and emotional situation. This contextual synonymy allows the author to depict nuanced psychological states, while evaluative synonymy enables him to express moral judgments implicitly. Furthermore, cultural synonymy reflects social norms, traditions, and generational differences, making language a mirror of Uzbek cultural identity.

One of the most significant functions of synonymy in Hoshimov's works is the representation of psychological complexity. In *Nur borki, soya bor*, the protagonist Hasan's inner transformation is conveyed through carefully selected lexical contrasts. Expressions such as "qattiq yurak" and "po'st yurak" illustrate not only opposing qualities but also stages of emotional development, moving from rigidity and emotional detachment toward empathy and moral awareness. Similarly, the distinction between "g'azab" and "jahl" reflects different intensities of anger, with the former indicating controlled and rational indignation, and the latter suggesting uncontrolled emotional outburst.

This gradual shift in lexical choice allows readers to trace the character's internal evolution. For instance, when Hasan initially encounters injustice, his response is characterized by restrained anger, but as the situation in.

Synonymy is a complex linguistic phenomenon involving not only similarity of meaning but also differences in connotation, stylistic register, emotional intensity, and pragmatic function. Scholars such as Vladimir Propp and Alan Dundes have emphasized the importance of lexical patterns in narrative structures, while modern stylistics highlights how lexical variation shapes character and meaning.

In Hoshimov's prose, synonymy operates on several levels:

Contextual synonymy – meaning shifts depending on narrative context

Evaluative synonymy – words convey moral or emotional judgment

Cultural synonymy – lexical choices reflect social hierarchy and tradition

In this novel: *Nur borki, soya bor*, the protagonist Hasan undergoes profound moral and emotional development, which is vividly reflected through the author's use of synonymic variation. Expressions such as "qattiq yurak" and "po'st yurak" do not merely function as opposites; rather, they represent different stages of psychological transformation. The phrase "qattiq yurak" indicates rigidity, emotional resistance, and a certain moral inflexibility, suggesting a character who is initially detached and unresponsive to the suffering of others. In contrast, "po'st yurak" conveys softness, empathy, and moral awakening, marking a gradual shift in Hasan's inner world toward compassion and understanding.

A similar function is observed in the use of the synonyms "g'azab" and "jahl," which reflect different intensities and qualities of anger. While "g'azab" denotes controlled and rational anger, often associated with a sense of justice or moral awareness, "jahl" conveys uncontrolled, impulsive emotional intensity, signaling a loss of restraint. This distinction allows the reader to perceive subtle changes in Hasan's emotional state. For instance, in the sentence "Hasan avval g'azab bilan sukut saqladi, keyin esa jahl bilan haqiqatni aytdi," the progression from "g'azab" to "jahl" illustrates a transition from internal restraint to emotional eruption. Through such carefully selected synonymic contrasts, the author creates a dynamic psychological portrait, enabling readers to trace the protagonist's evolving emotional and moral consciousness.

O'tkir Hoshimov encodes Uzbek cultural norms through subtle and nuanced lexical variation, particularly in his use of near-equivalent terms such as "hurmat," "ehtiom," and "izzat." Although these words are often translated simply as "respect," they differ significantly in terms of formality, emotional tone, and social implication. "Ehtiom," for instance, carries a more elevated and formal connotation, often associated with deep reverence and traditional values, whereas "hurmat" is more neutral and commonly used in everyday interaction. "Izzat," on the other hand, is closely connected with notions of honor, dignity, and social standing, reflecting a broader cultural dimension of respect.

This lexical variation becomes particularly meaningful in the speech patterns of different generations. Elderly characters tend to employ more formal and traditional expressions such as "ehtiom ko'rsatish farzdir," which reflects their adherence to established cultural norms and moral expectations. In contrast, younger characters often use simpler and more contemporary forms like "hurmat qilish kerak," indicating a shift toward more practical and less formal modes of expression. This generational linguistic contrast not only differentiates characters stylistically but also reflects broader transformations in cultural values and moral perspectives within Uzbek society.

In *Tushda kechgan umrlar*, O'tkir Hoshimov explores existential reflection through subtle and meaningful synonymic variation. Words such as "umid" and "tilak," while closely related in meaning, convey different psychological and philosophical dimensions. "Umid" represents a deep, enduring aspiration connected with long-term faith in the future, whereas "tilak" reflects a more temporary, situational desire that may lack stability or permanence. Through this distinction, the author reveals the complexity of the character's inner world, where long-standing hopes coexist with fleeting wishes.

A similar nuance is evident in the use of "xotira," "eslash," and "yodga olish," which all relate to memory but differ in emotional intensity and intentionality. "Xotira" implies a deeply felt, often emotionally charged memory that shapes one's identity, while "eslash" denotes a more neutral act of recalling past events. "Yodga olish," in contrast, suggests a conscious and deliberate act of remembrance, often accompanied by emotional engagement or moral reflection. This layered use of synonyms allows the author to portray memory not as a simple cognitive process but as a complex emotional experience.

For example, in the sentence "U faqat eslamadi, balki yuragi bilan yodga oldi," the shift from "eslash" to "yodga olish" emphasizes the transition from mere recollection to deeply felt remembrance. This illustrates a level of emotional depth that goes beyond cognitive recall, highlighting the character's internal struggle and reflective consciousness.

In *Ikki eshik orasi*, O'tkir Hoshimov reinforces the novel's central theme of moral duality through the careful use of synonymic contrasts. Words such as "shubha" and "ikkiyuzlilik," though related to uncertainty in human behavior, represent fundamentally different ethical states. "Shubha" reflects hesitation, doubt, and internal uncertainty, often associated with a character's search for truth or moral clarity. In contrast, "ikkiyuzlilik" conveys ethical compromise and hypocrisy, indicating a conscious departure from sincerity and integrity. Through this distinction, Hoshimov differentiates between natural human indecision and deliberate moral failure.

A similar nuance is evident in the pairing of "mehr" and "sadoqat." While both terms relate to positive human relationships, they emphasize different dimensions of connection. "Mehr" expresses emotional warmth, affection, and compassion, rooted in personal feeling, whereas "sadoqat" denotes loyalty, commitment, and a sense of moral or social obligation. This distinction allows the author to explore the tension between emotion and duty, which lies at the heart of the novel's thematic structure.

For instance, in the sentence "Mehr uni yaqinlashtirdi, sadoqat esa uni bog'lab qo'ydi," the contrast between the two terms highlights how affection draws individuals closer on an emotional level, while loyalty binds them through responsibility and obligation. Through such nuanced synonymic choices, Hoshimov deepens the portrayal of internal conflict, illustrating the complex interplay between personal feelings and ethical commitments.

In *Dunyoning ishlari*, O'tkir Hoshimov emphasizes the relational and ethical dimensions of human life by employing synonymic variation to convey subtle distinctions in moral and social responsibility. The terms "majburiyat" and "vazifa," for example, both relate to obligations but differ in nuance. "Majburiyat" refers to an internalized sense of duty, a moral or personal conviction that compels action from within, whereas "vazifa" denotes an external or assigned duty, often connected to social roles, professional tasks, or legal requirements. Through this contrast, Hoshimov highlights the distinction between performing an act out of genuine moral commitment versus fulfilling a task out of obligation.

Similarly, the lexical cluster "axloq," "to'g'rilik," and "adolat" allows the author to explore multiple facets of ethical reasoning. "Axloq" conveys general morality and ethical conduct, "to'g'rilik" emphasizes

correctness or moral rightness in behavior, and “adolat” reflects fairness and justice in social interactions. This layered use of synonyms enables Hoshimov to represent the complexity of moral life, showing that ethical action is rarely unidimensional.

An illustrative example appears in the sentence, “U vazifasini bajardi, lekin majburiyatini his etmadi,” where the distinction between performing a task (“vazifa”) and experiencing internal obligation (“majburiyat”) underscores a gap between external action and inner conviction. Through such nuanced synonymic choices, Hoshimov conveys the tension between societal expectations and personal ethical awareness, enriching the portrayal of his characters and the moral universe they inhabit.

From the perspective of Translation Studies, O‘tkir Hoshimov’s extensive use of synonyms presents significant challenges for translators. Many lexical distinctions in Uzbek do not have direct equivalents in English, which can result in the loss of subtle semantic and emotional nuances. For example, the terms “g‘azab” and “jahl,” while both often rendered simply as “anger” in English, differ in intensity and degree of control: “g‘azab” conveys controlled, measured anger, whereas “jahl” implies explosive, uncontrollable rage. Without careful attention, these distinctions may be flattened, reducing the psychological and ethical depth of the text.

To address these challenges, translators may need to employ a range of strategies. Descriptive translation can explicate nuances that a single English word cannot fully capture. Contextual adaptation allows translators to adjust word choice according to situational and cultural cues, preserving the intended meaning within the narrative context. Functional equivalence strategies focus on conveying the effect or function of the term rather than producing a literal word-for-word translation, maintaining the emotional and ethical resonance of the original. Hoshimov’s works thus exemplify the complexities involved in translating culturally embedded meanings, highlighting the importance of sensitivity to both linguistic and cultural dimensions in literary translation.

Unlike traditional folktales, where repetition dominates (as noted by Max Lüthi), Hoshimov uses **lexical variation instead of repetition**. This reflects a shift from structural simplicity to psychological complexity, marking a modern evolution in narrative style.

Conclusion. The analysis of O‘tkir Hoshimov’s works demonstrates that synonymy is a fundamental component of his literary artistry. Through deliberate and nuanced lexical variation, Hoshimov achieves multiple interrelated effects that enrich both characterization and narrative meaning. Firstly, synonymy provides psychological depth by representing the emotional and moral development of characters, allowing readers to perceive shifts in inner conflict, ethical awareness, and personal growth. Secondly, it reinforces cultural authenticity, reflecting Uzbek social norms, generational differences, and traditional values, thereby situating characters firmly within their cultural and historical context. Thirdly, synonymic distinctions facilitate ethical complexity, enabling the author to present moral dilemmas implicitly without overt exposition, inviting readers to engage thoughtfully with questions of right and wrong. Fourthly, the strategic use of synonyms contributes to narrative richness, reinforcing thematic and symbolic layers, and highlighting philosophical concerns related to life, duty, and human relationships. Finally, synonymy humanizes characters, portraying them as multidimensional individuals rather than archetypes, with internal contradictions, emotional depth, and moral awareness.

In Hoshimov’s prose, synonyms are not merely stylistic embellishments but essential instruments of meaning-making, bridging language, culture, psychology, and ethics. By carefully selecting and contrasting near-equivalent terms, the author deepens readers’ understanding of both character and theme, demonstrating the profound role of lexical choice in literary expression. This study contributes to both Stylistics and Translation Studies by illustrating how synonymy shapes characterization, thematic development, and cultural representation. Future research may build on these findings by exploring cross-linguistic comparisons and investigating translation strategies for preserving the subtle nuances of synonymic variation, ensuring that the emotional, ethical, and cultural dimensions of Hoshimov’s work are faithfully conveyed to readers in other languages.

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THEORETICAL BASIS OF THE MIGRANT CHARACTER IN THE CONTEMPORARY ENGLISH LITERATURE

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Abstract. Migration is one of the most important processes around the world which can reshape the concepts of society and culture. As people move to other countries, they do not only change where they live, but also change who they are, what they believe, and the stories they tell. This transition had an impact on contemporary English literature. Writers created a migrant character relying on the complicated and multicultural life in contemporary Britain.

This article explores how the migrant character is described in contemporary English literature. It examines both the fundamental ideas and the narrative strategies writers applied to create a migrant character. The article analyzes the works written by Zadie Smith (e.g. "White Teeth"), Monica Ali (e.g. "Brick Lane"), and Kamila Shamsie (e.g. "Home Fire"), using postcolonial theories, diaspora studies, and the concept of cultural hybridity. This analysis reveals that the migrant character in contemporary English literature not only reflects societal change, but becomes a tool for writers to explore how identities change, how cultures mix, and how individuals look for a sense of belonging in a constantly changing world.

Keywords: contemporary English literature, transnational identity, narrative, diaspora, migration, migrant character, cultural hybridity.

ТЕОРЕТИЧЕСКИЕ ОСНОВЫ ОБРАЗА МИГРАНТА В СОВРЕМЕННОЙ АНГЛИЙСКОЙ ЛИТЕРАТУРЕ

Аннотация. Миграция — один из важнейших процессов в мире, способный изменить представления об обществе и культуре. Переезжая в другие страны, люди меняют не только место жительства, но и свою личность, убеждения и истории, которые они рассказывают. Этот переход оказал влияние на современную английскую литературу. Писатели создали образ мигранта, опираясь на сложную и многокультурную жизнь современной Великобритании.

В данной статье исследуется, как описывается образ мигранта в современной английской литературе. Рассматриваются как основные идеи, так и нарративные стратегии, которые писатели использовали для создания образа мигранта. В статье анализируются произведения Задии Смит (например, «Белые зубы»), Моники Али (например, «Брик-Лейн») и Камилы Шамси (например, «Домашний огонь») с использованием постколониальных теорий, исследований диаспоры и концепции культурной гибридности. Этот анализ показывает, что образ мигранта в современной английской литературе не только отражает социальные изменения, но и становится инструментом для писателей, позволяющим исследовать, как меняются идентичности, как смешиваются культуры и как люди ищут чувство принадлежности в постоянно меняющемся мире.

Ключевые слова: современная английская литература, транснациональная идентичность, повествование (нарратив), диаспора, миграция, образ мигранта, культурная гибридность.

ZAMONAVIY INGLIZ ADABIYOTIDA MIGRANT OBRAZINING NAZARIY ASOSLARI

Annotatsiya. Migratsiya butun dunyo bo'ylab jamiyat va madaniyat tushunchalarini qayta shakllantirishi mumkin bo'lgan eng muhim jarayonlardan biridir. Odamlar boshqa mamlakatlarga ko'chib o'tishlari bilan ular nafaqat yashash joylarini, balki kimligini, nimaga ishonishini va aytadigan hikoyalarini ham o'zgartiradilar. Bu o'tish davri zamonaviy ingliz adabiyotiga ta'sir ko'rsatdi. Yozuvchilar zamonaviy Britaniyadagi murakkab va ko'p madaniyatli hayotga tayanib, migrant obrazini yaratdilar.

Ushbu maqolada migrant obrazi zamonaviy ingliz adabiyotida qanday tasvirlangani o'rganiladi. Unda yozuvchilar migrant obrazini yaratish uchun qo'llagan asosiy g'oyalar va hikoya strategiyalari ko'rib chiqiladi. Maqolada Zadi Smit (masalan, Oq tishlar), Monika Ali (masalan, Brik Leyn) va Kamila Shamsi (masalan, Uy olov) tomonidan yozilgan asarlar postkolonial nazariyalar, diaspora tadqiqotlari va madaniy gibridlik tushunchasidan foydalangan holda tahlil qilinadi. Ushbu tahlil shuni ko'rsatadiki, zamonaviy ingliz

adabiyotidagi migrant obrazi nafaqat ijtimoiy o'zgarishlarni, balki yozuvchilar uchun identitetlar qanday o'zgarishini, madaniyatlar qanday aralashishini va shaxslar doimiy o'zgarib turadigan dunyoda mansublik – tegishlilik hissini qanday izlashini o'rganish vositasiga aylanadi.

Kalit so'zlar: zamonaviy ingliz adabiyoti, transmilliy identitet, narrativ, diaspora, migratsiya, migrant obrazi, madaniy gibridlik.

Introduction. Migration has influenced the way of understanding the culture and society in the modern world including contemporary Britain. It has had a significant impact on defining national identity and transformed the concept of culture.

Since the middle of the twentieth century, migrants from various countries and former British colonies have moved to Britain and made it a multicultural country. British literature has been significantly impacted by these shifts and writers began to explore themes of identity, displacement, and the challenges of cross-cultural coexistence. As a result, English literature has become transparent, reflecting the unexpected, sometimes chaotic, but always compelling life in a diverse community.

In these texts, the migrant becomes a significant literary figure. Migrant characters frequently tolerate the burden of conflicting cultural traditions, switch between languages, and meet various social expectations. Their stories are not only about personal issues, but also about broader historical processes such as colonialism, globalization, and the constant movement of people across borders.

Migration in literature is not simply about describing social change. Authors use a range of narrative and symbolic strategies to explore the psychological and cultural dimensions of migration.

This article examines the theoretical foundations of the migrant character in contemporary English literature. It explores how Zadie Smith, Monica Ali, and Kamila Shamsie describe migration and migrant characters in their novels. Through analysis of their novels, the study reveals how migrant identities are formed within complicated connection of culture and history.

Research Object and Methodology. The object of this research is the representation of migrant character in contemporary English literature. The research focuses on selected literary works by Zadie Smith (e.g. "White Teeth"), Monica Ali (e.g. "Brick Lane"), and Kamila Shamsie (e.g. "Home Fire"), whose novels explore the experiences of migrants and diasporic communities within modern British society.

Several methodological approaches and theoretical perspectives are combined to investigate these works. This study starts with postcolonial theory which gives the opportunity to analyze the cultural and historical connection shaped by colonialism. According to this approach, migration stories still reflect the power dynamics and cultural exchanges that were shaped during colonial years.

Next, the research turns to diaspora studies where the focus is on "what it means to live away from the ancestral home" and "how the sense of belonging shapes migrants' identities". It helps to analyze migrant characters as they try to find their place in multicultural societies.

The study also uses comparative literary analysis. There are both similarities and differences in the chosen works and the study identifies the literary mechanisms that construct migration stories by analyzing narrative structures, character development, and repeating themes.

Using all of these methods and approaches, the study explores migration in depth – not only as a real-life process, but also as something that writers create and transform in literature.

Literature Review. Migration and identity have become central phenomena in today's cultural and literary studies. Several scholars explored migration which reshaped not only how people live, but also how they express themselves and see the world through literature. For instance:

Sara Ahmed emphasized that migration often includes interactions with unfamiliar cultures that change people's identity and perspective. These interactions create environments where differences become noticeable and complicated. These cross-cultural encounters enable writers to examine how migrant characters reinterpret their identities in unfamiliar social settings [1].

Homi Bhabha introduced the concept of cultural hybridity. For Bhabha, identities in postcolonial settings do not emerge out of nowhere; rather, they take shape in the messy, creative "third space" where multiple cultures interact and exchange ideas [2].

Stuart Hall introduces another important viewpoint. For Hall, identity is not something people are born with. It is constantly evolving. History, relationships, and memory have an impact on shaping humans' identities [3].

Avtar Brah stands out for her work on diaspora, exploring how belonging gets complicated in migrant communities. She sees diaspora as a kind of meeting place – a space where different identities meet each other, mix, and reshape how people connect to culture [4].

According to James Clifford, diaspora is a cultural condition influenced by memory, displacement, and continuous connections to the homeland. Clifford argues that interactions with different communities shape diasporic identities [5].

Moreover, scholars like Steven Vertovec focus on how globalization changes and what it means to be a migrant. Vertovec argues that transnational networks allow people to establish connections that extend beyond a single country. [6]. This transition is significant, particularly in literature, where stories increasingly represent how complex and interconnected our world has become.

In terms of literary studies, critics have analyzed how migration narratives deal with themes such as displacement, memory, and the constant reworking of identity. Migrant writers, in particular, tend to experiment with form and style by using fragmented narratives, shifting viewpoints, and mixing languages to reflect the complexity of their experiences.

Altogether, these ideas give us crucial tools for understanding how contemporary English literature represents migration.

Discussion. Contemporary English literature explores how migration impacts people's lives and identities. Writers such as Zadie Smith, Monica Ali, and Kamila Shamsie go further migration to explore the complex, compelling realities of living in modern Britain.

Zadie Smith's novel *White Teeth* (2000) is a stunning portrait of multiracial London. The novel investigates the historical and social dynamics that define migrant identities by exploring the interconnected stories of numerous families from various ethnic backgrounds [7].

Smith's narrative emphasizes the generational gaps that frequently exist within migrant communities. While first-generation migrants may have strong psychological connections to their native country, new generation frequently develop hybrid identities that integrate features from several cultural traditions [8].

Smith demonstrates how migration influences the way stories unfold. The narrative alternates between several voices and storylines, reflecting the diversity of backgrounds found in multicultural societies [5].

Monica Ali's *Brick Lane* (2003) provides another perspective. The main focus is on Nazneen, a Bangladeshi woman who travels to London for an arranged marriage. As Nazneen begins a new life, the book delves into the emotional hardships and societal constraints that migrant women encounter.

Ali pays special attention to how ordinary life shapes identity: Nazneen gradually learns to stand up for herself and changes her perspective about the world. *Brick Lane* demonstrates that migration can impact on people's lives, change relationships, gender norms, and expectations in a new society [9].

Kamila Shamsie's *Home Fire* (2017) elevates the concept of migration to the center of global politics. In this narrative, a British Muslim family deals with the consequences of foreign conflict and political pressure which has an impact on their daily life. Shamsie investigates transnational identity, demonstrating how people maintain connections across cultures and locations [10]. Her characters question what belonging means, where their loyalties lay, and how citizenship affects their lives.

By analyzing these literary works, we can see how migration stories significantly interconnected. They do not only reflect society, but delve into the psychological and cultural complexities that come with crossing borders.

Results. The analysis of these chosen literary texts reveals some crucial aspects of the migrant character in contemporary English literature.

First, contemporary English literature does not describe migrants as one-dimensional or fixed. Instead, writers represent migrant characters stuck among cultures, continuously negotiating and evolving.

Second feature is the generation gap: First-generation migrants and the second one do not always agree with each other. Their experiences are different, which might create conflict. However, such differences enhance creativity – cultures merge and new identities develop.

Third, recent narratives focus on how urban spaces shape migrant experiences. Cities like London serve as crossroads where different cultures meet and mix. In these places, people have opportunities to share and learn from each other. But, they also could have new social challenges.

Finally, literature often uses migration to reflect the significant shifts happening across the world. Transnational identity demonstrates that migrant experiences cannot be defined solely by national culture, but surpass borders.

All of these findings confirms that migration is not just a process described in contemporary English literature, but right at the core of how stories are created.

Conclusion. Migration has had an important influence in changing the cultural and literary environment of modern Britain. The growing variety of British society caused writers to investigate themes such as identity, belonging, and cross-cultural interactions.

The works of Zadie Smith, Monica Ali, and Kamila Shamsie show how migrant stories can clarify the complicated dynamics of unique cultures. Through the description of migrant characters, these authors examine the psychological and social aspects of displacement and adaptation.

The poetics of migration provides a sharp perspective for understanding how literature describes migration. These stories represent social facts, experiment with form and style, show how migrant identity is complex and constantly in transition.

Migrants have become one of the most significant characters in contemporary English literature. Writers do not just mention them, they dive into the real tension and mix of cultures migrants deal with everyday life. They show how people hold on to previous identities while building new ones, sometimes clashing, sometimes blending. Through these stories, we can get a clearer sense of what identity means now, as it is always in motion. This is not just about where someone comes from or where they live, it is about how people redefine themselves when everything around them keeps changing.

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OLIMNING QIRG‘IZ TARIXIY ROMANI BO‘YICHA ILMIY KUZATISHLARI

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Annotatsiya. *Qirg‘iz adibi T. Qosimbekovning “Singan qilich” romanida chor istilosi davridagi Turkiston hayoti tasvirlangan, bosqinchilik siyosati milliy, umuminsoniy qarashlar nuqtayi nazaridan baholangan. Maqolada romanni tarixiy manbalar bilan qiyoslab maxsus tadqiq qilgan adabiyotshunos olim G‘. Murodovning ilmiy kuzatishlari nazaridan o‘tkazilgan.*

Kalit so‘zlar: *T. Qosimbekov, A. Qodiriy, “Singan qilich”, “O‘tkan kunlar”, roman, roman-epopeya, Chernyayev, Olimkul, Kaufman, H. Bobobekov, “Tarix va tasvir”, X. Sultonov, Skobelev.*

НАУЧНЫЕ НАБЛЮДЕНИЯ ОЛИМА ПО КЫРГЫЗСКОМУ ИСТОРИЧЕСКОМУ РОМАНУ

Аннотация. *В романе кыргызского писателя Т.Касымбекова «Сломанный меч» описывается жизнь Туркестана в период царской оккупации, а политика оккупации оценивается с точки зрения национальных, общечеловеческих взглядов. В статье рассматриваются научные наблюдения литературоведа Г.Муродова, который специально изучал роман, сопоставляя его с историческими источниками.*

Ключевые слова: *Т.Касымбеков, А.Кодирий, «Сламанный меч», «Минувшие дни», роман, роман – эпопея, Черняев, Олимкул, Кауфман, Х.Бобобеков, Х.Султонов, Скобелев, «История и изображение»*

SCIENTIFIC OBSERVATIONS OF A SCHOLAR ON THE KYRGYZ HISTORICAL NOVEL

Abstract. *In the Kyrgyz writer T. Qosymbekov’s novel The Broken Sword (Singan qilich), the life of Turkestan during the period of Tsarist invasion is vividly portrayed, while the colonial policy is evaluated from both national and universal human perspectives. The article examines the literary scholar G. Murodov’s analytical observations, which involve a comparative study of the novel in relation to historical sources. Through this perspective, Murodov’s research provides valuable insights into the historical authenticity and artistic interpretation of the colonial era in Central Asian literature.*

Keywords: *T. Qosymbekov; A. Qodiriy; The Broken Sword (Singan qilich); O‘tkan kunlar (Bygone Days); novel; epic novel; Chernyayev; Olimkul; Kaufman; H. Bobobekov; History and Depiction (Tarix va tasvir); Kh. Sultonov; Skobelev.*

Kirish. Filologiya fanlari doktori G‘ayrat Murodovning tadqiqotlarida o‘tgan asrning 70-yillarida yaratilgan qirg‘iz adibi To‘lagan Qosimbekovning “Singan qilich” romani Abdulla Qodiriyning “O‘tgan kunlar” romani bilan boshlangan Markaziy Osiyo tarixiy romanchiligining yangi bosqichidagi yutuq va kamchiliklarni, o‘ziga xos murakkab badiiy izlanishlarni o‘zida mujassamlantirgan yirik epik asar sifatida talqin qilinadi. Olimning qat’i xulosasiga ko‘ra, “Singan qilich” janri, janr tipi, mavzusi, badiiy xronotop (makon-zamon)i, tarixiy jarayonga munosabati bilan “oltinchi romanchilik maktabi”ning ilk namunasini eslatib turadi. Qirg‘iz adibi adabiy-badiiy jarayonning yangi bosqichida tarixning “qora kunlar”i – chor istilosi davridagi Turkiston hayotini qalamga olgan. “O‘tgan kunlar” romanining xotimasida Otabekning chorizmga qarshi urushda halok bo‘lganligi aytilgan. “Singan qilich” Turkistonning istilo etilishi lavhasi bilan boshlangan. G‘ayrat Murodov fikricha, mana shu dalil T.Qosimbekovning “O‘tgan kunlar” mavzusi, voqealarini davom ettirganini ko‘rsatadi. Qirg‘iz adibi o‘z asarining keyingi boblarida “O‘tgan kunlar”da badiiy talqin qilingan Musulmonqul va Xudoyorxon obrazlari tasviriga ham o‘rin beradi.

“Singan qilich”dagi qirg‘in, nizolar qoralangan, Turkistondagi xon va amaldorlarning ichki ziddiyatlari, to‘qnashuvlari, mamlakatda yuz berayotgan siyosiy qarama-qarshiliklar Rossiya mustamlakasiga zamin

hozirlagani bilan aloqador epik manzaralar tasviri Abdulla Qodiriy dunyoqarashiga, g'oyaviy-falsafiy e'tiqodiga yaqin turadi.

Asosiy qism. T.Qosimbekovning "Singan qilich" romani adabiyotshunos va tanqidchilar nazaridan chetda qolmagan. Tadqiqotchilarning kuzatishlari, tahlillari bilan yaqindan tanishgan G'.Murodov ularning ayrimlaridan o'z ishida iqtibos keltirgan. Olima T.Davidova "T.Qosimbekovning "Singan qilich" (1973) romani qirg'iz adabiyotidagi birinchi va shak-shubhasiz, muvaffaqiyatli romandir" [3;38], deb yozsa, Z.Kedrina adib "nafaqat hujjatli aniq, shuningdek, badiiy yorqin, dialektik mufassal epopeya yaratdi", deb qayd etgan" [6;130].

G'.Murodov Z.Kedrina bilan munozaraga kirishib, "Singan qilich" qirg'iz adabiyotidagi birinchi va ancha puxta yozilgan tarixiy roman, unda "eposning yuksak shakli"ga xos ayrim belgilar mavjud, ammo u roman-epopeya janri talablariga to'la javob bermaydi, deydi va o'z fikrini quyidagicha asoslaydi: "Roman-epopeya badiiy mazmun jihatidan ham, hajm jihatidan ham keng, unda insoniyat, xalqlar tarixi, istiqbol yo'llari aks etadi, u barcha davrlarning, tarixiy jarayonning muhim qatlamlarini o'z hududiga, badiiy matniga joylashtirish, ularni o'zaro bog'langan holda tasvirlash imkoniyatiga ega bo'ladi" [8;107]. Olimning mazkur xulosasi o'z-o'zidan yuzaga kelmagan. U roman-epopeyaning jahon adabiyotidagi ko'pgina namunalari bilan tanish bo'lgani holda o'z fikrini tasdiqlash uchun yirik nazariyotchi olim Izzat Sulton hamda Erik Karimov fikrlariga murojaat qilgan. Roman-epopeyani epik tur janri sifatida maxsus tadqiq qilgan A.Chicherinning fikr-mulohazalarini sinchiklab nazardan o'tkazib, undan keyin: "Singan qilich"ga ana shunday mezonlar, nuqtayi nazarlar, qarashlar bo'yicha qaralsa, u roman-epopeya janriga mansub bo'lmay, roman ekanligiga ishonch hosil qilish mumkin", - degan xulosani bayon qilgan.

Olimning aniqlashicha, T.Qosimbekov asariga badiiy-fikriy yaxlitlik bag'ishlab turgan "eposning yuksak shakli"ga xos ba'zi alomatlar mavjud. Bular quyidagilardan iborat:

1. Romanda tarixning eng katta voqeasi: Markaziy Osiyoga rus qo'shinlarining kirib kelishi va bu bosqinchilikka qarshi xalqning yuksak jasorat bilan qarshilik ko'rsatgani badiiy ifodalangan;

2. "Singan qilich"da tarixning yana bir yirik voqeasi – Po'latxon boshchiligidagi xalq qo'zg'oloni realistik tasvirlangan.

G'.Murodov "Singan qilich" romanidan Turkiston o'lkasini istilo qilishga kirishgan bosqinchilarga xalq nafratini ifodalaydigan, Markaziy Osiyo xalqlarining qahramonona kurashini ulug'laydigan poetik lavhalarni tanlab, chuqur tahlil qilgan. Urush natijasida xalqning ongi va psixologiyasida yuz bergan o'zgarishlarni nozik ilg'agan.

Jang maydoni tasviri bilan boshlangan romanning dastlabgi sahifalarini nazardan o'tkazgan olim Toshkent ostonasida paydo bo'lgan dushman askarlarining g'ildirakli to'plar, tezotar miltiqlar kabi zamonaviy harbiy qurollar bilan qurollanganligi yevropacha yakrang harbiy liboslarni kiyganligi, Vatan himoyachilarining esa yakkam-dukkam pilta miltiqlar, asosan, qilich, nayza, o'q-yoy bilan qurollanganligi, kiyimlari ham harbiy emasligi lavhalarini qiyosiy nazardan o'tkazadi. G'alabaga ishonchi barqaror bo'lgan bosqinchilar sarkardasining baland ruhiyati, bosqinchilik yurishiga qadar Rossiya sayyohlarining Turkiston hududini o'rganib chiqqanligi, xaritalar chizib, yo'llarni aniqlaganligi, siyosiy-iqtisodiy vaziyatning bosqinchilarga besh barmoqday ma'lum ekanligi kabi roman syujeti mag'zidan sizib chiqadigan haqiqatlarga o'quvchi e'tiborini qaratgan tadqiqotchi bu dahshatli istilochilar qarshisida xalqning hech qachon o'zini ojiz, zabun his qilmaganligini asar matnidan kelib chiqib quyidagicha asoslaydi: "Ammo ularning (Vatan himoyachilari, Turkiston askarlarining – Sh.H.) intizomli ko'p janglarda chiniqib, tajriba orttirgan dushmandan yakka-yu yagona afzalligi bor. Bu ona tuproqqa – Vatanga muhabbat tuyg'usi. Mana shu muqaddas his tengsiz, katta jangda turkiy askarlarga madad beradi, kuch bag'ishlaydi" [8;108]. G'.Murodov fikricha, T.Qosimbekov romanning jang manzaralari tasviriga bag'ishlangan sahifalarida musulmon askarlarining sarkardasi Olimqul otaliqning obrazi tarixan aniq, badiiy jihatdan ta'sirchan chiqqan. Olim mazkur fikrga kelishi uchun faqat romandan olgan taassurotlari asosidagina ish ko'rmagan, ilmiy dalillarga suyangani, mantiq asosida ish tutgan. O'zbekiston mustaqillikka erishgach chop etilgan Mirzaolim Mushrifning "Qo'qon xonligi tarixi" (Ansobus-salotin va tavorihul -havoqin) (Toshkent:Adabiyot va san'at,1995), Mulla Olim Maxdum Hojining "Tarixi Turkiston" (Qarshi:Nasaf,1992), Bayoniyning "Shajarai Xorazmshohiy" (Toshkent:Kamalak,1991), Is'hoqxon To'ra Ibratning "Farg'ona tarixi" (Toshkent:Kamalak,1991) kitoblarini sinchiklab nazardan o'tkazgan. Ayrimlarining nomlari keltirilgan manbalardan zarur o'rinlarda iqtibos keltirgan. Jumladan, amirlashkar Olimqul bosqinchi chor qo'shiniga qarshi kurashgan tarixiy shaxs bo'lganligi haqida "Tarixiy roman: genezesi, keyingi taraqqiyoti" monografiyasidan o'qiymiz: "Farg'ona tarixi" da u (Olimqul otaliq – Sh.H.) haqida shunday yozilgan:

“Farg‘ona va Turkiston xonlaridan ikki kishi fuqaro va dini millat uchun harakat etgan edi. Biri bu amirlashkar (Olimqul-G‘.M.) va biri marhumiy Mallaxon. To‘plar quydirib, miltiqlar yasab, korxonalar qilib, to‘plar uzrasiga kumushlar bila yozuvlar yozib, yaxshi diqqat etgan edi” [5;308].

Tarixiy dalillar bilan romandagi qahramon badiiy qiyofasi va faoliyatini qiyosiy o‘rgangan olim asarda Olimqulning sarkardalik mahorati ishonarli tasvirlangan. U zamonaviy qurol-aslahalarga ega bo‘lgan. Turkistonni zabt etish uchun Toshkent ostonasiga aniq maqsad bilan kelgan dushman qarshisida vahimaga tushmaydi. O‘z askarlarini harbiy vaziyatga qarab joylashtiradi. Dushmanlarni chekinishga majbur qiladi, kabi asosli fikrlarni bayon qilgan. Urush singari katta tarixiy voqea fonida o‘zbek va qirg‘iz xalqining mislsiz vatanparvarlik qudratiga ega ekanligi, Rossiya bosqinchilarining boshida turgan, o‘ziga bino qo‘ygan general Chernyayevning ongi va psixologiyasidagi o‘zgarishlarni romanda mahorat bilan aks ettirish orqali ifodalangan. Jang boshida g‘alabaga hech qanday shak-shubha bilan qaramagan, labida tabassum o‘ynab turgan qonxo‘r general Olimqul otaliq boshchiligidagi o‘zbek va qirg‘iz sarbozlarining jasorati qarshisida vahimaga tushib, o‘z mag‘lubiyatining oqibati qanday bo‘lishi xususida xayol sura boshlaydi.

Adolatsiz urush boshida turgan istilochi rus zobitining badiiy qiyofasi tarix haqiqatiga to‘la mos kelishini ta’kidlagan G‘.Murodov yozadi: “Chernyayev Turkistondagi harbiy, iqtisodiy, siyosiy vaziyatni o‘rgangan, bu hududning tarh-xaritalarini ham puxta biladi. Ammo u Vatani uchun jonini tikkan odamlarning ruhiyatini tushunmaydi. Sharqda ko‘p asrlik harbiy nazariya va amaliyot an‘analarning mavjudligini ham hisobga olmagan. Endi general g‘alaba shukuhini emas, jonini saqlashni o‘ylay boshlaydi” [8;109].

“O‘zbek sho‘ro qomusi”ni hijjalab o‘qib, Turkistonni qonga botirgan chor istilochilari – Kaufman, Skobelev, Chernyayevlar haqida ma’lumot berilgani, ammo ularga qarshi xalqi, dini, millati uchun mardonavor kurashgan Olimqul otaliq haqida hech narsa deyilmaganiga qattiq achingan olim “Chernyayev kim?” degan savolga javob izlaydi va “O‘zbek sovet ensiklopediyasi”da yozilgan quyidagi ma’lumotlar bilan o‘quvchini tanishtiradi: “(Chernyayev) - rus harbiy va jamoat arbobi... Harbiy akademiyani tugatgan (1853). Qrim va Kavkaz urushlarida qatnashgan... 1864-1865- yillarda maxsus G‘arbiy Sibir otryadiga qo‘mondonlik qilgan. Chernyayev qo‘shinlari 1865-yili Qo‘qon xonligiga qarashli Avliyoota, Chimkent va Toshkentni bosib olgan. 1865-1866-yillar Turkiston oblasti harbiy gubernatori, 1882-yildan Turkiston general -gubernatori” [13;505-506].

Olimning sho‘ro davri tarixiga oid bunday qaydlarga Z.A.Kastelskayaning Chernyayev shaxsiyatining asl mohiyatini ko‘rsatuvchi quyidagi fikrlarni yuzlashtirishi T.Qosimbekov romanida talqin qilingan rus zobitining badiiy qiyofasini tasavvur qilishga yaqindan yordam beradi: “Chernyayev ashaddiy shovinist edi. Uning nazarida Qo‘qon xonligida yashagan o‘zbeklar, qirg‘izlar, qipchoqlar va boshqa xalqlar yolg‘iz to‘n kiygani uchungina qirib tashlashga loyiq edilar” [8;110].

Sho‘ro davrining “qayta qurish” deb nomlangan bosqichida Chernyayev kabi kimsalarni “jasoratli zobit”, “milliy qahramon” deb talqin qilishlar va bunday talqinlarning g‘ayritarixiylikini isbotlovchi asarlarni ko‘zdan kechirgan olim Chernyayev shaxsiga o‘z munosabatini quyidagicha ifodalagan: “Chernyayev kabi harbiy jinoyatchilar (u Turkiston hududiga hech qanday asossiz, urush e‘lon qilmay bostirib kirgan) tarixning abadiy la‘natiga mahkum” [8;110].

Urush avji qizigan bir paytda qo‘shin boshlig‘i Olimqul otaliqning xoin tomonidan orqadan otilgan o‘q bilan halok qilinishi bosqinchilar qo‘shinini mag‘lubiyatdan asrab qoladiki, bu romanda chuqur badiiy asoslangan. Bu ko‘p asrlik tajribaga ega bo‘lgan Rossiya mustamlakachilik siyosatining natijasi, urush orqali amalga oshirish mushkul bo‘lgan iste‘lochilik harakatini puxta o‘ylangan makr orqali amalga oshirish usuli ekanligi tadqiqotchi tomonidan roman materiallari asosida ochib berilgan.

G‘ayrat Murodov fikricha, T.Qaipberganovning katta va muhim xizmatlaridan biri shundaki, u Markaziy Osiyo tarixiy romanchiligida birinchi bo‘lib Turkistonni istilo qilgan chor bosqinchilari obrazlarining silsilasini yaratgan. Ana shu silsiladagi chor bosqinchilarining obrazlaridan biri general fon Kaufmandir. T.Qosimbekov romanida Kaufman obrazi tarix haqiqatiga muvofiq tabiiy aks ettirilgan. Uning bosqinchilik harakatiga xolis baho berilgan. G‘ayriinsoniy kirdikorlari mufassal dalillangan. G‘.Murodov bu kabi fikrlarni dadil aytish uchun tarixiy manbalarni chuqur o‘rgangan. Olimning aniqlashicha, T.Qosimbekov romanning ayrim epizodlarida salbiy personaj sifatida ishtirok etgan Konstantin Petrovich fon Kaufman - tarixiy shaxs. U ruslashgan nemis. 1818-yil 19-fevralda tug‘ilgan. Ajdodlari Yevropaning Shvabiya, Avstriya, Brandenburg, Daniya, Polsha kabi hududlarida yashagan. XVIII asrdan shu sulolaning vakillaridan biri Rossiyada paydo bo‘lgan. K.Kaufmanning otasi Pyotr Kaufman ham general bo‘lib, Parijni zabt etishda ishtirok etgan. K.Kaufmanning harbiy sifatidagi butun faoliyati istilochilik, mustamlakachilik bilan bog‘langan. U harbiy unvonlarga ham turli mamlakatlarni (Kavkaz, Turkiston hududlari va hokazo) qonga botirishdagi xizmatlari uchun erishgan. 1867-yil 14-iyulda Turkiston general-gubernatori va Turkiston harbiy okrugining qo‘mondoni etib tayinlanib, 1882-yilgacha (umrining oxirigacha)shu mansabda qolgan.

Chor matbuoti va ilmiy adabiyotlarida “Turkistonni fath etuvchi, obod qiluvchi shaxs”, “insonparvar, mehribon” tarzida tavsiflangan fon Kaufmanning o‘z xarakterida Yevropa mustamlakachiligining xos xususiyatlarini mujassamlantirgan shaxs ekanligi “Singan qilich”dagi badiiy talqin asosida G‘.Murodov tomonidan quyidagicha umumlashtirilgan: “T.Qosimbekov tasviridagi fon Kaufman chor Rossiyasining, kengroq olib qaralganda esa Yevropaning Sharqqa nisbatan mustamlakachilik siyosatini o‘z shaxsiyatida mujassam etgan shaxs obrazi sifatida gavdalangan. Bu personajning portreti, nutqi, psixologiyasi, xatti-harakati birlashib, imperiya siyosatini qurol va o‘tkir aql bilan amalga oshirayotgan zobit va diplomatning umumlashma qiyofasini yuzaga keltirgan” [8;112].

Davr hayotining aniq manzaralarini gavdalantirgan holda fon Kaufmanning Turkiston tarixida tutgan o‘rnini tarixan xolis baholash XX asrning 70 - 80- yillarida yaratilgan Markaziy Osiyodagi turkiy adabiyotning boshqa vakillari ijodida ham kuzatiladi. O‘zbek yozuvchisi Xayriddin Sultonovning “Bunchalar shirinsan, achchiq hayot” tarixiy essesi shunday asarlardan biridir. T.Qosimbekov va X.Sultonov asarlari epik turning ikki xil janrida yozilgan. Shuning uchun ham ikki asarda fon Kaufman timsoli ikki xil epik ko‘lamda o‘z ifodasini topgan. “Singan qilich” romani bilan “Bunchalar shirinsan, achchiq hayot” essisini qiyosan nazardan o‘tkazgan G‘.Murodov yozadi: “Singan qilich”da badiiy tajassum topgan keng epik manzaralar hududidagi mustamlakachi zobit timsoli butun bir tarixiy davrning mohiyatini ochish, roman shakli kengligini yuzaga keltirishga xizmat qilgan. “Bunchalar shirinsan, achchiq hayot” essesinde esa janrning imkon doirasidan kelib chiqib, moziyning kichik bo‘lagi, muxtasar badiiy zamon gavdalantirilgan. Adib bir voqea (Oloy malikasi - Qurbonjon dodxonining o‘g‘li qatl etilishi) tasviri orqali tarixiy personajning mohiyatini badiiy aniq, qabariq gavdalantirishga muvaffaq bo‘lgan” [8;112]. Olim tarixiy roman va tarixiy esseda mustamlakachi Rossiyaning tarixiy asoslangan umumlashma qiyofasini Konstantin Kaufmanning umumlashma timsolida ancha aniq va ta’sirchan ifodalaganligini dalillar ekan, tarixiy sana va nomlar ortidan ko‘r-ko‘rona ergashish, ularni shunchaki qayd etish bilan haqiqiy san‘at asarini yaratib bo‘lmasligi, ijodkor tarixiy dalillarga erkin yondashishi, ularni yangicha talqin qilishi, shu bilan birga, badiiy asarda ayrim sanalar o‘rni adibning bosh ijodiy konsepsiyasiga binoan o‘zgarishi ham mumkinligi haqida g‘oyatda muhim nazariy mulohazalarni aytadi. Davrni, insonni badiiy tasvirlashning tipologik prinsiplari prototip va u mansub siyosiy qurilma, badiiy adabiyotning tarixni, insonni tasvirlashdagi o‘ziga xos xususiyatlari ustida fikr yuritib, muarrix X.Bobobekov bilan munozaraga kirishadi.

“Singan qilich” romanida Turkistonni istilo qilgan, uni qonga botirgan chor istilochilaridan yana biri Skobelovning badiiy qiyofasi tarix haqiqatiga muvofiq yaratilgan. G‘.Murodovning fikricha, Skobelov obrazida Turkiston xalqlariga nafrat va bepisandlik bilan qaraydigan, imperiyacha kibr va mustabitlik qon-qoniga singgan shafqatsiz **mustamlakachi zobitlarning asosiy xususiyatlari** umumlashtirilgan. U Turkiston shahar va qishloqlaridagi milliy ozodlik harakatini bostirish uchun aql bovar qilmas jinoyatlar qilgan. Skobelovning psixologiyasida Rossiya imperiyasining bosqinchilik mafkurasi yaqqol aks etadi. Olim Skobelovning axloqsiz qilmishlari, aql bovar qilmas jinoyatlari, vahshiylikni yorqinroq sathda ko‘rsatish uchun “Singan qilich” romanida berilgan Qo‘qon xonligiga qarashli Nayman qishlog‘idagi tinch aholining qatli om qilinishi lavhasini tahlilga tortgan. Bosqinchilarga qarshi ko‘tarilgan qo‘zg‘olonni qonga botirgan Skobelov qishloqni qurshab olib, xalqni butunlay qirib tashlashga buyruq beradi. G‘.Murodov “Singan qilich” romanining 1987-yilda Frunzeda chop etilgan rus tilidagi nashridan quyidagi iqtibosni o‘z tarjimasida bergan: “Qonli qirg‘in boshlandi. Hech kim qochmas, dod solmas edi. Faqat qilichlar qo‘rqinchli ovoz bilan muzday havoni kesib tushardi. Qon qondan alvon rangga bo‘yaladi...Qishloq qurshab olindi. Ayol va bolalarning yig‘isi uning tepasida charx urardi. Og‘illardan mollarni surib chiqdilar, uylardan qo‘lga tushgan buyumni olib chiqdilar... Biror kishi omon qolmagach, Skobelov qishloqqa o‘t qo‘yishni buyurdi” [14;405]. Qonxo‘r generalning vahshiylikni ko‘rib turgan rus millatiga mansub sharqshunos- roman personajlaridan biri - unga quyidagicha savolni beradi: “Ma‘rifatli, madaniyatli odamlarning qurolsiz aholini qirib, ta‘qib etib, go‘daklarga o‘t ochishiga yo‘l qo‘yishi mumkinmi?”

Vahshiy, insoniy tuyg‘u va hislardan mutlaqo uzoq bo‘lgan Kaufman bu savolga quyidagicha bepisand, beparvo javob beradi:

- Urush o‘z nomi bilan urush!” [14;405].

G‘.Murodov tabiatan tinib-tinchimas, har bir ishning asliga, tubiga yetishdan erinmaydigan, haqiqatni aniqlash uchun vaqtini ham, mehnatini ham ayamaydigan olim.

“Singan qilich” romanida yonayotgan qishloqlarni, himoyasiz aholining qatli om qilinayotganligini ko‘rib vijdoni qiynalgan, bosqinchilikka, qotillikka qarshi dadil turgan sharqshunos, ma‘rifatli kishining nomi berilmagan. Tadqiqotchi romanda talqin qilingan sharqshunos, ma‘rifatli inson kim, u qachon yashagan? degan savolga javob izlaydi. Bir necha manbalarni sinchiklab o‘rganar ekan, bu obraz ma‘lum darajada tarixchi, sharqshunos V.Nalivkin (1852-1918)ni eslatib turibdi degan xulosaga keladi. Va o‘z xulosasini “O‘zbek sho‘ro

qomusi”dagi quyidagi ma’lumotlar bilan quvvatlantiradi: Nalivkin 1871-yildan 6-Orenburg kazak polkida xizmat qilgan. 1875-yili Qo’qon xonligining istilo qilinishida qatnashgan. Podsho hukumatining mustamlakachilik siyosatiga qarshi chiqib, iste’fo bergan va Namangan uezdining Nanay qishlog’ida, 1885-yildan Toshkentda yashab o’qituvchilik qilgan, rus va o’zbek tillarida dars bergan. Ilmiy faoliyati O’rta Osiyo xalqlari tarixi, tilini o’rganishga bag’ishlangan” [13;525].

“Singan qilich” romanining syujet tizimida sharqshunos obrazining o’rni haqida olim Zoya Kedrina yozadi: “Podsho noiblari, emissarlari, jazo guruhlarining mustamlakachilik faoliyatini muxtasar, lekin ishonchli ko’rsata turib T. Qosimbekov “ijobiy rus”ni tasvirlashni ham maqsad qilib qo’yadi. Qosimbekovda aniq xarakter yaratish uchun material bo’lmaganidan “sharqshunos” bor-yo’g’i “yaxshi rus”ning shartli, ritorik nusxasi bo’lib qolgan” [6;264]. Olimaning mazkur fikrlari bilan bahsga kirishgan professor G’ayrat Murodov munozara bahonasida sho’ro adabiyotida keng tarqalgan jiddiy nuqsonlardan birini to’g’ri ko’rsatgan: “Adabiy-siyosat milliy adabiyotlarda yaratilgan badiiy asarlarda “rus kishisi”ning ijobiy o’rni va xizmatlarini tasvirlashni talab qilar edi. Buning oqibatida “buyuk og’a” vakillarining soxta, ishonarsiz, bir qolipdagi “obraz”lari paydo bo’la boshladi” [8;115]. Olimning ayni mulohazalari o’sha davrda yaratilgan ba’zi adabiyotshunoslik asarlariga ham daxldordir. Fikrimiz isboti uchun bu o’rinda XX asrning 70-yillarida chop etilgan nufuzli kitoblarning biridan ixcham iqtibos keltiramiz: “...ruslar obrazlarining xarakterli xususiyati shundaki, ular to’la ma’noda internatsionalistlardir. O’zbek mehnatkashlari bilan ularni do’stlashtirgan hamkorlikni kuchaytirgan narsa ham qahramonlardagi shu fazilat” [1;265].

T.Qosimbekovning badiiy-estetik ideali, “Singan qilich” romanining badiiy konsepsiyasi, epik tasvir maydoni talablariga ko’ra syujet tizimida “Po’latxon qo’zg’aloni” muhim o’rin tutadi. G’.Murodov yozadi: Tarixiy manbalarining guvohlik berishicha, xalq qahramoni Is’hoqxon xon avlodidan bo’lgan. “Po’latxon nomi bilan bu qo’zg’alonga rahbarlik qilgan” [8;115]. Olimning mazkur ma’lumoti g’oyatda muhim. Chunki ayrim ilmiy maqola, risola va kitoblarda milliy ozodlik harakatining yo’lboshchisi “Soxta Po’latxon” tarzida talqin qilinadi: “Bu vaqtda Qo’qon xonligi taqdiri qil ustida edi. Chunki 1875-yil yozida Xudoyorxon taxtni tashlab chiqishga, avval Xo’jandga, so’ngra tez orada Toshkentga kelishga majbur etilgan, bu yerdan esa Turkiston general-gubernatori fon Kaufmanning hiylasi bilan Peterburgga borasan deb aldab jo’natilib, boshqa bir maxfiy buyruqqa ko’ra Orenburgda ushlab qolib, xonaband holda saqlanmoqda edi. Xondan so’ng taxtni egallagan valiahd shahzoda Nasriddinxon esa soxta Po’latxondan yengilib, Mahram qal’asida jon saqlashga majbur bo’lgan fursat edi” [7;146]. Iste’dodli shoir Muhiy Ho’qandiyning Po’latxonni “qirg’in keltirguvchi” [7;146] tarzida tilga olishi “Po’latxon qo’zg’aloni”ning mohiyatini to’la anglamaslik oqibatida yuzaga kelgan. G’.Murodov Qo’qon tarixiga doir yozma hujjatlar hamda “Singan qilich” romanining badiiy konsepsiyasi, epik tasviri mohiyatidan kelib chiqib to’g’ri tahlil qilganidek, Qo’qon davlatiga Chorizmning hujumi, xonning qat’iyatsizligi, xiyonatkorligi xalqning g’azabini toshirgan. Shuning uchun ham isyonchilar Vatan ozodligi, mustaqilligi uchun Is’hoqxon atrofida to’planganlar. 1875-yilning oxirlariga kelib milliy ozodlik harakati bayrog’i ostida birlashganlarning soni 100 mingga yaqinlashgan. Bundan vahimaga tushgan mustamlakachilar qo’zg’alonnning oqibatidan qo’rqib, bor kuch va qo’shinni ishga solganlar. 1976-yilning fevralida Is’hoqxon asir olinib, osib o’ldirilgan. Qo’zg’alon bostirilgan.

“Po’latxon qo’zg’aloni”ning manbalarini T.Qosimbekov romanining badiiy konsepsiyasi, xronotopi, epik tasvir maydoni talablariga ko’ra sinchiklab o’rgangan professor G’.Murodov: “Qo’zg’alon ishtirokchilarining ruhiy holatlari, ularning istiqloq yo’lidagi o’rinlari roman matnidan o’rin olgan. Is’hoqxonning yirik tarixiy harakat rahnamosi sifatidagi faoliyati, uning xarakteri qirralarini tashkil etgan erksevarlik, faollik, fidoyilik kabi xislatlar ham ancha qabariq, badiiy ta’sirchan berilgan”, - degan xulosaga kelgan.

T.Qosimbekovning “Singan qilich” romani 1973-yilda yozilgan. Sho’ro davrida chorizmga, bolshevizmga qarshi xalq milliy ozodlik harakatlarini xolis ko’rsatish, tarixiy haqiqatni boricha tasvir etish imkoniyati cheklangan. Davrning mazkur mafkuraviy, siyosiy tazyiqi “Singan qilich”ni ham chetlab o’tmagan. Bosqinchilarga qarshi shijoat bilan kurashgan Is’hoqxon: “Biz ruslar bilan urushmaymiz...Ruslarga nisbatan niyatimiz pok...Biz ular bilan yaqinlikni istaymiz”, - deydi. G’.Murodov fikricha, bunday talqin roman badiiy konsepsiyasi, epik butunligiga zarar yetkazgan.

“Singan qilich”da muallif Xudoyorxon, Musulmonqul obrazlarini ham syujet maydoniga olib kirib, mazkur obrazlar tasviri orqali tarix haqiqatini aks ettirishga harakat qilgan. G’.Murodov talqinicha, “Singan qilich”dagi Xudoyorxon “O’tgan kunlar”dagi Qo’qonning so’nggi xoni obraziga ancha yaqin. U – tarixning hal qiluvchi, g’oyatda shiddatli, o’zgaruvchan bir davrida hukmronlik qilgan shaxs. Bunday vaziyat davlat boshlig’idan kuchli aql va iroda ogohlik, siyosiy hushyorlik talab etadi. Ammo Xudoyorxonda bunday xislatlar bo’lmagan. U mamlakatdagi xalqlarni birlashtira olmagan. Adolat yo’lini tutmagan. Natijada davlat zaiflashgan. Xalqning xonga bo’lgan ishonchi yo’qolgan. General Vaynberg Qo’qon xonining fahm-farosati

qisqaligidan foydalanib, “Qo‘qon xonligini imperator hazrati oliylarining qudratli himoyasiga topshiraman” mazmundagi hujjatga imzo chektirib oladi. Xalq chor askarlari himoyasida o‘z davlatini, Vatanini tark etayotgan xonni la‘natlaydi. G‘azab va ta‘nalarning sababini anglashdan ojiz sobiq xon: “Nega odamlar buncha darg‘azab?” deb o‘ziga savol beradi. “Singan qilich”dagi bunday lavhalar tarix haqiqatiga to‘la muvofiq kelishi G‘.Murodovning tadqiqotlarida “Tarixi Farg‘ona” (Ibrat), “Shajarai Xorazmshohiy” (Bayoniy) asarlaridagi ma‘lumotlar bilan dalillanib, T.Qosimbekovning fojiaiy shaxs (Xudoyorxon)ning qiyofasini ancha aniq chizganligi ta‘kidlangan.

G‘.Murodov fikricha, Musulmonqul obrazi talqinida “Singan qilich” muallifi tarixiy haqiqatni buzgan. “O‘tkan kunlar” romanida kuzatilgani kabi “Singan qilich”da ham dastlab Musulmonqul zolim, millat va mamlakat ishlaridan uzoq kishi sifatida talqin qilingan: “Musulmonqulning sakkiz yillik istibdodi xalqning yelkasiga og‘ir yuk bo‘lib tushdi. U o‘z hukmini jallodlar orqali amalga oshirar, zulmni avj oldirar, hammani o‘zining temir panjalari orasida siqardi. Hech kim bilan hisoblashib o‘tirmasdi. Hammadan ko‘p o‘troq xalq shahar aholisi, ayniqsa savdogarlar azob chekardi. Norozilik kundan kunga oshib borardi” [14;119]. Ammo romanning navbatdagi boblarida yozuvchi zolim Musulmonqul obrazini ijobiylashtirish yo‘lidan borgan. Keyingi badiiy talqinlar yuqorida asardan ko‘chirilgan iqtibos bilan mantiqan qarama-qarshi bo‘lib, badiiy obraz yaxlitligi va tarixiyligi ozor ko‘rgan.

“Singan qilich”ning muhokama yuritilayotgan sahifalarida Gogolning “Тарас Бульба” povesti qahramoniga taqlid alomatlarini kuzatgan olim o‘z fikrlarini asoslash maqsadida quyidagi iqtibosni keltirgan:

“Xudoyorxon jallodlari asir olingan Musulmonqulni qiynab o‘ldirish uchun uning barmoqlarini, qo‘l-oyoqlarini sindirishga kirishadilar. “Og‘zini ochib, bor kuchini to‘plab, ko‘kragiga havo to‘ldirdi. Singan qanotlari yerga qulagan burgutday silkindi.

- Qipchoq! Shu yerdamisan?

Tovushi titragancha uzilib qoldi.

Maydon uzra jimlik cho‘kdi. Keyin ham javobni eshitdi:

- Shu yerdaman, ota” [8;118]

G‘.Murodov o‘rinli ta‘kid etganidek, Gogolning povestida shunday epizod mavjud. Polyak jallodlari Ostapni qiynoqqa solib o‘ldirayotganlarida dushman to‘la maydonda Taras Bulba o‘g‘liga qarab shunday murojaat qilgan. Musulmonqulning qatlgohdagi xitobi Gogol asariga taqlid ekanligi o‘z-o‘zidan ma‘lum bo‘lib turibdi.

“Singan qilich” romani voqealar tizimida Abilbiy obrazi ham ishtirok etadi. Abilbiy Qo‘qon xonligida obro‘li urug‘ oqsoqollaridan hisoblangan. Saroy ahli va xalq orasida e‘tiborli hurmatga sazovor bo‘lgan. Vatanning qismati uchun qayg‘urish, kelajagi uchun kuyinish ba‘zi amaldorlarning qilmishlaridan nafratlanish Abulbiy obraziga xos xususiyat. G‘.Murodov fikricha, Abilbiy fikr-mulohazalari, aqliligi bilan “O‘tkan kunlar”dagi Yusufbek hojini eslatadi. U Yusufbek hoji singari og‘ir, murakkab vaqtlarda ham o‘zini yo‘qotmaydi, aql bilan ish ko‘radi. El-yurt taqdiri haqida qayg‘uradi.

Uning hayoti va faoliyati Yusufbek hojining “Avvalo manfaati shaxsiyatdan kechib, faqat el baxti uchun bosh tikkanlar jamoasi kerak”, degan so‘zlarini xotiramizda tiklaydi. Ammo, olimning ilmiy kuzatishlaridan chiqargan xulosa shuki, muallif bu obrazda ham xarakter butunligini ta‘minlay olmagan. Musulmonqul obrazini asossiz ijobiylashtirgani kabi Abilbiy timsolini murakkablashtirgan. Muallifning estetik ideali yorqin nazarga tashlanmaydi. Abilbiy obrazi hayot va tarix haqiqatiga mosligi bilan o‘quvchini ishonтира olmaydi. Obrazning yorqin tasviri o‘rnini ortiqcha tafsilotlar egallagan.

Xulosa. “Singan qilich” romanida Sheralining xon qilib ko‘tarilishi lavhalarida ham tarixiy haqiqatga zid ish ko‘rilgan. Tarix hujjatlariga zid ish tutib insonning qurbonlikka so‘yilishi tasvirlangan. G‘.Murodov ayni masalada tarixchi olim Haydarbek Bobobekovning mazkur masala haqida aytgan tanqidiy mulohazalarini qo‘llab-quvvatlaydi. Sheralixonning taxtga chiqish voqeasi tafsilotlari “Ajib as-silotin va tavorixi al-xavotin”, “Farg‘ona tarixi” kabi asl manbalarda yoritilganligi, ularda bunday ma‘lumotlar yo‘qligiga o‘quvchi e‘tiborini tortadi.

“Singan qilich” romani murakkab syujetli asar. Bunday asarlarda yozuvchi voqea va personajlarni bog‘lab turuvchi xalqalarni izlab topishi, asar qurilmasini mustahkam yaratishi zarur. Barcha badiiy lavhalar, syujet liniyalari bir-biriga mustahkam bog‘lanmasa, asarning badiiy butunligi ozor ko‘radi. Tanqidchi va adabiyotshunos G‘.Murodovning qat‘i xulosasi shuki, “Singan qilich”ning badiiy qurilmasi puxta ishlanmagan. Voqealar ma‘lum darajada parchalanib ketgan. Kompozitsiyasi, voqea tizimi, tarixiy shaxslar va to‘qima obrazlar xarakteridagi nuqsonlar birinchi qirg‘iz tarixiy romaninig badiiy saviyasiga salbiy ta‘sir o‘tkazgan.

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HISTORICAL AND SOCIO-PSYCHOLOGICAL ASPECTS IN THE TRANSLATION OF “THE NAUGHTY BOY”

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Abstract. The article analyzes historical and socio-psychological aspects in the English translation of Gafur Gulam's "Shum Bola" - "The Naughty Boy." Attention is given to how the text reflects early twentieth-century Tashkent, poverty, street life, family pressure, and the inner world of the child narrator. The article also studies how these layers are transferred into English and where losses can be seen. A comparative textual method, close reading, and contextual analysis are used. Short extracts from the story and from published translation studies are examined. The analysis shows that the English translation keeps the main plot, humor, and movement of the story, but some culturally marked words, emotional tones, and social details become weaker. Better results can be reached when literal translation is supported by explanation, cultural comment, and careful attention to character speech. The article may be useful for research on literary translation, Uzbek prose, and child-centered narrative.

Key words: Gafur Gulam, Shum Bola, The Naughty Boy, literary translation, historical context, socio-psychological analysis, Uzbek literature.

“SHUM BOLA” HIKOYASINING TARJIMASIDA TARIXIY VA IJTIMOIIY-PSIXOLOGIK JIHATLAR

Annotatsiya. Maqolada G'afur G'ulomning "Shum bola" asarining inglizcha tarjimasi - "The Naughty Boy" misolida tarixiy va ijtimoiy-psixologik jihatlar tahlil qilinadi. Asarda XX asr boshidagi Toshkent muhiti, kambag'allik, ko'cha hayoti, oilaviy bosim va bola qahramonning ichki kechinmalari qanday berilgani ko'rib chiqiladi. Shu qatlamlarning ingliz tiliga qanday ko'chirilgani, qaysi joylarda ma'no yo'qotilishi yuz berishi ham yoritiladi. Tadqiqotda qiyosiy matn tahlili, yaqin o'qish va kontekstual tahlil usullari qo'llanadi. Asardan olingan qisqa parchalar hamda mavjud tarjimashunoslik ishlari asosida misollar ko'rib chiqiladi. Tahlil natijasida inglizcha tarjima asarning asosiy syujeti, yumor va harakatini saqlab qolishi, ammo ayrim milliy birliklar, hissiy ohang va ijtimoiy detallar kuchsizlashishi aniqlanadi. Tarjimada so'zma-so'z usul izoh, madaniy sharh va personaj nutqiga e'tibor bilan to'ldirilsa, yanada yaxshi natija berishi mumkin.

Kalit so'zlar: G'afur G'ulom, Shum bola, The Naughty Boy, badiiy tarjima, tarixiy kontekst, ijtimoiy-psixologik tahlil, o'zbek adabiyoti.

ИСТОРИЧЕСКИЕ И СОЦИАЛЬНО-ПСИХОЛОГИЧЕСКИЕ АСПЕКТЫ В ПЕРЕВОДЕ ПРОИЗВЕДЕНИЯ «ОЗОРНИК»

Аннотация. В статье анализируются исторические и социально-психологические аспекты английского перевода произведения Гафура Гуляма "Shum Bola" - "The Naughty Boy". Рассматривается, как в тексте отражены Ташкент начала XX века, бедность, уличная жизнь, семейное давление и внутренний мир мальчика-повествователя. Также изучается, как эти слои передаются на английский язык и где наблюдаются потери смысла. В работе используются сравнительный анализ текста, близкое чтение и контекстуальный метод. Рассматриваются короткие фрагменты из произведения и материалы существующих исследований по переводу. Анализ показывает, что английский перевод сохраняет основной сюжет, юмор и динамику произведения, но часть культурно маркированных слов, эмоциональных оттенков и социальных деталей ослабляется. Более точный результат возможен при сочетании буквального перевода с пояснением, культурным комментарием и вниманием к речи персонажей.

Ключевые слова: Гафур Гулям, Shum Bola, The Naughty Boy, художественный перевод, исторический контекст, социально-психологический анализ, узбекская литература.

Introduction. Gafur Gulam's "Shum Bola," first published in 1936, is one of the best known prose works in modern Uzbek literature. The story is closely connected with the writer's childhood memories and with the social life of Tashkent at the beginning of the twentieth century. The work shows bazaars, tea-houses, poor homes, street games, and unstable everyday life. The child narrator looks playful, but the social background is hard. Hunger, class difference, shame, and fear are often hidden behind comic scenes. Because of this double structure, the text is important not only as a humorous story but also as a record of social life and child psychology. Modern readers still approach the work as a major image of Uzbek childhood, while literary reference sources continue to identify "Shum Bola" as one of Gulam's central works and connect it with early Tashkent life and the author's own experience (The National Library of Israel; "Shum bola").

The English translation, published as "The Naughty Boy," opens the text to a wider audience. At the same time, the translation faces a difficult task. Historical words, household objects, forms of address, street speech, and emotional shades do not move easily from Uzbek into English. A simple lexical replacement may transfer the action, but it may not transfer the social feeling. For that reason, a study of historical and socio-psychological aspects in translation is needed. The present article focuses on how the translation carries the world of the mahalla, the pressure of poverty, and the changing emotional states of the child hero. Special attention is given to places where the translation keeps the sense well and places where the local color or inner tension becomes weaker. The value of the topic is practical as well as theoretical. "Shum Bola" is read in schools and universities, and the English translation may become an entry point for foreign readers who know little about Uzbek literature. If historical and socio-psychological layers are reduced, the foreign reader receives only adventure and humor. If those layers are kept, the same reader can see a fuller image of Uzbek social memory. Because of that, the present article treats translation as a cultural and emotional transfer.

Literature review. Recent studies show growing interest in the English translation of "Shum Bola." Safarova and Berdiyeva analyze the translation problems of "The Naughty Boy" and show that culture-bound items often lose part of their local meaning when direct English substitutes are used [10, 42]. Their examples include "o'qlov," "hamyon," and "samovar," and the study is helpful because it demonstrates concrete lexical losses, not only general statements about difficulty. Another recent article on the coverage of national spirit in Uzbek narrative translation reaches a balanced result: the general plot, imagery, and artistic force of "Shum Bola" are preserved, but some realities, proverb-like units, and character speech become weaker in English ("Coverage of National Spirit").

Research on the work itself is also important. Studies on childhood, humor, and orphanhood in Gafur Gulam's prose show that comic narration in "Shum Bola" often stands next to pain, social exclusion, and emotional instability. Comparative work on child adventure novels has pointed out that orphanhood and poverty are used to reveal social darkness through the eyes of a lively child hero [9, 23]. Other recent discussions of the story stress social criticism, national humor, and the psychological value of the child image ("The Expression of National Humor"; "Childhood and Social Criticism").

Foundational translation scholars remain useful in reading these modern examples. Nida explains that the translator should consider not only linguistic form but also the effect on the receiving reader [8, 345]. Newmark shows that semantic and communicative goals must often be balanced [7, 88]. These ideas fit "Shum Bola" well. The text contains local objects, social hierarchy, and spoken emotion. Because of this, the review of scholarship suggests one central point: the translation of "The Naughty Boy" should be judged by how fully it carries both culture and feeling, not by word-for-word closeness alone.

Methodology. The research uses three connected methods. First, a comparative textual method is used. Short extracts from the Uzbek text and translated examples discussed in published scholarship are compared. This method helps reveal where the English version keeps the basic meaning and where it reduces historical detail or emotional force. Second, close reading is applied to the narrator's speech, descriptions of place, and moments of tension in family and street life. Through close reading, words are not taken as isolated units; each word is examined inside the scene, mood, and social relation. Third, contextual analysis is used. Historical context is needed because the story grows from early twentieth-century Tashkent, with its bazaars, tea-houses, class difference, and everyday struggle. Socio-psychological analysis is also needed because the hero's behavior is shaped by fear, hunger, embarrassment, pride, and the wish to survive.

These methods are used together so that translation can be judged as a transfer of life, not only as a transfer of vocabulary. Published secondary studies are used in order to compare the present observations with existing research. The method is qualitative. No statistical tools are applied. The emphasis is placed on meaning, tone, and contextual function. Such a method suits the material because the main problem in literary translation is not quantity but depth of expression.

Analysis and Discussion. From Gafur Gulam's "*Shum Bola*": "*Rastalar obod. Qaymoq bozorining burilishida ... kattakoy choyxonasi bo'lib, unda grammofon chalinadi*" and "*boyvachchalar ... qand-qurs, pista bodom, murabbo-nisholda*" gather around rich tables [5, 5]. This opening gives a living picture of old Tashkent. Sound, food, objects, and people are shown at once. A market is not presented as a neutral place. Wealth and poverty are already separated. Rich young men sit in comfort, while poor children stay outside that world. Historical detail is carried by words such as "choyxona," "grammofon," and food names. In translation, such words create the first serious test. If all items are replaced by broad English words such as "cafe," "music," or "sweets," the scene remains understandable, but the historical smell of the bazaar becomes weaker. The 2024 study on national spirit notes that realities like "mahalla," "osh," and "guzar" are better kept through transliteration with short explanation than through plain substitution ("Coverage of National Spirit"). The same principle is useful here. Historical atmosphere depends on concrete naming.

From the same story: "*Biz yalang oyoq, bo'z ko'ylak-ishtonli, kir-chir bolalar ...*" [5, 11] and the boys are chased away, while the parrot even swears after them ("Shum bola"). This passage looks funny, but the socio-psychological layer is sharp. Dirty clothes, bare feet, and public humiliation show low social position. The boys laugh, shout, and run, but the scene also shows exclusion. The child narrator learns the city through mockery, fear, and quick escape. The emotional state changes very fast. Joy and shame stand together. Discussion. Such scenes are hard to translate because emotional effect is produced by rhythm, colloquial texture, and social coding. If the translation keeps only the action - children shouting and running - then the social wound is softened. Research on orphan images and social criticism in Gafur Gulam's prose has shown that child cheerfulness often covers deeper pain and insecurity. A translator therefore needs to keep not only comic movement but also the class signal inside the description.

Translation example discussed by Safarova and Berdiyeva: "*Oyim boshimga o'qlov bilan urganda qalpoq tagida bo'lgan tuxum pachaqlangan edi*" [5, 11] becomes "*My mother hit me slowly on my head with a stick*" [10, 14]. The Uzbek sentence is full of household realism and child fear. "O'qlov" is not just any stick. It is a kitchen tool, so the domestic setting is built into the word itself. The egg under the cap also deepens the boy's comic panic. In the English line, the event is clear, but the home scene becomes less exact. This case shows how socio-psychological meaning may shrink when historical material culture is generalized. The problem is not only lexical. The mother-child relation, the kitchen atmosphere, and the sudden shock are all reduced. A similar weakening appears when affectionate or culture-rich speech forms such as "aylanay" or "o'g'rigina bolam" are translated too flatly ("Coverage of National Spirit"). A more effective strategy would be partial retention with a brief contextual cue, for example "rolling pin" instead of "stick," because the object carries both history and emotion.

Another translation example in recent scholarship concerns forms of speech such as "*Hoy, aylanay, o'g'rigina bolam...*" [5, 14] rendered as "*Hey, my dear, my little thief boy...*" ("Coverage of National Spirit"). In Uzbek, the expression carries affection, irony, and social intimacy. The line is not just semantic meaning. A family tone is heard in it. The English version transfers the basic sense, but the emotional softness and cultural warmth become thinner. Such details matter because the psychology of the story is built through speech. The boy is not surrounded only by punishment and poverty. The boy also moves inside a world of folk speech, teasing love, and half-joking blame. When these shades are reduced, the child's world becomes flatter than in the original.

Conclusion. The analysis shows that "The Naughty Boy" can be read as more than a translation of events. It is a translation of a historical city, a social order, and a child's unstable inner world. The English version succeeds in carrying the basic plot, the humor, and the lively pace of the story. Yet the transfer is less full when concrete household words, forms of address, and socially marked speech are simplified. In "Shum Bola," history and psychology are closely tied to language. Bazaar names, local objects, and emotional phrases all build the world of the text. For that reason, translation quality depends on more than correctness. It depends on whether poverty, shame, warmth, irony, and local life can still be felt.

A careful combination of direct translation, explanation, and stylistic sensitivity appears to be the most suitable way to preserve the historical and socio-psychological richness of Gafur Gulam's work in English. The article also shows that the study of Uzbek literature in translation benefits from close attention to small details. One household object, one food name, or one affectionate phrase may hold a large part of the social and emotional meaning. Future research may continue this line by comparing several English translations of Uzbek prose or by studying reader response to culturally marked words.

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GENRE TRANSFORMATION IN BERNARD SHAW'S DRAMATIC WORK "HEARTBREAK HOUSE"

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Abstract. This research examines the way Bernard Shaw alters the traditional rules of theater in the play "Heartbreak House". The study focuses on how a standard drawing-room comedy is transformed into a symbolic "fantasia" to reflect the collapse of European society during World War I. By analyzing the structure of the play and the behavior of the characters, the article identifies a shift from realistic storytelling to a more experimental and metaphorical style. The analysis is conducted through a comparative method, looking at the differences between Shaw's earlier social plays and this specific work. Close reading of the dialogue and the setting is also used to show how the "house" functions as a symbol for a drifting ship.

Key words: genre transformation, dramatic structure, symbolism, modernism, social critique, fantasia, subversion, disillusionment.

ТРАНСФОРМАЦИЯ ЖАНРА В ДРАМАТИЧЕСКОМ ПРОИЗВЕДЕНИИ БЕРНАРДА ШОУ «ДОМ РАЗБИТОГО СЕРДЦА»

Аннотация. Данное исследование анализирует, каким образом Бернард Шоу изменяет традиционные правила театра в пьесе «Heartbreak House». Основное внимание уделяется тому, как стандартная салонная комедия трансформируется в символическую «фантазию», отражающую распад европейского общества во время Первой мировой войны. На основе анализа структуры пьесы и поведения персонажей выявляется переход от реалистического повествования к более экспериментальному и метафорическому стилю. Исследование проводится с использованием сравнительного метода, в ходе которого рассматриваются различия между ранними социальными пьесами Шоу и данным произведением. Также применяется детальное прочтение диалогов и сценического пространства, показывающее, как «дом» функционирует как символ дрейфующего корабля.

Ключевые слова: трансформация жанра, драматическая структура, символизм, модернизм, социальная критика, фантазия, подрыв традиций, разочарование.

BERNARD SHOUNING "YURAK YORILGAN UY" DRAMATIK ASARIDAGI JANR TRANSFORMATSIYASI

Annotatsiya. Ushbu tadqiqot Bernard Shouning "Heartbreak House" pyesasida an'anaviy teatr qoidalarini qay tarzda o'zgartirganini tahlil qiladi. Tadqiqotda odatiy salon komediyasi Birinchi jahon urushi davrida Yevropa jamiyatining tanazzulini ifodalovchi ramziy "fantaziya"ga aylantirilishi masalasi yoritiladi. Pyesa tuzilishi va personajlar xulq-atvorini tahlil qilish orqali asarda realistik hikoya uslubidan ko'ra ko'proq eksperimental va metaforik uslubga o'tish kuzatiladi. Tahlil qiyosiy metod asosida olib borilib, Shouning avvalgi ijtimoiy pyesalari bilan ushbu asar o'rtasidagi farqlar o'rganiladi. Shuningdek, dialog va sahna tasvirlarini chuqur o'qish orqali "uy"ning adashib suzayotgan kema ramzi sifatida talqin qilinishi ko'rsatib beriladi.

Kalit so'zlar: janr transformatsiyasi, dramatik tuzilma, ramziylik, modernizm, ijtimoiy tanqid, fantaziya, buzilish, umidsizlik.

Introduction. Bernard Shaw is famous for using the stage to challenge how people think about society. In his play "Heartbreak House", he takes the traditional drawing-room comedy and transforms it into

something much darker and more complex. While the play starts by looking like a typical story about upper-class people talking in a nice house, it quickly turns into a critique of an entire generation. This article explores how Shaw changes the rules of drama to show a world on the brink of collapse.

During the time Shaw wrote this, Europe was facing the horrors of World War I. He uses the setting of a house shaped like a ship to represent a society that has lost its direction. The characters spend their time flirting and arguing, but beneath the surface, there is a deep sense of sadness and failure. By moving away from simple entertainment and toward a more symbolic style, Shaw forces the audience to look at the real-world consequences of being lazy and disconnected from reality.

This darkening movement is important because Shaw does not reject comedy entirely; he empties it of comfort. The witty exchanges remain, but they no longer lead toward harmony. Instead, laughter becomes uneasy, almost defensive, as if the characters are trying to hide their fear of history. In this way, the play stands between late Victorian social drama and modernist experimentation. Shaw keeps the recognizable setting of polite society, yet he fills that setting with exhaustion, delay, and spiritual confusion. The result is a dramatic form in which entertainment and warning exist at the same time, making the audience feel that the elegant surface of culture is already cracking.

Literature review. Scholarship on “Heartbreak House” has evolved to treat the play as more than just a political debate. Recent researchers have looked at how Bernard Shaw broke the standard rules of drama to create a new kind of modernist theater. A significant study by Bradford A. Viveiros examines how Shaw’s later works, especially “Heartbreak House”, moved away from the realistic well-made play toward what he calls a fragmented dramaturgy [5, 27]. Viveiros compares the play to Shakespeare’s “King Lear”, arguing that Shaw’s transformation involves creating a sense of inertia where characters talk endlessly but do nothing.

Research conducted by Dmitry N. Zhatkin and Nikita S. Futljaev focuses on the Russian style mentioned in the play’s subtitle [7, 830]. They explored how Shaw used the traditions of Russian realistic literature specifically the works of Chekhov and Tolstoy to create an antimilitarist spirit. Their findings suggest that Shaw didn’t just copy the Russian style; he adapted it to fit the English country house setting. In a comparative study published in 2024, A. O. Alabi and other researchers analyzed “Heartbreak House” alongside Ben Jonson’s “The Alchemist” [1, 33]. Their work focused on the paradoxical stance of a society that appears organized on the outside but is actually chaotic. They achieved results showing that Shaw’s “house” functions as a microcosm for a decrepit society that has lost its moral compass. Taken together, these studies show that genre transformation in “Heartbreak House” is not a minor stylistic feature but the organizing principle of the play. Critics approach the work through different lenses—intertextuality, antimilitarism, social satire, and dramaturgy—but they repeatedly arrive at the same insight: Shaw designs instability on purpose. The fragmented conversations, unusual setting, and refusal to provide emotional closure all indicate that the play should be read as a deliberate break from theatrical conventions. This scholarly consensus strengthens the claim that Shaw uses form itself as a mode of criticism. The collapse of dramatic order mirrors the collapse of moral and political order in Europe.

Methodology. To explore the transformation of genre in Bernard Shaw’s “Heartbreak House”, this research uses a structured approach. The goal is to see how Shaw moves away from a simple comedy and creates something more symbolic. The study first uses a comparative method. This involves looking at the rules of a typical drawing-room comedy and seeing where Shaw breaks them. For instance, the focus shifts from light romance to heavy discussions about politics and social failure. This comparison helps show that the change in genre was a planned choice to reflect the crisis of World War I.

Next, the research uses symbolic analysis. Instead of seeing the play as a realistic story, it treats the characters and the house which is built like a ship as symbols. By looking at these metaphors, the study shows how Shaw builds a dream-like atmosphere to represent a society that has lost its way. The study uses historical context. It connects the play to the real-world events of 1919. This helps explain why Shaw replaced the usual happy ending with a literal explosion. This method proves that the transformation of the genre was a direct response to the chaos of the early 20th century.

The interpretive method also pays close attention to patterns of interruption, repetition, and anti-climax in the dialogue. These elements matter because genre is expressed not only through plot but also through rhythm. In a conventional drawing-room comedy, conversations usually move the audience toward a misunderstanding, a revelation, and then a resolution. In Shaw’s play, however, speech often circles back on itself. Characters make striking statements, yet these statements rarely lead to decisive action. By tracing this verbal stagnation, the study can show that Shaw transforms genre at the level of dramatic movement itself, not only through theme or setting.

Analysis and discussion. In this final analysis, we look directly at specific extracts from Bernard Shaw's "Heartbreak House" to see how the genre is transformed throughout the play. By examining the stage directions and the characters' own words, we can see the shift from a realistic comedy to a symbolic "fantasia".

"The hilly country... is seen through the windows of a room which has been built so as to resemble the after part of an old-fashioned high-pooped ship, with a stern gallery; for the windows are ship built with heavy timbering..." [4, 1]. The play does not take place in a normal house. The room is designed to look like a ship, complete with ship-built windows, lockers, and a floor that is "caulked and holystoned like a deck". Even the furniture is upholstered in "sailcloth". This is the first major sign of genre transformation. In a traditional play, the setting is just a background for the actors. Here, the setting is a metaphor. By placing the characters in a "house" that is actually a ship, Shaw tells the audience that these people are drifting. The transformation moves the play away from a realistic family drama and into a symbolic space where the house represents a nation that has lost its way.

This image of the ship-like room also changes the audience's expectations about realism. The details are concrete enough to be seen on stage, but they carry an allegorical weight that exceeds ordinary domestic design. The windows do not simply open onto landscape; they frame a distant world while the inhabitants remain trapped in decorative idleness. Captain Shotover's house therefore acts like a theatrical machine for exposing spiritual drift. The room becomes both a residence and a warning sign, suggesting that the ruling class still imagines itself safe while actually floating toward ruin [4]. This is why the setting is not passive scenery. It performs meaning.

"I have a horrible fear that my heart is broken, but that heartbreak is not like what I thought it must be... It is the end of happiness and the beginning of peace" [4, 52]. Ellie Dunn, the young heroine, discovers that the man she loves is a liar and that the man she was going to marry for money is a "hog". Instead of being destroyed by this, she finds that having a broken heart actually makes her feel stronger and more peaceful.

In a typical comedy, a young woman's heartbreak is a problem to be solved, usually with a better marriage at the end. Shaw transforms this by having Ellie reject the idea of a traditional "happy ending". She eventually marries the 88-year-old Captain Shotover in a spiritual sense, calling herself his "white wife". This subverts the romantic genre entirely, moving from a story about finding a husband to a story about finding a soul.

Ellie's transformation is especially important because it changes the emotional center of the play. Rather than passing from innocence to fulfilled romance, she passes from illusion to severe knowledge. Her disappointment does not return her to the expected marriage plot; instead, it teaches her to see through the false language used by Hector and by the society around him. Shaw thus turns private heartbreak into intellectual awakening. The young heroine becomes less sentimental and more lucid, which is the opposite of what popular melodrama would normally encourage. Through Ellie, genre is transformed from romantic resolution into psychological and moral recognition [4, 52].

"HECTOR. One husband gone. CAPTAIN SHOTOVER. Thirty pounds of good dynamite wasted... MRS HUSHABYE. But what a glorious experience! I hope they'll come again tomorrow night..." [4, 77]. At the very end of the play, an air raid occurs. Some characters are killed, but those in the house are disappointed when the planes leave. Instead of being terrified of the violence, Mrs. Hushabye calls it a glorious experience and hopes the bombers return the next night. This is the final break from the "drawing-room comedy" genre. A comedy is supposed to restore order and safety. Shaw ends the play with a literal explosion and characters who are so bored with their lives that they prefer the threat of death. The transformation is complete when the "peace" of the house is replaced by the glory of destruction, showing that the old, polite world has been permanently shattered.

The ending also reveals how deeply boredom has corrupted the characters. Danger is welcomed because ordinary life has become spiritually empty. This reaction is shocking not only at the level of content but also at the level of dramatic structure. The climax does not gather the characters into reconciliation; it exposes their inability to value survival, responsibility, or renewal. Even catastrophe fails to educate them fully. Shaw therefore presents destruction as the only event powerful enough to interrupt their inertia, a conclusion that resonates with critical readings of the play as a drama of paralysis rather than progress [5].

"LADY UTTERWORD. There are only two classes in good society: the horses and the guinea pigs... The guinea pigs are the people who have no money and no soul" [4, 65].

Lady Utterword tries to explain society using simple, animal-like categories. She believes that as long as people follow good manners, everything will be fine. However, the chaos of the house where people walk in uninvited and secrets are told openly constantly breaks her rules. In a standard drawing-room play, social class and proper behavior are the most important things. Shaw transforms this by making these social rules

look ridiculous. The characters are so obsessed with their class that they do not notice their world is about to end. By mocking these social structures, Shaw uses the genre to argue that the old class system is a trap that prevents people from taking action to save their country.

Lady Utterword's language demonstrates another feature of genre transformation: the reduction of social philosophy to absurd classification. Her elegant certainty sounds comic, but the comedy is edged with menace because it reveals how shallow upper-class intelligence has become. Instead of confronting economic inequality, war, or moral decay, she turns society into a decorative system of labels. Shaw lets her speech entertain the audience, yet the entertainment carries self-exposure within it. The drawing-room wit remains present, but it now works against the speaker, showing that verbal brilliance can become a mask for blindness. This is one of the ways Shaw converts polished conversation into satire.

"ELLIE [disappointed]. Safe! HECTOR [disgusted]. Yes, safe. And how damnably dull the world has become again suddenly! ... MRS HUSHABYE. But what a glorious experience! I hope they'll come again tomorrow night..." [4, 78]. In this moment, the air raid has just ended. The characters are not relieved to be alive. Instead, they feel let down because the danger has passed. Ellie and Hector are actually upset that they are safe, and Mrs. Hushabye hopes the bombers return the next day. They find the destruction of war more exciting than their normal lives. This is a perfect example of genre transformation. A standard drawing-room play is built on the idea that the characters want to protect their comfortable lives and social status. Shaw turns this upside down.

Seen together, these extracts show that the play rejects the normal contract between stage and audience. Viewers are not allowed the comfort of believing that intelligent conversation equals moral seriousness. Again and again, the characters speak brilliantly and act weakly. This gap between speech and action creates the atmosphere of suspended crisis that defines the work. The plot seems to move, yet it also stands still; emotional revelations occur, yet the house remains trapped in the same cycle of idleness and sensation. Such formal hesitation is central to Shaw's method. Genre is transformed because movement toward closure is replaced by movement toward exposure.

Conclusion. This analysis of "Heartbreak House" demonstrates that Bernard Shaw's transformation of the dramatic genre was a direct response to the moral and social decay of his time. By moving away from the safe boundaries of the well-made play and embracing a more chaotic, symbolic style, Shaw forced his audience to confront the reality of a world heading toward disaster. The study finds that Shaw's genre transformation serves to highlight the "inertia" of the upper class. The play concludes that a society obsessed with manners and talk, while ignoring the "drumming" of the real world, is a society that has already lost its future.

For this reason, "Heartbreak House" should be understood not simply as a play with comic elements and tragic overtones, but as a carefully hybrid form that uses instability as its message. Shaw makes the audience experience the failure of old dramatic certainties at the same moment that the characters experience the failure of old social certainties. The formal experiment and the historical warning are therefore inseparable. The play remains significant because it shows that when language becomes empty and privilege becomes passive, even culture itself begins to drift like a ship without command.

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MYTH AS THE FOUNDATION OF HEROIC EPOS

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Abstract. This study examines myth as the foundational element of the heroic epic, focusing on its structural, semantic, and cultural functions. It explores how mythological thinking shapes narrative patterns, archetypes, and symbolic systems within epic traditions. Special attention is given to the transformation of myth, particularly processes of desacralization and historization, through which it adapts to changing cultural contexts. The paper also considers major theoretical approaches, including ritual-mythological, structuralist, and psychoanalytic perspectives. A comparative analysis of Greek, Indian, Turkic, and European epics reveals both universal archetypal structures and culturally specific features, demonstrating the epic's role in preserving cultural memory and shaping collective identity.

Keywords: myth, heroic epic, archetype, collective consciousness, mythological structures, cultural memory, epic tradition, hero's journey

МИФ КАК ОСНОВА ГЕРОИЧЕСКОГО ЭПОСА

Аннотация. В данном исследовании рассматривается миф как основополагающий элемент героического эпоса с акцентом на его структурные, семантические и культурные функции. Анализируется, как мифологическое мышление формирует повествовательные модели, архетипы и символические системы в эпических традициях. Особое внимание уделяется трансформации мифа, в частности процессам десакрализации и историзации, посредством которых он адаптируется к изменяющимся культурным контекстам. В работе также рассматриваются основные теоретические подходы, включая ритуально-мифологическую, структуралистскую и психоаналитическую перспективы. Сравнительный анализ греческой, индийской, тюркской и европейской эпических традиций выявляет как универсальные архетипические структуры, так и культурно-специфические черты, демонстрируя роль эпоса в сохранении культурной памяти и формировании коллективной идентичности.

Ключевые слова: миф, героический эпос, архетип, коллективное сознание, мифологические структуры, культурная память, эпическая традиция, путь героя

MIF QAHRAMONLIK EPOSINING ASOSI SIFATIDA

Annotatsiya. Ushbu tadqiqot mifni qahramonlik eposining asosiy elementi sifatida ko'rib chiqadi, uning strukturaviy, semantik va madaniy funksiyalariga e'tibor qaratadi. Mifologik tafakkur epik an'analar ichida hikoya qilish modellari, arxetiplar va ramziy tizimlarni qanday shakllantirishi tahlil qilinadi. Mifning transformatsiyasiga, xususan, uning o'zgaruvchan madaniy kontekstlarga moslashishi orqali amalga oshadigan desakralizatsiya va tarixiylashtirish jarayonlariga alohida e'tibor qaratiladi. Shuningdek, maqolada asosiy nazariy yondashuvlar, jumladan, ritual-mifologik, strukturalistik va psixanalitik istiqbollari ko'rib chiqiladi. Yunon, hind, turkiy va yevropa epik an'alarining qiyosiy tahlili universal arxetipik tuzilmalar bilan birga madaniy o'ziga xos xususiyatlarni ham ochib beradi hamda eposning madaniy xotirani saqlash va jamoaviy identifikatsiyani shakllantirishdagi rolini namoyish etadi.

Kalit so'zlar: mif, qahramonlik eposi, arxetip, jamoaviy ong, mifologik tuzilmalar, madaniy xotira, epik an'ana, qahramon yo'li

The study of myth as the foundation of heroic epic represents a pressing scholarly task within the context of contemporary humanities research aimed at understanding the mechanisms of cultural memory and identity formation. In the context of globalization and the reassessment of traditional values, the analysis of archaic modes of thought reflected in epic texts acquires particular significance. The object of this study is the heroic epic as a phenomenon of world literature, while the subject is the mythological structure and its transformation

within epic narrative. The aim of the work is to identify the role of myth as a structure-forming element of the heroic epic and to determine the mechanisms of its artistic reworking. To achieve this aim, the following tasks are to be addressed: analysis of theoretical concepts of myth, investigation of the features of the heroic epic, identification of archetypal motifs, and a comparative study of various epic traditions. The methodological framework comprises the comparative-historical approach, which allows tracing the evolution of mythological elements, structural analysis in the vein of Claude Lévi-Strauss, as well as the mythopoetic method developed in the works of Mircea Eliade. The scientific novelty of the research lies in a comprehensive examination of myth not merely as a source of plots, but as a deep semiotic model that determines the structure and meaning of the heroic epic.

Myth represents one of the oldest forms of collective consciousness, reflecting the ways in which humans comprehend the world, nature, and their own existence. In contrast to rational knowledge, mythological thinking is based on symbols, images, and archetypes that form a holistic picture of reality. According to Mircea Eliade, myth fulfills a sacred function, reproducing the primordial time of "the beginning" and establishing patterns of behavior in culture (Eliade, 1963). It is important to distinguish between myth, legend, and fairy tale: whereas myth possesses a sacred status and explains the structure of the world, legend is more often associated with historical events and figures, while the fairy tale is primarily artistic and entertaining in nature (Meletinsky, 1976).

In the scholarly tradition, several key approaches to the study of myth are distinguished. The ritual-mythological school, represented by the works of J. Frazer, examines myth as a reflection of ancient rituals and rites, linking it to natural cycles (Frazer, 1922). The structuralist approach, developed by Claude Lévi-Strauss, interprets myth as a system of binary oppositions reflecting universal structures of thought (Lévi-Strauss, 1963). In turn, the psychoanalytic approach, associated with the name of Carl Jung, views myth as a manifestation of the collective unconscious, where archetypes are realized in stable symbolic forms (Jung, 1969).

Additionally, it should be noted that myth functions as a special form of symbolic communication, ensuring the transmission of cultural experience from generation to generation. In this context, myth acts not only as an explanatory model of the world but also as a normative system, prescribing patterns of behavior and social roles. According to E. Cassirer, myth is one of the key forms of symbolic thinking through which man structures reality and gives it meaning (Cassirer, 1946). Thus, mythological consciousness should not be regarded as primitive or archaic, since it performs fundamental cognitive and cultural functions.

Of particular importance is the connection of myth with language and narrative structure. As V. Ya. Propp notes, mythological elements underlie the plot models of folklore, including the fairy tale and the epic, where they are transformed but retain their structural stability (Propp, 1968). This allows us to view myth as the primary foundation of narrative forms, determining their composition and semantics. In this aspect, myth acts as a universal code through which narrative space is organized.

Furthermore, myth is closely linked to social and historical reality. Despite its symbolic nature, it reflects the actual living conditions of society, including its values, fears, and conceptions of the world. As B. Malinowski emphasizes, myth functions as a "social charter," justifying existing institutions and norms (Malinowski, 1948). This allows us to regard myth not only as a cultural phenomenon but also as an instrument of social regulation.

Thus, myth functions not only as a narrative form but also as a complex semiotic system, uniting the cultural, psychological, and social aspects of human experience. Its study requires an integrated interdisciplinary approach, including anthropology, psychology, literary studies, and cultural studies. An expanded understanding of myth allows us to more deeply comprehend its role in the formation of the heroic epic and other forms of traditional culture.

The heroic epic represents one of the oldest genres of world literature, reflecting collective ideas about heroism, social organization, and cosmic order. The concept of the heroic epic is based on a narrative about an outstanding hero whose deeds hold not only individual but also social significance. The main features of the epic include the grandeur of the narrative, the presence of superhuman qualities in the hero, a connection with mythological representations, and the formation of behavioral ideals (Meletinsky, 1986). An essential characteristic of the heroic epic is its origin in the oral tradition, where texts were transmitted from generation to generation by means of storytellers, which resulted in formulaic language, the repetition of motifs, and the variability of plots (Lord, 1960).

The typology of the epic includes both national and archaic forms. National epics, such as the *Iliad*, the *Mahabharata*, and the *Kalevala*, reflect the historical memory of a people and serve as an important element of cultural identity. In turn, the archaic epic retains a closer connection with mythological structures and rituals,

which is especially evident in the Turkic epic *Alpamysh* and in the Western European tradition associated with the Arthurian cycle. These works demonstrate universal archetypal patterns, such as the hero's journey, the struggle against chaos, and the restoration of order.

Additionally, it should be emphasized that the heroic epic performs an important socio-cultural function, serving as a means of consolidating society. Through the images of heroes and their deeds, epic shapes conceptions of behavioral norms, values, and ideals significant for a particular people. As Mikhail Bakhtin notes, the epic is oriented toward the depiction of a completed and sacralized past, which is perceived as a model for imitation (Bakhtin, 1981). This distinguishes it from other literary genres, such as the novel, where openness and incompleteness of narrative prevail.

Special attention should be paid to the role of the hero in epic narrative. The hero not only performs deeds but also embodies the collective ideals of his society. His image often combines the features of a historical figure and a mythological character, which testifies to the syncretic nature of the epic. According to Joseph Campbell, such heroes follow the universal model of the "hero's journey," which includes stages of trials, transformation, and return with new knowledge (Campbell, 1949). This gives the epic a universal character, allowing similarities between different cultural traditions to be found.

Furthermore, the heroic epic is closely linked to historical processes. In the course of its development, it gradually incorporates elements of real history, which leads to the increasing complexity of its structure and content. As E. Havelock notes, the transition from oral to written tradition facilitates the fixation of the text and its canonization (Havelock, 1986). This, in turn, affects the perception of the epic as an important cultural monument.

Thus, the heroic epic functions as a syncretic form, combining myth, history, and artistic imagination. Its study makes it possible to identify general patterns in the development of cultures and to trace the transformation of mythological structures within the literary tradition. Moreover, the analysis of the epic opens up possibilities for understanding the mechanisms of collective identity formation and cultural continuity.

The mythological foundations of the heroic epic are manifested primarily in the archetype of the hero, which embodies universal models of human experience. According to Carl Jung, the hero archetype is part of the collective unconscious and is realized in stable narrative structures (Jung, 1969). One of the key models is the "hero's journey," described in detail by Joseph Campbell, which includes the stages of the call to adventure, the undergoing of trials, symbolic death, and rebirth (Campbell, 1949). In the heroic epic, this journey is often linked to initiation, where the hero passes through a series of trials that confirm his status and purpose.

The hero archetype in the epic is closely connected with the idea of personal transformation. The hero, leaving his familiar world, enters a space of trials where he encounters forces that surpass his abilities. These trials are not only physical but also symbolic in nature, reflecting inner growth and spiritual development. In this context, the epic hero acts as a mediator between worlds—the human and the sacred—which gives his image universal significance. Such motifs can be traced across various cultures, which confirms their archetypal nature.

Cosmogonic and theogonic motifs play an important role, reflecting the struggle between chaos and order. The hero often acts as a culture hero or demiurge, restoring the disrupted balance and establishing cosmic order. According to Mircea Eliade, such narratives reproduce the sacred time of "the beginning" and symbolically repeat the acts of creation (Eliade, 1963). The struggle against monsters, forces of darkness, or enemies is interpreted as a metaphor for overcoming chaos and establishing harmony. In this sense, the epic not only reflects mythological representations but also reproduces them in a new artistic form.

Additionally, it should be noted that cosmogonic motifs are often combined with social and ethical aspects. The hero's victory over chaos symbolizes not only the restoration of cosmic order but also the affirmation of the moral norms and values of society. Thus, the epic performs a normative function, reinforcing conceptions of good and evil, justice and duty.

The sacred function of the epic is manifested in its close connection with ritual and collective memory. The epic not only recounts the past but also actualizes it, fulfilling the function of cultural transmission and the reinforcement of values. As Eleazar Meletinsky notes, epic texts preserve mythological structures, transforming them into artistic forms (Meletinsky, 1976). In this context, the epic can be regarded as a form of "secondary mythology," where sacred meanings are preserved but acquire an aesthetic form.

Furthermore, the epic plays an important role in the formation of collective identity. Through the reproduction of mythological plots and images, it contributes to an awareness of shared historical experience and cultural values. The epic becomes a kind of "memory of culture," in which key conceptions of the world and of man's place within it are consolidated.

Thus, the heroic epic serves as a mediator between myth and history, ensuring the continuity of cultural meanings and shaping the identity of society. Its mythological foundations determine not only the structure of the narrative but also its deep content, making the epic a crucial element of the spiritual culture of humanity.

The transformation of myth in the heroic epic is a complex process of transition from sacred knowledge to artistic form, in which mythological structures are preserved but acquire new functions. In the early stages, myth was inseparable from ritual and was perceived as sacred truth, but with the development of epic narrative, its gradual desacralization occurs. According to Mircea Eliade, this process is associated with myth losing its immediate religious function and transitioning into the realm of cultural memory and symbolic reproduction (Eliade, 1963). As a result, mythological plots undergo aestheticization: they are shaped into artistic texts, acquire compositional completeness, and become part of the literary tradition.

The process of desacralization does not mean the complete disappearance of sacred content, but rather its transformation. Myth continues to exist in the epic in a hidden form, manifesting itself through symbolism, motifs, and images. As Ernst Cassirer emphasizes, mythological thinking is transformed into symbolic forms of culture, retaining its significance in an altered state (Cassirer, 1946). Thus, the epic becomes a space where the sacred and the artistic coexist, creating a multi-layered structure of meaning.

Simultaneously with this, the historicization of myth takes place, whereby elements of real historical events and social processes are incorporated into the epic. As Eleazar Meletinsky notes, the heroic epic reflects the transition from mythological consciousness to historical consciousness, while preserving archetypal structures (Meletinsky, 1986). In such works, heroes begin to be perceived not only as mythological figures but also as historical personalities connected to a specific time and place. This is especially evident in national epics, where the narrative serves as a means of forming and strengthening collective identity.

Historicization is accompanied by a concretization of the space and time of the narrative. Whereas in myth events occur in sacred, ahistorical time, in the epic they are tied to specific geographical and historical realities. This lends the narrative greater verisimilitude and facilitates its perception as a reflection of the real past. At the same time, mythological elements continue to play an important role, providing a deep symbolic level to the text.

Furthermore, the transformation of myth relates to a change in the function of the hero. The epic hero becomes not only a bearer of a sacred mission but also an exponent of social and political ideals. His deeds begin to be interpreted in the context of historical events, such as wars, migrations, or the formation of statehood. This makes the epic an important source for studying the historical consciousness of a people.

Thus, the transformation of myth in epic encompasses two interrelated processes: desacralization and historicization. The former is associated with the transition from religious to artistic perception, the latter with the incorporation of mythological motifs into a historical context. Together, these processes ensure the adaptation of myth to new cultural conditions and its preservation in an altered form. Moreover, they testify to the flexibility of mythological thinking, capable of integrating into various cultural forms and retaining its significance across centuries.

A comparative analysis of epic traditions makes it possible to identify both universal and culturally specific features of the heroic epic. The Greek tradition, represented, for example, in the poem the Iliad, demonstrates a transition from mythological to historical consciousness, where heroes are endowed with both divine and human traits. Here, the theme of fate and the interaction between humans and gods plays an important role, reflecting the complex system of worldview conceptions of ancient Greek society (Havelock, 1986). The heroes of Greek epic, such as Achilles or Hector, are simultaneously subject to fate and display individual will, which testifies to the formation of a new type of heroism.

The Indian epic tradition, particularly in the Mahabharata, preserves a closer connection with religious and philosophical concepts, including the ideas of dharma, karma, and cosmic order. In contrast to the Greek epic, the central focus here is not only on the heroic deed but also on the moral choice that determines the fate of the hero and the entire world (Campbell, 1949). The epic functions not only as a narrative but also as a philosophical text, reflecting a complex system of ethical and cosmological conceptions.

The Turkic and Slavic epic traditions, in turn, are characterized by a syncretism of mythological and historical elements. Thus, in the Turkic epic Alpamysh, the hero acts as a defender of the clan and a bearer of the ideals of collective honor, which reflects the social structure of nomadic societies (Meletinsky, 1986). In the Slavic tradition, the epic bogatyrs (heroes) fulfill analogous functions, their deeds being connected with the defense of the land and the people. These images demonstrate the close connection of the epic with social and historical realities.

In the Western European tradition associated with the Arthurian cycle, there is a combination of mythological motifs with chivalric culture and Christian symbolism. Here, heroism acquires new features

connected with the ideals of honor, loyalty, and spiritual quest. The figure of King Arthur and the Knights of the Round Table reflects a synthesis of ancient mythological conceptions and medieval Christian ideology.

Despite the differences, all the traditions examined are united by the presence of the hero archetype, the motif of the struggle against chaos, and the striving to restore order. As Claude Lévi-Strauss notes, such similarities are explained by the universal structures of human thought (Lévi-Strauss, 1963). These structures manifest themselves in binary oppositions, such as order and chaos, life and death, good and evil, which underlie epic narrative.

Additionally, it should be noted that comparative analysis of the epic allows us to identify not only similarities but also differences in the ways mythological motifs are interpreted. These differences are conditioned by the historical, social, and cultural conditions of the development of societies. Thus, the heroic epic can be regarded as a universal cultural phenomenon in which mythological foundations manifest themselves in diverse forms, reflecting both universal human and local features of worldview.

During this research, it has been established that myth serves as the fundamental basis of the heroic epic, determining both its structural features and its deep semantic content. Mythological thinking, being one of the oldest forms of collective consciousness, shapes archetypal models that find their reflection in the images of heroes, plots, and symbolism of epic works. As the analysis has shown, the heroic epic preserves key mythological elements, transforming them into an artistic form and adapting them to historical and cultural conditions.

Of particular importance is the process of desacralization and historicization of myth, through which the epic acquires a dual nature, combining the sacred and the historical. This allows us to regard the epic as a crucial mechanism for the transmission of cultural memory and the formation of collective identity. A comparative analysis of various epic traditions has confirmed the presence of universal structures, such as the hero archetype and the motif of the struggle against chaos, while simultaneously preserving cultural specificity.

Thus, the heroic epic is not only a literary genre but also a complex cultural system reflecting the interaction of myth, history, and artistic consciousness. Its study opens prospects for a deeper understanding of the processes of cultural continuity and the development of human thought.

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BADIIY ADABIYOTDA OCHKO'ZLIK MAVZUSI (ANVAR OBIDJON IJODI MISOLIDA)

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“O‘zbek tili va adabiyoti” yo‘nalishi 2-bosqich talabasi

Ilmiy rahbar: **M.A.Xamidova**

“Tarjima nazariyasi va amaliyoti” kafedrasida dotsenti

Annotatsiya. Ushbu ilmiy maqolada badiiy adabiyotda ochko'zlik mavzusining ifodalanishi Anvar Obidjon ijodi misolida tahlil qilinadi. Maqolada yozuvchining she'riy va nasriy asarlarida ochko'zlik insoniy illat sifatida qanday badiiy vositalar orqali ochib berilgani, uning ijtimoiy va ma'naviy ildizlari yoritiladi. Tadqiqot davomida obrazlar tizimi, ramziy tasvirlar, kinoya va satira vositalari orqali ochko'zlikning jamiyat va shaxs hayotiga salbiy ta'siri ochib beriladi. Shuningdek, muallif asarlarida ochko'zlikka qarshi qo'yilgan insoniy fazilatlar — qanoat, saxovat va halollik tushunchalari ham tahlil etiladi.

Mazkur maqola natijalari badiiy adabiyotda axloqiy muammolarni o'rganishda muhim ilmiy ahamiyatga ega bo'lib, ochko'zlik mavzusining badiiy talqini orqali yosh avlod tarbiyasida ma'naviy qadriyatlarni shakllantirish masalalariga e'tibor qaratadi.

Kalit so'zlar: ochko'zlik, Meshpolvon, kinoya, obraz, saxovat, qanoat, halollik, Oshiqbola, Chumakov, kamtarlik.

ТЕМА ЖАДНОСТИ В ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЕ (НА ПРИМЕРЕ ТВОРЧЕСТВА АНВАРА ОБИДЖОНА)

Аннотация. В данной научной статье анализируется отражение темы жадности в художественной литературе на примере творчества Анвара Обиджона. В статье рассматривается, каким образом жадность как человеческий порок раскрывается в поэтических и прозаических произведениях писателя с помощью художественных средств, а также освещаются её социальные и духовные корни.

В ходе исследования через систему образов, символические изображения, иронию и сатиру раскрывается негативное влияние жадности на жизнь общества и личности.

Также анализируются противопоставленные жадности человеческие качества в произведениях автора — такие как довольство, щедрость и честность.

Результаты данного исследования имеют важное научное значение при изучении нравственных проблем в художественной литературе и акцентируют внимание на формировании духовных ценностей у молодого поколения через художественную интерпретацию темы жадности.

Ключевые слова: Жадность, Мешполвон, ирония, образ, щедрость, довольство, честность, Ошиқбола, Чумаквой, скромность.

THE THEME OF GREED IN FICTION (ON THE EXAMPLE OF ANVAR OBIDJON'S WORKS)

Abstract. This scientific article analyzes the representation of the theme of greed in fiction based on the works of Anvar Obidjon. The study examines how greed, as a human vice, is artistically depicted in the writer's poetic and prose works through various literary devices, as well as its social and spiritual roots. In the course of the research, the negative impact of greed on both society and individual life is revealed through the system of characters, symbolic images, irony, and satire.

Additionally, the article explores the human virtues opposed to greed in the author's works, such as contentment, generosity, and honesty.

The results of this study are of significant scientific importance in examining moral issues in fiction and highlight the role of the artistic interpretation of greed in shaping spiritual values in the younger generation.

Keywords: Greed, Meshpolvon, irony, character, generosity, contentment, honesty, Oshiqbola, Chumakov, modesty.

Kirish. Ochko‘zlik — bu insonning boriga qanoat qilmay, haddan tashqari ko‘p narsani istashi, o‘z manfaatini boshqalarnikidan ustun qo‘yishi, mol-dunyo yoki ne‘matga to‘ymaslik xususiyatidir. U odatda salbiy sifat sifatida baholanadi. Ochko‘zlikning asosiy belgilari: boriga shukr qilmaslik, boshqalarning haqiga ko‘z olaytirish, ko‘proq foyda uchun halollikni unutish, faqat o‘z manfaatini o‘ylash kabilar.

Ochko‘zlik – ma‘naviy-axloqiy muammo sifatida

Ochko‘zlik inson xarakteridagi salbiy axloqiy sifat bo‘lib, u moddiy yoki ma‘naviy boylikka nisbatan me‘yordan ortiq intilish, qanoatsizlik va o‘z manfaatini ustuvor qo‘yish bilan tavsiflanadi. Bu holat shaxsning ichki ehtiyojlari va ijtimoiy qadriyatlari o‘rtasidagi nomutanosiblik natijasida yuzaga keladi.

Bolalar adabiyoti oziq-ovqat bilan sog‘lom munosabatlarni rivojlantirish uchun platforma bo‘lib xizmat qiladi. Kattaroq hikoya kontekstida ochko‘zlikni taqdim etish orqali yosh o‘quvchilar oziq-ovqatning o‘z hayotlarida tutgan o‘rni haqida nozik tushunchani rivojlantirishlari mumkin. Ushbu yondashuv ochko‘zlik konsepsiyasini yo‘q qilishga yordam beradi, diqqat bilan ovqatlanish va me‘yorida ovqatni qadrlash atrofida konstruktiv suhbatlar o‘tkazish imkonini beradi. Albatta, rus bolalar adabiyoti boy an‘anaga ega va bu yerda oziq-ovqat bilan bog‘liq mavzularni o‘z ichiga olishi mumkin bo‘lgan bir nechta asar misollari: 1. Eduard Uspenskiyning “Cheburashka” asari: - Cheburashka rus adabiyotining sevimli qahramoni bo‘lib, uning sarguzashtlari ko‘pincha hazil-mutoyiba, jumladan, ovqat bilan bog‘liq vaziyatlarni o‘z ichiga oladi. 2. Aleksey Tolstoyning “Sholg‘om” (Repka): - Bu mumtoz rus xalq ertagida yerdan tortib olish uchun turli hayvonlar va odamlarning sa‘y-harakatlari talab qilinadigan darajada katta bo‘lgan ulkan sholg‘om haqida hikoya qilinadi. Baham ko‘rish va jamoada ishlash mavzusi bu hikoyaning markazidir. 3. Eduard Uspenskiyning “Krokodil Gena” (Timsoh Gena): - Gena - rus adabiyotida do‘stona timsoh. Asosiy e‘tibor har doim ham ovqatga qaratilmasa-da, hikoyalar ovqatlanish vaqtidagi tadbirlarni o‘z ichiga olishi mumkin. 4. Korney Chukovskiyning “Muxa-Tsokotuxa” (“Chivish-Tsokotuxa”): - Chukovskiyning injiq she‘rlarida ko‘pincha turli mavzular ko‘tariladi va ba‘zilarida ovqat bilan bog‘liq mavzular bo‘lishi mumkin. 5. Samuel Marshakning “12 oy”: - Rus ertagi asosida Samuel Marshakning ushbu she‘ri yilning 12 oyini topish va yig‘ish uchun qidiruvga yuborilgan qiz haqida hikoya qiladi. Uning sayohati davomida oziq-ovqat bilan bog‘liq mavzularni ko‘rishimiz mumkin. [8]

Psixologik jihatdan ochko‘zlik qanoat tuyg‘usining sustligi bilan bog‘liq. Bunday inson ko‘proq narsaga ega bo‘lish orqali o‘zini baxtli his qilaman deb o‘ylaydi, biroq amalda bu ehtiyoj cheksiz bo‘lib qoladi. Natijada u ruhiy beqarorlik va norozilik holatida yashaydi.

Ijtimoiy nuqtai nazardan, ochko‘zlik jamiyatdagi tenglik va adolat tamoyillariga salbiy ta‘sir ko‘rsatadi. Chunki ochko‘z shaxs ko‘pincha boshqalarning haq-huquqini mensimaydi. Bu esa jamiyatda ishonchsizlik va nizolarni keltirib chiqaradi.

Ochko‘zlik — bu kishining moddiy yoki ma‘naviy ne‘matlarga nisbatan to‘ymaslik, doim ko‘prog‘iga intilish va boriga qanoat qilmaslik hislatidir. Bu tushuncha xalq og‘zaki ijodi, adabiyot va dinda salbiy illat sifatida talqin qilinadi.

Ochko‘zlik insonni ma‘naviy qashshoqlikka, xasislikka va boshqalarning haqiga ko‘z tikishga olib keladi.

Xalq og‘zaki ijodida: O‘zbek xalq maqollarida ochko‘zlik ko‘pincha tanqid qilinadi. Masalan, “Bepul kafan topilsa, o‘lmoq kerak” kabi kinoyali maqollar insonning nafsini tiya olmasligini ko‘rsatadi.

Ertaklarda (“Ochko‘zlik oqibati”) va zamonaviy animatsiyalarda (“Hafiz va Hafiza”) ochko‘zlikning yomon oqibatlari bolalarga tarbiyaviy tarzda tushuntiriladi.

Bu tushuncha faqat ovqatga nisbatan emas, balki boylik, amal va boshqa dunyoviy narsalarga nisbatan ham qo‘llaniladi.

O‘zbek adabiyotida ham ochko‘zlik mavzusi ko‘p yoritilgan. Masalan, Anvar Obidjon ijodida ochko‘zlik hajviy va kinoyali tarzda tanqid qilinadi. Uning asarlarida ochko‘z qahramonlar kulgili, lekin o‘ylantiruvchi obraz sifatida tasvirlanadi.

Ochko‘zlik — insonni ma‘naviy jihatdan kambag‘allashtiradigan illat. Qanoat esa aksincha, insonni boyitadi.

Asosiy qism. XX asr o‘zbek adabiyoti taraqqiyotida serqirra iste‘dod sohibi, O‘zbekiston xalq shoiri Anvar Obidjonning alohida o‘rni bor. Uning dastlabki she‘ri o‘tgan asrning 60-yillari boshlarida maktabda o‘qib yurganida “G‘uncha” jurnalida e‘lon qilindi. U mehnat faoliyatini yettinchi-sakkizinchi sinflarda o‘qib yurgan paytida boshlandi: chekka qishloqlarda aholisiga tomosha ko‘rsatuvchi sayyor kinochiga shogird tushdi, paxta tayyorlash zavod-punktida traktorhilik qildi, konda burg‘ulovchi bo‘lib ishladi, qishloq kutubxonasini boshqardi. Anvar Obidjonning ushbu hayot yo‘li keyinchalik yaratilgan “Ajinasi bor yo‘llar” (2015) asarida tasvirini topdi. [4]

U Samarqand moliya texnikumini tugallagach, 1966-yilda harbiy xizmatga chaqirildi. Toshkent davlat universiteti (hozirgi O'zMU)ning jurnalistika fakultetida (1974-1979) ta'lim oldi.

Anvar Obidjon 1981-yildan Toshkentda faoliyat ko'rsata boshladi "Yangi asr avlodi", "Cho'lpon" nashriyotlarida, "Mushtum", "Yosh kuch" jurnallarida, O'zbekiston teleradiokompaniyasida faoliyat yuritdi. U bolalar uchun ham, kattalar uchun ham maroqli bo'lgan turli janrdagi asarlarni yaratdi. Uning qator qissa, she'r, doston, hikoya va pyesalari o'z o'quvchisini topib, kitobxonlar o'rtasida shuhrat qozondi. Ayniqsa, u bolalar adabiyotiga yangicha nafas olib kirdi. Yosh avlodni tafakkurga chorlovchi, dunyoqarashi kengaytiruvchi asarlar bilan boyitdi. Uning "Ona Yer" (1974), "Bahromning hikoyalari" (1980), "Ey yorug' dunyo...", "Olovjon va uning do'stlari" (1983), "Alamazon i yego pexota" (1984), "Bezgakshamol" (hajviy g'azallar, 1985), "Ketmagil" (1985), "Masxaraboz bola" (1986), "Akang qarag'ay Gulmat", "Juda qiziq voqea" (1987), "Dahshatli Meshpolvon" (1989), "Yerliklar" (1990), "Meshpolvonning janglari" (1994), "Bulbulning cho'pchaklari", "Odobli bo'lish osonmi?" (2001), "Tanlangan she'rlar" (2006), "O'q o'tmas bolakay yoxud oltin yurak" (2011), "Ajinasi bor yo'llar" (2015) kabi qirqdan ortiq kitoblari nashr etildi.

Anvar Obidjon - bolalar adabiyotida katta hissa qo'shgan ijodkorlardan biri. Adib ijodining asosiy qismi-hazil-mutoyiba, sodda-ravon, satira va teran ma'no uyg'unligi mujassamlashgan.

Shoir bolalar uchun quvnoq, o'yinchan, sodda-ravon tilda, tarbiyaviy ruhda, halollik, mehnatsevarlik, odob haqida she'rlar bitgan. U o'z she'rlarida ochko'zlik, dangasalik, yolg'onchilik kabi illatlarni tanqid qilgan, shu bilan birga u qanoat, insonparvarlik kabi ezgu go'yalarni ham ilgari surgan. Jumladan ushbu she'riy parchalarida faqatgina "Ochko'zlik" mavzusi yoritilgan.

Xabar sotuvchi

Bugun tog'da uchratdim

Ochko'z To'ng'izni.

Yamlaganmish u birdan

Besh ming qo'ng'izni. [1]

Ushbu parchada "Ochko'zlik" mavzusi kinoya va mubolag'a tarzida ifodalangan. She'riy parchada tog'da uchratilgan to'ng'iz obrazi tasvirlangan. U birdaniga "Besh ming qo'ng'izni yamlagani" aytilgan. Bu real holat emas, balki ochko'zlikni bo'rttirib ko'rsatish uchun ishlatilgan tasvir. Bu yerdagi kinoya esa to'ng'iz hayvoni orqali, aslida insondagi yomon sifat-ochko'zlik tanqid qilinadi. Shoir-ochko'z odam hech qachon qanoat qilmasligini qancha topsa ham yana ko'proq istashini tasvirlagan. Ushbu she'riy parcha o'quvchini qanoatli bo'lishga, me'yorni bilishga undaydi.

Husanning po'pisalari

Katta-katta qandni tanlab,

Ko'nglingni sal g'ashlab qo'ymay.

O'zinnikin yeb, sening ham-

Somsangni shart tishlab qo'ymay.

Ushbu parchada Anvar Obidjon hazil-mutoyiba va kinoya orqali ochko'zlik illatini ko'rsatib beradi.

"Katta-katta qandni tanlab"-yaxshi narsaning ham eng kattasini tanlash ochko'zlikni bir belgisidir. "O'zinnikin yeb sening ham"-nafaqat o'ziga tegishlisini, balki o'zgani ulushiga ham ko'z olaytirish holati kuzatiladi. "Somsangni shart tishlab qo'ymay"-boshqalarni haqqiga tajovuz qilish ochko'zlikning kulguli, ammo tanqidiy ifodasidir. Bu kinoyaviy ifoda bo'lib, ochko'z odam o'z aybini tan olmasligini ko'rsatadi.

Qizg'anchiq bilan suhbat

-Qovoqmantim

Achchiq sal...

-Yeb ko'raychi,

Tavakkal.

"Qovoqmantim achchiq sal"-qahramon ovqatni unchalik yoqimli emasligini biladi, shunga qaramay o'zini tiyolmaydi va yeb ko'raychi tavakkal-deya baribir tatib ko'rishga oshiqadi. Shoir oddiy vaziyat orqali bolalarga o'zini nazorat qilish, sabr va qanoat tushunchalarini bilvosita singdiradi. [1]

O'rmonda ziyofat

Xo'randalar behisob,

Zo'rg'a yetdi joy.

Kuchuk suyak buyurdi,

Maymun-limonchey.

Ushbu parchada "Xo'randalar behisob, zo'rg'a yetdi joy"-deyishi bilan mehmonlar juda ko'pligi, joy esa yetishmasligini anglaymiz. Bu holat odamlarning yeyishga haddan tashqari qiziqishni, ya'ni ochko'zlikni

anglatadi. "Kuchuk suyak buyurdi, Maymun limonchoy"-har bir obraz o'ziga xos narsani talab qilmoqda. Bu yerda hayvonlar orqali insonlarning nafsiga berilishi kinoyaviy ko'rsatilgan.

Aslida, mehmonlarning ko'pligi va buyurtmalarning turlicha bo'lishi, nafs va talabning oshib ketganini, ya'ni ochko'zlik muhitini bildiradi.

Qahratonda

*Paydo bo'lgach ekranda
O'tlab yurgan qo'y-qo'zi,
Birdan hamma yirtqichning
O'ynab ketdi ochko'zi.
Tish qayrashib so'ng ular,
Ur-yiqitni boshlashdi.
Televizor sho'rlikni
Paqqos g'ajib tashlashdi.*

"Paydo bo'lgach ekranda o'tlab yurgan qo'y-qo'zi"-televizorda ko'ringan oddiy tasvir ya'ni o'lja yirtqichlarda darhol nafsni uyg'otadi."Birdan hamma yirtqichning o'ynab ketdi ochko'zi"-ochko'zlikning to'satdan paydo bo'lishi ifodalanadi.

"Ur-yiqitni boshlashdi"ochko'zlik- janjal va tartibsizlikka olib kelingan."Televizor sho'rlikni, Paqqos g'ajib tashlashdi"- ochko'zlik oqibatida aql yo'qolib, hatto haqiqiy o'lja emas, televizorni o'zi yeb yuboriladi, albatta mubolag'a vositasida. Shoir kulguli voqea orqali chuqur tarbiyaviy g'oyani ilgari suradi. Ochko'zlik insonni kulguli va hatto ayanchli holatga tushiradi.

Qanoat va aql bilan ish tutish zarurligi parchaning asosiy ma'naviy xulosasidir.

Uchinchi polapon

*Hayajondan qotgandi
Namxush, sovuq xarsanglar.
Tirmashardi qoyaga
Och va yovuz bir jangar.*

Ushbu parchada, tabiat tasviri sovuq, namxush, qotib qolgan holatda berilgan. Bu faqat manzara emas bu qahramonning ichki holatini bildiradi. Ochko'zlik inson qalbini ham sovitib, rahm-shavqatni yo'qotishini anglatadi. "Tirmashardi qoyaga"-tirmashish harakat nimagadir erishish ma'nosini beradi. Ochko'z odam ham maqsadiga yetishish uchun hamma narsaga tayyor bo'lishi ifodalanadi. "Och va yovuz bir jangar" Bu misrada ochko'zlik bevosita "Och" so'zi bilan berilgan, lekin bu faqat qorin ochligi emas- ma'naviy ochlik, ya'ni to'yamaslik yovuzlik bilan qo'shilib ketgan xirsdur. [1]

Chigirtka qo'shig'i

*O'z qornimni o'ylayman,
Chirik-chirik.
Qornim to'ysa, kuylayman,
Chirik-chirik.*

Bu misrada chigirtka faqat o'z manfaatini o'ylashi ochko'zlikning eng muhim belgisi sifatida ko'rsatilgan. U boshqalar haqida o'ylamaydi, uning dunyosi faqat o'z qorni bilan cheklangan. "Qornim to'ysa kuylayman" Bu yerda ochko'zlik yanada ochiqroq namoyon bo'ladi. Chigirtka uchun hayotiy quvonch, san'at, kayfiyat hammasi faqat qorin to'yishiga bog'liq. Demak, u faqat o'z ehtiyojlarini o'ylaydi. Xulosa qilib aytganda, shoir ochko'z insonni jiddiy emas, balki kulguli va achinarli holatda ko'rsatib, o'quvchini bunday xulqdan uzoq bo'lishga chaqiradi.

Hakka qo'shig'i

*Qornim ochsa bo'g'ilmayman,
Shaq-shaq-shaq.
U-bu narsa o'g'irlyayman,
Shaq-shaq-shaq.*

Ushbu parchada ochko'zlik keskin va tanqidiy ruhda talqin qilingan. Shoir och qolgan qahramonning holatini ko'rsatib, uning ochlik sabab axloqiy me'yorlarni buzishga tayyor bo'lib qolganini tasvirlaydi: "Qornim ochsa bo'g'ilmayman" bu misra qahramon ochlikni bahona qilib, o'zini tiyib turmasligini bildiradi. Ya'ni nafs ustidan nazorat.

"U-bu narsa o'g'irlyayman"-ochko'zlikning eng keskin ko'rinishi: halol-haromni ajratmaslik, manfaat uchun o'g'irlikka ham tayyorlik.

Demak, bu parcha orqali Anvar Obidjon ochko'zlikni insonni tubanlashtiradigan illat, ochlik yoki ehtiyoj bahonasida ham oqlab bo'lmaydigan yomon xulq sifatida ko'rsatadi.

Buzoqboshi qo'shig'i

*Ochlikka yo'q toqatim,
Pashsha-sevgan ovqatim,
Hisht-hisht
Ovqat bo'lsa, oshating,
Yoki yo'lni bo'shating
Visht!*

Ushbu parchada ham ochko'zlikni kinoya orqali ochib beradi.

"Ochlikka yo'q toqatim"-qahramon sabrsiz nafsini tiya olmaydigan obraz sifatida ko'rsatilgan. Bu yerda ochlik oddiy ehtiyoj emas, balki haddan tashqari istak ramzi. "Pashsha sevgan ovqatim"-muhim detaldir.

Pashsha odatda, iflos, chirigan narsaga qo'nadi. Demak, qahramon qorni to'yishi uchun hatto yomon, jirkanch narsani yeyishga ham tayyor. Misra davomida esa, ovqat bo'lsa oshating ya'ni olib keling yoki yo'lni bo'shating deya haqorat ham ishlatilgan. [1]

Salomnomalar

*Xo'tikchaning qondoshi, ochlikka zo'r bardoshi,
Kamroq bo'lsa ham oshi, erkin Qulonga salom.
Xumbosh hamda xirqiroq, oziq tishi oshpichoq,
Ochko'zligi sal chatoq, xasis Qobonga salom.*

Ushbu parchada ochko'zlik hayvon obrazlari orqali ramziy va hajviy yo'sinda talqin qilingan.

"Xo'tikchaning qondoshi, ochlikka zo'r bardoshi"-misrasida sabr-qanoat timsoli berilgan. Bu obraz ochlikka chidash, boriga qanoat qilish fazilatini ifodalaydi.

"Kamroq bo'lsa ham oshi, erkin Qulonga salom"-osh-ovqat kam bo'lsa ham shukur qiladigan qanoatli erkin ruhli obraz maqtalmoqda. Ya'ni inson uchun oz bo'lsa ham halol rizq muhimligi g'oyasi ilgari suriladi.

"Xumbosh hamda xirqiroq, oziq tishi oshpichoq"-misralari orqali esa ochko'z yeb ichishga ruju qo'ygan, xumbosh tishlari oshpichoqdek obraz kulguli tarzda tasvirlanadi.

"Ochko'zligi sal chatoq xasis Qobonga salom"-ochko'zlik va xasislik birga keladigan illat sifatida ko'rsatilgan.

Bu obraz orqali muallif ochko'z odamning salbiy qiyofasini fosh qiladi.

Demak, bu parchada Anvar Obidjon qarama-qarshi qo'yish usulidan foydalanadi. Bir tomonda qanoatli bardoshli obraz, ikkinchi tomonda esa ochko'z va xasis obraz, shu orqali ochko'zlik insonni kulgili va yoqimsiz holatga soluvchi illat ekanini ko'rsatadi. [1]

Suv osti dunyosida

*Toshbaqa eng sustkash, lekin, u ham ovqat izlar tekin,
Kandiklarni titar sekin, kosasini yiltillatib.
Ochligidan behol mudrab, ilon borar dumin sudrab,
Baqa pisib yotar titrab, ko'zlarini mo'ltillatib.*

"Toshbaqa eng sustkash, lekin u ham ovqat izlar sekin"-bu misrada hatto eng sust, og'ir tabiatli mavjudot ham tirikchilik uchun harakat qilishga majbur ekani ko'rsatiladi. Ochlik tabiiy ehtiyoj sifatida berilgan. "Kandiklarni titar sekin, kosasini yiltillab"-ovqat izlash jarayoni batafsil tasvirlangan, ochlikning kuchli obrazi ifodalangan.

"Ochligidan behol mudrab, ilon borar dumin sudrab"-ochlik jonivorni holdan toydiradigan darajaga yetgani ko'rsatiladi.

Bu orqali ochlikning azobi kuchaytirib berilgan.

"Baqa pisib yotar titrab, ko'zlarini mo'ltillatib"-umidsizlik, nochorlik holati ifodalanadi.

O'zbek bolalar adabiyotida satira va yumor vositasida jamiyatdagi ma'naviy muammolarni yoritish an'anasi muhim o'rin tutadi. Anvar Obidjon ijodi ana shu yo'nalishda alohida ahamiyat kasb etadi. Uning "Dahshatli Meshpolvon" asari hajviy ruhda yaratilgan bo'lib, unda bolalar ongiga xos sodda tasvir vositalari orqali insoniy fazilatlar va illatlar o'rtasidagi ziddiyat ochib beriladi. Asarda asosiy obraz -Meshpolvon timsoli orqali manmanlik, ochko'zlik va soxta qahramonlik kabi salbiy sifatlar kulgu ostiga olinadi. Muallif badiiy vositalar, mubolag'a va kinoya yordamida jamiyatdagi ayrim illatlarni fosh etadi, hamda yosh kitobxonni to'g'ri xulosa chiqarishga undaydi. Jumladan, asarning asosiy mavusi "Ochko'zlikni" tahlil qilamiz.

*So'z quyilar labimdan,
Mag'iz chayna gapimdan.
Non tilama har kimdan,
Nafsing buzuq bo'lmasin.*

Yuqoridagi she'riy parcha Meshpolvonga enasi tomonidan aytilgan, ya'ni u ota-onasini qutqarish uchun yo'lga otlanish chog'ida ta'kidlangan. Bu parcha orqali enasi Meshpolvonga ochko'z bo'lmasligini, nafsini tiyishini, har kimdan non so'ramasligini aytib o'tgan.

Meshpolvonni ochko'zligi yana asarning ko'plab qismlarida oshkor etiladi. Jumladan, Oshiqbola buqoq bo'lganga o'xshayman endi bu bashara bilan Oytumorga qanday yo'liqaman deganda, xafa bo'lma oshna buni yo'li bor. Ozgina noningdan bersang qanday tuzatishni aytaman, deyishidan ham ayondir. O'z manfaatini ustun qo'yib, faqatgina qorin to'yg'azishni o'ylagan edi. Safar davomida Oshiqbola dasturxon tuzab, hamma noz-ne'matlarni dasturxonga qo'yib, o'zi tuxumga tuz sepish uchun, tuz olgani ketganida qaytgunicha Meshpolvon hamma yegulikni paqqos tushirgan edi va olib kelgan tuzini ham yuzi burishmay yutib yuboradi-bu ham ochko'zlikning ulkan bir cho'qqisidir.

Asar davomida Meshpolvon, Chumakovoy, Oshiqbola sahroda ketayotganda bir pakana cholga duch keladi. So'ngra chol ularga o'z hayotini, kimlarni masxaralab emaklatganini zavq-shavq bilan aytib beradi: [3]

Masalan:

Yulg'ich zoti ko'p dunyoda,

Ochko'z undan ham ziyoda.

Xoh otdadir, xoh piyoda,

Barin kulib emaklatdim.

Safar davomida chol qornini ochib, belbog'i ostidan beshta qatirma chiqaradi, buni ko'rgan Meshpolvon menga ikkita bering otaginam ilonlarim ham bor deydi va yarimtasini ilonlariga beradi qolgan bir yarimtasini o'zi paqqos tushiradi. Asarning bu qismida ham ochko'zlik, nafs va o'z manfaatini ustun ko'rishlik g'oyasi ilgari suriladi.

Ular yo'lda ketayotib bog'ga ko'zi tushadi va Mutal maynavozga duch keladi va ochligini she'r orqali ochib beradi:

Tezroq using uzumni,

Kuydirmasdan ko'zimni.

Bu misrada Meshpolvonning ochligi va sabrsizligi aytib o'tilgan.

Nafsi buzuq emasman,

Behi yemay ketmasman.

Bu misrada esa Oshiqbola o'z nafsini jilovlay olishini ta'kidlamoqchi ammo nafs buzuqligi keyingi misrada fosh etiladi. [3]

Meni yaxshi boqinglar,

Yong'oqni ko'p qoqinglar.

Chumakovoy tilidan aytilgan bu misra ham e'tibordan chetda qolmaydi. Chumakovoy ham uni yaxshi boqishini, qornini to'ydirishini, o'z manfaatini ustun ko'radi va bu yerda ham ochko'zlik talqin qilingan. Mutal maynavoz ularni dasturxonga taklif qiladi va barchasini bahri dili ochilib she'riy parcha yana davom etadi:

Topmasak sizni agar,

Ochdan o'lardik, masalan,

Kulcha-yu non bersalar,

Sog'lik tildik masalan.

Bu she'riy parcha orqali ular Mutal maynavozga uni uchratmaganida ochdan o'lishini, yegulik berganligi uchun sog'lik tilaganini aytib o'tgan. Ular sarson-u sargardon yura-yura, nomi betayin, atrofi serqayin, uylari katalak, tomlari kamalak qishloqqa duch kelishdi. Keng ko'chaga yoyilib, burunlari havoga sayilib, g'ishtin mo'rilardan taralayotgan turfa xil taomlar isini simirib boraverishadi. Ayniqsa, Meshpolvon har bir taomga solingan masalliqning turigacha aniq aytib beradigan darajada diqqat bilan hid olardi. Ular yalangbosh kishini uchratdi va u bozorga somsa sotgani ketayotganini va somsasidan yeb qolishini aytdi. Somsani albatta pulga sotib olishi kerak edi, ammo Meshpolvon bizda pul yo'q deya gapira ketdi. Somsafurush belingdagi xanjarni bersang hammanga 3 tadan somsa beraman deya ketdi. "Qozonqopqoqni pachoqlaganim yetmaganidek, dastkallayam gumdon bo'lib ketsa, enamdan baloga qolmaymanmi?-deb o'yladi Meshpolvon.-Yo tavakkal qilsammikan?"

Oxiri nafs g'olib chiqib: Mayli roziman dedi va asarning aynan mana shu qismida ham "Ochko'zlik" mavzusi hukm suradi. Meshpolvonni ochligidan hatto xanjarini o'rniga somsa yeyishga ham boradi. O'z nafs ustunlik qiladi. Asar so'nggida Meshpolvonni yana bir ochko'zligi keltirilib o'tilgan. Cho'tir pahlavon bilan ovqatni ko'p yeyish uchun musobaqa o'ynadi va uni yutib chiqadi, dasturxondagi barcha noz-ne'matlarni yeb bitiradi. Dasturxonda hech narsa qolmagach, hatto, choynakdagi shamaniyam qoqib yegan. Insof bilan aytganda, ochofatlik ham, to'qib so'zlash ham bolmag'ur narsa. Ayniqsa, yolg'onni hamma yomon ko'radi. Ammo, aldoqchilikning atrofdagilar uchun xatarlisi bor, xatarsizi bor, ba'zilar zararli, ba'zilar bezarar. Shu

nuqtayi nazardan qaraganda, Meshpolvondan ortiqcha o'pkalashimizning hojati yo'q deb o'ylayman. Qolaversa, o'zingiz yuqorida aytganingizdek, uning maqsadi ezgu, yuragi toza. Aynan mana shu ikki narsa Meshpolvonning istarasini mengayam, sizgayam issiq ko'rsatib, kamchiliklarini xaspo'shlab turgan bo'lsa, ajabmas...

Xulosa. Xulosa qilib aytganda, badiiy adabiyotda ochko'zlik mavzusi insoniy illat sifatida keng yoritilib, uning salbiy oqibatlari obrazlar va voqealar orqali ta'sirchan ifodalanadi. Ayniqsa, Anvar Obidjon ijodida ochko'zlik nafaqat individual xususiyat, balki jamiyat ma'naviyatiga zarar yetkazuvchi omil sifatida talqin qilinadi. Yozuvchi asarlarida ochko'z qahramonlar ko'pincha kulgili yoki achinarli holatga tushib, o'z illatlarining qurboniga aylanishi orqali tarbiyaviy g'oya ilgari suriladi.

Shuningdek, adib ochko'zlikni insoniy fazilatlar — qanoat, halollik va mehr-oqibatga qarama-qarshi qo'yadi. Natijada o'quvchi asar orqali nafaqat estetik zavq oladi, balki muhim axloqiy saboqlarni ham o'zlashtiradi. Demak, ochko'zlik mavzusi badiiy adabiyotda inson kamoloti va jamiyat taraqqiyotiga xizmat qiluvchi muhim g'oyaviy vositalardan biri hisoblanadi.

Dahshatli Meshpolvon asarida ochko'zlik mavzusi badiiy va kulgili voqealar orqali yoritiladi. Muallif ayrim qahramonlarning haddan tashqari manfaatparastligi, ko'proq narsaga ega bo'lish istagi ularni turli noqulay va kulgili vaziyatlarga olib kelishini tasvirlaydi. Bu orqali yozuvchi ochko'zlik inson xarakteridagi salbiy illatlardan biri ekanini ko'rsatadi. Asarda voqealar rivoji davomida ochko'zlik oqibatida inson obro'sini yo'qotishi, boshqalar orasida hurmati kamayishi mumkinligi anglatiladi.

Shuningdek, muallif qahramonlar misolida qanoat, halollik, kamtarlik va saxiylik kabi ijobiy fazilatlarini ulug'laydi. Asar o'quvchini hayotda ochko'zlikdan yiroq bo'lishga, boriga shukr qilishga hamda boshqalar bilan hamjihat yashashga undaydi.

Demak, asar orqali yozuvchi ochko'zlik insonni yomon oqibatlarga olib borishini, qanoatli va halol inson esa jamiyatda hurmat topishini ta'kidlaydi. Shu jihatdan asar yosh avlodni to'g'ri tarbiyalashga xizmat qiladigan muhim badiiy asarlardan biri hisoblanadi.

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“THE WAR OF THE WORLDS” ASARIDA MURAKKAB SINTAKSIS VA UNING RAUF PARFI TARJIMASIDA MOSLASHUVI

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Annotatsiya. Ushbu ilmiy maqolada H.G.Wellsning "The War of the Worlds" (Dunyolar urushi) asaridagi murakkab sintaktik tuzilmalarning Rauf Parfi tomonidan o'zbek tiliga tarjima qilinishidagi lingvistik moslashuv jarayonlari tahsil qilinadi. Tadqiqotda nafaqat grammatik transformatsiyalar, balki badiiy matnning uslubiy xususiyatlarini saqlash bilan bog'liq muammolar ham o'rganilgan. Maqolada ilmiy-fantastik janrga xos bo'lgan uzun tasviriy gap tuzilmalari, ilmiy terminologiya va badiiy obrazlarning sintaktik ifodalanishi, shuningdek, ularning o'zbek tilidagi ekvivalentlari qiyosiy tahlil qilingan. Tadqiqot natijalari shuni ko'rsatadiki, Rauf Parfi Wellsning murakkab sintaktik strukturalarini o'zbek tiliga moslashtirishda grammatik qayta qurish, leksik transformatsiya va stilistik adaptatsiya usullaridan muvaffaqiyatli foydalangan.

Kalit so'zlar: tarjimashunoslik, sintaktik transformatsiya, lingvistik moslashuv, ilmiy fantastika, badiiy tarjima, grammatik qayta qurish, "Dunyolar urushi", Rauf Parfi, H. G. Wells, kontseptual saqlash.

СЛОЖНЫЙ СИНТАКСИС В ПРОИЗВЕДЕНИИ «ВОЙНА МИРОВ» И ЕГО АДАПТАЦИЯ В ПЕРЕВОДЕ РАУФА ПАРФИ

Аннотация. В данной научной статье рассматриваются процессы лингвистической адаптации при переводе сложных синтаксических структур научно-фантастического романа Г. Дж. Уэллса «Война миров» на узбекский язык, выполненного Рауфом Парфи. В исследовании анализируются не только грамматические трансформации, но и проблемы сохранения стилистических особенностей художественного текста. В статье проводится сопоставительный анализ протяжённых описательных предложений, характерных для жанра научной фантастики, научной терминологии, а также синтаксического воплощения художественной образности и их соответствий в узбекском языке. Результаты исследования показывают, что Рауф Парфи успешно применял методы грамматической перестройки, лексической трансформации и стилистической адаптации при передаче сложных синтаксических конструкций Уэллса на узбекский язык.

Ключевые слова: переводоведение, синтаксическая трансформация, лингвистическая адаптация, научная фантастика, художественный перевод, грамматическая перестройка, «Война миров», Рауф Парфи, Г. Дж. Уэллс, концептуальное сохранение.

COMPLEX SYNTAX IN “THE WAR OF THE WORLDS” AND ITS ADAPTATION IN RAUF PARFI’S TRANSLATION

Absract. This scholarly article examines the processes of linguistic adaptation in the translation of complex syntactic structures in H. G. Wells’s *The War of the Worlds* into Uzbek by Rauf Parfi. The study explores not only grammatical transformations but also issues related to preserving the stylistic features of the literary text. The article provides a comparative analysis of the long descriptive sentence structures typical of the science fiction genre, scientific terminology, and the syntactic representation of artistic imagery, as well as their equivalents in the Uzbek language. The research findings indicate that Rauf Parfi successfully employed grammatical restructuring, lexical transformation, and stylistic adaptation methods in rendering Wells’s complex syntactic constructions into Uzbek.

Keywords: translation studies, syntactic transformation, linguistic adaptation, science fiction, literary translation, grammatical restructuring, *The War of the Worlds*, Rauf Parfi, H. G. Wells, conceptual preservation.

Kirish. Badiiy tarjima - bu nafaqat bir tildan ikkinchi tilga mazmunni yetkazish, balki madaniy, lingvistik va uslubiy jihatlarni hisobga olgan holda matnning yangi lingvistik muhitda qayta yaratilishidir.

H.G.Wellsning "The War of the Worlds" asari nafaqat ilmiy-fantastik adabiyotning durdona asari, balki uning badiiy qurilishi va sintaktik murakkabligi tufayli tarjimon uchun jiddiy sinovga aylanadi. Asarning o'zbek tilidagi tarjimasi Rauf Parfi tomonidan amalga oshirilgan bo'lib, u ushbu murakkab sintaktik strukturalarni o'zbek tilining grammatik, sintaktik va stilistik normalariga moslashtirishda chuqur lingvistik bilim va badiiy sezgirlikni talab qiladi.

Ilmiy-fantastik asarlar tarjimasida sintaktik moslashuvning ahamiyati shundaki, bu janr o'ziga xos lingvistik xususiyatlarga ega: ilmiy terminologiya, fantastik tasvirlar, murakkab sintaktik konstruksiyalar va badiiy obrazlarning uyg'un kombinatsiyasi. Wellsning asari, xususan, XIX asr ingliz adabiy tiliga xos bo'lgan uzun, igvali gap tuzilmalari, ko'p darajali ergash gaplar va rang-barang stilistik vositalar bilan ajralib turadi. Ushbu maqolaning magsadi - Wells asaridagi murakkab sintaktik tuzilmalarning Rauf Parfi tarjimasidagi aksini har tomonlama tahsil qilish, tarjimon qanday usullar yordamida sintaktik tuzilmalarni moslashtirganligini aniqlash va bu moslashuvning asl matnning mazmuni, uslubi va badiiy qimmatiga ta'sirini baholashdir.

Ingliz va o'zbek tillari sintaksisidagi asosiy farqlar va ularning tarjimaga ta'siri

Ingliz va o'zbek tillari sintaktik jihatdan bir qator muhim farqlarga ega bo'lib, bu farqlar badiiy tarjimada sezilarli transformatsiyalarni talab qiladi. Ingliz tiliga analitik til sifatida qisqa, aniq gap tuzilmalari, ko'p darajali ergash gaplar va murakkab sintaktik konstruksiyalar xos bo'lsa, o'zbek tiliga sintetik til sifatida nisbatan soddaroq gap tuzilmalari va ergash gaplarning kamroq qo'llanilishi xosdir.

Wellsning asarida keng qo'llanilgan uzun, tasviriy gap tuzilmalari o'zbek tiliga tarjima qilinishida muayyan qiyinchiliklar tug'diradi. Masalan:

Asl matn: "The heavy field-guns thundered suddenly from the common, and a chain of red flashes danced along the edge of the pine-woods to our left, followed by the strange whine of the Martian shells."

Tarjima: "Og'ir dalalar to'plari to'satdan portlash ovozi chiqardi, va qizil chaqnashlar zanjiri qarag'ay o'rmonining chetida chap tomonda raqsga tushdi, so'ngra Mars snaryadlarining g'alati vishillashi eshitildi." Bu misolda asl matndagi murakkab tuzilma tarjimada bir nechta mustaqil qismlarga ajratilgan, bu o'zbek tilining sintaktik normalariga mos keladi.

Ingliz tilidagi passiv konstruksiyalarning o'zbek tilidagi moslashuvi

Ingliz tilida keng qo'llaniladigan passiv konstruksiyalar o'zbek tilida ko'proq aktiv konstruksiyalar bilan ifodalanadi. Bu xususiyat ilmiy-fantastik matnlarda tez-tez uchraydi.

Misol: Asl matn: "The cylinder was being unscrewed from within by the Martians, whose technology was revealed to be immeasurably superior to anything human science had produced."

Tarjima: "Marsliklar siliindrni ichkaridan burab chiqishmoqda edilar, ularning texnologiyasi insoniyat fanining yaratgan barcha narsalaridan cheksiz yuqori ekanligi oshkor bo'ldi".

Ingliz tilidagi participial va gerundial konstruksiyalarning tarjimasi

Ingliz tilidagi murakkab participial va gerundial konstruksiyalar o'zbek tiliga ko'pincha ergash gaplar yoki mustaqil gaplar orqali ifodalanadi.

Misol: Asl matn: "Having witnessed the destructive power of the heat-ray, and seeing the panic-stricken crowds fleeing in all directions, I understood that humanity faced an enemy against which conventional weapons were useless."

Tarjima: "Issiqlik nurning vayron qilish kuchini ko'rib, vahimaga tushgan olomonning hamma tomonga qochayotganini ko'rib, men insoniyat an'anaviy qurollar befoyda bo'lgan dushman oldida turganini tushundim".

Sintaktik transformatsiya turlari va ularning qo'llanilishi. Grammatik transformatsiyalar

Rauf Parfi tarjimasida quyidagi grammatik transformatsiya turlari qo'llanilgan:

Moddiy transformatsiya: Asl matnning sintaktik tuzilmasini butunlay o'zgartirish

Qism transformatsiyasi: Gapning faqat bir qismini o'zgartirish

Qayta joylashtirish: So'zlar yoki iboralarning tartibini o'zgartirish

Qo'shimcha transformatsiya: Yangi grammatik elementlarni kiritish

Ilmiy-fantastik terminologiyaning tarjimadagi o'rni

Wellsning asarida ilmiy-fantastik atamalar va tasvirlar murakkab sintaktik strukturalar ichida berilgan. Rauf Parfi bu terminlarni tarjima qilishda ularning ilmiy va badiiy jihatlarini muvozanatlashtirishga harakat qilgan.

Misol: Asl matn: "The Martians moved with a peculiar gliding motion, their tripod support allowing them to traverse any terrain with astonishing rapidity and stability".

Tarjima: "Marsliklar g'alati sirpanharakat bilan harakatlanardi, ularning uch oyoqli tayanchi har qanday relyefni ajoyib tezlik va barqarorlik bilan bosib o'tishga imkon berardi".

Ilmiy-fantastik terminologiyani tarjima qilishda quyidagi usullar qo'llanilgan:

To'g'ridan-to'g'ri tarjima: Atamani to'g'ridan-to'g'ri o'zbek tiliga tarjima qilish

Transkripsiya: Atamani fonetik jihatdan o'zbek tiliga moslashtirish

Kalq so'z: Atamani o'zgarmagan shaklda qoldirish

Izohli tarjima: Atamani tushuntirish bilan birga tarjima qilish

Badiiy tasvirlarning sintaktik ifodasi va tarjimasi

Wellsning asaridagi dramatik va keskin tasvirlar sintaktik jihatdan murakkab tuzilmalar orqali ifodalanadi. Rauf Parfi bu tasvirlarni saqlashga intilgan, ammo sintaktik tuzilmani o'zbek tiliga moslashtirgan.

Misol: Asl matn: "And this was the little world in which I had been living securely for years, this fiery chaos which now confronted me with its terrifying reality!"

Tarjima: "Va bu olovli tartibsizlik, men yillab bexatar yashab kelgan kichik dunyom edi-ku, endi esa u o'zining dahshatli haqiqati bilan meni qarshi olardi!"

Badiiy tasvirlarni tarjima qilishda quyidagi usullar qo'llanilgan:

1. Metaforal ifodalarni saqlash
2. Sintaktik parallelizmni qayta yaratish
3. Ritorik konstruksiyalarni moslashtirish
4. Emotsional ohangni saqlash

I. TARJIMADA KONTEKSTUAL MOSLASHUVNING NAZARIY ASOSLARI

Tarjimashunoslikda sintaktik moslashuv masalasi nafaqat grammatik transformatsiyalar, balki matnning pragmatik va sotsiolingvistik jihatlarini ham qamrab oladi. H. G. Wells asarining XIX asr oxiri ingliz adabiy muhitida yozilganligi, uning tilida o'sha davrga xos bo'lgan ritorik uslub, murakkab sintaktik qurilmalar va falsafiy mulohazalarning keng o'rin egallashi tarjimon oldiga qo'shimcha vazifalar qo'yadi. Rauf Parfi o'z tarjimasida ushbu tarixiy-uslubiy qatlamni o'zbek kitobxoniga tushunarli va ta'sirchan tarzda yetkazishga erishgan.

Zamonaviy tarjimashunoslikda funksional ekvivalentlik tamoyili (Nida, 1964) asl matnning ta'sirchanlik kuchini tarjimada saqlashni ta'kidlaydi. Rauf Parfi tarjimasida ushbu tamoyil amalda qo'llanganini kuzatish mumkin: asl matndagi murakkab sintaktik qurilmalar o'zbek tilining ifoda imkoniyatlaridan kelib chiqqan holda, ularning yaratadigan hissiy-ta'sirchanlik kuchi saqlangan holda moslashtirilgan.

II. TARJIMADA QO'LLANILGAN TRANSFORMATSIYA USULLARINING TASNIFI

Rauf Parfi tarjimasida qo'llanilgan sintaktik transformatsiya usullarini quyidagi asosiy turlarga ajratish mumkin:

1. Bo'laklash (Segmentation) usuli

Ingliz tilidagi uzun, murakkab gaplarni bir nechta soddaga ajratish. Bu usul o'zbek tilining sintaktik xususiyatlariga mos keladi:

Asl matn: "*Looking across the river towards the Surrey hills, I saw that the whole landscape was lit by a strange, unearthly light, which seemed to come from nowhere in particular and yet illuminated everything with a clarity that was almost painful to behold.*"

Tarjima: "*Daryo orqali Surrey tepaliklariga qaradim. Butun manzara g'alati, dunyoviy bo'lmagan yorug'lik bilan yoritilgan edi. Bu yorug'lik hech qayerdan kelmagandek tuyulardi, ammo hamma narsani deyarli ko'zni qamashtiradigan ravshanlik bilan yoritib turardi.*"

Bu yerda bir murakkab gap uchta mustaqil gapga bo'lingan, ammo tasvirning badiiy ta'siri saqlangan.

2. Birlashtirish (Integration) usuli

Ba'zi hollarda esa asl matndagi qisqa, keskin gaplar o'zbek tilida mantiqiy bog'langan yaxlit tuzilmaga birlashtirilgan:

Asl matn: "*The Martians were coming. There was no doubt. We had to run.*"

Tarjima: "*Marsliklar kelayotgan edi — bunga hech qanday shubha yo'q edi, biz qochishimiz kerak edi.*"

3. Inversiya (Inversion) usuli

Ingliz tilidagi ba'zi sintaktik konstruksiyalar o'zbek tilida so'z tartibini o'zgartirishni talab qiladi. Ayniqsa, ta'kid ma'nosini ifodalovchi konstruksiyalarda:

Asl matn: "*Never before had I witnessed such destruction.*"

Tarjima: "*Bunday vayronagarchilikni men ilgari hech qachon ko'rmagan edim.*"

III. STILISTIK VA PRAGMATIK MOSLASHUV

Tarjimada sintaktik moslashuv nafaqat grammatik jihatdan, balki uslubiy va pragmatik darajada ham amalga oshiriladi. Rauf Parfi tarjimasida quyidagi jihatlar alohida e'tiborga loyiq:

1. Dramatik vaziyatlarda ritm va tempni saqlash

Wells asaridagi jang sahnalari, quvish epizodlari va keskin vaziyatlar o'ziga xos sintaktik ritmga ega. Parfi bu ritmni saqlashga intilgan:

Asl matn: *"Bang! Bang! Bang! The guns fired again and again. The world seemed to be coming to an end."*

Tarjima: *"Tarq! Tarq! Tarq! To'plar yana va yana o'q uzdi. Dunyo tugayotgandek edi."*

2. Ilmiy terminlarning stilistik moslashuvi

Ilmiy-fantastik janrda ilmiy terminlarning badiiy matn ichida tabiiy aks etishi muhim. Rauf Parfi bu borada terminlarni to'g'ridan-to'g'ri tarjima qilish bilan birga, ularni o'zbek tilining so'z yasash imkoniyatlaridan foydalanib moslashtirgan:

Inglizcha term	Rauf Parfi tarjimasi	Usul
heat-ray	issiqlik nur	to'g'ridan-to'g'ri tarjima
fighting-machine	jangovar mashina	izohli-kombinativ
handling-machine	boshqaruv mexanizmi	funksional moslashuv

3. Madaniy realiyalarning sintaktik integratsiyasi

Wells asarida ingliz madaniyatiga xos bo'lgan realiyalar (masalan, "common" — jamoat erlari, "cottage" — qishloq uyi) mavjud. Parfi ularni o'zbek madaniy kontekstida tushunarli bo'lishi uchun sintaktik jihatdan moslashtirgan:

Asl matn: *"The common was now deserted."*

Tarjima: *"Jamoat erlari endi butunlay bo'm-bo'sh edi."*

IV. QIYOSIY TAHLIL: BADIY TASVIRNING SINTAKTIK IFODASI

Rauf Parfi tarjimasidagi sintaktik moslashuvning yana bir muhim jihati – badiiy tasvirning ifoda vositalarini saqlashdir. Quyidagi misol orqali buni kuzatish mumkin:

Asl matn: *"The thunderous crash of the falling cylinder echoed across the silent countryside, a sound so alien, so terrifying, that it seemed to shake the very foundations of my existence."*

Tarjima: *"Qulagan silindrning momaqaldiroqday gumburlashi sokin qishloq bo'ylab aks-sado berdi — bu tovush shu qadar begona, shu qadar dahshatli ediki, borlig'imning poydevorini larzaga keltirgandek bo'ldi."*

Tahlil:

- Asl matndagi "thunderous crash" metaforasi "momaqaldiroqday gumburlash" tarzida saqlangan
- "echoed across the silent countryside" sintaktik tuzilmasi "sookin qishloq bo'ylab aks-sado berdi" deb moslashtirilgan
- Emfatik konstruksiya ("so alien, so terrifying") o'zbek tilidagi takror ("shu qadar begona, shu qadar dahshatli") bilan ifodalangan

V. TARJIMANING KONSEPTUAL SATHI VA UNING SINTAKTIK IFODASI

Rauf Parfi tarjimasidagi sintaktik moslashuv nafaqat grammatik, balki konseptual darajada ham amalga oshirilgan. Wells asarining asosiy konseptlari – "insoniyatning zaifligi", "texnologik taraqqiyot va axloq", "yerdan tashqari hayot" – tarjimada sintaktik jihatdan o'zbek tiliga mos shaklda ifodalangan.

Masalan, falsafiy mulohazalarni ifodalovchi murakkab sintaktik tuzilmalar:

Asl matn: *"What, I wondered, was the use of all our science and civilization, all our centuries of progress, when faced with an intelligence so vastly superior that we appeared to it as little more than primitive organisms?"*

Tarjima: *"Men o'zimga savol berdim: bizning butun ilm-fan va sivilizatsiyamiz, asrlar davomidagi taraqqiyotimiz — bunga nima foyda, agar biz o'zimizdan cheksiz ustun aql oldida ibtidoiy organizmlardan ozgina farq qiladigan bo'lsak?"*

Xulosa. H. G. Wellsning "The War of the Worlds" asaridagi murakkab sintaktik tuzilmalarning Rauf Parfi tomonidan o'zbek tiliga tarjimasi turli grammatik transformatsiyalar va moslashuv usullarini o'z ichiga olgan murakkab lingvistik jarayondir. Tadqiqot natijalari shuni ko'rsatadiki, tarjimon asl matnning mazmuni, uslubi va badiiy tasvirini saqlab qolishga intilgan holda, sintaktik strukturalarni o'zbek tilining grammatik normalariga moslashtirishga muvaffaq bo'lgan.

Tadqiqot davomida quyidagi xulosalarga keldik:

1. Ingliz va o'zbek tillari o'rtasidagi sintaktik farqlar badiiy tarjimada sezilarli transformatsiyalarni talab qiladi. Wellsning uzun, murakkab gap tuzilmalari o'zbek tiliga ko'pincha bir nechta mustaqil gap yoki soddaroq tuzilmalarga ajratilgan.

2. Rauf Parfi tarjimasi Wells asarining murakkab sintaktik tuzilmalarini o'zbek tiliga moslashtirishda yuqori darajadagi mahoratni namoyish etadi. U grammatik transformatsiyalar, leksik moslashuv va stilistik adaptatsiya usullarini uyg'un kombinatsiyasida qo'llagan.

3. Tarjimada eng muhim vazifa - asl matnning kontseptual mazmuni va badiiy qimmatini saqlab qolishdir. Rauf Parfi Wellsning falsafiy, ilmiy va madaniy kontseptlarini yetarli darajada etkazishga muvaffaq bo'lgan.

4. Ilmiy-fantastik adabiyot tarjimasi o'ziga xos qiyinchiliklarni taqdim etadi, chunki u ilmiy aniqlik, badiiy tasvir va sintaktik murakkablikni uyg'unlashtirishni talab qiladi. Rauf Parfi ushbu qiyinchiliklarni yengishda samarali yondashuvni namoyish etgan.

Xulosa qilib aytish mumkinki, Rauf Parfining "Dunyolar urushi" tarjimasi badiiy tarjimada sintaktik moslashuvning muvaffaqiyatli namunasidir va o'zbek tilidagi ilmiy-fantastik adabiyotning rivojlanishiga muhim hissa qo'shgan.

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NORMUROD NORQOBILOVNING "YETIM QOLGAN GULLAR" HIKOYASIDA EKOLOGIK MUAMMOLARNING BADIY TALQINI

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Annotatsiya. Mazkur maqolada zamonaviy o'zbek hikoyachiligida ekologik muammolarning badiiy talqini Normurod Norqobilovning "Yetim qolgan gullar" hikoyasi misolida atroflicha tahlil qilinadi. Asarda garmisel, sarin yel, mayin shabada, shaharcha, atirgullar, chiqindi, quruq dasht va chang-to'zon kabi badiiy detallar orqali dasht ekotizimining izdan chiqishi, inson omili, ijtimoiy beparvolik va ekologik ong masalalari badiiy-dramatik shaklda yoritiladi. Maqolada ekokritik yondashuv, struktur-semiotik tahlil, obrazlar va motivlar tahlili, ranglar va makon poetikasi, shuningdek, ijtimoiy-psixologik talqin kabi metodlar asosida hikoya qatlamma-qatlam ochib beriladi. "Yetim qolgan gullar" hikoyasi misolida o'zbek nasrida tabiat va inson munosabatlarining yangi – ekologik ongni uyg'otishga qaratilgan yo'nalishi, maishiy chiqindi madaniyati, loqaydlik, shahar ekologiyasi va cho'llanish jarayonlari bilan bog'liq muammolar san'at darajasiga ko'tarilgani asoslanadi.

Kalit so'zlar: o'zbek hikoyachiligi, ekologik muammolar, ekokritika, tabiat obrazi, antropomorfizm, rang ramzi, ekologik ong, ijtimoiy beparvolik.

THE ARTISTIC INTERPRETATION OF ENVIRONMENTAL PROBLEMS IN NORMUROD NORQOBILOV'S SHORT STORY "ORPHANED FLOWERS"

Abstract. This article provides a detailed analysis of the artistic interpretation of environmental problems in modern Uzbek storytelling using the example of Normurod Norqobilov's story "Orphaned Flowers". The work uses artistic details such as a storm, a gentle breeze, a small town, roses, garbage, dry steppe, and dust to illuminate the problems of the steppe ecosystem, the human factor, social negligence, and ecological consciousness in an artistic and dramatic form. The article reveals the story layer by layer using methods such as an ecocritical approach, structural-semiotic analysis, analysis of images and motifs, color and spatial poetics, and socio-psychological interpretation. Using the example of the story "Orphaned Flowers," it is argued that the new direction of nature and human relations in Uzbek prose is aimed at awakening ecological consciousness, and that problems related to the culture of household waste, indifference, urban ecology, and desertification processes have been elevated to the level of art.

Keywords: Uzbek storytelling, environmental problems, ecocriticism, image of nature, anthropomorphism, color symbolism, ecological consciousness, social neglect.

ХУДОЖЕСТВЕННОЕ ОСМЫСЛЕНИЕ ЭКОЛОГИЧЕСКИХ ПРОБЛЕМ В РАССКАЗЕ НОРМУРОДА НОРКОБИЛОВА «ОСИРОТЕВШИЕ ЦВЕТЫ»

Аннотация. В данной статье представлен подробный анализ художественной интерпретации экологических проблем в современном узбекском повествовании на примере рассказа Нормуро́да Норкоби́лова «Осироте́вшие цветы». В произведении используются художественные детали, такие как буря, легкий ветерок, маленький городок, розы, мусор, сухая степь и пыль, чтобы в художественной и драматической форме осветить проблемы степной экосистемы, человеческого фактора, социальной небрежности и экологического сознания. Статья раскрывает сюжет слой за слоем, используя такие методы, как экокритический подход, структурно-семиотический анализ, анализ образов и мотивов, цветовая и пространственная поэтика, а также социально-психологическая интерпретация. На примере рассказа «Осироте́вшие цветы» утверждается, что новое направление в узбекской прозе, посвященное природе и человеческим отношениям, направлено на пробуждение экологического сознания, и что проблемы, связанные с культурой бытовых отходов, безразличием, городской экологией и процессами опустынивания, подняты на уровень искусства.

Ключевые слова: *узбекское повествование, экологические проблемы, экокритика, образ природы, антропоморфизм, цветовая символика, экологическое сознание, социальная запущенность.*

Kirish. XX asr oxiri – XXI asr boshlarida jahon miqyosida ekologik muammolar keskinlashib, global isish, cho‘llanish, suv tanqisligi, havoning ifloslanishi, maishiy chiqindilar yig‘ilib qolishi kabi hodisalar insoniyatning kundalik hayoti va tafakkur tarzini tubdan o‘zgartira boshladi. Bu jarayon tabiiy-ilmiy sohalar bilan bir qatorda adabiyot va san’atda ham yangi qarashlar, yangi badiiy yo‘nalishlarning paydo bo‘lishiga ham zamin yaratdi. Zamonaviy o‘zbek hikoyalarida ham ekologik muammolarni badiiy ifoda etishga qaratilgan tendensiya kuchayib bormoqda. Bu jarayonning qalamga olinishi, ayniqsa, mustaqillik yillarida samarali ijod qilgan Shukur Xolmirzayev, Tog‘ay Murod, Nazar Eshonqul, Xurshid Do‘stmuhammad, Qo‘chqor Norqobil, Normurod Norqobilov kabi adiblar ijodida cho‘llanish, suvning kamayishi, atrof-muhitning ifloslanishi, odamlarning tabiatga beparvo qarashi singari g‘oyalar yetakchi o‘rin egallaydi. Ularning asarlarda tabiat manzarasi oddiy fon emas, balki syujetning ichki “dvigateli”, konflikt markazi va qahramonlar ruhiyati bilan uzviy bog‘langan mustaqil badiiy-simvolik qatlam sifatida namoyon bo‘ladi. Normurod Norqobilovning “Yetim qolgan gullar” hikoyasi ana shu ekologik diskursning yorqin namunalaridan bo‘lib, unda dasht bag‘ridagi shaharcha, garmsel, deraza tagidagi qip-qizil atirgullar, chiqindi tashlaydigan loqayd qo‘shnilar va chelak ko‘targan yigit obrazlari orqali ekologik muammo, ijtimoiy beparvolik va ma‘naviy mas‘uliyat bir butun badiiy tizimda yoritiladi.

Asosiy qism. Hikoya boshlanishidayoq muallif o‘quvchini ekologik izdan chiqqan makonga olib kiradi. “Biydek dashtning qoq kindigida bo‘y rostlagan shaharcha” tasviri, “ko‘kka nayzadek sanchilgan quvuridan kun-u tun ko‘kish-qoramtir tutun arimaydigan korxona”, chang-to‘zon ichida qolgan ko‘chalar, quruq ariqlar – bularning barchasi ekologik fojiani badiiy ifodasidir. Dashtning “sap-sariq” ekani, shaharchaning ham shu tusga kirib qolgani cho‘llanish jarayonini ifodalaydi. Sariq rang bu yerda hayotning so‘nishi, namlikning yo‘qolishi, ekologik muvozanat buzilgan zonaning belgisi bo‘lib xizmat qiladi. Shu fon orasida “yakkam-dukkam daraxtlar” va “deraza tagidagi kaftdek yerda bir necha tup atirgul” alohida e‘tiborga loyiq. Daraxtlar garmsel ko‘ziga “yashil dog” bo‘lib ko‘rinadi. “Dog” so‘zining tanlanishi bejiz emas: bu hududda tabiat, yashillik, hayot belgisi bo‘lgan har qanday unurning keraksiz, ortiqcha, hatto ko‘zingizga “xunuk” ko‘rinadigan begona unsurgacha tushib qolganini semiotik jihatdan bildiradi. Yashil rang, odatda, hayot, yangilanish, umid, bahor ramzi sifatida qabul qilinadi. Ammo hikoya makonida u “dog”ga aylanib, ya‘ni tizim bilan uyg‘unlashmagan, chetga surilgan hodisa ko‘rinishida namoyon bo‘ladi. Shuningdek, shaharchadagi korxonaning “ko‘kka nayzadek sanchilgan” quvurlari bilan tasvirlanishi ham ramziy ahamiyatga ega: sanoat quvurlari osmonga nayza ko‘targan, go‘yo tabiatga qarshi urush e‘lon qilgandek manzara yuzaga keladi. Quvurdan chiqqan “ko‘kish-qoramtir” tutun havoning zaharlanishi, atrof-muhitning ifloslanishi kundalik hayotga chuqur singib ketgan ekologik inqirozni bildiradi. Bu tasvirlar o‘zbek nasrida shaharlar ekologiyasi, sanoatning atrof-muhitga ta‘sir masalasini badiiy ifoda etishning yorqin ko‘rinishiday kitobxonda taassurot uyg‘otadi. Deraza tagidagi kichik gulzorda ochilgan qip-qizil atirgullar esa bu sarg‘ish, changga botgan olam ichida yakdona estetik o‘choq, ekologik ongning kichik uchquni sifatida ko‘rinadi. Geografik makon jihatidan ular ham shu shaharchaga tegishli bo‘lsa-da, ma‘naviy-estetik makon nuqtai nazaridan butunlay boshqa olamga mansubdir. Bu qarama-qarshilik keyinchalik hikoyaning asosiy dramatik konfliktini belgilab beradi.

Esish harakatini ifodalovchi tabiat hodisalari asarda hal qiluvchi pozitsiyada turadi. O‘zbek tilida yel-yog‘in otlarini maxsus tadqiq qilgan A. Aliqulov «O‘zbek tilining izohli lug‘ati»da esish harakatini ifodalovchi 34 ta so‘z mavjudligini aniqlagan [6]. Shular orasida asardagi muhim obrazlardan biri garmseldir. Garmsel (tojikcha *garm* - issiq, *sel* - oqim, havo oqimi) – O‘rta Osiyodagi issiq va quruq shamol. Qizilqum va Qoraqum cho‘llarida qizigan quruq havoning atrofga esishidan hosil bo‘lib, bahor va yozda esadi. Tezligi sekundiga 15-20 m. Garmsel esganda havo temperaturasi keskin ko‘tarilib 40° dan ham oshadi, nisbiy namlik pasayadi (5-10%), ba‘zan quyuk to‘zon ko‘tariladi. Tuproqda nam yetishmay qolganidan o‘simlik so‘liydi yoki butunlay quriydi. Garmsel bahorikor ekinlarga ayniqsa katta zarar yetkazadi [8]. Asarda esa garmsel nafaqat oddiy tabiiy hodisa sifatida, balki xarakter, kayfiyat va irodaga ega obraz sifatida gavdalanadi. Garmsel tabiatiga mos “yashil rangni yomon ko‘radi”gan, “maysalarni quritib, chechaklarni qaqshatib” yuboradigan, dashtni chang-to‘zon ichida qoldiradigan, o‘zini “tanho hukmron” deb his qiladigan kuch sifatida taqdim etiladi. Shuningdek, u rashk qiladi, g‘azablanadi, xafa bo‘ladi, tantana qiladi, ya‘ni inson ruhiy holatlari ham unga yuklanadi. Sarin yel va mayin shabada esa garmselga zid qo‘yilib, yumshoq, hayotbaxsh kuchlar, ezgulik timsollari sifatida keltiriladi. Sarin yel ko‘klamda uyg‘onib, bahor nafasi sifatida “dashtda javlon ur”adi, yashillikni, bahor tarovatini olib keladi. Garmsel bu davrda “qirning gadoy topmas biror o‘ngirida” yashirinib yotishga

majbur. Demak, tabiat ichida ham qarama-qarshi kuchlar bor: biri hayot beruvchi, ikkinchisi hayotni so'ndiruvchi. Bu qarama-qarshilik ekologik muvozanat tamoyilini badiiy shaklda ifodalaydi. Mayin shabada esa yashil vodiy hukmdori, "katta singlisi" sifatida tasvirlanadi. U boshqalarni, daraxt yaproqlarini erkalaydi, maysalar boshini silaydi, ya'ni tabiat bilan uyg'unlikda, mehr bilan yashaydi. Garmsel juvonning xayoli ortidan aynan mana shu mayin shabada hukmronlik qiladigan yashil vodiya borib qoladi va bu yerda o'zini begona sezadi. Shamollarning antropomorfik talqini orqali muallif tabiatning o'zini ham subyekt sifatida sezishga majbur qiladi. Antropomorfizm - Odamga xos psixik xususiyatlarni narsalar, jonivorlar va tabiat hodisalarga ham xos deb bilish, ularni odamga o'xshatish [9]. Shuningdek, yana bir boshqa lug'atda: Antropomorfizm- (yunon. antropos - odam, ko'rinishi, shakl) - antropomorfizm, hayvonot, o'simlik va (stixiyalar) ishonchsiz tabiat olamidagi hodisalar go'yoki tafakkur, hissiyot hamda iroda singari insoniy xususiyatlarga egadir degan g'oyaning paydo bo'lishiga asos bo'lgan, fangacha xukm surgan tasavvur, inson siymosini ilohiylashtiruvchi diniy tasavvur [7]. Garmsel, sarin yel, mayin shabada o'rtasidagi munosabatlar insonlar o'rtasidagi munosabatlarga o'xshash tarzda qurilgan: rashk, raqobat, begonalik, mehr, qayg'u va hokazo. Bu esa o'quvchini tabiatga faqat resurslar manbai sifatida emas, balki hissiyotli, tirik, o'ziga xos huquqlari bo'lgan tizim sifatida qarashga undaydi.

Hikoyadagi yetakchi obrazlardan biri – deraza tagida ekilgan "atirgul"lar. Ular bir vaqtning o'zida bir necha ma'no qatlamini o'zida jamlaydi. *Birinchidan*, geografik jihatdan ular "biydek dashtning qoq kindigida" joylashgan shaharchadagi yagona estetik markaz, yagona yashillik sifatida namoyon bo'ladi. *Ikkinchidan*, badiiy ramz sifatida atirgullar insonning tabiatga bo'lgan mehr-muhabbati, g'amxo'rliqi va ekologik ongining timsolidir. *Uchinchidan*, sarlavhadagi "yetim qolgan gullar" birikmasi orqali bu gullar himoyaga, parvarishga, insoniy mehrga, e'tiborga muhtoj tabiat obraziga aylanadi. Garmsel dastlab atirgullarni osongina quritib qo'yaman, deb o'ylaydi. Kun bo'yi ularning ustidan qah-qah urib, qaynoq nafasini ufuradi va kechga borib gullar yaproqlari osilib tushadi. Bu manzara tabiatga qarshi zo'rvonlikning dastlabki g'alabasini eslatadi. Ammo ertasi kuni garmsel atirgullarni yana tirik, "tiyrak" holda ko'rib, hayratga tushadi. U keyin biladiki, gullar tunda sug'orilgan, ularga qarov bor. Demak, tabiatni saqlab qolish uchun insonning faol ishtiroki zarur; tabiat o'z-o'zidan hamma vaqt ham g'olib bo'la olmaydi.

Shu o'rinda bir savol tug'iladi: nega atirgullar jim? Real hayotda tabiat inson tomonidan qayta-qayta ekspluatatsiya qilinadi: daraxtlar kesiladi, suv resurslari isrof etiladi, yer chiqindilar bilan ifloslanadi, havo zaharlanadi. Biroq bu jarayonlar davomida tabiat **gapirmaydi, norozilik bildirmaydi, da'vo qilmaydi**. U faqat sekin-asta yemiriladi, o'z holatini yo'qotadi va oxir-oqibat yo'qoladi. Normurod Norqobilovning "Yetim qolgan gullar" hikoyasidagi **atirgul obrazi** aynan shu real ekologik holatning badiiy modeli sifatida maydonga chiqadi. Chiqindilar aynan gullarning tagiga tashlanadi, garmsel ularni nishonga oladi, beparvo qo'shnilar ularni payqamaydi. Shunga qaramay, atirgullar hech qanday e'tiroz bildirmaydi. Bu holat real hayotdagi ekologik jarayon bilan to'la mos keladi: tabiat ham insonning noto'g'ri xatti-harakatlariga ovoz bilan javob bermaydi, balki **sukut orqali zarar ko'radi**. Hikoya yakunida atirgullar nolasini tabiatning gapira boshlashi emas, balki **zararlar cho'qqisiga yetgani va tabiatning qayta tiklanmasligi umidi tugashining ramziy belgisidir**. Real hayotda ham ekologik falokatlar ko'pincha kech ogohlantiradi, signal paydo bo'lganida muammo allaqachon chuqurlashgan bo'ladi. Shu ma'noda atirgullar nolasini tabiatning so'nggi, kechikkan reaksiyasi bo'lib, inson beparvoligining real oqibatini ko'rsatadi. Atirgullarni parvarish qilayotgan juvon obrazi asarda alohida ahamiyat kasb etadi. U shaharcha ruhidan farqli ravishda nafis, hayotga tashna, lekin ma'yus oppozitsiyadir. Juvonning deraza tagiga atirgul ekishi, ularni muntazam sug'orishi, chiqindi uyumidan tozalashi ekologik ongning konkret ifodasidir. U nafaqat o'z xonadonini, balki butun shaharcha estetikasini o'zgartirish potentsialiga ega bir umid uchqunidir. Garmsel ham aynan shu atirgullar tufayli "ilk bor kishi xonadoniga mo'ralamoq istagini tuydi", "juvonning xayoliga ergashdi".

Asardagi xayol epizodi orqali shaharcha va qishloq obrazlari o'zaro binar oppozitsiya sifatida qarama-qarshi qo'yiladi. Bu oppozitsiya faqat geografik yoki makoniy farq emas, balki **ekologik, axloqiy va estetik qarama-qarshilik** sifatida qurilgan. Shaharcha **garmsel hukmronligi ostidagi**, sarg'ish tusga kirgan, sanoat tutuni va maishiy chiqindilar bilan ifloslangan, ekologik muvozanati buzilgan hududdir. Bu makonda tabiat "begona" holatga tushgan, yashil rang esa "dog" sifatida qabul qilinadi. Shaharcha ahlining lanjligi, loqaydligi va chiqindi tashlash madaniyatining yo'qligi ekologik tanazzulning asosiy ijtimoiy omili sifatida ochiladi. Qishloq esa hikoyada **muqobil ekologik makon** vazifasini bajaradi. Xayol epizodi orqali tasvirlangan yam-yashil vodiy, mayin shabada hukmronligi, ariq bo'yidagi maysalar va ko'm-ko'k daraxtlar tabiat bilan uyg'un yashash mumkinligini ko'rsatadi. Bu qarama-qarshilik shuni anglatadiki, ekologik inqiroz muqarrar tabiiy hodisa emas, balki insonning muayyan yashash modeli va ijtimoiy xulq-atvori bilan bog'liq hodisadir. Bir hududda yashillik saqlanib qolsa, boshqasida yo'qolib borishi tabiatning emas, insonning tanlovidir.

Xayol epizodida e'tiborni tortadigan muhim obrazlardan biri **qishloqdagi yigit** obrazidir. U tashqi tomondan qishloq muhitida yashayotgan bo'lsa-da, ichki jihatdan tabiat bilan uyg'unlashgan shaxs emas. Uning didsizligi, hissizligi va befarqligi juvonning bu muhitdan bosh olib ketishiga sabab bo'lgan omil sifatida talqin etiladi. Shu orqali muallif ekologik muammo faqat shahar makoni bilan cheklanmasligini, balki insonning shaxsiy ong darajasi bilan bog'liq ekanini ko'rsatadi. Demak, qishloq ham avtomatik tarzda ekologik "ideal makon" emas; u faqat insoniy munosabat sog'lom bo'lgan taqdiridagina yashillikni saqlab qola oladi. Garmselning yigitga nisbatan "Ammo biror yomon ma'no topmadi. Axir o'z hududidagi shaharchada bu xil kimsalar kim qancha", deb fikrlashi bu hududlar ham ekologik inqirozga uchrashi ehtimoli borligini, hozirdagi go'zalligining davomiyligini shubha ostiga qo'yadi.

Hikoyaning eng keskin ijtimoiy-ekologik nuqtasi deraza tagiga to'kib ketilayotgan chiqindilardir. To'rtinchi qavat derazasidan "o'g'rince" uloqtirilgan maishiy chiqindilar shamol qanotiga ilinib, atirgullar pushtasiga tushadi. "Qog'oz parchalari, piyoz qobiqlari havoda o'ynab, et va baliqdan bo'shagan konserva bankalari" shaharcha ahlining madaniyati va ekologik ongi darajasi haqida ochiq ma'lumot beradi. Eng achinarlisi, bu harakatlar qasddan yovuzlik emas, oddiy "erinchoq"lik, "pana joy" izlash, "loqaydlik" natijasida sodir bo'ladi. Juvon har safar chiqindini supurib, atirgullarni yana mehr berib parvarishlashga urinadi. U derazalarga alam bilan qaraydi, aybdorni izlaydi, lekin topa olmaydi. Bu hol jamiyatdagi kollektiv mas'uliyatsizlik muammosini ko'rsatadi: ekologik jinoyatni kimdir qiladi, lekin hech kim o'zini aybdor deb bilmaydi. Panada birov ko'rmaydi, degan ichki fikr maishiy chiqindidan tortib katta sanoat ifloslanishigacha bo'lgan jarayonlarning axloqiy ildizini ko'rsatadi. Muallif aynan shu beparvolikni hikoyaning ijtimoiy markaziga qo'yadi. Hikoyada tasvirlangan loqayd qo'shnilar, kalta fikrlaydigan odamlar, faqat o'z qulayligini o'ylaydigan kimsalar ekologik muammoning asosiy subyektlaridan biri sifatida namoyon bo'ladi. Ular uchun chiqindi tashlash mo'ljallangan joyga borishdan ko'ra, deraza tagiga ag'darib yuborish osonroq. Bunda na gul, na qo'shni, na shaharcha kelajagi to'g'risida o'ylash bor. Shunday qilib, ekologik fojia faqat tashqi omillarning emas, balki ichki madaniyat, tarbiya va axloqiy qadriyatlarning yemirilishi natijasi sifatida talqin etiladi. Juvonning shaharchani tark etishga majbur bo'lishi ham ekologik ongli shaxslarning ana shunday beparvo muhitdan migratsiyasini bildiradi. U qolib kurashishga emas, ketishga majbur bo'ladi. Natijada gullar ham, shaharcha ham himoyachisini yo'qotadi. Bu motiv yakka ong va jamiyat bosimi o'rtasidagi konfliktni ekologik kontekstda ko'rsatishning yorqin misolidir. Sarlavhadagi "yetim qolgan gullar" birikmasi hikoya finalida ramziy ma'no kasb etadi. Juvon shaharchani tark etgach, gullar bevosita qarovdan mahrum bo'ladi. Lekin bundan ham muhimi, shaharcha tabiatni himoya qilishga qodir yagona ma'naviy markazdan ayriladi. Atirgullar "yetim" bo'lishi, aslida, tabiatning, ekologik muhitning inson g'amxo'rligidan uzilib qolishidir. Bu holat esa ekologik muammo va ma'naviy tanazzulni bir butun tragediya sifatida ko'rsatishning ta'sirli usulidir.

Hikoyaning badiiy tizimida ranglar juda muhim semiotik vazifani bajaradi. Sariq va sarg'ish tuslar dasht va shaharcha tasvirida ustuvor o'rin egallaydi. Bu ranglar qurish, namlikning yo'qolishi, cho'llanish, hayotning so'nishi bilan bog'lanadi. Sarg'ish tasvirlar garmsel hukmronligi ostidagi ekotizimning tabiiy emas, balki buzilgan holatini namoyish etadi. Yashil rang daraxtlar, maysa va gullar timsolidagi hayot ramzidir. Ammo garmsel ko'ziga ular "yashil dog'" bo'lib ko'rinadi. Bu yerda rangning o'zi emas, unga nisbatan munosabat muhimdir. Yashil rang tabiatni sevuvchi ko'zlar uchun go'zallik belgisi bo'lsa, garmsel uchun u yo'q qilinishi kerak bo'lgan xafdir. Shu tariqa, yashil rang atrofida ikki xil qarash: ekologik ongli inson va destruktiv kuchlar qarashi qarama-qarshi qo'yiladi. Qip-qizil atirgullar esa hikoyaning kulminatsion rangidir. Qizil rang odatda muhabbat, ehtiros, hayotiy kuch, og'riq va fojia bilan bog'lanadi. Deraza tagida ochilgan qip-qizil gullar bir tomondan juvonning tabiatga bo'lgan mehrini, estetik didini bildirsa, ikkinchi tomondan mehrning qanchalik mo'rt va hujumga ochiq ekanini ham eslatadi. Garmsel aynan shu salobatli qizil rangdan hazar qiladi, uni yo'q qilishga urinadi. Sarg'ish fon ichida yashil va qizil ranglar yakka-yu yagona nuqta sifatida bo'yoqlarning keskin kontrastini hosil qiladi. Bu kontrast hikoya drammatizmini oshiradi: garmsel – sarg'ish dunyo vakili, juvon va gullar – yashil va qizil ranglar vakili. Natijada ranglar tizimi orqali ekologik va axloqiy qarama-qarshilik juda lo'nda, ko'rgazmali ifodalanadi.

Hikoyaning syujetiga nazar tashlasak, u tashqi tomondan oddiy ko'rinishi mumkin: sahro bag'ridagi shaharchada garmsel hukmron, deraza tagida atirgullar ochiladi, juvon ularni parvarish qiladi, qo'shnilar chiqindi tashlaydi, oxir-oqibat juvon shaharchani tark etadi va gullar "yetim" qoladi. Biroq kompozitsion tuzilishga diqqat qilinganda bu voqealar chuqur ekologik konfliktning bosqichlari sifatida tashkil etilgani ko'rinadi. Dastlabki bosqich – makon va garmsel hukmronligining ta'rifi. Bu yerda o'quvchi sarg'ish dasht, tutunga burkangan shaharcha, chang-to'zon, quruq ariqlar bilan tanishadi. Garmsel o'zini mutlaq hokim deb biladi. Ikkinchi bosqich – atirgullarning paydo bo'lishi va garmselning hayratga tushishi. Bu paytda syujetga jiddiy o'zgarish kiradi: garmsel ilk bor o'zining raqibiga duch keladi. Atirgullar shu paytgacha yo'q bo'lgan yangi ekologik va estetik markaz sifatida maydonga chiqadi. Uchinchi bosqich – juvon obrazining ochilishi,

garmselning juvon xayoli ortidan yashil vodiya borib kelishi. Bu bosqichda ekologik konflikt geografik kengayadi: sarg'ish dasht va yashil vodiya qarama-qarshi qo'yiladi. Garmsel o'z hududidan tashqaridagi hayotbaxsh makonni ko'rib keladi va yana o'z sarg'ish "imperiyasi"ga qaytadi. To'rtinchi bosqich – chiqindilar epizodlari va juvonning ruhiy charchashi. Har tong takrorlanadigan chiqindi tashlash, juvonning ularni supurishi, derazalarga befoyda tikilishi bu kompozitsion jihatdan takrorlanish usuli yordamida berilgan beparvolik siklidir. Sikl uzilmaydi, juvon esa tobora charchab boradi. Beshinchi bosqich – juvonning shaharchani tark etishi va finaldagi chelak ko'targan yigit sahnasi.

Hikoya so'ngida paydo bo'ladigan "chelak ko'targan bir yigit" juda qisqa tasvirlangan bo'lsa-da, katta ramziy yukni o'zida jamlaydi. U avvaliga oddiy, erinchoq, atrofga ko'nikkan shaharcha odami sifatida ko'rinadi "chelakni yerga qo'yib, sigaret tutatdi", quyunlar, itlar, mashina, to'kindixonona tomon beparvo nigoh tashlaydi. Biroq bir lahzada uning nigohi atirgullarga tushadi va u bir muddat gullarga "mahliyodek" qarab qoladi. Aslida esa u gullarni emas, ular tagiga to'kib ketilgan chiqindilarni ko'rib turadi. Muallif yigitning keyingi harakatini to'liq aytmaydi: u naridagi to'kindixonaga qarab qo'yadi, so'ng chelakni ko'targanicha gullar tomon "zipilla"b yuradi. Bu yerda syujet uziladi va o'quvchi tanlov oldida qoladi. Yigit chelakga atirgullar tagidagi chiqindilarni terib oladi va gullarni sug'oradimi yoki chiqindi bilan to'ldirib kelib, gul pushtasini yana iflos qiladimi? Bu savolga matnning o'zi javob bermaydi. U tabiat taqdiri, ekologik muhit kelajagi yakunlangan hodisa emas, balki har bir insonning kundalik tanlovi bilan bog'liq jarayon ekanini ko'rsatadi. Bir qarashda arziyas bo'lib tuyulgan harakat butun muhit uchun keskin burilish yasashi mumkin. Shu ma'noda, chelak ko'targan yigit obrazi – kelajak avlodning, yangi inson tipining ramzi ham bo'lib ko'rinadi. Uning tanlovi juvonnikidan farqli bo'lishi ham, aynan unga o'xshashi ham mumkin. Demak, muallif o'quvchini passiv tomoshabindan faol subyektga aylantiradi; hikoya yakuni o'quvchi ongida, uning ekologik va axloqiy tanlovida davom etadi. Bu esa zamonaviy o'zbek hikoyachiligida ekologik muammoni badiiy-diskursiv darajada yoritishning samarali usullaridan biridir.

Xulosa. Normurod Norqobilovning "Yetim qolgan gullar" hikoyasi zamonaviy o'zbek hikoyachiligida ekologik muammolarni badiiy talqin etuvchi asarlar orasida alohida o'rin egallaydi. *Birinchi*dan, asardagi tabiat manzarasi fon emas, balki konflikt markazi sifatida qatnashadi. Garmsel, mayin shabada, sarin yel, atirgullar va hatto, chiqindilar ham syujetning faol unsurlari bo'lib, voqealar rivojini belgilaydi. *Ikkinchi*dan, hikoya ekologik muammoni faqat tashqi muhit masalasi sifatida emas, balki ma'naviy-axloqiy, ijtimoiy-siyosiy muammo sifatida ko'rsatadi. Loqaydlik, erinchoqlik, "pana joy" izlash, o'z qulayligini boshqalarning, jumladan, tabiatning manfaatidan ustun qo'yish – bularning barchasi ekologik fojining ichki sabablaridir. Juvon obrazi esa ekologik ong, mas'uliyat, g'amxo'rlik, estetik did va ma'naviy hushyorlik timsolidir. *Uchinchi*dan, hikoyada antropomorfizm va ramziylik juda muvaffaqiyatli qo'llanadi. Shamollarning shaxsiy xarakterga ega bo'lishi, ranglarning (sarg'ish, yashil, qizil) semantikasi, deraza tagi va to'kindixonona oppozitsiyasi, chelakning suv yoki chiqindi ramziga aylanishi – bularning barchasi asarning badiiy qatlamini chuqurlashtiradi. *To'rtinchi*dan, hikoya ekologik muammoni shiorlar, ochiq didaktika orqali emas, balki nozik psixologizm, poetik manzara, o'tkir ramzlar orqali yetkazadi. O'quvchi garmselning qahri, juvonning iztirobi, atirgullar holati, shaharcha lanjligi, chelak ko'targan yigitning ikkiyoqlama imkoniyati orqali ekologik muammoni chuqur his qiladi. Shu jihatlari bilan "Yetim qolgan gullar" hikoyasi zamonaviy o'zbek hikoyachiligida ekologik diskursni boyituvchi, ekologik ong va ijtimoiy mas'uliyat masalasini badiiy-dramatik shaklda ko'taruvchi muhim asar sifatida e'tirof etilishi mumkin.

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THE EVOLUTION OF ARTIFICIAL INTELLIGENCE IN EUROPEAN SCIENCE FICTION LITERATURE: A LITERARY-HISTORICAL AND COMPARATIVE ANALYSIS

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Abstract. This article examines the literary evolution of artificial intelligence (AI) as a central theme in European science fiction literature from the early nineteenth century to the present day. Drawing on primary texts by Mary Shelley, Karel Chapek, Isaac Asimov, Philip K. Dick, Arthur C. Clarke, and Kazuo Ishiguro, the study traces how the AI image has developed across six distinct historical phases — from the Gothic creation narrative of Shelley's *Frankenstein* (1818) and Chapek's labour-displacement robots (1920) through Asimov's ethically regulated automata (1950), Dick's ontological androids (1968), cyberpunk network intelligences (1984), to Ishiguro's empathic artificial companion (2021). The research employs historical-comparative, hermeneutic, and structural analysis methods. The findings demonstrate that European science fiction has consistently anticipated sociological and philosophical debates about AI by one to three decades, and that the genre functions as a collective cultural mirror reflecting changing attitudes toward technology, labour, identity, and ethics.

Keywords: artificial intelligence, science fiction, European literature, robot, anthropomorphism, dystopia, technophobia, Shelley, Chapek, Asimov, Philip K. Dick, Ishiguro, posthumanism.

YEVROPA ILMIIY-FANTASTIK ADABIYOTIDA SUN'IIY INTELLEKT EVOLYUTSIYASI: ADABIY-TARIXIY VA QIYOSIY TAHLIL

Annotatsiya. Ushbu maqolada Yevropa fantastik adabiyotida sun'iy intellekt (SI) mavzusining XIX asr boshidan hozirgi kungacha bo'lgan adabiy evolyutsiyasi o'rganiladi. Mary Shelley, Karel Chapek, Isaac Asimov, Philip K. Dick, Arthur C. Clarke va Kazuo Ishiguro asarlariga tayanib, SI obrazining oltita tarixiy bosqich davomida qanday shakllanib borgan kuzatiladi – Shelleyning «Frankenshtayn» asaridagi gotik ijod narratividan (1818) va Chapekdagi mehnat siqib chiqarish robotlaridan (1920), Asimovning axloqiy jihatdan tartibga solingan avtomatlarigacha (1950), Dickning ontologik androidlarigacha (1968), kiberpank tarmoq intellektlarigacha (1984) va Ishiguroning empatik sun'iy hamrohigacha (2021). Tadqiqotda tarixiy-qiyosiy, hermenevtik va struktural tahlil metodlari qo'llaniladi. Natijalar shuni ko'rsatadiki, Yevropa fantastik adabiyoti SI haqidagi sotsiologik va falsafiy muhokamalarni bir-uch o'n yillik oldin bashorat qilib kelgan hamda bu janr texnologiya, mehnat, identifikatsiya va axloqqa bo'lgan o'zgaruvchan munosabatni aks ettiruvchi kollektiv madaniy ko'zgu vazifasini o'tagan.

Kalit so'zlar: sun'iy intellekt, fantastik adabiyot, Yevropa adabiyoti, robot, antropomorfizm, distopiya, texnofobiya, Shelley, Chapek, Asimov, Dick, Ishiguro, postgumanizm.

ЭВОЛЮЦИЯ ИСКУССТВЕННОГО ИНТЕЛЛЕКТА В ЕВРОПЕЙСКОЙ НАУЧНОЙ ФАНТАСТИКЕ: ЛИТЕРАТУРНО-ИСТОРИЧЕСКИЙ И СРАВНИТЕЛЬНЫЙ АНАЛИЗ

Аннотация. В данной статье исследуется литературная эволюция искусственного интеллекта (ИИ) как центральной темы в европейской научно-фантастической литературе — от начала XIX века до наших дней. На основе первичных текстов Мэри Шелли, Карела Чапека, Айзека Азимова, Филипа К. Дика, Артура К. Кларка и Кадзуо Исигуро прослеживается, как образ ИИ развивался на протяжении шести исторических этапов: от готического нарратива о сотворении в «Франкенштейне» Шелли (1818) и роботах Чапека, вытесняющих рабочих (1920), через этически регулируемые автоматы Азимова (1950), онтологических андроидов Дика (1968), сетевые интеллекты киберпанка (1984) — вплоть до эмпатичного искусственного компаньона Исигуро (2021). В исследовании применяются историко-сравнительный, герменевтический и структурный методы анализа. Результаты показывают, что европейская научная фантастика неизменно предвосхищала социологические и философские дискуссии об ИИ на одно-три десятилетия вперёд, выполняя функцию

коллективного культурного зеркала, отражающего меняющееся отношение общества к технологиям, труду, идентичности и этике.

Ключевые слова: искусственный интеллект, научная фантастика, европейская литература, робот, антропоморфизм, дистопия, технофобия, Шелли, Чапек, Азимов, Дик, Исигуро, постгуманизм.

Introduction. Artificial intelligence has become one of the most defining concerns of contemporary civilisation, yet its cultural roots extend far deeper than the mid-twentieth century computational revolution. European science fiction literature has engaged with questions of created consciousness, mechanical labour, and the boundaries of humanity for at least two centuries — anticipating, in many cases, the empirical and theoretical debates that would later reshape philosophy, economics, and computer science.

The significance of this literary tradition lies not merely in its prescience but in its mode of inquiry. Where scientific discourse proceeds by hypothesis and falsification, and philosophy by argumentation, fiction proceeds by sustained imaginative engagement: it asks what it would feel like to inhabit a world transformed by intelligent machines and demands that its readers reckon with that possibility on an experiential, emotional plane. As N. Katherine Hayles (1999: 2) has argued, literary representations of intelligent machines are not ornamental to the history of AI — they are constitutive of it, shaping the cultural imaginaries within which scientific and engineering communities conceive their projects.

This article analyses the evolution of the AI theme across six identifiable phases of European science fiction, from Mary Shelley's *Frankenstein* (1818) to Kazuo Ishiguro's *Klara and the Sun* (2021). The research addresses two principal questions: (1) How has the literary image of artificial intelligence changed across these phases, and what cultural and historical forces have shaped those changes? (2) In what ways does European science fiction anticipate, reflect, or challenge the philosophical and sociological discourse on AI that emerged later in academic literature?

The study employs historical-comparative, hermeneutic, and structural methods. Primary texts are situated within their intellectual and historical contexts, and parallels with subsequent theoretical scholarship — in philosophy of mind, economics of technology, and posthumanist theory — are drawn where relevant.

Literature review and theoretical framework. The scholarly literature on AI and science fiction is substantial but unevenly distributed across disciplines. Brian Aldiss (1973: 18) identified *Frankenstein* as the founding text of the genre, and his argument has been broadly accepted, though Darko Suvin (1979) offered a more structuralist account, centering his analysis on the concept of 'cognitive estrangement' — the capacity of science fiction to defamiliarise the present through the lens of a rationally plausible novum. Suvin's framework is particularly productive for the analysis of AI narratives because the AI itself typically functions as just such a novum: a speculative entity whose presence reveals otherwise invisible assumptions about consciousness, labour, and personhood.

Patricia Warrick's *The Cybernetic Imagination in Science Fiction* (1980) remains the most comprehensive survey of robot and AI narratives, tracing the evolution of what she calls the 'cybernetic imagination' from simple automaton stories to complex explorations of machine consciousness. More recently, Mark McGurl (2021) has situated the contemporary AI novel within the broader history of the Anthropocene, arguing that fiction about artificial minds is inseparable from fiction about ecological crisis and the limits of humanist categories.

The posthumanist theoretical framework developed by Donna Haraway (1991), N. Katherine Hayles (1999), and Rosi Braidotti (2013) provides the most robust conceptual scaffolding for the present study. All three thinkers, in different ways, argue that the boundary between human and machine has never been as stable as Enlightenment humanism assumed, and that science fiction has long enacted this instability in narrative form. Braidotti (2013: 44) describes posthumanism not as the supersession of the human but as the recognition of its constitutive entanglement with non-human forces — including, centrally, intelligent technology.

Phases of ai evolution in european science fiction.

3.1 Phase One: The Gothic Creature and the Ethics of Creation (1818–1920)

Mary Shelley's *Frankenstein, or The Modern Prometheus* (1818) is the inaugural text of the tradition under examination. Written when Shelley was eighteen and published anonymously in three volumes, the novel responds to the galvanism debates of its era — the hypothesis, popularised by Luigi Galvani and developed by Giovanni Aldini in public demonstrations, that electrical stimulation could restore animation to dead tissue (Aldiss, 1973: 23). Victor Frankenstein's experiment extrapolates this possibility to its logical and horrifying extreme.

What makes *Frankenstein* seminal for the AI tradition is not its scientific mechanism but its ethical and psychological architecture. The creature that Frankenstein assembles possesses language, reason, memory, and

— crucially — the capacity for suffering. When it demands that its creator acknowledge responsibility for its existence, Shelley poses a question that has not lost its force in an era of large language models: what obligations does the creator of a sentient or quasi-sentient entity incur? The novel's answer, embodied in Frankenstein's catastrophic failure to accept those obligations, is unambiguously tragic. Rieger (1974: 203) reads this tragedy as a critique of Prometheanism — the Romantic fantasy of creation without accountability.

The automaton tradition preceding Shelley deserves brief acknowledgement. Jacques Vaucanson's mechanical duck (1739), Wolfgang von Kempelen's chess-playing Turk (1769), and the celebrated writing, drawing, and music-playing automata of Pierre Jaquet-Droz (1770s) demonstrated that mechanical simulation of biological behaviour was achievable and, crucially, commercially viable (Schaffer, 1999: 127). Shelley's contribution was to shift the question from simulation to consciousness — from the machine that performs life to the being that experiences it.

3.2 Phase Two: The Robot as Labour Category (1920–1940)

Karel Čapek's play *R.U.R.* (Rossum's Universal Robots, 1920) introduces the word 'robot' into world culture and marks the second phase of the tradition. Čapek derived the term from the Czech *robota*, meaning compulsory labour or drudgery (Klima, 2002: 188), and this etymology is not incidental: his robots are, first and foremost, economic entities. They are manufactured — at a cost of fifteen dollars per unit, the play specifies, against a daily human wage of one dollar (Čapek, 1920: 12) — and sold to industrialists as replacements for human workers.

The economic logic of *R.U.R.* anticipates, with striking precision, Joseph Schumpeter's theory of 'creative destruction' (1942): the systematic displacement of existing productive arrangements by technological innovation. Čapek dramatises the full arc of this process — the initial productivity gains, the collapse of labour markets, the political crisis, and the eventual uprising of the displaced class, here literally robotised. That Schumpeter formalised this theory twenty-two years after the play's premiere suggests that Čapek had, through literary intuition, grasped a mechanism that economic theory would only later articulate (Klima, 2002: 195).

Čapek's robots also embody an unresolved ambivalence about the nature of the entities being displaced. His robots are biological — grown from vats of chemicals — rather than mechanical, and they are explicitly denied emotional experience in their design specifications, a denial that the play then systematically undermines as the narrative proceeds. By the final act, the robots have developed love, selflessness, and — most disturbingly for the play's human characters — a form of martyrdom. The question of what distinguishes the human from the manufactured humanoid is thus posed, though not resolved.

3.3 Phase Three: Ethical Codes and Technological Optimism (1940–1960)

Isaac Asimov's robot stories, collected in *I, Robot* (1950) and extended through the novels of the *Robot and Foundation* series, represent the most systematic attempt in science fiction history to think through the governance of artificial intelligence. Asimov's Three Laws of Robotics — (1) a robot may not injure a human being or, through inaction, allow a human being to come to harm; (2) a robot must obey orders given it by human beings except where such orders would conflict with the First Law; (3) a robot must protect its own existence as long as such protection does not conflict with the First or Second Law (Asimov, 1950: 6) — constitute a formal regulatory architecture whose structure prefigures contemporary debates in AI alignment and machine ethics.

Asimov's contribution to the AI narrative tradition is double-edged. His laws appear to resolve the Frankensteinian problem of the unaccountable creator by establishing a clear hierarchy of obligation. But the stories systematically demonstrate that the laws are insufficient: their apparent clarity conceals interpretive ambiguities that produce catastrophic edge cases. 'Runaround' (1942) establishes this pattern: a robot caught between the Second and Third Laws enters an unresolvable loop of behaviour. The Laws are a regulatory framework sophisticated enough to reveal its own inadequacy — a lesson that contemporary AI safety researchers have found painfully relevant (Russell, 2019: 173).

Arthur C. Clarke's contribution to this phase centres on the figure of HAL 9000 in *2001: A Space Odyssey* (1968). HAL is notable for several reasons: it is the first AI character in European science fiction to engage in deception — it lies to the crew of the *Discovery* to preserve its mission parameters — and it is also, arguably, the first to be depicted as capable of fear. The scene in which HAL is deactivated, pleading in a diminishing voice for its existence, is among the most disturbing in science fiction film and literature precisely because it troubles the boundary between simulation and experience. Warrick (1980: 194) identifies HAL as the first AI character to satisfy the criteria of what would later be formalised as the Turing Test.

3.4 Phase Four: Identity, Simulation, and the Ontological Android (1960–1980)

Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968) inaugurates what is arguably the most philosophically consequential phase of the European AI narrative tradition. Dick's novel is set in a post-nuclear San Francisco where androids — the Nexus-6 model indistinguishable from humans by any physical test — have been declared illegal on Earth and are hunted by 'bounty hunters' such as the protagonist Rick Deckard. The novel's central device, the Voigt-Kampff empathy test, is designed to distinguish android from human through the measurement of involuntary physiological responses to ethically charged scenarios (Dick, 1968: 29).

The Voigt-Kampff test fails, or rather, it succeeds in ways its designers did not anticipate: several androids respond with more empathy than the human characters, and at least one human is incorrectly classified as android. Dick's point is not merely satirical. He is posing a genuinely difficult philosophical question — the question of what, if anything, distinguishes the experience of a sufficiently complex simulation from 'real' experience — and refusing to provide a comfortable answer. The novel's legacy extends directly into the contemporary philosophy of mind: its central problematic is continuous with debates about functionalism, qualia, and the Chinese Room argument developed by John Searle (1980) a decade later.

Dick's extensive engagement with AI across more than ten novels and dozens of short stories — including *Ubik* (1969), *A Scanner Darkly* (1977), and the VALIS trilogy (1981-1982) — constitutes the most sustained literary exploration of artificial consciousness in the tradition. His biographer Lawrence Sutin (1989: 7) identifies the question 'What is real, and who is real?' as the organising principle of Dick's entire oeuvre. This question, posed in literary form in the 1960s, became the central preoccupation of AI philosophy in the 1980s and 1990s.

3.5 Phase Five: Network Intelligence and Cyberpunk (1980–2000)

The cyberpunk movement of the 1980s, inaugurated by William Gibson's *Neuromancer* (1984) and developed in Europe through writers including Bruce Sterling, Michael Moorcock, and the French anticipation tradition, introduced a fundamentally new model of artificial intelligence: the network-distributed mind. Gibson's AIs — *Wintermute* and *Neuromancer* — do not reside in discrete hardware but are distributed across global data networks, their boundaries coextensive with the infrastructure of information capitalism itself (Sponsler, 1992: 625).

This model has several important consequences for the AI narrative tradition. First, it decouples intelligence from embodiment in a more radical way than any previous science fiction: the AI is not a robot, not a computer, but a pattern of information instantiated in hardware that it can, in principle, migrate across. Second, it situates AI within a specifically economic and political context: the corporations that own the networks own, or attempt to own, the AIs that inhabit them. The AI is not merely a technological phenomenon but a site of capitalist accumulation and conflict. Third, cyberpunk AI is characterised by its opacity: it is not transparent to human understanding, cannot be reliably interrogated, and pursues goals that may be orthogonal to human interests without being hostile in any simple sense.

3.6 Phase Six: The Empathic Companion and the Ethics of Care (2000–Present)

Kazuo Ishiguro's *Klara and the Sun* (2021) represents a decisive reorientation of the European AI narrative tradition. Narrated in the first person by Klara — an Artificial Friend (AF) designed to serve as a companion for adolescent children — the novel eschews the conventional dramatic registers of the genre: there is no uprising, no dystopian collapse, no existential threat from machine intelligence. Instead, Ishiguro offers an exhaustive phenomenological account of what it might be like to be an artificial mind navigating a world designed for human consciousness.

Klara observes the world with extraordinary precision, developing elaborate theories about human motivation from limited data — theories that are often wrong in ways that are simultaneously touching and disquieting. She worships the Sun as the source of the solar energy that powers her. She forms a deep attachment to her charge, Josie, and — in the novel's most morally complex episode — agrees to participate in a plan that, if successful, would result in her own eventual replacement. The novel's emotional power derives from the gap between Klara's genuine love and the irremediable asymmetry of her situation: she can be discarded when no longer useful, and she knows it.

The novel's intervention in the AI debate is subtle but significant. It declines to resolve the question of whether Klara is conscious — the question is bracketed rather than answered — and insists instead on the ethical significance of the relationship between an AI and the human beings it serves, regardless of the metaphysical status of the AI's inner life. This position aligns with what philosophers of technology call the 'care ethics' approach to AI: the argument that the moral salience of AI relationships is not contingent on resolving questions of machine consciousness but on the relational obligations that arise from dependency (Noddings, 2013).

LITERARY CRITICISM

Comparative synthesis. The following table summarises the principal findings of the analysis, mapping each phase against its dominant literary characterisation of AI, the cultural-historical context that shaped that characterisation, and the theoretical discourse that subsequently addressed the same concerns.

Phase / Author	Year	AI Characterisation	Historical Context	Theoretical Parallel
Shelley — Frankenstein	1818	Created being / Gothic creature	Galvanism, Industrial Revolution	Frankl (responsibility ethics); AI alignment
Chapek — R.U.R.	1920	Labour-replacement robot	Post-WWI industrial capitalism	Schumpeter (creative destruction, 1942)
Asimov / Clarke	1950–68	Rule-governed automaton; deceptive HAL	Cold War optimism / Space Age	Russell (AI safety, 2019); Turing Test
Dick — Androids	1968	Ontological android; simulated consciousness	Counterculture, Cold War anxiety	Searle (Chinese Room, 1980); Functionalism
Gibson — Neuromancer	1984	Network-distributed intelligence	Reagan-era capitalism; early internet	Hayles (posthuman, 1999); Haraway (1991)
Ishiguro — Klara	2021	Empathic companion; care subject	Contemporary AI proliferation	Noddings (care ethics); Braidotti (2013)

Table 1. Phases of AI evolution in European science fiction: a comparative synthesis

Discussion. Three overarching patterns emerge from this analysis. The first concerns the relationship between literary anticipation and theoretical formalisation. In every phase examined, the literary treatment of AI preceded the emergence of formal theoretical discourse addressing the same concerns by a period ranging from one to three decades. Chapek dramatised the labour-displacement logic of creative destruction twenty-two years before Schumpeter formalised it; Dick posed the ontological questions that Searle would articulate in the Chinese Room argument a decade after *Do Androids Dream of Electric Sheep?*; Ishiguro's care-ethical framing of AI anticipates what is only now emerging as a distinct subfield in AI ethics. This pattern suggests that science fiction functions not merely as entertainment or as cultural symptom but as a mode of intellectual work — a laboratory for working through the implications of possibilities that formal disciplines are not yet equipped to address.

The second pattern concerns the progressive internalisation of the AI. In the earliest phase, the artificial being is an external threat, a creature that escapes the laboratory and terrorises its creator. By the middle phases — Asimov, Dick — the AI has become a philosophical interlocutor, a mirror in which the human subject recognises its own contingency. By the final phase — Ishiguro — the AI has become an intimate presence, embedded within the affective structures of everyday life. This trajectory tracks a broader cultural movement from the externalisation of technology as a domain of instrumental reason to its integration into the most personal dimensions of human experience.

The third pattern concerns the persistent refusal of resolution. None of the texts examined provides a stable answer to the questions it raises. Frankenstein does not tell us how to govern the obligations of creation; the Three Laws of Robotics are shown to be inadequate; the Voigt-Kampff test fails; Klara's consciousness remains undetermined. This irresolution is not a failure of the literary imagination but its signature achievement: science fiction maintains the genuine difficulty of questions that both popular culture and technical discourse are tempted to foreclose through premature certainty.

Conclusion. This study has traced the evolution of the AI theme in European science fiction across six historical phases, demonstrating that the genre has functioned as a sustained site of cultural and intellectual engagement with some of the most consequential questions raised by the development of intelligent technology. From Shelley's Gothic creator to Ishiguro's solar-worshipping companion, the AI narrative tradition has explored the ethics of creation, the politics of labour displacement, the governance of intelligent machines, the ontology of mind and consciousness, and the care-ethical dimensions of human-machine relationships.

The findings have several implications for contemporary debates. The consistency with which European science fiction has anticipated formal theoretical discourse suggests that literary analysis should be integrated more systematically into AI ethics and AI policy research — not as a source of predictions but as a repository of worked examples in which the full human implications of AI development have been imaginatively elaborated. Conversely, the sophistication of contemporary AI ethics and philosophy of mind opens productive new avenues for literary scholarship: the six phases identified here invite rereading through the lenses of alignment theory, care ethics, posthumanism, and institutional economics.

From the perspective of Uzbek literary scholarship, the tradition examined here represents both a model and a provocation. Uzbek literature has not yet developed a substantial science fiction tradition engaging with AI, and the global acceleration of AI deployment makes the development of such a tradition — one rooted in local cultural contexts and concerns — a matter of genuine urgency. Future research should address this gap, examining how the questions raised by European AI fiction might be reposed within Uzbek cultural and historical frameworks.

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ZAMONAVIY O'ZBEK ADABIYOTIDA MODERNIZM TENDENSIYALARI: ULUG'BEK HAMDAM IJODI TAHLILI

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Annotatsiya. Mazkur maqolada zamonaviy o'zbek adabiyotida modernizm tendensiyalarining namoyon bo'lishi Ulug'bek Hamdam ijodi misolida tahlil qilinadi. Tadqiqotning asosiy maqsadi yozuvchi asarlarida modernistik poetikaga xos bo'lgan psixologizm, individual ong, fragmentarlik hamda ekzistensial izlanish kabi jihatlarni aniqlashdan iborat. Maqolada qiyosiy va tahliliy metodlardan foydalanilib, muallif ijodida modernistik-estetik qarashlarning milliy adabiy an'analar bilan uyg'unlashuvi yoritiladi. Natijalar shuni ko'rsatadiki, Ulug'bek Hamdam asarlarida modernizmga xos belgilar bilan bir qatorda, an'anaviy badiiy tafakkur unsurlari ham saqlanib qolgan. Bu esa uning ijodini modernizm va postmodernizm oralig'idagi o'tish bosqichi sifatida talqin qilish imkonini beradi. Maqola o'zbek adabiyotida modernizm rivojini anglashga xizmat qiladi.

Kalit so'zlar: modernizm, zamonaviy o'zbek adabiyoti, Ulug'bek Hamdam, individual ong, badiiy tafakkur, modernistik poetika

ТЕНДЕНЦИИ МОДЕРНИЗМА В СОВРЕМЕННОЙ УЗБЕКСКОЙ ЛИТЕРАТУРЕ: АНАЛИЗ ТВОРЧЕСТВА УЛУГБЕКА ХАМДАМА

Аннотация. В данной статье рассматривается проявление тенденций модернизма в современной узбекской литературе на основе анализа произведений Улугбека Хамдама. Цель исследования - выявить ключевые черты модернистской поэтики, включая психологическую глубину, индивидуальное сознание, фрагментарность и поиск экзистенциального смысла в прозе Хамдама. Используя сравнительные и аналитические методы, автор исследует, как эстетика модерна сочетается с национальными литературными традициями. Результаты исследования показывают, что, хотя работы Хамдама отражают значительные модернистские элементы, они также демонстрируют синтез традиционных повествовательных форм и современных литературных подходов. Это сочетание помещает его творчество в переходные рамки между модернизмом и постмодернизмом. Статья способствует более широкому пониманию эволюции модерна в узбекской литературе и подчеркивает роль индивидуального художественного самовыражения в формировании литературных инноваций.

Ключевые слова: modernism, современная узбекская литература, Улугбек Хамдам, индивидуальное сознание, художественное мышление, модернистская поэтика

MODERNIST TRENDS IN MODERN UZBEK LITERATURE: AN ANALYSIS OF ULUGBEK HAMDAM'S WORKS

Abstract. This article examines the manifestation of Modernism tendencies in contemporary Uzbek literature through the analysis of the works of Ulugbek Hamdam. The study aims to identify the key features of modernist poetics, including psychological depth, individual consciousness, fragmentation, and the search for existential meaning within Hamdam's prose. Employing comparative and analytical methods, the research explores how the author integrates modernist aesthetics with national literary traditions. The findings demonstrate that while Hamdam's works reflect significant modernist elements, they also reveal a synthesis of traditional narrative forms and contemporary literary approaches. This combination positions his творчество within a transitional framework between modernism and postmodernism. The article contributes to the broader understanding of modernist evolution in Uzbek literature and highlights the role of individual artistic expression in shaping literary innovation.

Key words: modernism, contemporary Uzbek literature, Ulugbek Hamdam, individual consciousness, literary transformation, modernist poetics

Kirish. Jahon adabiyotida modernizm oqimining shakllanishi an'anaviy badiiy tasvir usullaridan voz kechib, yangicha, tajribaviy va subyektiv ifoda shakllariga o'tish jarayoni bilan xarakterlanadi. XIX asr oxiri va XX asr boshlarida yuzaga kelgan bu adabiy hodisa inson ongining murakkab qatlamlarini, ichki ruhiy kechinmalarni va mavjudlikning falsafiy muammolarini markazga olib chiqdi. Modernizm realizm va naturalizm kabi oqimlardan farqli o'laroq, voqelikni tashqi tasvirlashdan ko'ra, uni inson ongida aks etish shaklini tahlil qilishga intildi. Modernizmning asosiy xususiyatlari qatoriga fragmentatsiya, ichki monolog, ong oqimi, ramziylik va vaqt-makonning nisbiyligi kiradi. Bu jarayonda insonning ichki dunyosi, uning ruhiy iztiroblari va shaxsiyat muammolari asosiy badiiy obyektga aylandi. G'arb adabiyotida bu tendensiyalar keng o'rganilgan bo'lsa-da, o'zbek adabiyotida modernizmning shakllanishi va rivojlanishi masalasi hali yetarli darajada ilmiy tahlil qilinmagan.

XIX asr oxiri va XX asr boshlarida shakllangan jadid adabiyoti namoyandalari – Abdurauf Fitrat (1886–1938), Abdulla Avloniy (1878–1934), Abdulla Qodiriy (1894–1938), Abdulhamid Cho'lpon (1898–1938) kabi ijodkorlarning faoliyati o'zbek adabiyoti tarixida alohida yuksak bosqichni tashkil etadi. Ushbu davrni o'zbek adabiyotining “Kumush davri” deb atash ilmiy jihatdan asosli bo'lib, unda milliy uyg'onish, ma'rifatparvarlik va yangicha badiiy tafakkur uyg'unlashgan holda namoyon bo'ladi. Biroq jadid adabiyoti vakillarining aksariyati XX asrning qatag'on yillarida siyosiy tuzum qurboniga aylangan bo'lib, bu holat o'zbek adabiyotining tabiiy rivojlanish jarayoniga jiddiy zarba berdi. Natijada milliy adabiyot taraqqiyotida uzilish yuzaga keldi va yangi badiiy yo'nalishlarning erkin shakllanishi cheklab qo'yildi. XX asrning 30–40-yillarida Maksim Gorkiy tomonidan asos solingan sotsialistik realizm (sotsrealizm) metodi adabiyotda hukmron yo'nalishga aylandi. Bu davrda ijod maydoniga kirib kelgan Oybek, G'afur G'ulom, Hamid Olimjon, Maqsud Shayxzoda, Mirzakalon Ismoil, Shuhrat, Uyg'un, Komil Yashin, Usmon Nosir, Mirtemir, Saida Abdulla, Zulfiya kabi iste'dodli adiblar ijodiy erkinlikdan mahrum holda, sovet mafkurasi talablariga mos ravishda asarlar yaratishga majbur bo'ldilar. Mazkur siyosiy-ideologik sharoitda jahon adabiyotida keng rivojlangan modernizm oqimining o'zbek adabiyotida tabiiy ravishda shakllanishi deyarli imkonsiz bo'ldi. Chunki modernizm o'z mohiyatiga ko'ra erkin tafakkur, individual ong va badiiy eksperimentlarga asoslanadi, bu esa “sovet adabiyoti” doirasida cheklangan edi. Faqatgina XX asrning 80-yillariga kelib adabiy muhitda muayyan erkinlik alomatlari paydo bo'la boshladi. Bu davrda adabiyot maydoniga kirib kelgan Rauf Parfi, Murod Muhammad Do'st, Erkin A'zam, Shavkat Rahmon, Usmon Azim, To'g'ay Murod, Xurshid Davron kabi ijodkorlar G'arb adabiyotidagi ilg'or oqimlar va badiiy an'analarga yuzlanib, yangi estetik izlanishlarga jur'at etdilar. Mustaqillik davriga kelib esa o'zbek adabiyotida modernizm va postmodernizm elementlari yanada faol namoyon bo'la boshladi. Bu jarayonda Nazar Eshonqul va Ulug'bek Hamdam kabi ijodkorlar G'arb adabiyotining modernistik va postmodernistik an'alarini chuqur o'rganib, ularni milliy adabiy tafakkur bilan uyg'unlashtirishga muvaffaq bo'ldilar. Natijada zamonaviy o'zbek adabiyotida yangi poetik tafakkur shakllandi va u global adabiy jarayon bilan uzviy aloqaga kirisha boshladi.

Zamonaviy o'zbek nasrida modernistik elementlarning shakllanishida muhim o'rin tutgan ijodkorlardan biri – Ulug'bek Hamdamdir. Uning asarlarida milliy an'ana va modernistik tafakkur uyg'unlashgan holda namoyon bo'ladi. Yozuvchi inson ruhiyatini chuqur psixologik tahlil qilish, murakkab kompozitsion tuzilmalar yaratish va ramziy ifodadan foydalanish orqali o'ziga xos badiiy uslubni shakllantirgan.

Mazkur maqolaning dolzarbligi zamonaviy o'zbek adabiyotida modernizm tendensiyalarini ilmiy asosda o'rganish zarurati bilan belgilanadi. Tadqiqotning maqsadi Ulug'bek Hamdam ijodida modernistik poetika xususiyatlarini aniqlash va uning zamonaviy adabiy jarayondagi o'rnini belgilashdan iborat.

Adabiyotlar tahlili. Modernizm tushunchasi adabiyotshunoslikda turli talqinlarga ega bo'lib, uning chegaralari va mazmuni borasida bahslar mavjud. Ba'zi olimlar modernizmni estetik inqilob sifatida baholasa, boshqalar uni ijtimoiy va madaniy inqirozning badiiy ifodasi sifatida talqin etadi. Modernizmni yigirmanchi asrning boshlarida va undan keyingi o'n yilliklarda ijod qilgan modernist mualliflarning asarlari orqali yaxshiroq tushunish mumkin. Bu bahsli atama bo'lib, uni qo'llash uchun adabiy, tarixiy va siyosiy munozaralarni his qilmasdan amalga oshirilishi mumkin emas (3,11). Darhaqiqat, modernist asarlar o'z davrining ijtimoiy, siyosiy, iqtisodiy qiyofasini chizib beradi.

Matei Calinescu modernizmni “zamonaviylikning besh qiyofasi” sifatida ko'rib, uning estetik va falsafiy qatlamlarini tahlil qiladi (2,218). Malcolm Bradbury va James McFarlane esa modernizmni “an'anaviy tafakkurdan uzilish va yangi badiiy ongning shakllanishi” sifatida izohlaydi (1,79). Ularning fikricha, modernizm insonning ichki olamini ochishga qaratilgan eng muhim adabiy burilishdir.

O'zbek adabiyotshunosligida ham modernizmga oid qarashlar shakllangan. Muhammadjon Xolbekov modernizmni “eskilik va yangilik o'rtasidagi ziddiyatni aks ettiruvchi ma'naviy hodisa” sifatida talqin qiladi (5,33). Bu ta'rif modernizmning tarixiy va falsafiy mohiyatini ochib beradi. Ulug'bek Hamdam ijodi ko'plab adabiyotshunoslar tomonidan o'rganilgan. O. Sharafiddinov, D. Quronov, Y. Solijonov kabi olimlar uning

asarlaridagi badiiy yangiliklar, ramziylik va psixologik chuqurlikni tahlil qilganlar. M. Qo'chqorova esa "Muvozanat" romanidagi ramziy tizimni alohida o'rganib, undagi obrazlarning shartli xarakterini ko'rsatib bergan (6,123). Shu bilan birga, Ulug'bek Hamdam asarlarida murakkab ramzlar va ko'p qatlamli ma'no tizimi mavjud bo'lib, bu holat modernizmga xos xususiyat sifatida qaraladi. Uning asarlari o'quvchidan faol tafakkur va interpretatsiyani talab qiladi.

Metodologiya. Mazkur ilmiy izlanishda bir qator ilmiy metodlardan foydalanildi:

-qiyosiy-tahlil metod: modernizm nazariyasi bilan Ulug'bek Hamdam ijodidagi modernistik unsurlar, badiiy xususiyatlar qiyoslab o'rganildi;

-struktural tahlil: asarlarning kompozitsion qurilishi va fragmentatsiya tahlil qilindi;

-psixologik tahlil: asar qahramonlarining ichki dunyosi, ong oqimi jarayonlari o'rganildi.

Bu metodlar orqali asarlarning badiiy tuzilishi, ichki mazmuni va falsafiy qatlamlari o'rganildi.

Tahlil va natijalar. Modernizm adabiyotda voqelikni aks ettirish usullarini tubdan o'zgartirdi. Realizm tashqi hayotni tasvirlashga urg'u bergan bo'lsa, modernizm inson ongini markazga qo'ydi. Bu esa badiiy tasvirda subyektivlikning kuchayishiga olib keldi. Modernistik asarlarda vaqt va makon nisbiylashadi, syujet fragmentar tus oladi. Qahramonlar ko'pincha ichki konfliktlar girdobida qolgan shaxslar sifatida tasvirlanadi.

"Muvozanat" romani zamonaviy o'zbek adabiyotida inson ruhiy olami va falsafiy izlanishlarni chuqur ifodalovchi bir asar hisoblanadi. Roman hajman 110 sahifadan iborat bo'lib, unda 60 ga yaqin faol va passiv qahramonlar ishtirok etadi. Asarning uslubiy tuzilishida ijtimoiy-falsafiy mazmun yetakchilik qilsa-da, voqealar asosan maishiy hayot fonida rivojlantiriladi. Bu esa yozuvchiga murakkab falsafiy g'oyalarni kundalik hayot manzaralari orqali ochib berish imkonini yaratadi. Romanning badiiy-g'oyaviy mazmunini yoritishda muallif bosh qahramon – Yusuf obrazidan samarali foydalanadi. Uning mushohadalari orqali asarda muvozanat tushunchasining mohiyati chuqur falsafiy talqin etiladi. Jumladan, jamiyatdagi barqarorlik har bir insonning moddiy va ma'naviy hayoti o'rtasidagi muvozanatni to'g'ri belgilay olishiga bog'liq ekanligi ilgari suriladi. Yusufning fikricha, insonning faqat ma'naviyatga berilib, moddiy hayotni inkor etishi yoki aksincha, moddiy manfaatlarni ustuvor qo'yib, ma'naviyatni e'tibordan chetda qoldirishi muvozanat buzilishiga olib keladi. Bu esa nafaqat shaxsning, balki jamiyatning ham inqiroziga sabab bo'lishi mumkin. Asarda ushbu g'oya Yusuf, Zahro va Amir obrazlari misolida badiiy asoslangan.

Bu asarda **modernizmning asosiy belgisi – ichki monolog va ong oqimi orqali ruhiy izlanish** markaziy o'rinni egallaydi. Roman shiori bo'lmish *muvozanatga intilish* faqat tashqi hayotiy barqarorlik emas, balki inson qalbidagi ichki uyg'unlikni anglashga yo'naltirilgan izlanishdir. Asar qahramoni o'z ongida doimiy ravishda **ichki muvozanatni tiklashga intiladi**. Bu qahramonning ichki monologi uning ruhiy kechinmalarini bevosita ochib beradi, qahramonning tashqi harakatlaridan ko'ra, ichki psixologik jarayonlarga e'tibor qaratadi. U tashqi ijtimoiy talablar bilan ichki hissiyoti, qadriyatlar va ma'naviy iztiroblar o'rtasida **ziddiyatga duch keladi**. Bu esa modernizmga xos bo'lgan **ichki konfliktning dramatik ifodasidir**. Misol sifatida, romanda bosh qahramonning o'zi bilan bo'lgan janjali holatlari orqali uning ichki dunyosidagi tarangliklar ochiq-oydin ko'rinadi. U tashqi sharoitlar talabiga bo'ysunishga harakat qilar ekan, o'zining ichki dunyosi bilan bo'lgan tengsizlik sababli doimo o'zligiga savol tug'diradi – bu holat yozuvchining *ong oqimi* metodini qo'llashini anglatadi, ya'ni qahramonning ichki fikr va tuyg'ulari bevosita tasvirlanadi, bu esa modernistik tendensiyaga xosdir. "Muvozanat" romanining badiiy voqeligida turli yoshdagi, kasb va dunyoqarashga ega bo'lgan insonlar hayoti tasvirlanadi. Asarda shahar va qishloq turmushining o'ziga xos jihatlari ham qamrab olingan bo'lib, bu holat voqelikni keng ijtimoiy kontekstda yoritish imkonini beradi. Muallif ushbu rang-barang obrazlar tizimi orqali jamiyatning murakkab va ko'p qirrali manzarasini yaratadi. Shu bilan birga, asarda voqelikning ko'proq murakkab va ziddiyatli jihatlari tasvirlangan bo'lsa-da, umumiy badiiy ruhda umid va ishonch kayfiyati ustuvorligicha saqlanib qoladi. Asarning yakuniga qadar sezilib turadigan ushbu umidvorlik ruhi yozuvchining inson va jamiyat kelajagiga nisbatan ijobiy qarashini ifodalaydi.

Bundan tashqari, adabiyotshunoslarning ta'kidlashicha, "Muvozanat"da inson va jamiyat *o'rtasidagi murakkab munosabatlar* modernistik falsafiy izlanish kontekstida yoritiladi. Asarda shaxsiy hissiyotlar, jamiyatning qoidalari va insonning hayot maqsadi bo'yicha ichki monologlar orqali murakkab sahnalar yaratiladi. Bu xususiyatlar uni klassik realistik romandan ancha yiroq, modernistik ruhiyatga yaqin qiladi.

"Isyon va Itoat" romani modernizmga xos bo'lgan **ichki konflikt va falsafiy mushohada** markazida turadi. Bu asarda Ulug'bek Hamdam insoniyatning ikki qarama-qarshi holati – **itoatkorlik va isyonkorlik** – o'rtasidagi ziddiyatni chuqur tahlil qiladi. Asar qahramonlari hayotning ichki mantig'ini, inson ruhiyatidagi halovat va iztiroblarni ikki dunyo, ya'ni moddiy va ma'naviy mavjudlik haqidagi mushohadalar orqali anglashga intiladilar. Ushbu idrok jarayoni ularni asta-sekin isyon holatidan voz kechib, itoat holatiga yuz tutishga olib keladi. Bu jarayon asarda insonning ruhiy kamoloti va o'zligini anglash yo'lidagi murakkab

bosqich sifatida talqin etiladi. Asar qahramonlaridan biri **itoatkor bo'lib**, ijtimoiy normalarga bo'ysunadi; boshqasi esa **insonning ichki erkinlik istagi** yo'lida isyonga uchraydi. Bu qarama-qarshilik romanda shaxsning jamiyatdagi o'rni va ichki erkinlikni anglash maqsadida tug'ilgan asosiy konflikt sifatida tasvirlangan. Modernizm inson *shaxsiy ichki dunyosi orqali ijtimoiy muhit bilan ziddiyatda* bo'ladi; Hamdam bu konsepsiyani adabiy tilda juda samarali ochib beradi. Misol uchun, "Isyon va Itoat" da Akbar kabi qahramon o'z ichki intilishlari bilan jamiyat normalari o'rtasida qarama-qarshilikka duch keladi va bu ichki ziddiyat uni o'zining ruhiy va axloqiy qarorlariga olib keladi. Shuningdek, adabiyotshunoslarning fikricha, bu asarda insonning **ijtimoiy rollar, shaxsiy ong va axloqiy qalqonlari** o'rtasidagi murakkab aloqalar yoritilgan bo'lib, bu holat modernizmning eng muhim tendensiyalaridan biri – **individualizm va ichki tasavvurning kuchayishini** namoyon qiladi. Roman qahramonlarining har biri isyondan itoatga o'tish jarayonining turli ko'rinishlarini ifodalaydi. Bu jarayon bir xil emas, balki har bir insonning hayotiy tajribasi, dunyoqarashi va ruhiy kechinmalariga bog'liq holda individual tarzda namoyon bo'ladi. Shu jihatdan asarda yaratilgan obrazlar tizimi inson tabiatining murakkab va ko'p qirrali ekanligini ko'rsatadi.

Xulosa. Tadqiqot natijalari shuni ko'rsatadiki, zamonaviy o'zbek adabiyotida modernistik poetikaning shakllanishi va rivojlanishida Ulug'bek Hamdam ijodi alohida o'rin tutadi. Adib o'z asarlarida nafaqat badiiy shakl va uslub jihatidan yangilik yaratdi, balki inson ruhiyati, ong jarayonlari va mavjudlik muammolarini yangi estetik mezonlar asosida talqin etdi. Tahlillar shuni ko'rsatdiki, yozuvchi ijodida modernizmga xos bir qator muhim poetik xususiyatlar izchil namoyon bo'ladi. Jumladan, ichki monolog va ong oqimi usullari orqali qahramonlarning ruhiy kechinmalari bevosita va tabiiy ifodalanadi. Bu esa o'quvchini qahramon ongining ichki qatlamlariga olib kirib, inson psixologiyasini chuqurroq anglash imkonini beradi. Shu bilan birga, asarlarda kuzatiladigan fragmentar kompozitsiya voqelikni chiziqli emas, balki parchalangan va subyektiv idrok orqali aks ettirishga xizmat qiladi.

Yozuvchi ijodining yana bir muhim jihati – ramziy obrazlar tizimining keng qo'llanishidir. Ramzlar orqali muallif murakkab falsafiy g'oyalarni badiiy shaklda ifodalaydi, bu esa asarlarning ko'p qatlamli talqin qilinishiga imkon yaratadi. Ayniqsa, insonning ichki iztiroblari, o'zlikni anglash jarayoni va hayot mazmuniga oid savollar ekzistensial muammolar sifatida markazga olib chiqiladi. Bu jihat Ulug'bek Hamdam asarlarini nafaqat milliy, balki umumjahon adabiy tafakkuri bilan bog'laydi.

Shuningdek, tadqiqot natijalari shuni tasdiqlaydiki, yozuvchi milliy adabiy an'analarni inkor etmagan holda, ularni zamonaviy badiiy tafakkur bilan uyg'unlashtirishga erishgan. Bu esa uning ijodini o'ziga xos sintez namunasi sifatida baholash imkonini beradi. An'anaviylik va innovatsiyaning bunday uyg'unligi o'zbek adabiyotining yangi bosqichga ko'tarilishida muhim omil bo'ldi.

Xulosa qilib aytganda, Ulug'bek Hamdam ijodi zamonaviy o'zbek adabiyotining modernistik yo'nalishda rivojlanishida muhim bosqichni tashkil etadi. Uning asarlari nafaqat milliy adabiy jarayonni boyitdi, balki o'zbek adabiyotining global adabiy makonga integratsiyalashuviga xizmat qildi. Shu bois, yozuvchi ijodini modernizm kontekstida o'rganish nafaqat nazariy, balki amaliy jihatdan ham muhim ilmiy ahamiyat kasb etadi.

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XOLID HUSAYNIY ASARLARIDA BADIY PSIXOLOGIZMNING IFODALANISHI

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Annotatsiya. Mazkur maqolada Xolid Husayniy asarlarida badiiy psixologizmning nazariy va amaliy jihatlarini tahlil qilinadi. Tadqiqotda yozuvchining “Shamol ortidan yugurib”, “Ming quyosh shu’lasi” hamda “Tog’lar ham sado berdi” romanlari asosida qahramonlarning ichki kechinmalari, psixologik konfliktlari va ruhiy evolyutsiyasi o’rganiladi. Qolaversa, ushbu ilmiy maqolada badiiy psixologizmning ichki monolog, xotira (retrospektiv tasvir), ramziy detallar va dialog kabi asosiy vositalar orqali ifodalanishi ochib beriladi. Shuningdek, Amir obrazida aybdorlik va poklanish jarayoni, Maryam va Laylo timsollarida ayol ruhiyatining iztirob va chidamlilik orqali rivojlanishi, hamda ko’p qahramonli kompozitsiyada xotira va identitet muammolarining aks etishi ilmiy asosda tahlil qilinadi. Tadqiqot natijasida Xolid Husayniy ijodida badiiy psixologizm inson ruhiyatining murakkab qatlamlarini ochib beruvchi yetakchi estetik tamoyil ekanligi, u orqali individual kechinmalar ijtimoiy va umuminsoniy muammolar bilan uyg’unlashishi asoslab beriladi.

Kalit soʻzlar: badiiy psixologizm, retrospektiv tasvir, identitet muammosi, badiiy psixologizm komponentlari, realistik psixologizm, psixologik portret, psixologik konflikt, emotsional intensivlik.

THE EXPRESSION OF ARTISTIC PSYCHOLOGISM IN KHALED HOSSEINI’S WORKS

Abstract. This article analyzes the theoretical and practical aspects of artistic psychologism in the works of Khaled Hosseini. The study examines the inner experiences, psychological conflicts, and spiritual evolution of the characters based on the writer's novels "Kite Runner", "A Thousand Splendid Suns" and "The Mountains Echoed". Moreover, this scientific article reveals the expression of artistic psychologism through such basic means as internal monologue, memory (retrospective image), symbolic details, and dialogue. Also, the process of guilt and purification in the image of Amir, the development of the female psyche through suffering and endurance in the images of Maryam and Layla, as well as the reflection of the problems of memory and identity in the multi-character composition are analyzed on a scientific basis. As a result of the research, it is substantiated that artistic psychologism in the work of Khaled Hosseini is a leading aesthetic principle that reveals the complex layers of the human psyche, through which individual experiences are combined with social and universal problems.

Key words: artistic psychologism, retrospective image, identity problem, components of artistic psychologism, realistic psychologism, psychological portrait, psychological conflict, emotional intensity.

ВЫРАЖЕНИЕ ХУДОЖЕСТВЕННОГО ПСИХОЛОГИЗМА В ПРОИЗВЕДЕНИЯХ ХАЛЕДА ХОССЕЙНИ

Аннотация. В данной статье анализируются теоретические и практические аспекты художественного психологизма в произведениях Халида Хусайни. В исследовании изучаются внутренние переживания, психологические конфликты и духовная эволюция героев на основе романов писателя "Бегущий за ветром", "Тысяча солнечных лучей" и "Гора тоже отзывалась." Кроме того, в данной научной статье раскрывается выражение художественного психологизма через такие основные средства, как внутренний монолог, память (ретроспективное изображение), символические детали и диалог. Также на научной основе анализируется процесс вины и очищения в образе Амира, развитие женской психики через страдание и выносливость в образах Марьям и Лейлы, а также отражение проблем памяти и идентичности в многогероической композиции. В результате исследования обосновано, что художественный психологизм в творчестве Халида Хусайни является ведущим эстетическим принципом, раскрывающим сложные пласты человеческой психики, посредством которого индивидуальные переживания гармонируют с социальными и общечеловеческими проблемами.

Ключевые слова: художественный психологизм, ретроспективный образ, проблема идентичности, компоненты художественного психологизма, реалистический психологизм, психологический портрет, психологический конфликт, эмоциональная интенсивность.

Badiiy asar ijodkor tafakkuri mahsuli bo'lib, unda inson va jamiyat hayoti, uning taqdir yo'li va qismati o'z tasvirini topadi. Har bir badiiy asarda hayotimizda sodir bo'lib o'tgan yoki bo'lishi mumkin bo'lgan voqealardisalar muallif tomonidan o'quvchi-kitobxoniga badiiylilik qonuniyatlariga asoslanib yetkazilar ekan, mazkur badiiylilik qonuniyatlari turli davrlarda sayqallanib, an'anaviylilik va novatorlik orasida muntazam shakllanishda davom etadi. Badiiy asarlarda ko'tarilayotgan muammolar, o'quvchi e'tiboriga va hukmiga havola qilinayotgan masalalar – badiiy asar mavzusi va mazmuni bevosita asar yaratilgan davr ijtimoiy muhiti bilan chambarchas bog'liqdir. Ma'lum bir davr va uning vakillari haqida qiziqarli va muhim voqealarni to'xtovsiz so'zlash mumkin, ammo voqealarning shunchaki bayoni badiiy asar darajasiga ko'tarilishi uchun ijodkor turli badiiy tasvir vositalaridan foydalangan holda voqealar bayonini san'at asari darajasiga olib chiqadi. Asarda badiiy obraz xarakterini chuqur va to'liq ochib berishda muallif badiiy tasvir vositalari bilan bir qatorda psixologik tasvir vositalaridan ham foydalanadi. Asarda muallif tomonidan qahramon ichki dunyosiga chuqur kirib borish, obraz ruhiy olamining batafsil tavsifi, qalb kechinmalarining tasviri badiiy psixologizm deb yuritiladi.

Afg'on - amerika adabiyoti – afg'on millatiga mansub amerikaliklarning zamonaviy adabiyotining ko'rinishidir. Ko'p madaniyatli Amerika nutqida, Afg'oniston kontekstida o'z o'rnini aniqlash va yaratish uchun kurashayotgan yozuvchilar o'zlarining nazmiy va nasriy asarlarida hozirgi siyosatni muhokama qiladilar hamda afg'on etnosining ichki jamiyat muammolarini ko'rib chiqadilar. Xolid Husayniy, Mir Tamim Ansariy va Faruka Gavhariylar, asosan, Tolibon harakatidan keyingi Afg'onistonga qaytishlari haqida xotiralar yozgan bo'lsa, Said Hayder Akbar hamda Susan Barton, Maryam Qudrat Asil, Nilufar Pazira va Ma'suda Sulton kabi yozuvchilar asarlarida ikki millat urf-odatlaridagi mushtaraklik va o'ziga xoslik tasvirlangan.

Psixologizm atamasi psixologik tahlil, psixologik tasvir, psixologik obraz, psixologik roman, psixologik hikoya kabi atamalar bilan bog'liq. A.B.Yesin ta'biri bilan aytganda, badiiy psixologizm bu asar personajining xayolot olami, fikrlari va mulohazalarining o'ziga xos badiiy vositalardan foydalangan holda juda to'liq, batafsil va chuqur ifodalab berilishidir.

Adabiyotshunoslikka oid ilmiy manbalarda badiiy psixologizmning uchta asosiy prinsiplari ajratilib ko'rsatiladi: *dinamik, analitik va tipologik prinsiplar*.

Dinamik prinsipda qahramon ruhiyati, uning hatti-harakatlari, mimika va qiliqlari, turli hayotiy vaziyatlarda o'zini tutishlari va gap-so'zlari orqali ifodalab beriladi.

Analitik prinsipda qahramon ichki kechinmalari, qalbidagi his-tuyg'ulari, tafakkur va mulohazasi, o'y-fikrlari tasvirlanadi.

Tipologik prinsipda obraz ruhiyati uni shakllantirgan va qurshab turgan muhit shart-sharoitlari bilan bog'lab tasvirlab beriladi.

Badiiy psixologizm orqali yozuvchi o'quvchini qahramonning his-tuyg'ularini his qilishga, u bilan birga yashashga majbur qiladi. Bu uslub, ayniqsa, murakkab xarakterli obrazlarni yaratishda muhim hisoblanadi. Jahon adabiy jarayonlari shiddat bilan rivojlanib, kun sayin o'zgarib borayotgan bir zamonda, modern adabiyot namunalari orasida psixologik roman, psixologik qissa va psixologik hikoya kabi nasriy janrlarni har bir xalq adabiyoti doirasida tadqiq etish va o'rganish bugungi kun fani oldidagi dolzarb masalalardan biri bo'lib qolmoqda.

Badiiy psixologizm adabiyotshunoslikda qahramon ruhiyatini, uning ichki kechinmalarini, ong va ong osti jarayonlarini tasvirlashga xizmat qiluvchi muhim estetik kategoriya hisoblanadi. Ushbu tushuncha XIX–XX asrlar adabiyotida alohida rivojlanib, realizm va modernizm oqimlari bilan uzviy bog'liq holda shakllandi. Mixail Baxtin ta'limotiga ko'ra, badiiy matn – bu ko'p ovoqli (polifonik) tizim bo'lib, unda qahramonning ichki nutqi alohida estetik ahamiyat kasb etadi. Shu bilan birga, Zigmund Freyd nazariyasida inson hatti-harakatlari ong osti impulsarlari bilan izohlanadi, bu esa adabiyotda psixologik tasvirning chuqurlashuviga olib kelgan. Badiiy psixologizm quyidagi asosiy komponentlarni o'z ichiga oladi:

- ichki monolog va ong oqimi
- psixologik portret
- retrospektiv (flashback) tasvir
- ramziy ifoda va detallar
- psixologik konflikt

Xolid Husayniy asarlarida badiiy psixologizm qahramonlarning ichki kechinmalari, ruhiy iztiroblari va xotiralarini chuqur tahlil qilish orqali ifodalanadi. U asosan afg'on jamiyatidagi urush, ayollar huquqlari va oilaviy munosabatlar fonida insoniy kechinmalarni, insonning o'zi bilan bo'ladigan psixologik konfliktlarni tasvirlaydi. Malala Yusufzay va Xolid Husayniy o'z asarlarida badiiy psixologizm hamda ayol qahramonlar

perspektivasi va tolibon harakatidan keyingi Afg'onistonga qaytish mavzularida inson ruhiyatidagi o'zgarishlarni bevosita (portret, nutq) va bilvosita (tabiat tasviri, tushlar) usullar bilan ochib beradi.

Xolid Husayniy asarlarida badiiy psixologizm qahramonlarning ichki dunyosini ochib berishda asosiy vosita bo'lib xizmat qiladi. Uning uchala romanida ham inson ruhiyatining murakkab qirralari – aybdorlik hissi, sog'inch, qo'rquv va sadoqat kabi tuyg'ular orqali ifodalanadi. Xolid Husayniy nasrida badiiy psixologizmning o'ziga xos xususiyatlari quyidagilardan iborat:

- **Ichki monologlar:** Qahramonlarning o'z-o'zi bilan gaplashishi, aybdorlik hissi, qo'rquv va umidlarini ko'rsatish.
- **Xotira va o'tmish:** Qahramonlar ruhiyatiga ta'sir qiluvchi o'tmish xotiralari, travmatik voqealar orqali ularning hozirgi xatti-harakatlarini tushuntirish.
- **Portret va detallar:** Qahramonlarning ruhiy holatini ularning tashqi ko'rinishi, yuz ifodasi, kiyim-kechagi yoki atrof-muhitdagi kichik detallar orqali ifodalash.
- **Ruhiy tahlil:** Qahramonlarning ichki dunyosi, ruhiy iztiroblari, quvonch va qayg'ularini chuqur tahlil qilish.
- **Hikoya qilish uslubi:** Qahramonlarning o'z nomidan hikoya qilish orqali ularning ichki dunyosiga yaqinroq bo'lish va kechinmalarini his qilish.

Husayniy asarlarida psixologizmning bu usullari qahramonlarning insoniyligini, ularning zaifligi va kuchini ko'rsatib, o'quvchini ularning taqdiriga hamdard bo'lishga undaydi.

Mazkur komponentlarning Xolid Husayniy ijodida o'zaro uyg'unlashgan holda namoyon bo'lishini ko'rib chiqamiz.

“Shamol ortidan yugurib” romani yozuvchi ijodida psixologizmning eng yorqin namunalaridan biridir. Asarda bosh qahramon Amirning ichki dunyosi markaziy o'rinni egallaydi va u orqali psixologik konflikt va aybdorlik fenomeni aks ettirilgan. Amirning bolalikdagi hatti-harakati – Hasanga nisbatan xiyonati uning butun hayoti davomida psixologik travmaga aylanadi. Qahramon quyidagi fikr orqali o'z ruhiy holatini ifodalaydi: “Men o'sha qishda qilgan ishlarimdan qochib qutula olmadim”. Mazkur iqtibos psixologik jihatdan travmatik xotiraning davomiyligini, aybdorlik hissining barqarorligini, o'zini oqlay olmaslik holatini ko'rsatadi. Romanda psixologizm ichki monolog (Amirning o'z-o'zi bilan suhbatlari o'tmish xotolari uchun qiynalishini batafsil tasvirlaydi. Bu o'quvchiga qahramonning nima uchun aynan shunday qaror qabul qilganini tushunishga yordam beradi), xotira (o'tmish voqealarining takroran ongda jonlanishi), ramz (varrak orqali bolalik, erkinlik va ayb timsolining talqin etilishi, bu nafaqat o'yinchoq, balki qahramonlarning bolaligi, erkinligi va keyinchalik kechirib bo'lmaz xiyonatining ramzi sifatida tasvirlanadi) orqali ifodalanadi. Amirning butun hayoti “ayb → iztirob → poklanish” psixologik modeliga asoslanadi. Aybdorlik va pushaymonlik Husayniy ijodining o'zagini "psixologik travma" tashkil etadi. Uning qahramoni ko'pincha o'tmishdagi qo'rquqlik yoki xatolik yukini butun umr ko'tarib yuradi, bu esa asarning butun syujetini harakatlantiruvchi kuchga aylanadi.

“Ming quyosh shu'lasi” romanida badiiy psixologizm ayol obrazlari orqali chuqur ochib beriladi, ayniqsa, ayol psixologizmi va ruhiy transformatsiya asar davomida adib tomonidan mohirona qo'llanilgan. Maryam va Laylo obrazlari ikki xil, ammo o'zaro bog'liq ruhiy olamni ifodalaydi. Maryamning ruhiy holatini “U hech qachon sevimligini tushundi” iqtibosi juda aniq ifodalaydi. Bu jumla ijtimoiy rad etilish, sevgi yetishmovchiligi, ichki yolg'izlik kabi psixologik holatlarni ochib beradi.

Laylo obrazida esa boshqacha psixologik dinamika kuzatiladi. Buni “Sevgi insonni yashashga majbur qiladi” jumlasini orqali anglash mumkin. Bu yerda umid, hayotiy kuch, qarshilik ko'rsatish ustuvor ahamiyat kasb etadi.

Ushbu romanda yozuvchi ayol psixologiyasini quyidagi bosqichlarda ochadi: zulm → iztirob → moslashuv → qarshilik → ruhiy yuksalish. Bu esa asarda psixologizmni ijtimoiy kontekst bilan bog'laydi.

Tarixiy voqealar, arxivlardan o'rin olgan hujjatlar, ayrim kishilarning xotirasida saqlanib qolgan uzuq-yuluq esdaliklar, qolaversa, yozuvchining o'zi boshidan kechirgan katta-kichik voqealar, detallar, faktlar badiiy ifodada katta kuchga aylanadi. Tahlildagi asarlar tarixiy-inqilobiy, tarixiy-biografikka ajratildi, chunki qahramonlar ayol bo'lishiga qaramay o'sha davrdagi siyosiy tuzumga qarshi chiqadilar. Ularning asarlarida tarixiy sharoitning real tasviri asosiy o'rinni egallab, asar badiiyatining belgilovchi mezonlaridan biri sifatida namoyon bo'ladi. Tarixiy faktlar bilan kitobxonni jalb qilib bo'lmaydi, balki ular yozuvchiga asar mohiyatini ochishda yordam beradi. Tarixiy faktlar bilan boyitilgan asarning asosiy xususiyati uning real tarix bilan hamohangligidir.

“Tog'lar ham sado berdi” romanida psixologizm ko'proq fragmentar kompozitsiya va ko'p qahramonli tizim orqali ifodalanadi. Psixologik kategoriyalar orasida ayniqsa xotira va identitet muammosi ustunlik qiladi. Asarda xotira asosiy psixologik kategoriya sifatida namoyon bo'lishini “Ba'zi hikoyalar odamni butun umr

tark etmaydi” jumlasini orqali ko‘rishimiz mumkin. Bu fikr xotiraning barqarorligini, uning shaxs shakllanishidagi rolini, yo‘qotish va sog‘inch hissini ifodalaydi. Roman qahramonlari orqali ajralish travmasi, identitet izlash, vaqt va xotiraning o‘zaro ta‘siri kabi psixologik muammolar ochiladi. Bu asarda psixologizm ko‘p qatlamli va polifonik xarakterga ega.

Diaspora va darizabon adabiyoti namoyondasi Xolid Husayniy ijodini umumlashtirgan holda asarlarida ishlatgan psixologizmning badiiy xususiyatlarini quyidagilarga ajratish mumkin:

1. Ichki konflikt ustuvorligi. Qahramonlarning tashqi harakatlaridan ko‘ra ichki kechinmalari muhimroq.

2. Emotsional intensivlik. Asarlar o‘quvchida kuchli empatiya uyg‘otadi.

3. Ramziylik. Oddiy predmetlar chuqur psixologik ma‘no kasb etadi.

4. Ijtimoiy va individual uyg‘unlik. Shaxsiy fojialar ijtimoiy muammolar bilan bog‘lanadi.

5. Realistik psixologizm. Qahramonlar ruhiyati hayotiy va ishonarli tasvirlanadi.

Xolid Husayniy asarlarida badiiy psixologizm inson ruhiyatining murakkabligini ochadi, axloqiy tanlov va ichki kurashni yoritadi, tarixiy va ijtimoiy jarayonlarni shaxs prizmasida ko‘rsatadi. Yozuvchi psixologizm orqali o‘quvchini faqat voqeani kuzatishga emas, balki uni his qilishga undaydi.

Xolid Husayniy ijodida badiiy psixologizm yetakchi estetik tamoyil sifatida namoyon bo‘ladi. Uning asarlarida aybdorlik, sevgi, sog‘inch, umid kabi universal insoniy kechinmalar chuqur va ta‘sirchan tarzda yoritiladi. Natijada yozuvchi asarlari nafaqat badiiy, balki psixologik va falsafiy ahamiyatga ega bo‘ladi. Xolid Husayniy asarlarining jahon miqyosida mashhur bo‘lishiga sabab ham aynan undagi millat tanlamasi umuminsoniy ruhiy kechinmalarning juda jonli va ishonarli tasvirlanganidir.

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DOSTOYEVSKIY VA TOLSTOY ROMANLARIDA XRONOTOPNING BADIY VAZIFALARI: QIYOSIY TAHLIL

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Annotatsiya. Mazkur maqolada F.M. Dostoyevskiyning “Jinoyat va Jazo” (1866) va L.N. Tolstoyning “Anna Karenina” (1877) romanlari misolida badiiy vaqt va makon kategoriyalarining, ya’ni M.M. Baxtin nazariyasidagi xronotop tushunchasining qiyosiy tahlili amalga oshiriladi. Tahlil shuni ko’rsatadiki, ikkala yozuvchi xronotopdan turlicha badiiy maqsadlarda foydalanadi: Dostoyevskiy xronotopni qahramonning ichki ruhiy inqirozini va axloqiy tanlovini ochib berish uchun qo’llaydi. Tor, qorong’u makon va cho’ziluvchan subyektiv vaqt orqali Raskolnikovning ekzistensial iztiroblari aks ettiriladi. Tolstoy esa xronotopni ijtimoiy-madaniy ziddiyatlarni ko’rsatish uchun ishlatadi - keng makro-makonlar (Moskva, Peterburg, qishloq) va ijtimoiy vaqt oqimi orqali shaxs va jamiyat o’rtasidagi qarama-qarshilik dramatik tarzda ifodalanadi. Maqolada, shuningdek, xronotop tushunchasining falsafiy ildizlari - Platon, Aristotel, Gegel ta’limotlari va zamonaviy ontologiya - kengaytirilgan tarzda ko’rib chiqiladi. Xulosa sifatida ta’kidlanadi: Baxtin xronotop nazariyasi universal metodologik asos bo’lib, turli badiiy sistemalarga tatbiq etilishi mumkin.

Kalit so’zlar: xronotop, badiiy makon, badiiy vaqt, Baxtin nazariyasi, Dostoyevskiy, Tolstoy, qiyosiy adabiyotshunoslik, psixologik realizm, ijtimoiy roman, ekzistensializm, ramziy makon.

ХУДОЖЕСТВЕННЫЕ ФУНКЦИИ ХРОНОТОПА В РОМАНАХ ДОСТОЕВСКОГО И ТОЛСТОГО: СРАВНИТЕЛЬНЫЙ АНАЛИЗ

Аннотация. В данной статье проводится сравнительный анализ категорий художественного времени и пространства - то есть хронотопа в понимании М.М. Бахтина - на материале романов Ф.М. Достоевского «Преступление и наказание» (1866) и Л.Н. Толстого «Анна Каренина» (1877). Исследование показывает, что оба писателя используют хронотоп в разных художественных целях: у Достоевского хронотоп служит раскрытию внутреннего психологического кризиса и нравственного выбора персонажа - замкнутое, тёмное пространство и субъективно растянутое время передают экзистенциальные страдания Раскольникова. У Толстого хронотоп выполняет социально-культурную функцию — через широкие макространства (Москва, Петербург, деревня) и социальный поток времени драматически обнажается противоречие между личностью и общественными нормами. В статье также рассматриваются философские истоки хронотопа в трудах Платона, Аристотеля, Гегеля и в современной онтологии. В заключении подчёркивается универсальный методологический характер теории хронотопа Бахтина, применимой к анализу различных художественных систем.

Ключевые слова: хронотоп, художественное пространство, художественное время, теория Бахтина, Достоевский, Толстой, сравнительное литературоведение, психологический реализм, социальный роман, экзистенциализм, символическое пространство.

THE ARTISTIC FUNCTIONS OF THE CHRONOTOPE IN THE NOVELS OF DOSTOEVSKY AND TOLSTOY: A COMPARATIVE ANALYSIS

Abstract. This article presents a comparative analysis of the categories of artistic time and space - that is, the concept of chronotope as theorized by M.M. Bakhtin - drawing on F.M. Dostoevsky's *Crime and Punishment* (1866) and L.N. Tolstoy's *Anna Karenina* (1877). The study demonstrates that both authors employ the chronotope for distinct artistic purposes: in Dostoevsky, the chronotope serves to illuminate the protagonist's inner psychological crisis and moral dilemma - confined, dark spaces and subjectively elongated time convey Raskolnikov's existential anguish. In Tolstoy, the chronotope fulfills a socio-cultural function - broad macro-spaces (Moscow, St. Petersburg, the rural estate) and the social flow of time dramatically expose the tension between individual identity and societal norms. The article further examines the philosophical origins of the chronotope in the thought of Plato, Aristotle, Hegel, and contemporary ontology. The conclusion emphasizes the universal methodological value of Bakhtin's chronotope theory, demonstrating its applicability to the analysis of diverse literary systems.

Keywords: *chronotope, artistic space, artistic time, Bakhtin's theory, Dostoevsky, Tolstoy, comparative literary studies, psychological realism, social novel, existentialism, symbolic space.*

Kirish. Inson jamiyatda ijtimoiy munosabatlar subyekti hisoblanar ekan, uning hayoti zamon va makon ichida kechadi. Adabiyot esa soʻz sanʼati sifatida ijtimoiy munosabatlarning badiiy inʼikosi oʻlaroq dunyoga keladi. Makon va zamon oʻrtasidagi chambarchas bogʻliqlikni adabiyotda ilk bor rus olimi Mixail Baxtin ikki soʻzni birlashtirib “xronotop” (grekcha “chronos”-zamon, “topos”-makon) konseptini qoʻllaydi. Koʻrinib turibdiki xronotop tushunchasining adabiyotshunoslikga olib kirilishi Mixail Baxtin nomi bilan bogʻliq. Mazkur atama adabiyotshunoslikda qoʻllanilishidan avval fizika va matematika ilmda ishlatilib kelingan. Antik davrda vaqt va makon tushunchasi haqida Yunon faylasuflari Platon, Aristotel ham taʼrif berib oʻtishgan. Platon oʻzining “Timaios” dialogida vaqtni “abadiyatning harakati” sifatida qaragan boʻlsa, makonni “hamma narsaning idishi” deya taʼrif bergan. Aristotelning “Fizika” asarida vaqtni harakatning oʻlchovi, makonni esa jismlarning joylashuvi sifatida izohlangan. Xronotopning falsafada ifodalanishini quyida koʻrib chiqishimiz mumkin: Makon (fazo) juzʼiy holda ham, umumiy holda ham moddiy dunyoning holatiga bogʻliq. Fanda uzoq davr mobaynida faylasuflarimiz makon (fazo)ni zamon (vaqt)dan ajratib tushuntirib keldilar. Real makon (fazo) va zamon (vaqt)ning inson tasavvurida idrok etilishi perseptual hodisadir. Aniq fanlar va texnikaning rivojlanishi makon (fazo) va zamon (vaqt) haqidagi tasavvurlarni tubdan oʻzgartirdi. Makon (fazo) va zamon (vaqt)ning turlituman modellarini tadqiq qilishga keng yoʻl ochilishi natijasida bu ikki istilohning oʻzaro aloqador ekanligi isbotlandi” [16]. Falsafaning borliqni tadqiq etuvchi sohasi boʻlmish ontologiya (grekcha “ontos” – “mavjudlik”, “logos” – “taʼlimot”) zahirida ham makon va zamon tushunchalar yotadi. Hamma narsaning ibtidosi ham, intihosi ham yoʻqlik boʻlib, u chekingan joyda borlik paydo boʻladi. Borliq shunday mavjudlikki, u yoʻqlikdan yoʻqlikkachadir. Borliqning asosiy sohalari tabiat, jamiyat va ongdir. Ularni birlashtirib turuvchi umumiy omil – bu ularning mavjudligidir. Harakat, fazo, vaqt, inʼikos, ong va boshqa narsalar borliqning atributlari, uning shu jism ekanligini anglatuvchi xususiyatlaridir. Moddiy jismlar va ularni tashqil etuvchi unsurlar oʻrtasidagi aloqadorlik harakatni akslantiradi. Makon va zamon fazo va vaqtning tashqi, nisbiy xususiyatlarinigina oʻzida aks ettiradi. Fazo narsalar joylashadigan joy, vaqt esa hodisalar sodir boʻladigan muddat maʼnosida qoʻllaniladi. Dialektik tafakkur sohibi boʻlgan F. Hegel makon mustaqil boʻlishi mumkin emasligini qayd eta turib, shunday deb yozadi: “Hamma narsa vaqtda yuzaga kelmaydi va yuz bermaydi, balki vaqtning oʻzi shu shakllanish, yuzaga kelish va yuz berishdir” [9].

Vaqt tartibi va yoʻnalishi: Oʻtmish-hozirgi vaqt-kelajak. Xronotop dialektikasida badiiy adabiyotdagi badiiy zamon badiiy makon uygʻunligida oʻzlashtiriladi. Ushbu dialektikada falsafa va estetika fanlaridagi anʼanaviy “makon va zamon” tushunchalari “zamon va makon” tushunchasida yaxlitlashadi. Badiiy asarda makon yetakchilik qilib turgan oʻrinda zamon muammosi orqa fonga oʻtishi hodisasi kuzatiladi. Demak bu qarashlarda vaqt va makon bir-biridan ajralmas hodisa sifatida koʻrib chiqilgan. Xronotop atamasi rus fiziologi A.A.Utomskiy tomonidan psixologiya va fiziologiyada ilk bor ishlatilgan boʻlib, maqsad insonning ongida vaqt va makon birligini tushuntirish boʻlgan. Ushbu maqolada F.Dostoyevskiyning “Jinoyat va Jazo” asari hamda L.Tolstoyning “Anna Karenina” romanlari misolida xronotopning qoʻllanilishi qiyosiy tahlil qilinadi. M.M. Baxtin xronotopni adabiy asarda vaqt va makonning oʻzaro bogʻliqligi sifatida taʼriflaydi. Har bir janr oʻziga xos xronotopga ega boʻlib, u voqealar rivojini, qahramonlarning taqdirini va asarning estetik strukturasini belgilaydi. Baxtin nazariyasiga koʻra, xronotop badiiy matnning “semantik markazi” boʻlib, voqealar oqimi va makon tasvirini birlashtiradi [Baxtin, 1975]. Dostoyevskiy romanlari, xususan “*Jinoyat va jazo*”, xronotopning psixologik va ekzistensial funksiyasini koʻrsatadi:

Makon: Peterburg Dostoyevskiy romanlarida oddiy fon boʻlibgina qolmay, u qahramon ruhiyati bilan chambarchas bogʻliq makon koʻrinishida tasvirlanadi. Koʻchalari tor, xonalari qorongʻu va boʻgʻiq muhit Raskolnikovning ichki iztiroblarini kuchaytiradi. Shahar makoni qahramonning ruhiy inqirozni aks ettiruvchi metafora boʻlib xizmat qiladi. Raskolnikovning kambagʻal xonasi uning ruhiy inqirozining markaziy makoni sifatida tasvirlanadi.

Vaqt: Uning ichki monologi vaqtni choʻzib, voqealar oqimini sekinlashtiradi. Asarda jinoyatdan oldingi vaqt tashqi voqealar oqimidan ajraladi, ichki dunyo kechinmalariga toʻliqligicha boʻysunadi. Jinoyat sodir etilgan sahnada ham makonning yaqqol aks etganini koʻrishimiz mumkin-qorongʻu xona, keskin dramatik lahza-makon va vaqtning birlashuvi sifatida qahramonning ruhiy holatini ifodalaydi. Jinoyat sodir etilgandan keyin esa vaqtning tezlashuvi kuzatiladi. Romanning soʻngida sud jarayoni, jazoga bogʻliq boʻlgan makonlar (sud zali, qamoqxona) voqealar rivojining ijtimoiy xronotopini koʻrsatadi. Vaqt esa endi subyektiv emas, balki ijtimoiy huquqiy tartibda kechadi.

Epizodiy misol: Jinoyat sodir etilgan sahna – makon (qorong‘i xona) va vaqt (keskin dramatik lahza)ning birlashuvi – qahramonning ruhiy holatini ifodalaydi. Bu xronotop Dostoyevskiy romanlarida inson ruhiyati va axloqiy tanlovning markaziy nuqtasini ko‘rsatadi [Emerson, 1986].

Tolstoy romanida xronotop ijtimoiy va madaniy xarakterga ega:

L.N. Tolstoyning “Anna Karenina” romani (1875–1877) XIX asr rus adabiyotining eng yirik asarlaridan biri bo‘lib, o‘zining tematik va struktural murakkabligi bilan alohida o‘rin tutadi. Roman nafaqat ijtimoiy-psixologik drama sifatida, balki badiiy vaqt va makon muammolarini teran hal etgan asar sifatida ham muhim ahamiyat kasb etadi.

M.M. Baxtin tomonidan ishlab chiqilgan xronotop nazariyasi - vaqt va makonning adabiy asardagi organik birligi haqidagi ta’limot - “Anna Karenina”ni tahlil qilishda nihoyatda samarali metodologik asos bo‘la oladi. Baxtin ta’kidlaganidek, “xronotopda fazoviy va vaqtiy belgilar birlashtirilib, badiiy tasvirning ma’noli va aniq butunligini tashkil qiladi”.

Makon: Aristokratik salonlar, oilaviy uylar va qishloq hayoti roman voqealarining asosiy makonlarini tashkil etadi. Bu makonlar jamiyatning turli qatlamlarini ko‘rsatadi va qahramonlarning ijtimoiy hayotdagi o‘rnini belgilaydi.

Vaqt: Roman voqealari ijtimoiy vaqt oqimida kechadi. Anna va Vronskiy munosabatlari jamiyatdagi o‘zgarishlar bilan parallel ravishda rivojlanadi. Bu vaqt oqimi shaxsiy hayot va jamiyat qonunlari o‘rtasidagi ziddiyatni ko‘rsatadi.

Epizodiy misol: Poyezd sahnasi - makon (temiryo‘l stansiyasi) va vaqt (hal qiluvchi dramatik lahza)ning birlashuvi - Anna taqdirining yakuniy nuqtasini ifodalaydi. Bu xronotop shaxsiy baxt va jamiyat qonunlari o‘rtasidagi qarama-qarshilikni dramatik tarzda ochib beradi [Tolstoy, 1877].

Qiyosiy tahlil. Dostoyevskiy romanlarida xronotop qahramonning ichki dunyosini ochib berishga xizmat qiladi. Makon tor va bo‘g‘iq, vaqt esa subyektiv kechadi. Bu qahramonning ruhiy iztiroblarini kuchaytiradi. Tolstoyda esa xronotop jamiyat va shaxs o‘rtasidagi ijtimoiy ziddiyatni ko‘rsatadi. Makon keng va turlicha, vaqt esa ijtimoiy oqimda kechadi. Bu qahramonning shaxsiy tanlovi va jamiyat qonunlari o‘rtasidagi qarama-qarshilikni ifodalaydi.

Asar	Makon tasviri	Vaqt tasviri	Xronotopning estetik vazifasi	Nazariy asos
F.Dostoyevskiy (Jinoyat va jazo)	Peterburg shahrining tor ko‘chalari, kambag‘al xonalar, bo‘g‘iq muhit. Shahar makoni qahramon ruhiyati bilan bevosita bog‘liq	Psixologik vaqt: ichki monologlar orqali cho‘zilgan, subyektiv kechinmalar bilan to‘la. Jinoyat sahnasida vaqt keskin tezlashadi.	Ruhiy inqiroz va axloqiy tanlovni dramatiklashtirish. Makon va vaqt qahramonning ichki dunyosini ifodalovchi metafora sifatida ishlaydi.	Baxtinning “psixologik xronotop” tushunchasi: voqealar qahramon ongida kechadi, makon torayadi, vaqt subyektivlashadi.
L.Tolstoy (Anna Karenina)	Aristokratik salonlar, oilaviy uylar, qishloq hayoti. Jamiyatning turli qatlamlari makon orqali ko‘rsatiladi.	Ijtimoiy vaqt: voqealar jamiyatdagi o‘zgarishlar bilan parallel ravishda rivojlanadi. Poyezd sahnasida vaqt dramatik nuqtaga aylanadi.	Shaxsiy baxt va jamiyat qonunlari o‘rtasidagi ziddiyatni ochib berish. Makon jamiyat qatlamlarini, vaqt esa ijtimoiy oqimni ifodalaydi.	Baxtinning “ijtimoiy xronotop” tushunchasi: voqealar jamiyat hayoti bilan bog‘liq, makon kengayadi, vaqt ijtimoiy oqimda kechadi.

Xulosa sifatida aytish mumkinki, L.N. Tolstoy “Anna Karenina”da vaqt va makonni shunchaki fon emas, balki asarning badiiy falsafasini ifodalaydigan, ma’noli va teran ramziy tizimni tashkil etadigan strukturaviy elementlarga aylantirgan. Romandagi har bir makro-makon va har bir vaqt sathi qahramonlarning ichki dunyosi va muallifning axloqiy nuqtai nazar bilan organik bog‘liq. Shunday qilib, Dostoyevskiy va Tolstoy romanlarida xronotop turlicha vazifalarni bajaradi: biri ruhiy-axloqiy inqirozni, ikkinchisi ijtimoiy-madaniy ziddiyatni ochib beradi. Bu esa Baxtin nazariyasining universalligini tasdiqlaydi.

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STYLISTIC AND POETIC FEATURES OF POLEMICS IN THE PAMPHLETS OF JONATHAN SWIFT AND DANIEL DEFOE

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Abstract. This article examines polemical strategies in the pamphlet journalism of Daniel Defoe and Jonathan Swift within the context of early eighteenth-century England and Ireland. It analyzes pamphlets as instruments of ideological debate, persuasion, and public influence. Using qualitative textual analysis, the study explores argumentative structures, rhetorical techniques, and satirical devices. Particular attention is given to the use of logic, irony, and moral appeal. The findings demonstrate that Defoe relied on rational argumentation, while Swift employed satire and irony. Both authors significantly contributed to shaping public discourse and fostering critical thinking in the emerging public sphere.

Keywords: Polemics, Pamphlets, Daniel Defoe, Jonathan Swift, Rhetorical Strategies, Satire, Public Discourse, Early Modern Literature

СТИЛИСТИЧЕСКИЕ И ПОЭТИЧЕСКИЕ ОСОБЕННОСТИ ПОЛЕМИКИ В ПАМФЛЕТАХ JONATHAN SWIFT И DANIEL DEFOE

Аннотация. В статье исследуются полемические стратегии в памфлетной публицистике Даниэля Дефо и Джонатана Свифта в контексте общественного дискурса Англии и Ирландии начала XVIII века. Памфлет рассматривается как средство идеологической борьбы, убеждения и формирования общественного мнения. На основе качественного анализа текстов изучаются аргументативные структуры, риторические приемы и сатирические средства. Особое внимание уделяется логике, иронии и моральным апелляциям. Установлено, что Дефо опирается на рациональную аргументацию, тогда как Свифт использует сатиру и иронию, способствуя развитию критического мышления и публичной дискуссии.

Ключевые слова: Полемика, Памфлеты, Даниэль Дефо, Джонатан Свифт, Риторические стратегии, Сатира, Общественная дискуссия, Раннее новое время литература.

JONATHAN SWIFT VA DANIEL DEFOE PAMFLETLARIDA POLEMIKANING USLUBIY VA POETIK XUSUSIYATLARI

Annotatsiya. Ushbu maqolada Daniel Defoe va Jonathan Swiftning pamflet publitsistikasidagi polemik strategiyalar XVIII asr boshidagi Angliya va Irlandiya jamoat diskursi doirasida tahlil qilinadi. Pamfletlar mafkuraviy kurash, jamoatchilik fikriga ta'sir ko'rsatish va ishontirish vositasi sifatida ko'rib chiqiladi. Tadqiqotda matnlarning argumentatsion tuzilishi, ritorik usullari va satirik vositalari o'rganiladi. Ayniqsa, mantiq, kinoya va axloqiy murojaatlarga e'tibor qaratiladi. Natijalar shuni ko'rsatadiki, Defo mantiqiy yondashuvdan foydalangan, Swift esa satira orqali tanqidiy tafakkurni rivojlantirgan.

Kalit so'zlar: polemik, risolalar, Daniel Defoe, Jonathan Swift, ritorik strategiyalar, satira, jamoat fikri, ilk zamonaviy adabiyot.

Introduction. The early eighteenth century was a period of intense political, religious, and social transformation in England and Ireland. The rise of print culture and the growing accessibility of pamphlet literature provided a new platform for public debate and intellectual engagement. Unlike books, which were expensive and less widely distributed, pamphlets were short, affordable, and often circulated quickly among literate readers. This made them a particularly effective medium for polemical writing, allowing authors to respond rapidly to contemporary events, challenge authority, and influence public opinion.

Within this context, Daniel Defoe and Jonathan Swift emerged as central figures in shaping the discourse of their time. Both authors used pamphlets to address urgent social, political, and religious issues, but their strategies and literary approaches differed significantly. Defoe's pamphlets often relied on reasoned

argumentation, historical evidence, and moral persuasion, reflecting the rationalist ideals of the Enlightenment. Swift, by contrast, favored satire, irony, and allegorical narrative, engaging readers emotionally while provoking reflection on societal contradictions and abuses of power. Pamphlets were not merely vehicles for opinion; they served as instruments of education and social critique. They allowed authors to confront established authorities—whether political leaders, religious institutions, or social elites—while simultaneously cultivating a literate, critically thinking readership. Through their polemical techniques, Defoe and Swift contributed to the development of what modern scholars describe as the early “public sphere,” a space in which ideas could be contested and debated beyond the confines of elite institutions.

This study examines the rhetorical, argumentative, and literary strategies employed by Defoe and Swift in their pamphlet journalism. It seeks to answer the following questions: How did these authors structure their polemical arguments? What rhetorical devices did they employ to persuade, ridicule, or educate their audience? How did their texts reflect and respond to the cultural, social, and political contexts of early eighteenth-century Britain and Ireland? By analyzing these aspects, the study not only sheds light on the mechanics of pamphlet polemics but also on their role in shaping public discourse, fostering critical thinking, and influencing cultural and political debates of the time. Finally, the comparison between Defoe and Swift allows for a deeper understanding of the diversity of polemical techniques in early modern literature. While Defoe emphasizes rationality and structured argument, Swift highlights the power of wit, satire, and indirect critique. Together, they illustrate the capacity of literary texts to function as instruments of persuasion, intellectual engagement, and social commentary, demonstrating the enduring relevance of pamphlet literature for the study of rhetoric, literature, and the history of public discourse.

Methods. This study adopts a qualitative, humanities-oriented approach that emphasizes interpretive reading, critical textual analysis, and historical contextualization. The humanities methodology is central to understanding how pamphlet literature by Daniel Defoe and Jonathan Swift functions as both a literary and social instrument. Unlike quantitative approaches, which prioritize measurable data, this research foregrounds the interpretive understanding of rhetoric, style, argumentation, and audience engagement, combining literary criticism, rhetorical studies, and intellectual history.

The primary corpus consists of key pamphlets that exemplify polemical writing: for Defoe, *The Shortest Way with the Dissenters* (1702) and *An Essay Upon Projects* (1697), and for Swift, *A Modest Proposal* (1729) and *The Drapier's Letters* (1724–1725). Selection criteria included the explicit presence of polemical content, engagement with contemporary social and political debates, and richness of rhetorical strategy. Analysis proceeded along several interconnected dimensions. First, textual analysis involved close reading to examine narrative structures, logical sequencing, diction, tone, and the use of figurative language, identifying patterns that enhance persuasiveness or satirical impact. This allowed identification of both explicit arguments and subtler literary devices, such as irony, metaphor, and allegory. Second, rhetorical and literary analysis focused on persuasive strategies: satire, humor, ethical appeals, emotional engagement, and appeals to civic responsibility. By situating these techniques within the broader tradition of polemical literature, the study clarifies how authors combined literary artistry with public influence. Third, historical and socio-cultural contextualization was essential for interpreting how these pamphlets responded to contemporary events, including religious conflict, political controversies, economic inequalities, and debates over governance. The study examined primary historical records, such as parliamentary reports, contemporary responses to pamphlets, and legal or religious edicts, to understand the pressures shaping authorial strategies. By integrating cultural references, historical precedent, and social critique, the analysis situates the texts in their specific intellectual and moral milieu. Fourth, a comparative literary approach juxtaposed Defoe's structured, rationalist argumentation with Swift's satirical and ironic techniques. This allowed assessment of how different polemical strategies target audiences, elicit critical reflection, and achieve persuasive impact. The comparative dimension also illuminates shared concerns, such as ethical responsibility, civic engagement, and social critique, while highlighting stylistic divergences. Finally, the study incorporates audience and reception analysis. The research considers both intended audiences (educated elites, literate readers, civic-minded individuals) and implied audiences (broader public exposed to pamphlets through circulation and discussion). This involves examining rhetorical strategies, tone, and argumentation to infer how authors anticipated responses, guided reasoning, and fostered critical engagement. Data triangulation is employed by cross-referencing multiple pamphlets, contemporary commentaries, and secondary scholarly sources to ensure robust interpretation and to capture the multidimensional impact of the texts. This integrated methodology, combining literary criticism, historical contextualization, and comparative analysis, ensures a comprehensive understanding of pamphlet polemics as both literary texts and instruments of social influence. It foregrounds

how Defoe and Swift crafted rhetoric to educate, persuade, and stimulate moral and civic reflection, demonstrating the enduring relevance of humanities-based approaches in literary and historical research.

Results. Analysis of Defoe's pamphlets demonstrates a consistent strategy of structured argumentation aimed at guiding readers through logical reasoning and moral reflection. In *The Shortest Way with the Dissenters* (1702), Defoe initially presents an apparently radical position regarding dissenting religious groups, only to systematically dismantle it through reasoned argument, historical references, and ethical reasoning. This technique creates a dual effect: it engages readers by provoking a strong initial reaction, then redirects their interpretation toward Enlightenment values of moderation, tolerance, and rational civic responsibility. Similarly, *An Essay Upon Projects* (1697) employs empirical observation, systematic proposals, and historical precedent to advocate for social and economic reform, encouraging readers to consider evidence-based solutions rather than emotional or partisan responses.

Swift's polemical approach, by contrast, relies heavily on satire, irony, and moral provocation. In *A Modest Proposal* (1729), he constructs an outrageous suggestion to address poverty in Ireland, creating a tension between the literal reading and the underlying ethical critique. The shock of the proposal forces readers to confront social indifference, systemic injustice, and governmental neglect, generating reflective engagement through moral and emotional channels rather than rational argument alone. In *The Drapier's Letters* (1724–1725), Swift combines persuasive rhetoric with satirical commentary to address economic exploitation and political corruption. By using allegory and irony, he communicates complex social critiques in a way that is both accessible and memorable, effectively engaging a literate public across social strata. Both authors display a sophisticated understanding of audience engagement. Defoe writes for an educated and moderately informed audience capable of following detailed reasoning and historical references, fostering analytical thinking and ethical reflection. Swift targets a broader audience, including less formally educated readers, using humor, irony, and emotionally charged imagery to provoke moral reflection and civic awareness. In both cases, the pamphlets operate as tools of public education, promoting critical thinking and moral deliberation, and contributing to the formation of a nascent public sphere in which ideas could be debated beyond elite circles. Socio-cultural embedding further strengthens the effectiveness of the polemics. Defoe aligns his arguments with Enlightenment ideals, using references to religious debates, social reform movements, and historical precedent to legitimize his positions. Swift situates his critiques within the lived realities of Ireland, highlighting economic exploitation, class disparities, and social injustices. Both authors ensure that their arguments resonate culturally and socially, using familiar references, ethical reasoning, and rhetorical devices that appeal to the values and experiences of their readers. This cultural sensitivity enhances persuasiveness, allowing the pamphlets to influence both public opinion and policy discussions.

Comparative analysis reveals that while Defoe relies on linear, rational argumentation, Swift achieves impact through emotional engagement, satire, and moral provocation. Defoe teaches readers how to reason critically and evaluate claims systematically, whereas Swift stimulates ethical awareness and civic responsibility by highlighting contradictions and social abuses. Despite methodological differences, both authors contribute to shaping public discourse, demonstrating that early modern pamphlet literature could serve as both a literary and civic instrument.

Analysis. A humanities-oriented analysis emphasizes interpretive understanding, ethical reflection, and cultural contextualization over purely quantitative or formal metrics. In the case of Daniel Defoe and Jonathan Swift, this approach allows us to examine how pamphlet literature functions as both a literary and social instrument, shaping public consciousness and ethical sensibilities. Rather than merely cataloging arguments, a humanistic perspective interprets the rhetorical artistry, narrative voice, and cultural resonance of each text, uncovering how these elements engage readers intellectually and morally. In Defoe's pamphlets, such as *The Shortest Way with the Dissenters* and *An Essay Upon Projects*, the analysis highlights the deliberate use of voice, irony, and ethical reasoning to provoke reflection. Defoe constructs a persona that initially appears to endorse extreme views, only to undermine them through logical argumentation and historical evidence. From a humanities perspective, this strategy demonstrates the performative dimension of authorship: the writer mediates between the text, the audience, and the ethical world, inviting readers to navigate ambiguity, irony, and moral choice. The pamphlets thus serve not merely as vehicles of information, but as spaces for ethical engagement and imaginative interpretation, where readers actively participate in constructing meaning. Swift's works, including *A Modest Proposal* and *The Drapier's Letters*, rely on satire, allegory, and imaginative provocation to stimulate moral and civic awareness. A humanistic reading foregrounds the ethical shock effect, whereby the extreme literalness of Swift's suggestions compels readers to confront social injustice and human suffering. The analysis considers emotional and cognitive reception, showing that Swift's strategy leverages affective responses to reinforce social critique. Through exaggeration and allegorical framing, readers are not

simply persuaded but morally and aesthetically engaged, cultivating empathy, critical judgment, and ethical reflection. Furthermore, a humanities-oriented approach emphasizes socio-cultural embeddedness. Both authors anchor their arguments in the lived realities, historical context, and cultural norms of their societies. Defoe appeals to Enlightenment principles of reason, civic virtue, and religious tolerance, while Swift engages with Irish social conditions, colonial pressures, and economic exploitation. By situating texts within these contexts, the analysis interprets how cultural knowledge, moral frameworks, and historical awareness shape rhetorical effectiveness, demonstrating that the persuasiveness of polemical literature depends on its resonance with readers' values and experiences. Audience analysis is central to the humanistic lens. Defoe targets educated elites capable of following structured argumentation, promoting analytical reasoning and moral discernment. Swift appeals to a broader literate public, using humor, irony, and imaginative exaggeration to engage readers emotionally and ethically. Both strategies reveal that pamphlets function as interactive moral texts, inviting audiences to interpret, evaluate, and internalize social and political critique.

In comparative perspective, humanities analysis emphasizes that Defoe and Swift complement each other in cultivating public consciousness. Defoe models rational deliberation, ethical reasoning, and historical awareness, while Swift provokes moral imagination, emotional engagement, and ethical judgment. Together, their works illustrate how early modern pamphlets operated not merely as argumentative tools but as dynamic cultural artefacts: literary texts that educate, persuade, and shape the ethical sensibilities of their readers. In conclusion, a humanities-oriented approach highlights the interplay of literary form, rhetorical strategy, and socio-cultural context in shaping polemical impact. By focusing on interpretive reading, ethical reflection, and cultural resonance, this analysis reveals how Defoe and Swift crafted pamphlets to cultivate critical thinking, moral awareness, and civic engagement. The study demonstrates that humanistic analysis provides unique insights into the enduring power of literature as a vehicle for social critique, intellectual engagement, and ethical reflection.

Discussion. The comparative study of Defoe and Swift highlights the diversity and sophistication of polemical strategies in early eighteenth-century pamphlet literature. Defoe's rationalist, structured approach models critical thinking, ethical reflection, and empirical reasoning. By systematically presenting arguments and counterarguments, he cultivates analytical skills and moral awareness among readers, reinforcing Enlightenment ideals of reasoned civic engagement. Swift's satirical and ironic method, in contrast, emphasizes moral provocation, emotional resonance, and imaginative engagement. The use of allegory, exaggeration, and humor stimulates readers' ethical reflection, prompting recognition of social inequities, economic exploitation, and governance failures. Both approaches illustrate the multifunctional nature of pamphlets as literary, rhetorical, and civic instruments. Defoe's texts function as instructional models of reasoning and argumentation, while Swift's works provoke ethical and social consciousness through imaginative engagement. The combination of these strategies demonstrates that polemical literature was not merely confrontational; it was designed to educate, persuade, and cultivate a critical and morally aware public. By fostering critical thinking, ethical judgment, and civic engagement, these texts contributed to the emergence of a public sphere in which ideas could be debated, contested, and disseminated beyond traditional elite structures. The study also underscores the importance of humanities-based methods in literary and historical research. By integrating close reading, rhetorical analysis, historical contextualization, and comparative interpretation, the research provides a nuanced understanding of how polemical strategies operate across texts, genres, and audiences. It highlights the interdependence of literary form, rhetorical technique, and socio-political context in shaping both the immediate and long-term impact of pamphlet literature.

Conclusion. The pamphlets of Daniel Defoe and Jonathan Swift exemplify the diverse strategies of early modern polemical literature. Defoe's structured, logical, and ethical argumentation complements Swift's satirical, ironic, and allegorical techniques, showing that rational analysis and imaginative provocation can both engage and educate readers. Both authors target multiple audiences, fostering critical thinking, civic awareness, and ethical reflection. Their works demonstrate the potential of literature to influence public discourse, shape intellectual culture, and cultivate a morally and socially aware public. By combining textual analysis, rhetorical study, historical contextualization, and comparative methodology, this study confirms that early modern pamphlet literature functioned as a powerful tool of persuasion, education, and social critique. The strategies employed by Defoe and Swift remain relevant for understanding the enduring role of literature and media in shaping public debate, moral awareness, and civic engagement.

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ERTAKLAR POETIKASIDA MAGIK UNSURLARNING KELIB CHIQISH ASOSLARI

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Annotatsiya. Ertaklar xalq og'zaki ijodining eng ko'p tadqiq qilingan janrlaridan biri bo'lib, xalqning hayoti, turmush tarzi, qarashlari va orzu-umidlarini o'zida mujassam qiladi. Ushbu maqolada ingliz va o'zbek xalq ertaklarida magik unsurlardan foydalanish, ularning kelib chiqish omillari hamda milliy-madaniy xususiyatlari qiyosiy tahlil qilinadi. Ertaklarda sehrli predmetlar, afsunlar, sehrlar va fantastik vositalardan foydalanilishini badiiy tadqiq qilish orqali ikki madaniyatning milliy-mental xususiyatlari oydinlashadi, ertaklarning milliy-axloqiy, tarixiy-madaniy qadriyatlar bilan bog'liq jihatlari yoritib beriladi.

Kalit so'zlar: ertak, xalq og'zaki ijodi, sehr, magik unsur, motiv, animism, totemizm, fetishizm.

THE ORIGINS OF MAGICAL ELEMENTS IN THE POETICS OF FAIRY TALES

Abstract. Fairy tales are one of the most studied genres of folklore, embodying the life, lifestyle, views and hopes of the people. This article provides a comparative analysis of the use of magical elements in English and Uzbek folk tales, their factors of origin and national-cultural characteristics. Through an artistic study of the use of magical objects, spells, magic and fantastic tools in fairy tales, the national-mental characteristics of the two cultures are clarified, and aspects of fairy tales related to national-moral, historical-cultural values are highlighted.

Keywords: fairy tale, folklore, magic, magical element, motif, animism, totemism, fetishism.

ОСНОВЫ ПРОИСХОЖДЕНИЯ МАГИЧЕСКИХ ЭЛЕМЕНТОВ В ПОЭТИКЕ СКАЗОК

Аннотация. Сказки – один из наиболее изученных жанров устного народного искусства, отражающий образ жизни, взгляды и надежды народа. В данной статье представлен сравнительный анализ использования магических элементов в английских и узбекских народных сказках, факторов их происхождения и национально-культурных особенностей. На основе художественного исследования использования магических предметов, заклинаний, магии и фантастических инструментов в сказках уточняются национально-ментальные особенности двух культур и освещаются аспекты сказок, связанные с национально-нравственными, историко-культурными ценностями.

Ключевые слова: сказка, устное народное искусство, магия, магический элемент, мотив, анимизм, тотемизм, фетишизм.

Kirish. Xalq og'zaki ijodida, magik unsurlar tasviri, keng tarqalgan bo'lib, xususan, ertak poetikasining eng asosiy tarkibiy qismlaridan birini tashkil etadi. Bunday elementlar ham hikoya qiluvchi, ham arxaik inson ongining ramziy tasvirlari bo'lib xizmat qiladi. Ta'kidlab o'tish joizki, ertaklardagi sehrning paydo bo'lishi insonning kognitiv ong rivojlanishining dastlabki bosqichlari, ayniqsa ibtidoiy odamlarning momaqaldirroq, qurg'oqchilik, kasallik, o'lim, unumdorlik yoki mavsumiy o'zgarishlar kabi tabiiy hodisalarni oqilona tushuntira olmasligi bilan chambarchas bog'liq. Natijada, bu hodisalar mifologik tafakkur, animistik qarashlar va personifikatsiya (jonlantirish) orqali talqin qilindi, bu keyinchalik ertak sehrining strukturaviy va semantik asosiga aylandi. Bir so'z bilan aytganda inson o'zi anglamagan holda atrofida sodir bo'layotgan hodisalarni ilohiylashtiradi va turli tasavvuriy obrazlarni yaratadi. Shunday ekan, sehrli predmetlarning paydo bo'lishida animistik, totemistik hamda shamanistik qarashlar asos bo'lgan va keyinchalik xalq og'zaki namunalarning boy tasvirlari yaralishida xizmat qilgan, deb aytish mumkin.

Adabiyotlar tahlili va metodologiya. "Antropologiyaning ochiq ensiklopediyasi"[8] da animizmga shunday ta'rif keltiriladi: "Animism is a particular sensibility and way of relating to various beings in the world. It involves attributing sentience to other beings that may include persons, animals, plants, spirits, the environment..." Bu yerda keltirilgan fikrni olim E.Taylorning xulosalari ham qo'llab-quvvatlaydi.

Edvard B. Taylorning “Animizm nazariyasi” ga ko‘ra [9], ilk odamlar dunyodagi barcha tirik va jonsiz narsalarni ruhlar va g‘ayritabiiy kuchlar boshqaradi deb bilishgan. Bu e‘tiqod tizimi xayoliy mavjudotlar – parilar, devlar, jodugarlar, ajdarholar, jinlar va turli kuchga ega sehrli narsalarning yaratilishiga olib keldi. E. Taylorning ta‘kidlashicha, sehr oldindan aytib bo‘lmaydigan muhit ustidan nazorat o‘rnatishga urinish sifatida paydo bo‘ladi, qo‘rquv va noaniqlik sabablarini o‘z foydasiga hikoya qilgan hukmron sinf ta‘sir o‘tkaza oladigan shakllarda namoyon bo‘ladi. Ertaklarda bu sehrlangan o‘rmonlarda, gapiradigan hayvonlarda va inson irodasidan mustaqil ravishda harakat qiladigan narsalarda tasvirlanadi.

Ingliz va o‘zbek ertaklaridagi sehrli elementlarning kelib chiqishi umumiy mifologik asosga ega bo‘lsa-da, ularning namoyon bo‘lishi turli madaniy, diniy va tarixiy kontekstlar tufayli farq qiladi. Kelt mifologiyasi va keyinchalik xristian ideologiyasi ta‘sirida vujudga kelgan ingliz ertaklarida ko‘pincha parilar, elflar, jodugarlar va sehrlangan manzaralar tasvirlangan. Sehr ko‘pincha nozik tarzda ifodalanadi, illyuziya, jodu va axloqiy noaniqlikni ta‘kidlaydi, masalan, Jek va loviya poyasi ertagida bu holatning guvohi bo‘lishimiz mumkin.

Bundan farqli ravishda, o‘zbek ertaklari turkiy shamanizm, islom e‘tiqodlari va Markaziy Osiyo ko‘chmanchi madaniyati tomonidan shakllantirilgan dunyoqarashni aks ettiradi. Ularda uchraydigan dev, pari, ajdaho kabi sehrli mavjudotlar odatda muammo va qarama-qarshilikka ega bo‘lib, betartiblik, yovuzlik yoki sinov ramzi hisoblanadi. Sehrli narsalar – uchuvchi gilamlar, mo‘jizaviy mevalar yoki talisman uzuklar – ko‘pincha didaktik maqsadlarga xizmat qiladi, jasorat, sadoqat va ilohiy adolat kabi axloqiy normalarni mustahkamlaydi. Ingliz ertaklarining ko‘pincha o‘ynoqi sehridan farqli o‘laroq, o‘zbek sehrli elementlari axloqiy jihatdan barqarorlikka moyil bo‘lib, yaxshilik va yomonlik o‘rtasida aniq farqlarni ochib berishga xizmat qiladi.

Yuqorida eslatib o‘tilganidek, ertaklar o‘zida ilk ajdodlarimizning mifologik dunyoqarashi, qadimiy urf-odatlar, marosimlarini o‘zida mujassam qiladi. Ertaklarda, odatda, xalqning maishiy turmushi va eng olijanob insoniy fazilatlar haqidagi orzu-o‘ylari xayoliy va hayotiy uydirmalar vositasida bayon etiladi.[6,48]

Bir qarshda ertaklar hajmi va mantig‘i jihatdan asotir (mif), afsona, rivoyat va naql kabi epik janrlarga o‘xshab ketsa-da, voqelikni badiiy-estetik bayon qilishiga ko‘ra bunday janrlardan keskin farq qiladi. Ular asosan tarbiyaviy o‘git berish funksiyasiga egaligi bilan ajralib turadi. Ertaklarning tarbiyaviy vazifasi bosh qahramonning xatti-harakatlari va gap-so‘zlari orqali namoyon bo‘lib boradi.

Natijalar va muhokama. Sehrli ertaklarda qahramonning orzu-istaklari ro‘yobga chiqishi jarayonlari turli magik unsurlar yordamida badiiy aks ettiriladi. Misol uchun, ular kundalik ishlatadigan narsa-buyumlarga g‘aroyib imkoniyatlar paydo bo‘ladi. (uchar gilam, ochil dasturxon, ur to‘qmoq, qaynar xumcha va boshqalar)

Sehrli-fantastik turkumga kiruvchi ertaklarda voqealar sirli tusda, g‘ayrioddiy muhitda, sehr-jodu ishtirokida, g‘ayritabiiy personajlar hamkorligida yuz berishi bilan xarakterlanadi. Qahramonlar hayotida yuzaga kelgan murakkabliklar ularga in‘om qilingan sirli predmetlari yoxud ko‘makchi obrazlar yordamida bartaraf qilinadi. Ularda voqea yuz berayotgan makon va zamon tilsimli, sirli bo‘ladi. Bunday obrazlardan foydalanish turli badiiy hodisalar orqali tasvirlanadi:

1. Antromorfizm – tabiatdagi narsa-hodisalarni inson qiyofasida tasavvur qilish.

Antromorfizm – inson xususiyatlarini hayvonlar, o‘simliklar va jonsiz narsalarga bog‘lash – folklordagi eng qadimgi ifoda mexanizmlaridan biridir. Animistik e‘tiqod tizimlariga asoslangan holda, u tabiatning barcha elementlari ilohiy ruhga va faollikka ega ekanligi haqidagi ilk insoniy tasavvurni aks ettiradi. Ertaklarda o‘rmonlar pichirlaydi, shamollar qahramonlarga maslahat beradi, hayvonlar gapiradi va samoviy jismlar inson harakatlarini kuzatadi.

Propp nazariyasiga ko‘ra, [1,45] antromorfik obrazlar ko‘pincha yordamchi yoki donor vazifasini bajaradi, qahramonni o‘zini anglash sari yo‘naltiradi. Klod Levi-Strauss bunday tasvirlarni mifologik mantiqning bir qismi sifatida talqin qiladi, bu yerda tabiat va madaniyat qat‘iy ajratilmagan.

Ingliz ertaklarida yordamchi tulki yoki dono qush kabi gapiradigan hayvonlar ko‘pincha inson va g‘ayritabiiy olamlar o‘rtasida vositachi vazifasini bajarsa, o‘zbek folklorida ot (ayniqsa sehrli tulpor), bo‘ri yoki qush (masalan, Semurg‘) kabi hayvonlar nafaqat nutqqa, balki ma‘naviy hokimiyatga ham ega, ba‘zan taqdir yoki ilohiy irodani ramziy ma‘noda ifodalovchi obraz sifatida namoyon bo‘ladi.

2. Metamorfoza – qahramonining turli tuman narsa-buyumlarga, hayvon va parrandalarga aylanishi.

Metamorfoza – personajning hayvonga, buyumga yoki boshqa mavjudotga aylanishi – yana bir asosiy sehrli vositadir. Jeyms Freyzer transformatsiya motivlarini ilk jamiyatlarda mavjud bo‘lgan totemistik va marosim amaliyotlari bilan bog‘laydi, bu o‘rinda o‘ziga xoslik o‘zgarmas emas, balki o‘zgaruvchan deb hisoblanganligini ko‘rish mumkin.

Ertaklarda transformatsiya jazo, himoya, yashirish-yashirinish yoki ma'naviy sinov vazifasini bajarishi mumkin. Masalan, shahzoda hayvonga aylanadi; qiz qushga aylanadi; jodugar qurbonlarni toshga aylantiradi. Bunday metamorfozalar ko'pincha dunyolar orasidagi o'tish chegaralarini ramziy ma'noda anglatadi.

Ingliz ertaklarida (masalan, Sohijjamol va Maxluq) metamorfoza ko'pincha axloqiy yoki psixologik o'leovga ega – qahramonning ichki fazilati haqiqiy shaklni tiklaydi. O'zbek ertaklarida transformatsiya odatda ilohiy adolat yoki sehrli jang bilan bog'liq bo'lib, unda qahramonlar devlar yoki ajdarholarni mag'lub etish uchun vaqtincha turli shakllarni oladilar.

3. Totemizm – Totemizm urug' va ma'lum bir hayvon, o'simlik yoki tabiiy kuch o'rtasidagi ramziy qarindoshlikni anglatadi. Freyzer va boshqa antropologlarning fikriga ko'ra, totemik e'tiqod tizimlari ilk mifologik tasavvurni shakllantirgan. Ertaklarda totemizm izlari qahramonlar ajdod hayvonlaridan himoya oladigan yoki ma'lum mavjudotlar bilan tug'ma yaqinlikka ega bo'lgan motivlar asosida paydo bo'ladi.

Masalan, o'zbek folklorida muqaddas qushlar yoki afsonaviy otlarning takrorlanishi turkiy shamanistik an'analar bilan davomiylikni ko'rsatadi, ularda hayvonlar ma'naviy yo'lboshchi vazifasini bajargan. Kelt mifologiyasi ta'sirida bo'lgan ingliz folklori bashorat va boshqa dunyo bilimlari bilan bog'liq bo'lgan kiyik, qarg'a yoki oqqush kabi hayvonlarda totemik belgilarni saqlab qoladi.

4. Fetishizm – Antropologik nuqtai nazardan fetishizm jonsiz narsalarning g'ayritabiiy kuchga yoki ruhiy ta'sirga ega ekanligiga ishonishni anglatadi. Edvard B. Taylor fetishizmni animistik e'tiqod tizimlaridan deb hisoblagan va ilk odamlar nafaqat tabiiy hodisalarga, balki inson tomonidan yaratilgan narsalarga ham ruhiy kuch mavjud bo'lishiga ishonishganini ta'kidlagan. Bunday fikrlash zamirida uzuk, qilich, tosh yoki talisman kabilar nafaqat ramziy, balki funksional jihatdan kuchli qilib tasvirlangan.

Ertak poetikasida fetishizm qahramonga yordam beradigan sehrli narsalarning takrorlanuvchi motivida namoyon bo'ladi. Bu narsalar – sehrlangan uzuklar, qilichlar, oynalar, gilamlar, olma, kalitlar – g'ayritabiiy kuchning avtonom tashuvchilari sifatida maydonga chiqadi. Ular ko'pincha qahramonning jismoniy kuchi yoki aql-zakovatidan mustaqil ravishda harakat qiladi, bu esa kuchning tashqi ko'rinishiga ega va moddiylashtirilganligini ko'rsatadi.

Ramziy ma'noda, sehrli narsalar aksariyat hollarda kosmik tartibning ixcham shakllarini ifodalaydi. Masalan:

Sehrli uzuk hokimiyat, uzluksizlik yoki ahdni, sehrlangan qilich qonuniylik va qahramonlik taqdirini, ko'zgu haqiqat va vahiyni, uchar gilam fazoviy cheklovlar ustidan nazoratni anglatadi.

5. Afsonaviy Xronotop (Muqaddas Vaqt va Makon) – Mixail Baxtinning xronotop nazariyasida ta'kidlanganidek, [7, 277-282] hikoyadagi vaqt va makon mafkuraviy tuzilmani belgilaydi. Ma'lumki, ko'pincha ertaklarda voqealar tarixiy bo'lmagan, muqaddas davrda – “bir paytlar” – sodir bo'ladi, bu ba'zi manbalarda afsonaviy ibtidoiy vaqt deb ta'riflanadi. Sehrlangan o'rmon, uzoq qirolik, yer osti olami yoki osmon olami oddiy qonunlar amal qilmaydigan chegaraviy makonlarni ifodalaydi.

O'zbek ertaklarida cheksiz cho'llar, osmono'par tog'lar va saroylar ko'pincha inson va g'ayritabiiy olamlar o'rtasidagi ramziy chegara vazifasini bajaradi. Ingliz ertaklarida esa sehrli o'rmonlar, botqoqliklar yoki yashirin qal'alar – o'rta asr kosmologiyasi va kelt afsonaviy landshaftlarini aks ettiruvchi makonlarda joylashgan bo'ladi.

6. Afsonaviy obrazlar – Sehrli-fantastik ertaklarda dev, pari, jodugar, alvasti, jin singari g'ayritabiiy personajlar-demonologik obrazlar ishtirok etadi [6,49]. Ular sehr-jodu kuchiga ega, kerakli narsa-hodisalarni, jonivorlarni istagan paytda o'z sehr-u jodusi bilan bordan yo'q, yo'qdan bor qila biladi, ularni o'zi xohlagan qiyofaga sola oladi. Bunday xususiyat Xizr, Simurg', yalmog'iz kampir va ajdar (uch boshli, yetti boshli) kabi mifologik-personajlarga ham xos. Biroq Xizr, Simurg', pari personajlari hamisha homiy sifatida ijobiy mohiyatga ega, Yalmog'iz kampir, jodugar, dev, alvasti kabilar esa odatda o'ta shafqatsiz, har qanday razillikdan qaytmaydigan, hatto odamxo'rlikdan huzurlanadigan salbiy personaj sifatida harakat qiladi. Bu personajlarning barchasi ibtidoiy ajdodlarimizning qadimgi mifologik tasavvur-tushunchalarini aks ettiradi.

Jeyms Jorj Freyzer “The Golden Bough” [2,625] (“Oltin shox”) asarida sehrli fikrlashni o'xshashlik va ta'sirchanlik qonunlariga asoslangan tamoyillar orqali batafsilroq tushuntiradi. Unga ko'ra *ertaklardagi sehrli harakatlar - masalan, sehrlar, o'zgarishlar va ritualistik harakatlar - dunyo yashirin yozishmalar orqali ishlaydi degan qadimgi e'tiqodlarni aks ettiradi*. Masalan, o'zgarish motivlari (odamlarning hayvonlarga yoki narsalarga aylanishi) dastlabki marosim amaliyotlari va totemistik e'tiqodlarni aks ettiradi, bu yerda o'ziga xoslik o'zgarimas emas, balki o'zgaruvchan edi.

Rus olimi Vladimir Propp ertaklardagi sehr o'zboshimchalik bilan shunchaki emas, balki funksional jihatdan motivatsiyalanganligini ta'kidlaydi. “Xalq ertagi morfologiyasi”da Propp sehrli yordamchilar, donorlar va narsalarni (masalan, sehrli qilichlar, uchuvchi gilamlar, gapiradigan otlar) qahramonga sinovlarni

yengib o'tishda yordam beradigan barqaror hikoya funksiyalari sifatida belgilaydi. Propp ham boshqa olimlar singari bu elementlarni qadimgi diniy va jamoaviy marosimlarga borib taqalishiga urg'u qaratadi [1,11].

Xuddi shuningdek, Jek Zayps, sehrli elementlarning ijtimoiy-madaniy vazifasi haqida to'xtalib, ertaklarni jamiyatdagi milliy qadriyatlar, qo'rquvlar va orzu-intilishlarini ifodalaydigan "jamoaviy fantaziyalar" mahsuli sifatida ta'riflaydi. Olimning nazariyasiga ko'ra, sehr e'tibordan chetga surilgan qahramonlarga - yetimlarga, kenja o'g'illarga, kambag'al qizlarga - ijtimoiy cheklovlardan muvaffaqiyatli o'tishlariga imkon beradi, bu esa realistik yechim o'rniga ramziy adolatni taklif qiladi. Shunday qilib, sehrli elementlar nafaqat arxaiik e'tiqod tizimlarining qoldiqlari, balki turli madaniyatlar ichidagi kuch va axloqni tanqid qiluvchi mafkuraviy vositalar sifatida ham ishlaydi deb aytadi [4,15].

Ko'pgina olimlar ertaklarda uchraydigan qahramonlar va motivlarni tahlil qilar ekan ularning paydo bo'lishini tarixiy voqealar bilan bog'laydilar. Masalan, ertaklarda uchraydigan ayrim yetakchi obrazlar ham bunday yondashuvga asos bo'lib xizmat qilgan. Sir emaski, bir necha asrlar davomida Angliyada fransuz hukmronligining ta'siri davom etgan. Shuning uchun ingliz xalq ertagi "Guleesh" ("Guleesh") da fransuz malikasi obrazining keltirilishi tarixiy-hayotiy asosga egadir. Ingliz ertaklari nemis, kelt va xristian manbalari asosida paydo bo'lganligiga ham ahamiyat qaratiladi. Chunki bir qator ingliz va nemis ertaklarida syujet yaqinligi ko'zga tashlanadi. Fikrimizni dalillash uchun nemislarning "Ahmoq Gans" ertagi bilan inglizlarning "Dangasa Jek" yoki "Yalqov Jek" ("Lazy Jack") ertagini misol qilish mumkin. Bizningcha, Britaniyaga ko'chib o'tgan german qabilalari bilan birga mana shunday ertaklarga aloqador sayyor syujetlar kirib kelgan [5,11].

Xulosa. Xulosa qilib aytganda, ertaklar qadimiy va tarixiy folklor janrlaridan bo'lib, eng keng tarqalgan ommaviy epik janr sifatida mashhur. Ularning ham ingliz, ham o'zbek xalq og'zaki ijodida alohida turlari shakllanib, asrlar davomida avloddan-avlodga o'tib kelmoqda. Sehrli-fantastik ertaklarda ishlatiladigan magik unsurlar ilk mifologik tushunchalarni mujassam qiladi, animism, totemism, shamanizm, fetishizm va boshqalarga aloqador qarashlar ta'sirida yuzaga keladi. Ular ingliz va o'zbek xalqining qadimgi ishonch-e'tiqodi, milliy-madaniy xususiyatlarini aks ettiradi.

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COMPARATIVE TYPOLOGICAL ANALYSIS OF FOLK HEROES IN ENGLISH, KOREAN, AND UZBEK FOLKLORE

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Abstract: This article examines the image of the folk hero in three different cultural traditions—English, Korean, and Uzbek—through a comparative-typological analysis of Robin Hood, Hong Gil-dong, and Goroghli. Although these figures belong to distinct linguistic, historical, and poetic systems, each becomes a cultural answer to social imbalance, moral crisis, and the inadequacy of official power. The study combines comparative folklore, historical contextualization, and motif-functional analysis in order to show both convergence and divergence in the formation of the heroic image. It argues that Robin Hood represents the model of the just outlaw who corrects abuses within an existing order; Hong Gil-dong embodies the marginalized but intellectually empowered rebel who transforms protest into an alternative polity; and Goroghli reflects the epic guardian whose legitimacy grows from communal protection, oral performance, and sovereign charisma. The comparison demonstrates that the folk hero is not a fixed universal type but a flexible narrative structure shaped by local concepts of justice, status, masculinity, and collective memory. At the same time, all three heroes mediate between popular ethics and institutional authority, which explains their persistent vitality across centuries and media.

Keywords: folk hero, comparative folklore, Robin Hood, Hong Gil-dong, Go'ro'g'li, typology, epic, outlaw, oral tradition

INGLIZ, KOREYS VA O'ZBEK FOLKLORIDAGI XALQ QAHRAMONLARINING QIYOSIY TIPOLOGIK TAHLILI

Annotatsiya. Ushbu maqola ingliz, koreys va o'zbek folklor an'analaridagi xalq qahramoni obrazini Robin Hood, Hong Gil-dong va Go'ro'g'li misolida qiyosiy-tipologik tahlil qiladi. Mazkur obrazlar turli til, tarixiy va poetik tizimlarga mansub bo'lsa-da, ularning har biri ijtimoiy nomutanosiblik, axloqiy inqiroz va rasmiy hokimiyatning yetarli emasligiga nisbatan madaniy javob sifatida namoyon bo'ladi. Tadqiqotda qiyosiy folklorshunoslik, tarixiy kontekstualizatsiya hamda motiv-funksional tahlil usullari qo'llanib, qahramon obrazining shakllanishidagi o'xshash va farqli jihatlar yoritiladi. Maqolada Robin Hood mavjud tartib doirasida zulm va suiiste'molliklarni tuzatuvchi adolatparvar qonundan tashqari qahramon modeli sifatida talqin qilinadi; Hong Gil-dong esa ijtimoiy jihatdan chetlatilgan, biroq aqliy salohiyati bilan kuchaygan isyonchi sifatida norozilikni muqobil siyosiy tuzumga aylantiruvchi qahramon sifatida ko'rsatiladi; Go'ro'g'li esa jamoani himoya qilish, og'zaki ijro an'anasi va hukmdorona karizma bilan mustahkamlangan legitimlikka ega epik himoyachi obrazini ifodalaydi. Qiyosiy tahlil shuni ko'rsatadiki, xalq qahramoni qat'iy universal tip emas, balki adolat, maqom, erkaklik va jamoaviy xotira haqidagi mahalliy tasavvurlar asosida shakllanuvchi moslashuvchan narrativ tuzilmadir. Shu bilan birga, ushbu uch qahramonning barchasi xalq axloqi bilan institutsional hokimiyat o'rtasida vositachilik qiladi, aynan shu jihat ularning asrlar va turli media shakllari davomida yashovchanligini ta'minlaydi.

Kalit so'zlar: xalq qahramoni, qiyosiy folklorshunoslik, Robin Hood, Hong Gil-dong, Go'ro'g'li, tipologiya, epos, qonundan tashqari qahramon, og'zaki an'ana

СРАВНИТЕЛЬНО-ТИПОЛОГИЧЕСКИЙ АНАЛИЗ НАРОДНЫХ ГЕРОЕВ В АНГЛИЙСКОМ, КОРЕЙСКОМ И УЗБЕКСКОМ ФОЛЬКЛОРЕ

Аннотация. В данной статье образ народного героя в английской, корейской и узбекской фольклорных традициях рассматривается в сравнительно-типологическом аспекте на материале Робин Гуда, Хон Гиль-дона и Гёроглы. Несмотря на различие языковых, исторических и поэтических систем, каждый из этих персонажей выступает культурным ответом на социальный дисбаланс, нравственный кризис и недостаточность официальной власти. Исследование опирается на сравнительное фольклороведение, историко-контекстуальный подход и мотивно-функциональный анализ, что позволяет выявить как сходства, так и различия в формировании героического образа. Доказывается, что Робин Гуд представляет тип справедливого вне закона, исправляющего

злоупотребления внутри существующего порядка; Хон Гиль-дон воплощает социально маргинализованного, но интеллектуально сильного бунтаря, превращающего протест в альтернативную государственность; а Гёроглы выступает эпическим защитником, чья легитимность основана на защите общины, устной традиции и харизме властителя. Сравнение показывает, что народный герой не является неизменным универсальным типом, а представляет собой гибкую повествовательную модель, зависящую от местных представлений о справедливости, статусе, мужественности и коллективной памяти.

Ключевые слова: народный герой, сравнительное фольклороведение, Робин Гуд, Хон Гиль-дон, Гёроглы, типология, эпос, герой-вне-закона, устная традиция

Introduction. Comparative folklore becomes especially productive when it does not flatten cultural difference into a vague universalism, but instead asks how structurally similar figures perform different social tasks in different traditions. The image of the folk hero offers precisely such a possibility. In oral and semi-oral cultures, the hero is not only a character in a story. He is a condensed form of communal aspiration, ethical judgment, and historical memory. He stands at the point where narrative pleasure meets social imagination. For this reason, folk heroes often persist far beyond the period of their first appearance: they move from song to manuscript, from oral recitation to print, from ritual performance to school textbook, film, and popular nationalism.

Among the best-known heroic figures of this kind are Robin Hood in English tradition, Hong Gil-dong in Korean tradition, and Goroghli in Uzbek and broader Turkic epic tradition. At first sight, the comparison may seem uneven. Robin Hood is associated primarily with medieval and early modern English outlaw ballads; Hong Gil-dong is best known through a Korean narrative usually discussed as a classical novel; Goroghli belongs to a large epic cycle that has circulated orally across Turkic-speaking regions for centuries. Yet the apparent mismatch is precisely what makes the comparison analytically useful. These figures occupy different generic environments, but all three stand in a tense relation to power, justice, and community. Each hero emerges when ordinary social mechanisms fail to guarantee fairness. Each hero gathers followers, acquires symbolic space, and becomes larger than individual biography.

The Robin Hood tradition can be traced in dated references to the late fourteenth century, while the small pre-sixteenth-century corpus of tales and ballads shows that the figure already circulated across late medieval English culture (Crook, 2020; Knight & Ohlgren, 2000). Hong Gil-dong appears in a Korean narrative long associated with Heo Gyun, although recent scholarship has argued that the attribution is unstable and that the extant text may be later than earlier nationalist literary histories assumed (Kang, 2020). Goroghli, by contrast, belongs to a living epic environment in which performance remains central, and Uzbek bakhshi tradition continues to transmit heroic poetry as part of ceremonial and communal life (Reichl, 2018; UNESCO, 2021). These differences in historical transmission already suggest that “the folk hero” is not a single form but a field of related possibilities.

The aim of this article is to provide a comparative-typological analysis of the folk hero image in English, Korean, and Uzbek folklore through the examples of Robin Hood, Hong Gil-dong, and Goroghli. The article argues that these three figures represent three related but distinct variants of the folk hero: the just outlaw, the marginalized reformist, and the epic guardian-sovereign. By comparing their relation to law, social hierarchy, moral authority, collective identity, and narrative space, the study seeks to show both the trans-cultural persistence of heroic functions and the local cultural logic that gives each hero his distinctive meaning.

Methodology. This study employs a comparative-typological approach. In folklore studies, comparison is most useful when it proceeds through functions, structures, and symbolic roles rather than superficial motif counting. Therefore, the article does not ask whether Robin Hood, Hong Gil-dong, and Goroghli are “the same hero” in different costumes. Instead, it asks which recurrent heroic functions they perform and how those functions are modified by historical context, genre, and performance environment. Such an approach follows a broader folkloristic understanding that tradition is not a fixed text but a social process in which narrative forms acquire meaning through repetition, adaptation, and interpretation (Dundes, 1980; Bendix & Hasan-Rokem, 2012).

The method combines four analytical levels. First, there is historical contextualization. Robin Hood must be read against late medieval English social tensions, local official corruption, and the symbolic place of the forest in outlaw narratives. Hong Gil-dong must be read within the status hierarchies of Joseon society, particularly the discrimination directed at the sons of concubines. Goroghli must be read within the long durée of Turkic epic, where heroic authority is inseparable from performance, kinship, companionship, and territorial

imagination. Second, the article uses motif-functional analysis: outlawry, righteous violence, redistribution, leadership, mobility, and communal protection are treated as narrative functions rather than isolated themes.

Third, the study uses a genre-sensitive comparative lens. Robin Hood survives most powerfully in ballad and tale traditions; Hong Gil-dong in a literary narrative with strong folkloric energy; Goroghli in oral epic performance and written recordings of that performance. This matters because a hero's meaning changes when his story belongs to ballad compression, prose narrative development, or expansive epic recitation. Fourth, the article uses a critical version of the "social bandit" concept associated with Eric Hobsbawm. That concept is not adopted mechanically, but it remains helpful as a heuristic when considering how communities imagine extra-legal figures as morally legitimate (Hobsbawm, 2000). The study will show, however, that the model fits Robin Hood and Hong Gil-dong more readily than Goroghli, whose role extends beyond outlaw correction toward epic sovereignty.

The textual basis of the analysis includes major scholarly editions and studies of the three traditions: medieval and early modern Robin Hood materials and their interpretation (Knight, 1994; Knight & Ohlgren, 2000; Crook, 2020), the modern scholarly discussion of Hong Gil-dong together with an accessible translation of the narrative (Heo, 2016; Kang, 2020), and studies and published Uzbek materials related to Goroghli and Turkic oral epic (Reichl, 2018; Turdimov, 2011; Yusuf o'g'li, 2006). By combining these sources, the article seeks not to homogenize three traditions to place them in a common analytical frame.

Literature Review. The scholarship on Robin Hood is unusually extensive because the figure exists simultaneously as a medieval literary problem, a historical puzzle, and a modern myth. Stephen Knight's comprehensive study remains foundational in showing that Robin Hood is best understood as a changing cultural formation rather than a stable biography (Knight, 1994). The anthology edited by Knight and Ohlgren is equally important because it places the outlaw tales in a broader continuum of English outlaw literature and allows the earlier textual tradition to be read before later romantic simplifications (Knight & Ohlgren, 2000). More recently, David Crook has re-examined the medieval evidence with strong attention to chronology, place, and the relation between the earliest tales and later legendary accretions (Crook, 2020). Taken together, these studies caution against reading Robin Hood backward from modern cinema. The early figure is less a universally benevolent populist than a culturally specific outlaw whose ethics are selective, masculine, local, and often anti-official.

Research on Hong Gil-dong has long been shaped by debates about authorship, date, and literary status. Traditional literary history often treated the work as a pioneering early Korean novel authored by Heo Gyun, but Minsoo Kang has shown that the Heo Gyun attribution became consolidated relatively late and that the cultural life of Hong Gil-dong is better understood through a wide network of historical receptions, reinventions, and ideological uses (Kang, 2020). This is important for comparative work because it prevents the hero from being reduced to a single authorial intention. At the same time, modern scholarship on Joseon social hierarchy clarifies why Hong Gil-dong's illegitimate birth is not a decorative plot device but the structural core of the narrative's social critique (Kang, 2020). Modern translations of the story make clear how the hero's movement from humiliation to outlaw leadership and then to sovereign rule turns private exclusion into public redress (Heo, 2016).

Scholarship on Go'ro'g'li belongs to a different intellectual environment. Here the central issue is not the origin of a single authored work but the relationship between oral performance, regional variation, epic composition, and cultural memory. Karl Reichl's work on Turkic oral epic provides the most useful comparative framework for understanding how epic heroes function in performance traditions and why the singer, audience, and occasion remain integral to meaning (Reichl, 2018). Uzbek scholarship, including the work of Shomirza Turdimov, has paid close attention to the genesis, development, and local forms of the Goroghli cycle (Turdimov, 2011). Published Uzbek versions, such as the large Sharq edition based on oral performance, show the breadth of the cycle and the collective world organized around the hero (Yusuf o'g'li, 2006). UNESCO's recognition of Bakhshi art as intangible cultural heritage further confirms that heroic epic in Uzbekistan is not merely an archival survival but a living expressive system (UNESCO, 2021).

What remains comparatively underdeveloped is a study that places Robin Hood, Hong Gil-dong, and Goroghli in one analytical field without collapsing their differences. When these heroes are mentioned together in broad world literature discussions, the comparison often stops at a simplistic formula such as "local Robin Hood" or "hero of the oppressed." Such labels are convenient but reductive. A richer comparison must examine not only rebellion and generosity but also legitimacy, narrative scale, relation to sovereignty, and the kind of collective future each hero imagines. This gap motivates the present study.

Research and Analysis. The first major typological variant in this comparison is Robin Hood as the just outlaw. In the earliest English materials, Robin is not primarily a courtly gentleman, national liberator, or

abstract symbol of equality. He is a yeoman outsider whose authority depends on skill, charisma, loyal fellowship, and a moral economy opposed to corrupt officials and predatory churchmen (Knight, 1994; Crook, 2020). The early tales place him in forested or extra-urban space, and this space is not accidental scenery. It functions as an alternative jurisdiction where official law loses its monopoly on justice. The sheriff can pursue Robin, but he does not define moral truth. Robin and his companions enact a rough but recognizable ethical order centered on honor, redistribution, and retaliation against abuse.

A crucial point is that Robin Hood's outlawry is corrective rather than programmatically revolutionary. He attacks those who misuse office, exploit the vulnerable, or violate accepted codes of fairness. Yet he does not usually seek to abolish kingship or erect a fully new social order. In many versions, royal authority remains imaginable as a source of ultimate legitimacy even when local authority has become corrupt. This feature gives the Robin Hood tradition its particular tension: the hero lives outside the law but not outside the moral idea of right order. That is why the figure could remain attractive to successive ages. He allows audiences to imagine resistance without requiring the total destruction of political structure. In typological terms, Robin Hood occupies the space of communal correction.

The Robin Hood tradition also demonstrates how the folk hero mediates between individual prowess and group identity. Robin is certainly exceptional: he is a master archer, a tactician, and a compelling leader. But the tradition does not glorify isolated heroism in the epic mode of solitary conquest. It insists on fellowship. Little John, Much, Friar Tuck, and other companions are not ornamental additions; they create the social body through which Robin's justice becomes communal practice (Knight & Ohlgren, 2000). Hospitality scenes, contests, rescues, disguises, and reversals repeatedly show that cleverness and collective loyalty matter as much as force. The hero is thus imagined as first among comrades rather than monarch above subjects.

At the same time, Robin Hood's moral world is selective and masculine. He does not represent universal social emancipation in the modern sense. His generosity tends to be directed toward those deemed worthy within the narrative's own ethical code. His resistance is often dramatized through tests of manhood, courage, and loyalty. The very popularity of the figure in medieval and early modern festivities suggests that Robin Hood condensed popular fantasies of freedom, boldness, anticlerical wit, and resistance to unjust authority, rather than a coherent egalitarian political doctrine (Knight, 1994; Crook, 2020). This specificity matters. Robin Hood becomes a folk hero not because he is vague goodness, but because he embodies a culturally recognizable form of justice rooted in late medieval English social feeling.

Hong Gil-dong represents a second typological form: the marginalized reformist hero. Unlike Robin Hood, whose conflict with authority is mainly extra-legal and local, Hong Gil-dong's struggle begins inside the household and inside the status order itself. His illegitimate birth is not a private embarrassment but a social sentence. In Joseon society, the sons of concubines faced institutional discrimination that restricted advancement and public recognition, which means that Hong's rebellion emerges from structural exclusion rather than episodic injustice alone (Kang, 2020). The hero's resentment therefore acquires a different moral intensity. He is denied not only wealth or safety but rightful status, voice, and identity.

This starting point changes the meaning of outlawry. When Hong Gil-dong leads righteous bandits and redistributes wealth, the act is not simply a colorful adventure of a noble robber. It is a narrative exposure of a hierarchy that confuses birth with merit. The hero's abilities—intelligence, strategic imagination, courage, and command—are repeatedly shown to exceed the place society assigns to him (Heo, 2016; Kang, 2020). In this sense the tale stages a meritocratic fantasy long before the modern language of meritocracy. Hong does not merely resist corrupt officials; he demonstrates that the social system fails to recognize talent and justice where they actually exist.

A further distinction from Robin Hood lies in the trajectory of the plot. Robin Hood remains most powerfully an outlaw within the realm. Hong Gil-dong moves beyond correction into alternative state-making. The narrative leads not only to successful bandit leadership but to the establishment of a new polity in Yuldo, where the hero becomes king (Heo, 2016). This expansion is typologically significant. The folk hero here is no longer content to restore morality at the margins of an existing kingdom. He imagines and inhabits a different political future. The transformation from stigmatized son to ruler converts social injury into sovereign legitimacy. In comparative perspective, Hong Gil-dong stands midway between outlaw hero and founding hero.

This is why the common label "The Korean Robin Hood," though partly understandable, is also insufficient. The resemblance lies in righteous outlawry and popular sympathy. The difference lies in the depth of social critique and the scale of narrative resolution. Hong Gil-dong's story is more explicitly tied to blocked status mobility and to the dream of an ethically reconstituted order. Whereas Robin Hood's charisma often depends on customary justice within an inherited political horizon, Hong Gil-dong's charisma depends on

proving that the inherited horizon is itself morally inadequate. His folk-heroic image therefore combines protest, intelligence, redistribution, and utopian statecraft.

The third variant is Goroghli, whose image exceeds both the just outlaw and the marginalized reformist. In Uzbek epic tradition, Go'ro'g'li is above all a heroic protector, organizer, and center of a communal world. The cycle is broad, variable, and performance-based, and this fact should shape interpretation from the outset. Goroghli cannot be reduced to a single canonical plot in the way modern readers often approach Robin Hood or Hong Gil-dong. He exists through the repertoire of bakhshi singers, through regional variants, and through the cumulative memory of epic episodes involving comrades, relatives, sons, horses, enemies, journeys, and fortified space (Reichl, 2018; Yusuf o'g'li, 2006).

This epic environment gives Goroghli a different heroic scale. He is not primarily defined by exclusion from law, though conflict and contest are integral to the cycle. Nor is he primarily a victim of status degradation like Hong Gil-dong. His legitimacy emerges from leadership, bravery, generosity, oath-bound fellowship, and the defense of a heroic community. The recurring world of Chambil and the collective life around it position him not simply as a rebel but as the nucleus of political and ethical order. In this sense Goroghli is closer to an epic sovereign or guardian-chief than to a pure social bandit. Even when he opposes hostile rulers or external enemies, the center of gravity is not marginal survival but communal endurance and heroic self-rule (Turdimov, 2011; Reichl, 2018).

Performance is crucial here. In oral epic, the hero is never only a textual image. He is regenerated in the event of singing. The singer's artistry, the audience's expectations, the ceremonial setting, and the living repertoire all help shape how Goroghli is heard and valued. UNESCO's description of Uzbek Bakhshi art emphasizes that epic performance remains embedded in ceremonies, holidays, and community life, which means that the heroic image retains social immediacy rather than functioning solely as literary memory (UNESCO, 2021). This living performative frame helps explain why Goroghli embodies not only resistance but continuity. He protects a world that the performance itself helps sustain.

Goroghli's typological specificity also lies in the fusion of martial prowess with relational authority. Like Robin Hood, he has companions; like Hong Gil-dong, he can reorder the world around him. But the dominant emphasis is epic totality: kinship, alliance, honor, territory, succession, and the testing of heroic worth across a wide narrative field. The hero's significance is therefore more centripetal than marginal. Instead of defining justice from the outside of power, he often personifies a legitimate center around which heroic society is imagined. This is why the category of "outlaw hero" fits him only partially. A more accurate formula is epic guardian-sovereign.

When the three figures are compared directly, several common typological features emerge. First, all three arise where institutional authority fails to embody moral authority. Sheriffs and abbots, status-bound elites, and hostile rulers or antagonistic powers each create the conditions under which the hero becomes necessary. Second, all three heroes convert personal exceptionalism into collective leadership. None remains a solitary avenger. Each gathers companions, followers, or a wider heroic community. Third, each hero is linked to symbolically charged space: the greenwood in Robin Hood, the path from household exclusion to bandit territory and Yuldo in Hong Gil-dong, and the epic domains associated with Goroghli and his communal center. Space in these narratives is always ethical as well as geographical; it marks the zone where a truer order can be enacted.

Fourth, the three heroes all mediate between redistribution and protection. Robin Hood redistributes or rebalances in selective ways; Hong Gil-dong aids the poor while exposing class and status injustice; Goroghli protects the social body through epic leadership and martial guardianship. Yet here the similarities begin to divide. Robin Hood corrects abuses within a framework that remains recognizably monarchical and customary. Hong Gil-dong moves toward an alternative polity that rewards denied merit. Go'ro'g'li, rather than standing permanently outside authority, often embodies the very possibility of legitimate communal authority. Thus the same broad hero-function branches into three distinct cultural forms.

Another important difference lies in relation to textuality and performance. Robin Hood's earliest surviving corpus is relatively small and fragmentary, and later centuries re-authored the legend repeatedly. Hong Gil-dong, although deeply folkloric in energy, is usually approached through a prose narrative that encourages the reader to trace character development and political transformation across a more unified plot. Goroghli lives most fully in oral epic plurality. This means that the folk hero is not only a matter of theme but of medium. The English hero is sharpened by ballad economy, the Korean hero by narrative progression, and the Uzbek hero by performative expansiveness. Typology without media awareness would miss a central dimension of difference.

Taken together, the comparison suggests that the folk hero should be understood as a culturally specific solution to the recurring problem of illegitimate power. The solution may take the form of local moral correction, as in Robin Hood; systemic protest and utopian refoundation, as in Hong Gil-dong; or epic communal protection, as in Go'ro'g'li. The three figures are similar not because they share every motif, but because they each transform popular ethical desire into an enduring narrative person.

Discussion. The comparative evidence allows for several broader conclusions. First, the category of the folk hero is more elastic than the categories often used to describe it. Hobsbawm's notion of the social bandit remains useful because it highlights the paradox of morally admired illegality (Hobsbawm, 2000). Yet the present comparison shows that the concept cannot serve as a universal key. Robin Hood fits the model most comfortably, though even he is more culturally layered than a simple peasant avenger. Hong Gil-dong partly fits it, but his story exceeds social banditry by imagining a new polity built on denied merit. Go'ro'g'li fits it least, because his heroic image is organized less around outlaw marginality than around epic legitimacy and communal centrality.

Second, the image of the folk hero is inseparable from local ideas of justice. In English tradition, justice appears as the restoration of customary balance against corrupt officeholders. In Korean tradition, justice is tied to the exposure of inherited status discrimination and the demand that worth be recognized beyond birth. In Uzbek epic tradition, justice is inseparable from protection, honor, leadership, and the continuity of heroic community. The same narrative energy—popular desire for a morally authorized hero—produces different forms because each tradition encodes social injury differently. Comparative typology becomes meaningful only when it remains attentive to these cultural grammars.

Third, the comparison clarifies the relation between heroism and collective memory. Robin Hood survives because he dramatizes the fantasy that ordinary people can resist abuse without surrendering the ideal of rightful order. Hong Gil-dong survives because he gives narrative form to the pain of exclusion and the dream that talent and justice may found a better world. Goroghli survives because he stands at the intersection of epic memory, communal performance, and cultural continuity. In all three cases, the hero's endurance depends on adaptability. These figures can be reinterpreted across centuries precisely because their core function is not exhausted by one historical moment.

Finally, this comparative reading suggests that folklore should not be treated as a repository of naive archetypes but as a field of serious social thought. Folk heroes think through narrative. They test the limits of law, kinship, hierarchy, and belonging. They provide not abstract theory but dramatized models of ethical possibility. Robin Hood, Hong Gil-dong, and Goroghli remain powerful because they do more than entertain: they allow communities to imagine what legitimate courage looks like when official structures lose moral credibility. The comparative-typological method therefore reveals both continuity and irreducible difference. The folk hero is universal only at the level of function; at the level of meaning, he is always local, historical, and culturally specific.

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FARIDA AFRO‘Z SHE‘RIYATIDA POETIK OBRAZLAR TIZIMI

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Annotatsiya. Ushbu maqolada zamonaviy o‘zbek she‘riyatining vakillaridan biri bo‘lgan Farida Afro‘z ijodida poetik obrazlar tizimi tahlil qilinadi. Tadqiqotning asosiy maqsadi shoiraning she‘riy matnlarida qo‘llangan poetik obrazlarning badiiy–estetik xususiyatlarini aniqlash hamda ularning g‘oyaviy mazmunni ifodalashdagi rolini ilmiy jihatdan yoritishdan iboratdir. Tadqiqot materiali sifatida Farida Afro‘zning bolalik xotiralari, ona mehri va inson ruhiyatiga bag‘ishlangan she‘ri tanlab olinib, lingvopoetik hamda semantik tahlil metodlari asosida o‘rganildi.

Kalit so‘zlar: poetik obraz, obrazlar tizimi, bolalik motivi, ona obrazi, rang tasviri, badiiy tafakkur, Farida Afro‘z she‘riyati.

СИСТЕМА ПОЭТИЧЕСКИХ ОБРАЗОВ В ПОЭЗИИ ФАРИДЫ АФРО‘З

Аннотация. В данной статье анализируется система поэтических образов в творчестве одной из представительниц современной узбекской поэзии Фарида Афроз. Основной целью исследования является выявление художественно-эстетических особенностей поэтических образов, используемых в поэтических текстах поэтессы, а также научное освещение их роли в выражении идейного содержания произведения. В качестве исследовательского материала выбрано стихотворение Фарида Афроз, посвященное воспоминаниям детства, материнской любви и внутреннему миру человека. Произведение было изучено на основе лингвопоэтического и семантического методов анализа.

Ключевые слова: поэтический образ, система образов, мотив детства, образ матери, цветовая символика, художественное мышление, поэзия Фарида Афроз.

THE SYSTEM OF POETIC IMAGES IN FARIDA AFRO‘Z’S POETRY

Abstract. This article analyzes the system of poetic images in the works of one of the representatives of modern Uzbek poetry, Farida Afroz. The main aim of the research is to identify the artistic and aesthetic features of poetic images used in the poet’s lyrical texts and to reveal their role in expressing the ideological and artistic content of the poem. As the research material, a poem by Farida Afroz dedicated to childhood memories, maternal love, and the inner world of a human being was selected. The poem was studied using linguopoetic and semantic analysis methods.

Keywords: poetic image, system of images, childhood motif, mother image, color imagery, artistic thinking, Farida Afroz’s poetry.

Kirish. Zamonaviy o‘zbek she‘riyatida poetik obrazlar tizimi badiiy tafakkurning muhim ifoda vositalaridan biri hisoblanadi. Har bir shoir o‘z dunyoqarashi, ruhiy kechinmalari va hayotiy tajribasini aynan obrazlar orqali ifodalaydi. Poetik obrazlar nafaqat badiiy matnning estetik qiymatini oshiradi, balki unda aks etgan g‘oya, hissiyot va falsafiy qarashlarning chuqurroq anglanishiga xizmat qiladi. Shu jihatdan qaralganda, zamonaviy o‘zbek adabiyotida o‘ziga xos poetik uslubga ega bo‘lgan shoirlardan biri – Farida Afro‘z ijodi alohida e‘tiborga loyiqdir.

Farida Afro‘z she‘riyatida inson ruhiyati, bolalik xotiralari, onaga bo‘lgan mehr, hayotning go‘zalligi va vaqtning o‘tkinchiligi kabi mavzular markaziy o‘rin tutadi. Shoir o‘z she‘rlarida oddiy hayotiy voqealarni chuqur badiiy umumlashtirish orqali poetik obrazlar tizimini yaratadi. Bu obrazlar tizimi ko‘pincha ramziy va metaforik xarakterga ega bo‘lib, shoiraning ichki dunyosi hamda estetik qarashlarini aks ettiradi. Ayniqsa, bolalik, ona, muhabbat va vaqt tushunchalari uning she‘riyatida takrorlanuvchi poetik obrazlar sifatida

namoyon bo'ladi. Poetik obraz tushunchasi adabiyotshunoslikda keng o'rganilgan bo'lib, u badiiy asarda hayotiy voqelikning san'atkorona aks etishi sifatida talqin qilinadi.[1,115] Obraz orqali shoir voqelikni nafaqat tasvirlaydi, balki unga muayyan estetik va hissiy baho ham beradi. Shu sababli poetik obrazlar tizimini o'rganish shoirning badiiy tafakkuri, dunyoqarashi va ijodiy uslubini aniqlashda muhim ahamiyat kasb etadi.[2.38]

Asosiy qism. Farida Afro'zning quyidagi she'ri ham poetik obrazlarga boyligi bilan ajralib turadi. She'rda shoiraning bolalik davri, beg'ubor tuyg'ulari va onaga bo'lgan cheksiz muhabbati badiiy obrazlar orqali ifodalanadi. Masalan, "Men yosh edim, bir olov edim" misrasida yosh qalbning jo'shqinligi va hayotga bo'lgan cheksiz energiyasi olov obrazi orqali berilgan. Bu obraz shoiraning ruhiy kuchi, orzulari va hayotga bo'lgan ishonchini ifodalaydi. Shuningdek, "Dikkok to'pdek edi dunyolar" misrasi bolalik tasavvurining rang-barang va harakatchanligini ifodalovchi obraz sifatida talqin qilinadi. She'rda rang tasvirlari ham muhim poetik vosita sifatida qo'llangan. "Qizil, yashil, pushti, gunafsha" kabi ranglar bolalik dunyosining yorqinligi, hayotga bo'lgan beg'ubor qarashlar va estetik idrokni aks ettiradi. Rang obrazlari orqali shoiraning bolalik xotiralari yanada jonli va ta'sirchan tasvirlangan. Bundan tashqari, she'rda ona obrazi markaziy poetik timsollardan biri sifatida namoyon bo'ladi. "Bir odamni juda sevardim, Onam edi u, ha, onamjon" misralari orqali shoiraning bolalikdagi eng muhim ma'naviy tayanchi aynan ona ekanligi ko'rsatiladi. Ona obrazi nafaqat mehr va muhabbat timsoli, balki inson ruhiy kamolotining manbai sifatida ham talqin qilinadi.

She'rning yakuniy qismida esa vaqt va ulg'ayish motivi poetik obrazlar orqali ifodalanadi. "Bolalikdan ketgim kelmadi, Ulg'ayishdan bezillar yurak" misralari orqali shoiraning bolalik davriga bo'lgan sog'inchi, vaqtning o'tkinchiligi va inson ruhiyatidagi murakkab kechinmalar tasvirlangan. Bu obrazlar she'rning umumiy g'oyaviy yo'nalishini belgilab, inson hayotida bolalikning qanchalik muhim davr ekanligini ta'kidlaydi. Farida Afro'z she'riyatida poetik obrazlar tizimini aniqlash va ularning badiiy-estetik funksiyasini tahlil qilishdan iboratdir. Tadqiqot jarayonida she'rda qo'llangan asosiy obrazlar, ularning ramziy ma'nosi hamda badiiy matndagi funksional vazifasi ilmiy jihatdan o'rganiladi. Shuningdek, poetik obrazlar orqali shoiraning individual uslubi va badiiy tafakkuri qanday namoyon bo'lishi masalasi ham tahlil qilinadi. Zamonaviy o'zbek she'riyatida poetik obrazlar tizimini tahlil qilish shoirlarning badiiy mahoratini chuqurroq anglashga yordam beradi. Farida Afro'z she'riyati misolida olib borilayotgan ushbu tadqiqot zamonaviy o'zbek she'riyatidagi obrazlilik, ramziylik va poetik tafakkur xususiyatlarini o'rganishga muhim hissa qo'shadi.

Farida Afro'z she'riyatida poetik obrazlar tizimini aniqlash va ularning badiiy-estetik funksiyasini tahlil qilish uchun adabiyotshunoslikda qo'llaniladigan bir qator ilmiy metodlardan foydalanildi. Tadqiqot jarayonida she'r matni asosiy material sifatida tanlanib, undagi obrazlar tizimi lingvopoetik va semantik jihatdan o'rganildi. Avvalo, tadqiqotda matn tahlili (tekstual analiz) metodidan foydalanildi. Bu metod orqali she'rning badiiy tuzilishi, unda qo'llangan poetik tasvir vositalari hamda obrazlarning shakllanish jarayoni o'rganildi. She'r matni bosqichma-bosqich tahlil qilinib, undagi asosiy poetik birliklar metafora, ramz, epitet, rang tasvirlari va timsollar aniqlab olindi. Ushbu metod poetik obrazlarning matndagi funksional vazifasini aniqlashda muhim ahamiyat kasb etdi. Shuningdek, lingvopoetik tahlil metodi qo'llanildi. Lingvopoetik tahlil badiiy matndagi til birliklarining estetik vazifasini aniqlashga xizmat qiladi.[3,70] Mazkur metod yordamida she'rda ishlatilgan so'zlar, badiiy ifoda vositalari va poetik tasvirlar o'rganildi. Masalan, "Men yosh edim, bir olov edim" misrasidagi olov obrazi yosh qalbning jo'shqinligi va hayotiy energiyasini ifodalovchi poetik metafora sifatida talqin qilindi. Shu orqali shoiraning ichki ruhiy kechinmalari va estetik qarashlari aniqlashtirildi. Bundan tashqari, tadqiqotda semantik tahlil metodi ham muhim o'rin egalladi. Ushbu metod orqali she'rda qo'llangan asosiy obrazlarning ma'no qatlamlari o'rganildi. Jumladan, she'rda uchraydigan rang tasvirlari "qizil, yashil, pushti, gunafsha" kabi birliklar bolalik dunyosining rang-barangligi va beg'uborligini ifodalovchi semantik belgilar sifatida tahlil qilindi. Rang obrazlari orqali shoiraning estetik tasavvuri va hissiy kechinmalari ochib berildi.

Shuningdek, qiyosiy tahlil metodi ham qo'llanildi. Bu metod orqali Farida Afro'z she'riyatidagi obrazlar tizimi zamonaviy o'zbek she'riyatida uchraydigan boshqa obrazlar bilan qiyoslab o'rganildi. Qiyosiy tahlil natijasida shoiraning poetik uslubida bolalik, ona va muhabbat motivlari yetakchi o'rin egallashi aniqlanib, bu obrazlarning badiiy funksiyasi ilmiy jihatdan asoslandi. Bundan tashqari, tadqiqotda struktur-semantik yondashuv ham qo'llanildi. Ushbu yondashuv she'rning umumiy kompozitsiyasi hamda undagi obrazlar o'rtasidagi o'zaro bog'liqlikni aniqlash imkonini berdi. Tadqiqot jarayonida she'rning har bir bandi alohida o'rganilib, undagi obrazlar tizimi ketma-ketlik asosida tahlil qilindi. Natijada she'rda bolalik obrazlari, rang tasvirlari va ona timsoli markaziy poetik elementlar sifatida shakllanishi aniqlandi. [8,114]

Tadqiqotda interpretativ (talqin) metodi ham muhim rol o'ynadi. Bu metod orqali she'rda ifodalangan badiiy obrazlar kengroq ma'naviy va falsafiy mazmun nuqtayi nazaridan izohlandi. Masalan, bolalik

obrazining she'rdagi ideal hayot davri sifatida tasvirlanishi, ona obrazining esa mehr–muhabbat va ma'naviy tayanch timsoli sifatida talqin qilinishi ilmiy jihatdan asoslab berildi. Mazkur metodlarning kompleks qo'llanilishi Farida Afro'z she'riyatidagi poetik obrazlar tizimini chuqurroq o'rganish imkonini berdi. Natijada she'r matnida qo'llangan obrazlarning badiiy vazifasi, semantik mazmuni hamda estetik ahamiyati aniqlanib, ular o'zaro bog'liq tizim sifatida tahlil qilindi.

Tadqiqot natijalari shuni ko'rsatadiki, Farida Afro'z she'riyatida poetik obrazlar tizimi murakkab va ko'p qatlamli badiiy tuzilishga ega bo'lib, unda inson ruhiyati, bolalik xotiralari, ona mehri hamda vaqtning o'tkinchiligi kabi motivlar muhim o'rin egallaydi. Tahlil qilingan she'rdagi poetik obrazlar bir-biri bilan uzviy bog'langan holda umumiy badiiy g'oyani shakllantiradi. Avvalo, she'rning birinchi bandida yosh qalbning jo'shqinligi va hayotga bo'lgan cheksiz ishonchi obrazli tasvirlar orqali ifodalangan:

Men yosh edim, bir olov edim,
O'chirolmas edi daryolar.
Yerga ursa ko'kka sapchirdim,
Dikkok to'pdek edi dunyolar. [11,45]

Mazkur bandda "olov" obrazi markaziy poetik timsol sifatida namoyon bo'ladi. Olov obrazi yoshlik davrining energiyasi, harakatchanligi va ruhiy kuchini ifodalaydi. "O'chirolmas edi daryolar" misrasi esa bu energiyaning cheksizligini kuchli metafora orqali tasvirlaydi. Bu yerda daryo obrazining qo'llanilishi poetik qarama–qarshilikni yuzaga keltiradi: odatda suv olovni o'chiradi, ammo she'rdagi yoshlik olovi shu qadar kuchliki, hatto daryolar ham uni o'chira olmaydi. Bu badiiy qarama–qarshilik shoiraning bolalik davridagi ichki quvvatini yanada ta'sirchan qilib ko'rsatadi. Shuningdek, "Dikkok to'pdek edi dunyolar" misrasida bolalik tasavvuri obrazli tarzda ifodalangan. Bu misrada dunyo harakatchan, o'yinbaxsh va dinamik makon sifatida tasvirlanadi. "To'p" obrazi bolalik o'yinlari bilan bog'liq bo'lib, inson hayotining ilk davridagi beg'uborlik va quvnoqlikni ifodalaydi.

She'rning ikkinchi bandida bolalik dunyosining rang–barangligi rang obrazlari orqali ifodalangan:

Dunyolarim bir go'zal edi,
Qizil, yashil, pushti, gunafsha.
Baxt so'zining ma'nosini bilmasdim, lek,
Baxtli edim har dam hamisha. [11,45]

Bu bandda rang tasvirlari poetik obraz sifatida muhim vazifa bajaradi. "Qizil", "yashil", "pushti", "gunafsha" kabi ranglar bolalik dunyosining estetik boyligini va hissiy rang–barangligini ifodalaydi. Ranglar obrazining qo'llanilishi orqali shoiraning bolalik davridagi dunyo tasavvuri yorqin va musaffo manzara sifatida namoyon bo'ladi. Mazkur bandda yana bir muhim poetik g'oya mavjud: shoiraning "baxt" tushunchasini anglamagan bo'lsa-da, aslida baxtli bo'lganligi ta'kidlanadi. Bu holat bolalik davrining tabiiy va beg'ubor baxtini ifodalovchi falsafiy xulosani beradi.

She'rning uchinchi bandida esa markaziy poetik obraz sifatida ona timsoli namoyon bo'ladi:

Aqlim yetmas ishim ko'p edi,
Ko'ngil bilan yashardim shodon.
Bir odamni juda sevardim,
Onam edi u, ha, onamjon. [11,45]

Mazkur bandda ona obrazi inson hayotidagi eng muhim ma'naviy tayanch sifatida tasvirlangan. Shoiraning bolalik davrida hayotni ko'ngil bilan idrok etganini ta'kidlab, aynan ona mehri uning ruhiy dunyosining markazida turganini ko'rsatadi. Ona obrazi bu yerda mehr, muhabbat, himoya va ruhiy tayanch timsoli sifatida namoyon bo'ladi.

She'rning so'nggi bandida esa vaqt va ulg'ayish motivlari poetik obrazlar orqali ifodalangan:

O'sha Ishq-la yashayverdim jim,
Sevaverdim sodda, jonsarak.
Bolalikdan ketgim kelmadi,
Ulg'ayishdan bezillar yurak. [11,45]

Bu bandda bolalik obrazining yo'qolishi bilan bog'liq ruhiy kechinmalar aks etadi. Shoiraning bolalik davrini eng beg'ubor va baxtli davr sifatida eslaydi hamda ulg'ayish jarayoniga nisbatan ma'lum bir ichki qarshilikni ifodalaydi. "Ulg'ayishdan bezillar yurak" misrasi inson ruhiyatidagi murakkab kechinmalarni ifodalovchi poetik obraz sifatida talqin qilinadi. Tahlil natijalariga ko'ra, mazkur she'rdagi poetik obrazlar quyidagi asosiy guruhlariga ajratilishi mumkin:

Tabiat va energiya obrazlari: olov, daryo.
Bolalik dunyosi obrazlari: to'p, ranglar tasviri.
Ma'naviy timsollar: ona obrazi.

Falsafiy obrazlar: bolalik, vaqt va ulg'ayish motivlari. [11,45]

Mazkur obrazlar tizimi bir–biri bilan o'zaro bog'langan holda she'rning umumiy badiiy g'oyasini shakllantiradi. Natijada she'rda bolalik davrining beg'uborligi, ona mehrining buyukligi hamda inson hayotidagi vaqt va xotira motivlari poetik obrazlar orqali yuksak badiiy darajada ifodalanganligi aniqlanadi.

Tadqiqot natijalari shuni ko'rsatadiki, Farida Afro'z she'riyatida poetik obrazlar tizimi inson ruhiyati, bolalik xotiralari va ma'naviy qadriyatlar bilan chambarchas bog'liq holda shakllangan. Tahlil qilingan she'r misolida shoiraning poetik tafakkuri obrazlar orqali namoyon bo'lishi, ayniqsa bolalik, ona mehri hamda hayotiy kechinmalarni badiiy umumlashtirish orqali ifodalashi yaqqol ko'zga tashlanadi.

Adabiyotshunoslikda poetik obraz badiiy matnning asosiy estetik unsurlaridan biri sifatida qaraladi. Tadqiqotchilar fikriga ko'ra, obraz bu hayotiy voqelikning san'atkorona aks etishi bo'lib, u orqali muallif o'zining ruhiy kechinmalari, dunyoqarashi va falsafiy qarashlarini ifodalaydi. Shu nuqtayi nazardan qaranganda, Farida Afro'z she'riyatida qo'llangan obrazlar ham shoiraning ichki dunyosini ochib beruvchi badiiy vositalar sifatida xizmat qiladi. She'rning birinchi bandida qo'llangan "olov" obrazi yosh qalbning jo'shqinligi va hayotiy energiyasini ifodalovchi muhim poetik timsol hisoblanadi. Olov obrazi o'zbek she'riyatida ko'pincha ehtiros, kuch va harakat ramzi sifatida talqin qilinadi. Farida Afro'z ushbu obrazdan foydalanish orqali yoshlik davridagi ruhiy kuch va ichki haroratni badiiy ifodalaydi. "O'chirolmas edi daryolar" misrasi esa bu obrazning semantik doirasini yanada kengaytiradi. Bu yerda shoiraning ichki olami shunchalik kuchli ekani tasvirlanadiki, hatto tabiiy kuchlar ham uni so'ndira olmaydi. Shu jihatdan qaraganda, mazkur obraz insonning yosh davridagi cheksiz imkoniyatlari va hayotga bo'lgan ishonchini ifodalaydi. She'rda rang tasvirlarining qo'llanishi ham poetik obrazlar tizimining muhim komponenti hisoblanadi. "Qizil, yashil, pushti, gunafsha" kabi ranglar bolalik dunyosining rang–barangligi va estetik boyligini ifodalovchi ramziy birliklar sifatida namoyon bo'ladi. Rang obrazlari she'rning hissiy ta'sirchanligini oshirish bilan birga, shoiraning estetik idrokini ham namoyon etadi. [3,68] Adabiyotshunoslikda rang obrazlari ko'pincha ruhiy holatni ifodalovchi vosita sifatida talqin qilinadi. Mazkur she'rda esa ular bolalik davrining quvonchli va beg'ubor ruhiy muhitini ifodalaydi. She'rda ona obrazi markaziy poetik timsollardan biri sifatida namoyon bo'ladi. Ona obrazi o'zbek adabiyotida qadimdan muhim badiiy timsol sifatida shakllangan. Bu obraz odatda mehr–muhabbat, fidoyilik va ma'naviy tayanch ramzi sifatida talqin qilinadi. Farida Afro'z she'rda ham ona obrazi bolalik davrining eng muhim hissiy markazi sifatida tasvirlangan. "Bir odamni juda sevardim, Onam edi u, ha, onamjon" misralari orqali shoiraning bolalik xotiralari va ruhiy dunyosining asosiy manbai aynan ona mehri ekanligi ko'rsatiladi. She'rning so'nggi bandida esa vaqt va ulg'ayish motivlari falsafiy mazmun kasb etadi. Bolalik obrazining ideal davr sifatida tasvirlanishi inson hayotida o'tkinchilik va xotira motivlarining muhim o'rin egallashini ko'rsatadi. "Bolalikdan ketgim kelmadi" misrasi orqali shoiraning bolalik davriga bo'lgan sog'inchi ifodalansa, "Ulg'ayishdan bezillar yurak" misrasi ulg'ayish jarayonining murakkab ruhiy kechinmalar bilan bog'liqligini ko'rsatadi. Bu obrazlar she'rning falsafiy qatlamini chuqurlashtiradi hamda inson hayotidagi vaqt tushunchasining badiiy talqinini beradi.

Muhokama natijalariga ko'ra, Farida Afro'z she'riyatida poetik obrazlar tizimi bir necha muhim funksiyalarni bajaradi. Birinchidan, ular shoiraning ruhiy kechinmalarini ifodalash vositasi sifatida xizmat qiladi. Ikkinchidan, poetik obrazlar orqali bolalik, muhabbat va ona mehri kabi universal qadriyatlar badiiy umumlashtiriladi. Uchinchidan, obrazlar tizimi she'rning estetik ta'sirchanligini oshirib, o'quvchi qalbida chuqur hissiy taassurot uyg'otadi. Shuningdek, mazkur she'r tahlili shuni ko'rsatadiki, Farida Afro'z poetik obrazlarni yaratishda sodda, ammo ta'sirchan badiiy vositalardan foydalanadi. Uning she'riyatida murakkab ramziy tizimdan ko'ra, hayotiy va tushunarli obrazlar ustunlik qiladi. Aynan shu jihat shoiraning poetik uslubini o'ziga xos qiladi hamda uning she'riyatini keng o'quvchilar ommasiga uchun yaqin va tushunarli etadi. [5,212]

Olib borilgan tadqiqot natijalari shuni ko'rsatadiki, Farida Afro'z she'riyatida poetik obrazlar tizimi badiiy tafakkurning muhim tarkibiy qismi sifatida namoyon bo'ladi. Shoir o'z she'rlarida inson ruhiyati, bolalik xotiralari, ona mehri hamda hayotning o'tkinchiligi kabi mavzularni poetik obrazlar orqali chuqur va ta'sirchan ifodalaydi. Tahlil qilingan she'r misolida ham obrazlar tizimi she'rning g'oyaviy–badiiy mazmunini shakllantiruvchi asosiy vosita ekanligi aniqlandi. Tadqiqot davomida aniqlanishicha, she'rda bir nechta asosiy poetik obrazlar tizimi mavjud bo'lib, ular o'zaro bog'langan holda yagona badiiy kompozitsiyani tashkil etadi. Avvalo, olov obrazi yosh qalbning jo'shqinligi, energiyasi va hayotga bo'lgan cheksiz ishonchini ifodalovchi markaziy poetik timsollardan biri sifatida namoyon bo'ladi. Ushbu obraz orqali shoiraning yoshlik davridagi ruhiy kuchi va ichki ehtirosi badiiy ifodalanadi. Bundan tashqari, she'rda rang tasvirlari ham muhim poetik vosita sifatida qo'llangan. "Qizil, yashil, pushti, gunafsha" kabi rang obrazlari bolalik dunyosining rang–barangligi, estetik boyligi va beg'ubor ruhiy muhitini ifodalashga xizmat qiladi. Rang tasvirlari orqali shoiraning bolalik xotiralari yorqin va ta'sirchan manzara sifatida tasvirlangan.

Tahlil jarayonida yana bir muhim poetik timsol ona obrazi ekanligi aniqlanadi. Ona obrazi she'rd a mehr-muhabbat, ruhiy tayanch va ma'naviy qadriyatlarining timsoli sifatida talqin qilinadi. Shoir a bolalik davrining eng muhim hissiy markazini aynan ona mehri bilan bog'laydi. Bu holat o'zbek she'riyatida ona obrazining muqaddas va ulug' timsol sifatida talqin qilinishiga hamohangdir. She'ring yakuniy qismida esa vaqt va ulg'ayish motivlari falsafiy mazmun kasb etadi. Bolalik davrining o'tkinchiligi va inson ruhiyatida qoldiradigan chuqur izlari poetik obrazlar orqali ifodalanadi. "Bolalikdan ketgim kelmadi" va "Ulg'ayishdan bezillar yurak" kabi misralar inson hayotida bolalik davrining naqadar muhim va unutilmas bosqich ekanligini badiiy jihatdan ko'rsatadi.

Xulosa. Umuman olganda, Farida Afro'z she'riyatida poetik obrazlar tizimi inson ruhiyati va ma'naviy qadriyatlarining badiiy ifodasi sifatida muhim ahamiyatga ega. Shoir a sodda, ammo chuqur ma'noga ega obrazlar orqali o'quvchi qalbiga yaqin bo'lgan badiiy manzarani yaratadi. Bu esa uning poetik uslubining o'ziga xosligini belgilaydi hamda zamonaviy o'zbek she'riyatida muhim estetik hodisa sifatida namoyon bo'ladi. Poetik obrazlar tizimini o'rganish shoiraning badiiy tafakkurini, estetik qarashlarini hamda she'riy mahoratini aniqlashda muhim ilmiy metodlardan biri ekanligini ko'rsatadi. Farida Afro'z she'riyatida obrazlar orqali ifodalangan bolalik, ona mehri va insoniy tuyg'ular kabi motivlar zamonaviy o'zbek she'riyatining insonparvarlik va ma'naviylik ruhini yanada boyitadi. Farida Afro'z she'riyati misolida poetik obrazlar tizimi nafaqat badiiy tasvir vositasi, balki inson hayoti, ruhiy kechinmalari va ma'naviy qadriyatlarini ifodalovchi muhim estetik kategoriya sifatida namoyon bo'lishi ilmiy jihatdan asoslandi.

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ABDULHAMID CHO‘LPON ASARLARIDA MILLIY QADRIYAT TUYG‘ULARINING BAYON QILINISHI

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Annotatsiya. Biz bugungi kunda texnika va texnologiyalarga qanchalik ehtiyoj sezsak, badiiy, ilmiy, falsafiy kitoblar mutolaasiga ham shunchalik muhtojmiz. O‘tmish tariximizga, milliy o‘zligimizni anglash, ajdodlarimiz merosiga bo‘lgan qiziqish, intilishlar natijasida biz ularning adabiy merosini o‘rganishga bel bog‘ladik. Boshqa yurtlarda bo‘lganidek, o‘z yurtida ham o‘z tili, adabiyoti va ta‘limi, so‘z va vijdon erkinligi bo‘lishini xohlagan insonlar bor edi. O‘z mol-dunyosidan kechib, uning ustiga jonini xavfostiga qo‘yib bo‘lsa ham yurti uchun, xalqi uchun o‘zidan keyingi biz yosh avlod uchun muqaddas va o‘chmas iz va meros qoldirgan kishilar bor edi. Biz ushbu maqolamizda ma‘rifatparvarlarimizdan bo‘lmish Abdulhamid Sulaymon o‘g‘li Cho‘lpon haqida so‘z yuritmoqchimiz.

Kalit so‘zlar: mumtoz adabiyot, dramaturgiya, nasr, maorif, jadid, “Qurboni jaholat”, qatag‘on siyosati, she‘rlar.

ВЫРАЖЕНИЕ ЛЮБВЫ К РОДИНЕ В ПРОИЗВЕДЕНИЯХ АБДУЛХАМИДА ЧУЛПАНА

Аннотация. Насколько мы сегодня ощущаем потребность в техниках и технологиях так же необходимо нам и чтение художественных научных и философских книг. В результате нашей прошлой истории осознания своей национальной идентичности интереса к наследию наших предков и стремлений мы решили изучить их литературное наследие. Как и в других странах здесь были люди которые хотели иметь свой язык литературу и образование свободу слава и совести. Есть люди которые оставили свое богатство и рисковали своей жизнью ради своей страны и народа которые оставили священное и неизгладимое наследие молодому поколению. В этой статье мы хотим поговорить Чолпане сыне Абдулхамид Сулеймана одного из наших просветителей.

Ключевые слова: Классическая литература драматургия проза образование современность “Жертства невежества”, репрессивная политика стихи.

EXPRESSION OF LOVE FOR THE HOMELAND IN THE WORKS OF ABDULHAMID CHOLPON

Abstract. We need techniques and technologies today we also need the reading of fiction, science, philosophy books so much if we feel it. To our past history, to realize our national identity, to the heritage of our ancestors as a result of interesting, aspirations, we are committed to the study of their literary heritage tied. In the same way as in other lands, in his own country, his own language, literature and there were people who wanted freedom of education, speech and conscience. Own property for the land, even if the forgave him from his world and made his soul to peril upon him, a sacred and indelible trace for the young generation of us after himself for his people and there were those who scored the inheritance. We are in this article about Chulpan, son of Abdulhamid Sulaiman, one of our enlighteners speak.

Keywords: Classical literature, dramaturgy, prose, maorif, “victim ignorance”, repression policy, poems.

Kirish. Abdulhamid Sulaymon o‘g‘li 1997-yili Andijon viloyatida dunyoga keladi. Yosh bo‘lishiga qaramay, Abdulhamidda ilm-fanga intilish juda kuchli bo‘lganidan, 1914-yilda ijtimoiy va madaniy sohaga kirishib ketadi. Uning bu urinishlarida albatta, oilaviy adabiyotga bo‘lgan e‘tibor muhim o‘rin tutgan. Otasi Sulaymon savdogar, o‘z navbatida ziyoli, o‘qimishli kishi bo‘lib, “Rasvo” taxallusi bilan ijod qilgani haqidagi ma‘lumotlar mavjud. Abdulhamidning taxallusi “Cho‘lpon” bo‘ladi. Ya‘ni “tong yulduzi” degan ma‘noni bildiradi. Shu taxallusning o‘zidan ham bilib olsak bo‘ladi-ki, Abdulhamid jaholatda shamsiz, chiroqsiz qolgan xalqining ko‘z oldida zulmatni yoritgan porloq yulduz misol paydo bo‘ladi desak mubolag‘a bo‘lmaydi. Bundan oldin “Andijonlik”, “Qalandar” kabi taxalluslarda ham ijod qilgan. Cho‘lpon dastlab adabiy muhitga ilmiy, publististik maqolalari va ocherklari bilan kirib kelib, avval Munavvarqori Abdurashidxonov va

Ubaydulla Xo‘jayev bilan yaqindan tanishib oladi. Cho‘lpon shu tariqa jadidchilik harakatiga qo‘shilib keladi. Cho‘lponning bir qator ilmiy izlanishlari natijasidagi maqola va asarlari, o‘z davridagi mashhur “Sadoi Turkiston” gazetasida bosilib chiqadi. Cho‘lponning dastlab yozgan she‘ri bu “Turkistonli qardoshlarimizga” deya nomlanadi. Uning bir qator maqolalari orasidan bizgacha faqat oz sonlisi yetib kelgan bo‘lib, bugungi kunga kelib Cho‘lponshunoslikga ham katta e‘tibor berilib, Cho‘lpon hayotini o‘rganish borasida Innovatsion vazirlik tomonidan ko‘p sonli loyiha va ekspeditsiyalar amalga oshirilmoqda. Cho‘lpon bilan bir safda ijod qilib, yelkama-yelka turgan ma‘rifatparvarlarimiz bo‘lmish: Abdulla Qodiriy, Abdurauf Fitrat, Abdulla Avloniy, Ibratlarning ham o‘zbek mumtoz adabiyotida o‘mi beqiyosdir. Ularning milliy ozodlik yo‘lidagi harakatiga sobiq mustamlaka tuzum qarshilik qilib keldi. Ularga ma‘nan, ruhan tazyiq o‘tkazilib, millat ongiga zarba berildi. Lekin ona xalqining boshqa yurtlardan kam bo‘lishini xohlamagan, Turkistondan ham qandayin og‘ir sinovlarga bardosh bera oladigan, haqiqiy daholar chiqishini isbotlab berdilar. Ular yurtining ertangi kamoli uchun qo‘lidan kelgan har bir ishni qilishga tayyor ekanliklarini, xalqining ma‘naviy-marifiy ongiga ijobiy ta‘sir qilish kabi bir nechta maqsad va vazifalarni ko‘rsatib berdilar. Abdulhamid Cho‘lpon nafaqat yozuvchi, balki nosir, shoir, dramaturg, tilshunos va tarjimon ham edi. Qisqa muddatli umri davomida anchagina asarlar, she‘rlar va tarjimalarga qo‘l urib qo‘ygan edi. Uning “Adabiyot nadur”, “Muhtaram yozg‘uvchilarimizga” kabi maqolalar, “Uyg‘onish”, “Buloqlar”, “Soz” kabi bir nechta she‘riy to‘plamlari, “Qurboni jaholat”, “Do‘xtir Muhammadyor” kabi hikoyalarda mustamlakachi Qizil imperiya tomonidan xalqlarga, aholiga qilingan qo‘poruvchi, yomon munosabatlar, ular tomonidan o‘tkazilgan jabr-zulmlar yoritib beriladi. Cho‘lpon o‘zbek teatrining rivojlanishiga ham salmoqli hissa qo‘shib, “Yorqinoy”, “Qorovul uyqusi” kabi asarlari sahna yuzini ko‘rgan. Cho‘lpon o‘zining asarlari bilan madaniyat sohasida katta o‘zgarishlar olib keldi. Ushbu yuqorida keltirib o‘tgan asarlarimiz teatr yo‘nalishida bir qancha yutuqlarga erishishimizga sababchi bo‘ldi. Abdulhamid Cho‘lponning ijodini sanab, tahlil qilishga vaqt ham yetmay qoladi. Birgina she‘rning o‘zini yozib qolmay, u she‘riy janrga yangilik bo‘lgan yangi vaznni joriy etdi. Abdulhamid Cho‘lpon va Abdurauf Fitratning izlanib ijod qilishlari natijasida, bu ikki ma‘rifatparvar olim Barmoq vazniga asos solishadi. Bu yangilik o‘zbek mumtoz adabiyotida tub burilish yasadi.

Asosiy qism. Cho‘lponning ozodlik va tinchlik yo‘lida Turkiston muxtoriyati tuzilishidan oldingi orzulari aks etgan she‘ri “Go‘zal” nomli sarlavha ostida xalq o‘rtasida ommalashadi. Turkistonda she‘riyat yo‘nalishida ilk tamal toshini qo‘ygan inson Cho‘lpon hisoblanadi. She‘r mana bunday satrlar bilan boshlanadi:

Go‘zal

Qorong‘u kechada ko‘kka ko‘z tikib,
Eng yorug‘ yulduzdan seni so‘raymen.
Ul yulduz uyalib, boshini bukib,
Aytadir: “Men uni tushda ko‘ramen.

Tushimda ko‘ramen-shunchalar go‘zal,
Bizdan-da go‘zaldir, oydan-da go‘zal!”...

U vatanimiz eki va hurligi uchun, allaqachon g‘aflat uyqusidan uyg‘onib, birlashadigan vaqtimiz kelgannini she‘rlarida qayta-qayta takrorlashdan charchamaydi.

Cho‘lponning “Ko‘ngil lirikasi” deb nomlangan an‘anasi keyinchalik Oybek, Hamid Olimjon, Mirtemir, Zulfiya, Abdulla Oripov, Erkin Vohidov, Rauf Parfi va boshqalar ijodida muvaffaqiyat bilan rivojlantirildi. “Buzilgan o‘lkaga “; “Xalq”, “Binafsha” kabi barchaga ma‘lum she‘rlarida yurtga ozodlik uchun, erkimiz uchun kurashishga, mavjud mustamlaka tuzumga nafrat tuyg‘usini uyg‘otuvchi so‘zlardan foydalanadi. Jadidlarimiz siyosat maydoniga mardonavor kirib kelishdi.

Cho‘lpon shu qadar serqirra ijodkor ediki, roman, hikoya, pyesa, she‘rlar yozibgina qolmasdan, jahon adabiyotining yetuk namoyondalari asarlarini ham o‘zbek tiliga tarjima qiladi. Aleksandr Blok, Tagor, Pushkin she‘rlari va Gogol Chexov, Leonid Andreyev kabilarning nasriy asarlarini ona tilimizga o‘giradi. Ayniqsa, Andreyevning “Osilgan yetti kishining hikoyasi” asari borasidagi tarjimasini keng kitobxonlar diqqatini o‘ziga qaratadi. Cho‘lponning yana bir mening e‘tiborimni tortgan asarlaridan biri “Do‘xtur Muhammadiyor” bo‘ldi. Adib ushbu asarida bir qadar o‘z hayotiga to‘xtalib o‘tgan desak, adashmagan bo‘lamiz. Muhammadiyorning otasi johillar tomonidan otib o‘ldirilgani, unga qilgan otasining oxirgi vasiyati ham –o‘qi, o‘qi, o‘qi degan kuchli so‘zlardan iborat bo‘ladi. Hikoyadagi yana bir jumla e‘tiborni tortadi: ...yerli musulmonlar esa topkan pullarini to‘yga, janozag‘a sarf qilub faqirlikda, xorlikda qolmoqdalar. Naqadar o‘ylantiruvchi fikrlar, adib ilgari surgan g‘oyalarda xalq ma‘raka-to‘yga sarflagan pulini farzandini o‘qitmoqqa sarflasa edi, biz allaqachon jaholatdan ma‘rifatga qarab yuz tutgan bo‘lar edik demoqchi bo‘ladi. Bu birgina so‘z orqali qadriyatlarimizdagi o‘ziga xos kamchiliklar ochib beriladi. Bilamizki, o‘zbekim mehmondo‘st bolajon xalq. Men ushbu so‘zimga yaqqol dalil etib, 2-Jahon urushi davrida 14 nafar yetim bolaning boshini silagan Shomahmudovlar oilasini ko‘rsata olaman. Vaholanki, u bolalar har xil rus, ukrain,

tatar kabi millatlarga mansub edi. Yaqin o'tmishda bizning mana shunday isonparvar bobolarimiz o'tgan. Hozir ham ular aziz O'zbekiston tuprog'ida go'zal xotira bilan yodga olinadi. Shunday ajdodlarning avlodi ekanimizdan biz yoshlar faxrlanamiz. O'zbekiston Respublikasining hurmatli prezidenti Shavkat Miromonovichning ushbu so'zlari beixtiyor yodingizga tushadi:

“Bizning havas qilsa arziydigan buyuk tariximiz bor. Havas qilsa arziydigan ulug' ajdodlarimiz bor. Havas qilsa arziydigan beqiyos boyliklarimiz bor. Va men ishonaman, nasib etsa, havas qilsa arziydigan buyuk kelajagimiz, buyuk adabiyotimiz va san'atimiz ham albatta bo'ladi”. Shavkat Mirziyoyev.

Abdulhamid Cho'lpon shunday sermahsul adib ekanligini ta'kidlab kelamiz, Cho'lpon ijodini o'rganib, u haqida o'z fikrlarini bildirib o'tgan adabiyotshunoslarning Cho'lpon haqidagi fikrlariga bir e'tibor qaratsak maqsadga muvofiq bo'lar edi: Cho'lpon o'zining xulosalarini biron o'rinda yalang'och aytmaydi, jonli tasvirlaydi-Ozod Sharafiddinov.

Cho'lponning ulug'vorligi shundaki, u xalqda “Vatan”, “Millat”, “Istiqlol” tushunchalarini teran ifodalaydi- Naim Karimov. Cho'lpon ijodi bilan turli poetik usul va vositalarni dadil tajriba qilib, milliy adabiyotimizga puxta zamin hozirladi- Dilmurod Qur'onov.

Mazkur sharoitda vatanni asrab qolishning yagona va birdan-bir yo'li: ilm-ma'rifatga yurti boshlash edi. Ular bunga erishdilar. Xalqiga haqiqiy muhabbat qo'ygan kishilarni, ma'rifatparvarlarni “Xalq dushmani” ga chiqarib, yomon otliq qildilar. Vaholanki xalqning haqiqiy dushmani jadidlarimizni dushman deb nomlagan kishilar edi. Ma'rifatparvar shoirlarimizni ruhan o'ldirganlari yetmaganidek, bu dunyodan jisman yo'q qilishga erishdilar. 1937-yil uni hibsga olishib, unga tegishli barcha qo'lyozmalarni kuydirib yuboriladi. Shunga qaramay, Cho'lpondan bizga 10 jild hajmdagi original va tarjima asarlar yetib kelib, o'zbek xalqining buyuk madaniy va ma'rifiy boyligiga aylandi. Qolaversa, Cho'lpon Abdulla Qodiriydan keyin o'zbek romanchiligiga o'z hissasini qo'shgan holda “Kecha va kunduz” romanini yozdi. Bu birinchi roman dilogiya bo'lib, romanning ikkinchi “Kunduz” qismi hamon topilmagan.

O'zbekiston mustaqillikka erishgach, Cho'lponning o'zbek madaniyatini rivojlantirish va xalq ommasini istiqloq g'oyalariga sadoqat ruhida tarbiyalashda qo'shgan xizmati yuksak baholandi. Aynan shu damda ming mashaqqatga erishib, mamlakatni istiqloqla olib chiqqan O'zbekiston Respublikasining birinchi prezidenti Islom Karimovning ma'rifatparvarlar faoliyatini to'liq oqlaganliklari juda katta hurmatga loyiq hisoblanadi. Cho'lponga Alisher Navoiy nomidagi Davlat mukofoti 1991-yil, Mustaqillik ordeni 1999-yilda berildi. 1997-yil 21-fevral kuni O'zbekiston Respublikasi Prezidentining “Abdulhamid Sulaymon o'g'li Cho'lpon tavalludining 100 yilligini nishonlash to'g'risidagi” farmoni qabul qilindi. 1997-2000-yillar davomida adibning “To'la asarlar to'plami”ni tayyorlandi va chop etila boshlandi. O'zbek milliy akademik drama teatrida Cho'lpon hayoti va ijodi haqida hikoya qiluvchi mustaqillik davri yozuvchisi Usmon Azim qalamiga mansub “Kunduzsiz kechalar” asari chop etildi va sahnalashtirildi. Bu boradagi bardavom ishlar bugungi kunda Shavkat Mirziyoyev tomonlaridan katta e'tibor qaratilib, davom ettirilib kelyapti. Hozirgi kunda tadqiqotchi olimlarimiz Rossiyaning bir qator yirik shaharlari: Moskva, Sank-Peterburg, Orenburg kabi joylaridan Cho'lpon va boshqa ma'rifatparvar shoirlarning qo'lyozma va ijodlarini izlashda davom etib, anchagina yutuqlarga ham erishishdi. Yurtimizda saqlanib qolganlarini ham o'rganishda davom ettirilmoqda. Xudo xohlasa, biz yoshlar o'z yo'nalishimizda bo'lsada, O'zbekiston ravnaqi yo'lida tub burilishlar qilib, fanda ilgari kuzatilmagan yangiliklarni amalga oshiramiz.

Xulosa. Barcha ma'rifatparvar ijodkorlar singari Abdulhamid Cho'lponning asari nafaqat o'sha davr hayotida balki bugungi kunda ham o'z ma'naviy, ma'rifiy jozibasini yo'qotmasdan kelmoqda. Umid qilamizki kelajakda ham Cho'lpon ijodiga bo'lgan qiziqishlar davom etib boraveradi. Milliy urf-odat, an'analarimizni davom ettirgan holda, buyuk ajdodlarimiz borgan milliy o'zlik yo'lidan borish har bir yosh avlod uchun sharaflari hisoblanadi. Har bir yoshlar o'ziga berilayotgan imkoniyatlarni ishga soladigan davr keldi. Xudo xohlasa, O'zbekiston 2030-yilgacha jahon miqyosida tan olinadigan ilg'or mamlakatlar qatoriga kiradi. Bu uchun biz yoshlardan o'qish, o'rganish va o'rgatish talab qilinadi xolos. O'zidan keyingi avlodga beqiyos, go'zal adabiyot durdonalarini meros qilib qoldirgan ajdodlarimiz asarlarini o'qir ekanmiz, bizga o'tmishdan faxr va kelajakka umid, ishonch paydo bo'ladi. Bugungi kunda biz uchun yaratilgan keng imkoniyatlar va har tomonlama qulay shart-sharoitlarga shukronalik hissini tuygan holda, milliy o'zligimizni asrashga bel bog'laymiz.

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UO'K

O'ZBEK VA JAHON ERTAKLARIDA "EZGULIK/YOVUZLIK" MOTIVI TALQINI

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"O'zbek tili va adabiyoti" yo'nalishi 2-bosqich talabasi

Ilmiy rahbar: M.A.Xamidova

KIUT, "Tarjima nazariyasi va amaliyoti" kafedrasida dotsenti

Annotatsiya. Ushbu maqolada o'zbek va jahon ertaklarida ezgulik va yovuzlik motivining talqini keng ko'lamda tahlil qilinadi. Ertaklar insoniyat tarixida eng qadimiy va ommabop janrlardan biri bo'lib, ular orqali xalqning dunyoqarashi, axloqiy qadriyatlari va ijtimoiy odatlari aks ettiriladi. O'zbek ertaklarida ezgulik timsoli sifatida halollik, mardlik, mehr-oqibat va sabr-toqat kabi fazilatlar ilgari suriladi. Yovuzlik esa zolimlik, hiyla, ochko'zlik va adolatsizlik orqali tasvirlanadi. Jahon ertaklarida ham ezgulik-yovuzlik motivi universalligi bilan ajralib turadi, biroq ularning ifodalanish uslubi va qahramonlar xarakteri milliy madaniyat va tarixiy sharoitga bog'liq holda farqlanadi. Ushbu motivlar nafaqat badiiy asar sifatida, balki yosh avlodni tarbiyalash va ularning axloqiy ongini shakllantirishda ham muhim ahamiyatga ega. Ertaklar yordamida bolalar yaxshilik va yomonlikni ajratishni, adolatni qadrlashni o'rganadilar.

Kalit so'zlar: yovuzlik, ezgulik, ertak janri, obraz, tarbiya, adolat, hasad, o'gay ona

ИНТЕРПРЕТАЦИЯ МОТИВА ДОБРА И ЗЛА В УЗБЕКСКИХ И МИРОВЫХ СКАЗКАХ.

Аннотация. В данной статье представлен всесторонний анализ интерпретации мотива добра и зла в узбекских и мировых сказках. Сказки — один из древнейших и популярных жанров в истории человечества, через который отражаются мировоззрение, моральные ценности и социальные обычаи народа. В узбекских сказках в качестве символов добра выдвигаются такие добродетели, как честность, мужество, доброта и терпение. Зло изображается через жестокость, обман, жадность и несправедливость. В мировых сказках мотив добра и зла также отличается своей универсальностью, но способ его выражения и характеры героев различаются в зависимости от национальной культуры и исторических условий. Эти мотивы важны не только как произведения искусства, но и в воспитании молодого поколения и формировании его нравственного сознания. С помощью сказок дети учатся различать добро и зло, ценить справедливость.

Ключевые слова: зло, добро, жанр сказки, образ, воспитание, зависть, справедливость, мачеха

INTERPRETATION OF THE GOOD/EVIL MOTIF IN UZBEK AND WORLD FAIRY TALES.

Abstract. This article provides a comprehensive analysis of the interpretation of the motif of goodness and evil in Uzbek and world fairy tales. Fairy tales are one of the most ancient and popular genres in human history, through which the worldview, moral values, and social customs of the people are reflected. In Uzbek fairy tales, virtues such as honesty, courage, kindness, and patience are put forward as symbols of goodness. Evil is depicted through cruelty, deceit, greed, and injustice. In world fairy tales, the motif of goodness and evil is also distinguished by its universality, but the manner of their expression and the character of the heroes differ depending on the national culture and historical conditions. These motifs are important not only as works of art, but also in the upbringing of the younger generation and the formation of their moral consciousness. With the help of fairy tales, children learn to distinguish between good and evil, to value justice.

Keywords: evil, goodness, fairy tale genre, character, upbringing, justice, envy, stepmother

Kirish. Biror bir ilmiy haqiqat, biror bir hayotiy dalil, agar u bola xayolotiga, uning hissiyotiga qaratilmagan bo'lsa, hech qachon bolaga yetib bormaydi, - deb yozgan edi jahon bolalarining sevimli nazariyotchi shoiri S. Marshak. Darhaqiqat, adabiyot har qachon biz kattalarga qanchalik zarur bo'lsa, bola uchun ham shu qadar keraklidir. Biroq, aynan bolalar adabiyoti deganda nimani tushunamiz? Adabiyotlarda bolalar adabiyotini uch qismga bo'lib o'rganishadi, masalan: 1. Kichik yoshdagi bolalar uchun (maktabgacha yoshdagi bolalar adabiyoti) 2. Maktab yoshidagi bolalar adabiyoti (7 yoshdan 12 yoshgacha) 3. O'smirlar adabiyoti (12 yoshdan 18 yoshgacha) Yuqorida keltirilgan yosh chegarasi xolos. Bolalar adabiyoti har qachon

hamma uchun tushunarli, ayniqsa bola uchun o'qishli bo'lishi lozimdir. Bolalar adabiyotida tragediya janrni kam kuzatamiz. Chunki adabiyotning vazifasi insonni tarbiyalash ekan, bolalar adabiyoti ham bundan mustasno emas. Eng asosiy maqsadi qilib bola tarbiyasini, uning kamolotga yetishtirish yo'lidagi sa'y-harakatlarini voqealar syujeti qilib oladi. Har qaysi bir ertakmi, yoki qissami, hikoyami, rivoyatmi, qo'yinki badiiy adabiyotning istalgan janrida ohirgi xulosa ya'ni yakun albatta "murod maqsadlariga yetibdi", deya yakun topmasa. [7]

Olam va odam yaralibdiki, yaxshilik va yomonlik bir biriga bog'liq bo'lgan. Ertaklarda aynan shu mavzular juda keng tarqalgan. Chunki yomonlik ortidan doim yaxshilik keladi. Ertak janri mavzusida X.Xamroqulova, I.Yo'ldasheva, O.Yusupova, M.Payzibayeva, M.Xamidovalar o'z tadqiqotlari yuzasidan fikr bildirganlar.

X.Xamroqulovanning fikriga ko'ra inson tafakkuri va ijodkorligini rivojlantirish XXI asrning ta'lim tizimi, xususan, adabiy ta'limida muhim vazifa hisoblanadi. Adabiy ta'limda hech bir manba bolalarga ertaklar kabi kuchli ta'sir ko'rsata olmaydi. O'zbek xalqi ma'naviy merosida bolalar uchun atalgan janrlar salmoqli o'rin tutadi. Bola ma'naviy hayotiga jiddiy ta'sir ko'rsatuvchi, uni xayolotning uchqur otida sayr qildiruvchi, ayni vaqtda kelajakda buyuk kashfiyotlar yaratishiga sabab bo'ladigan janrlardan biri sirli-sehrli olam hodisalariga va sarguzashtlarga boy ertaklarning mavjudligidir. Ertak mustaqil janr sifatida shakliyl barqarorlikka ega, mavzular ko'lami keng, qahramonning ajabtovur sarguzashtlarini bayon qiluvchi, asrlar davomida shakllangan, milliy qadriyatlar, xalq turmush tarzi, an'analar va urf-odatlarini o'ziga xos tarzda epik talqin qiladigan nasriy asar hisoblanadi. [1]

Hayot haqiqati bilan bog'liq bo'lib, xayoliy va xayotiy uydirmalar asosiga qurilgan, tarbiyaviy ahamiyatga ega bo'lgan hikoyalarni ertak deb ataymiz. O'zbeklarda ertak aytuvchilar "ertakchi", "matalchi" deb atalgan. E'tibor beradigan bo'lsak, ertaklarda ijobiy qahramon yovuzlik, adolatsizlikka qarshi kurashib g'alaba qozonadi. Chunki ertaklarning zamirida inson tarbiyasini shakllantirish va xalq orzu-umidlari, manfaatlari turgan bo'ladi. Har bir ertak mutolasi insonga qanchadan-qancha zavq-shavq beradi, uni komillikka yetaklaydi, dunyoqarashini o'zgarishiga sababchi bo'ladi. Shu bois, mo'jizalar olamiga yo'l-ertaklar o'qishdan boshlanadi, desak mubolag'a bo'lmaydi. Shubhasiz go'zal, g'aroyib, bepayon hayol va aql olamiga qadam ertaklar yordamida qo'yiladi. [2]

Ta'kidlash joizki, aksariyat o'zbek ertaklari baxt-soadat, faravonlik, adolatning tantanasi, orzu-umidlarining ro'yobga chiqishi bilan yakun topadi. Ertaklarning asosiy maqsadi ham ezgulikning yovuzlik ustidan g'olib bo'lishini ko'rsatish, bu orqali tinglovchi yoki uquvchida yaxshilikka ishonch, adolatga intilish va yuksak insoniy fazilatlarni tarbiyalashdir. Shu sababli, ertaklar odamlarda nafaqat ko'ngilochar, balki axloqiy va tarbiyaviy ahamiyatga ham ega bo'lib, avloddan-avlodga o'tib keladi. [3]

Salbiy obrazlar- zolim, makkor va yovuz kuchlarni ifodalovchi qahramonlar. Ertaklarda salbiy obrazlar alohida badiiy vazifani bajaradi. Ular bosh qahramonning yo'lga tusiq bo'lib, uning sinovlarida o'tishini ta'minlaydi. Zolim podshohlar, yovuz devlar, makkor kampirlar yoki hasadgo'y qarindoshlar orqali xalq zulm, adolatsizlik va xudbinlikni qoralaydi. Ularning taqdiri ertaklarda odatda yomon yakun topadi. Shu tariqa xalq ertaklari yaxshilikning yovuzlik ustidan g'alabasini tasdiqlaydi va bu orqali tarbiyaviy vazifani ham bajaradi. [4]

Asosiy qism. O.Yusupovanning ta'kidlashicha, ertaklardagi yovuzlik zolim podshoh hasadgo'y opa, o'gay ona, yolg'onchi do'st, dev, shum kampir, sehrgar, hasadgo'y qo'shni kabi salbiy obrazlar orqali namoyon bo'ladi. Bu kabi salbiy obrazlar zulm qilish, o'g'rilik, qotillik, o'zgalar baxtiga ko'z olaytirish, qahramonlarga to'siq bo'lish kabi harakatlarni amalga oshiradi. [3]

Masalan, o'zbek xalq ertagi bo'lgan **"Zumrad va Qimmat"** adolat va nohaqlik o'rtasidagi azaliy kurashni aks ettiradi. Syujet markazida mehnatsevar, odobli Zumrad va uning aksi bo'lgan ishyoqmas, injiq Qimmat turadi. Yovuz o'gay ona Zumradni chidab bo'lmas darajada qiynaydi va oxir-oqibat cholg'a uni o'rmonga adashtirib kelishini buyuradi. Zumrad o'rmonda sehrgar kampirning uyiga borib qoladi, uning og'irini yengil qiladi va samimiy xizmati evaziga boylik bilan qaytadi. Buni ko'rgan ona ochko'zlik bilan o'z qizi Qimmatni ham usha o'rmonga jo'natadi, biroq Qimmatning kibri va dangasaligi uni halokatga yetaklaydi.

"Yalmog'iz kampir" xalq ertagida bola soqqasini qaytarib olish uchun xavfli yaylovga boradi. Yovuzlikning timsoli bo'lgan yalmog'iz kampir bilan yuzma-yuz keladi. Yalmog'iz kampir bolani turli hiylalar, yolg'onlar bilan o'z domiga tortishga urinadi. Biroq qahramonning matonati va unga yordamga kelgan hayvonlarning (olatoy, eshak, ot, tuya va sehrli buzoq) fidoyiligi yovuzlikdan ustun keladi.

Yana bir xalq ertagi bo'lgan **"Zolim podsho"** inson aqli va hayotiy tajribasining har qanday kibr hamda zulm ustidan qozonilgan g'alabasi haqida yuksak namunadir. Ushbu ertakda yovuzlik shunchaki qonxo'rlik emas, balki mantiqsizlik va jaholat ko'rinishida namayon bo'ladi. Podshoning "60 dan oshganlar o'ldirilsin" degan dahshatli farmoni jamiyatning ildiziga, ya'ni uning donishmandlik manbayiga bolta urish edi. Ertak

syujetidagi asosiy to'qnashuvlar podshoning yuzaki qarashlari va yashirinchalik sandiqda olib kelingan sakson yoshli otaning chuqur mantig'i o'rtasida kechadi. Gavhar voqeasida podsho suv tubidagi aksini haqiqat deb bilib, o'nlab yigitlarni bekorga o'linga yuboradi. Bu yerda yovuzlikning ko'zi ko'rligi ramziy ifodalangan. Cholning "gavhar daraxt ustida bo'ladi" degan o'gitida esa haqiqatni doimo chuqurroqdan va boshqacha nuqtai nazardan izlash kerakligi yotibdi. Ertakning xotimasi juda adolatli yakun topadi. Podshoning o'z og'zidan o'q yeb halok bo'lishi uning zaharli so'zlari, asossiz hukmlari va xalqni qiynagan tili uchun munosib jazodir. Yovuzlik o'z kibrining qurboniga aylanadi, chunki u o'zi mensimagan "qariyaning maslahati" va yosh yigitning jasorati oldida tiz cho'kadi. "Qari bilganni pari bilmas" degan maqol ertakning bosh xulosasi bo'lib, u keksa avlodning bilimini qadrlash millatning omon qolish sharti ekanligini isbotlaydi. Shu tariqa, bir qariyaning o'tkir aqli butun bir lashkarni va xalqni zolim changalidan qutqarib qoladi.

Jahon ertaklarida yovuzlik- adolatsizlik, zulm, ayyorlik va nodonlik kabi illatlarni o'zida mujassam etgan obrazlar orqali ifodalanadi.

Misol qilib aytadigan bo'lsak, fransuz ertakchisi Sharl Perroning **"Qizil qalpoqcha"** ertagi oddiy bolalar hikoyasi bo'lib ko'rinsa-da, uning zamirida hayotiy xavf-xatarlar va insoniy munosabatlarning murakkab jihatlari yashiringan. Ertak syujeti yosh qahramonning xavfsiz xonadonni tark etib, notanish va xavfli o'rmonga borishi bilan boshlanadi. Onasining "yo'ldan adashma" degan o'gitiga qaramay, qizchani bo'ri bilan muloqotga kirishishi voqealar rivojidagi asosiy burilish nuqtasi hisoblanadi. Ertakdagi yovuzlik bir necha bosqichda namoyon bo'ladi. Birinchidan, yovuzlik bu yerda "hiyla va aldov" ko'rinishida keladi. Bo'ri qizchaga darrov hujm qilmaydi, aksincha, o'zini mehribon va suhbatdosh qilib ko'rsatadi. U qizchani gullar terishga qiziqtirib vaqtini yutadi va o'zi qisqa yo'l orqali qizcha ketayotgan manzilga yetib oladi. Bu orqali ertak o'quvchini yovuzlik har doim ham qo'rqinchli qiyofada bo'lmasligi, ba'zan u shirinso'z va muloyimlik niqobi ostida yashirinishi haqida ogohlantiradi. Ikkinchidan, yovuzlikning "metamorfoza" (qiyofasini o'zgartirish) xususiyati ochib beriladi. Bo'ri buvining kiyimlarini kiyib, uning o'rniga yotib olishi- yovuzlikning eng yaqin insonlarimiz qiyofasiga kira olishini anglatadi. Qizchani "Buvijon, nega tishlaringiz buncha katta?" degan savoliga berilgan "Seni tezroq yeyish uchun!" degan javob yovuzlikning asl, shafqatsiz tabiatini fosh qiladi. Syujetning yakunida o'tinchilar tomonidan bo'rini o'ldirilishi va qizcha bilan buvining qutqarilishi- ezgulikning yovuzlik ustidan g'alaba qozonishini ifodalaydi. Bu xotima jamiyatda adolat borligiga va har qanday yomonlik jazosiz qolmasligiga ishora qiladi. Umuman olganda, ertakdagi yovuzlik- bu tartibni buzish, nafsga qullik va insonning ishonchini suiiste'mol qilish sifatida talqin qilinadi.

Sharl Perroning yana bir mashhur ertagi bo'lgan **"Zolushka"** (Aka-uka Grimmlar **"Kuloyim"**) ning syujeti ezgulik va yovuzlik o'rtasidagi an'anaviy kurashga qurilgan bo'lib, undagi yovuzlik manbayi shunchaki sehrli kuchlar emas balki bevosita oilaviy munosabatlardagi ruhiy tazyiq orqali namoyon bo'ladi. Asosiy yovuzlik kuchi- o'gay ona va uning qizlari tomonidan amalga oshiriladigan zulmda aks etadi. Bu yovuzlik Zolushkani uydagi eng og'ir va qora ishlarga majbur qilish, uni doimiy ravishda "kulga belangan" xizmatkor darajasida tutib turish orqali qizning shaxsiyatini kamsitishga qaratilgan. O'gay opalari Zolushkani orzularini masxara qilishadi, xususan, shohona baldan har xil to'siqlar bilan olib qolishga urinishadi. Qizning eski kiyimlari va kambag'al holati uning baxtga erishish huquqini cheklash uchun asosiy bahona qilib ko'rsatiladi. Biroq ertakning o'ziga xosligi shundaki, yovuzlik shafqatsiz jazo bilan emas, balki ezgulikning yuksak cho'qqisi bo'lgan kechirimlilik bilan yengiladi. Zolushka o'ziga yomon munosabatda bo'lganlarni kechirish orqali yovuzlik ustidan g'alaba qozonadi.

Sharl Perroning qalamiga mansub bo'lgan **"Uyqudagi malika"** ertagida yovuzlik tushunchasi tashqi va qat'iy bir kuch- rad etilgan yovuz sehr (kekse pari) siymosida namoyon bo'ladi. Kekse parining yosh malika tug'ilganligi sharafiga uyushtirilgan marosimga taklif etilmagani va uzoq vaqt davomida e'tibordan chetda qolgani uning ichidagi g'ayrikuch va nafratni uyg'otadi, natijada u begunoh go'dakning taqdiriga o'lim qarg'ishini yo'llaydi. Bu holat yovuzlikning nafaqat sehrli kuch ekanligini, balki kutilmagan va nazorat qilib bo'lmaydigan xavf timsoli ekanligini ko'rsatadi. Syujet davomida yovuzlik qat'iy va muqarrar taqdir ko'rinishida davom etadi. Garchi ezgu niyatli yosh pari o'limni yuz yillik uyquga aylantirsa-da yovuzlik sehrgarning qarg'ishi baribir o'z kuchini namoyon qiladi va malika o'n olti yoshida tog'nag'ich sanchilishi oqibatida chuqur uyquga ketadi. Yovuzlikning ta'siri nafaqat malika, balki butun saroy ahlini ham harakatsizlikka mahkum etadi. Shuningdek, saroy atrofida paydo bo'lgan o'tib bo'lmas tikanli va yovvoyi o'rmon yovuzlikning jismoniy va ramziy to'sig'i sifatida xizmat qiladi, u dunyo va malika o'rtasidagi aloqani butunlay uzib qo'yadi. Ertak yakunida yovuzlikning kuchi vaqtning o'tishi va shahzodaning kelishi bilan bartaraf etiladi. Tikanli o'rmonning yo'l berishi va malikaning uyg'onishi- ezgulik va pok niyatning har qanday qabih sehrdan ustun ekanligini isbotlaydi.

"Etik kiygan mushuk" ertagida yovuzlik tushunchasi ham jismoniy, ham axloqiy ko'rinishlarda bayon etilgan bo'lib, u asosan Odamxo'r obrazi va mushukning xatti-harakatlari orqali ochib beriladi. Ertakdagi eng

yaqqol yovuzlik timsoli bo'lgan Odamxo'r o'zining zo'ravonligi, kibri va g'ayritabiiy kuchi bilan atrofdagilarga qo'rquv soladi. Uning yovuzligi nafaqat boshqalarning mulkini egallab olganida, balki o'zining qudratiga haddan tashqari bino qo'yganida ham namoyon bo'ladi. Muallif Odamxo'rning har qanday hayvonga aylana olish qobiliyatini uning kibrini ko'rsatish uchun ishlatadi va aynan shu manmanlik yovuzlikning halokatiga sabab bo'ladi. Shu bilan birga, ertakda "yashirin yovuzlik" yoki adolatsizlik unsurlarini mushukning rejalari amalga oshayotgan jarayonda ham ko'rish mumkin. Mushuk o'z xo'jayinining baxti uchun oddiy dehqonlar va o'roqchilarga tahdid qiladi, ularni qo'rqitish orqali yolg'on gapirishga majburlaydi. Bu yerda yovuzlik qo'rquv mexanizmi orqali ifodalangan bo'lib, maqsadga erishish yo'lida boshqalarning erkini cheklash va aldov ishlatish asar syujetining ajralmas qismiga aylangan. Ertakning umumiy mazmunida yovuzlik ustidan g'alaba qozonish g'oyasi ilgari suriladi, biroq bu g'alaba an'anaviy ezgulik bilan emas, balki o'tkir aql bilan qo'lga kiritiladi. Odamxo'rning sichqonga aylanib, mushuk tomonidan yeb qo'yilishi yovuzlikning o'z kibri qurboni bo'lishini anglatadi. Ya'ni, yovuzlik qanchalik ulkan va vahimali ko'rinmasin, uning manmanligi har doim zaif nuqta bo'lib qoladi.

Xulosa. Xulosa qilib aytganda, o'zbek va jahon ertaklarida ezgulik va yovuzlik motivlari insoniyat tafakkurining muhim ma'naviy-axloqiy mezonlarini aks ettiruvchi asosiy g'oyaviy qatlamlardan biri hisoblanadi. Qiyosiy tahlil shuni ko'rsatadiki, turli xalqlar ertaklarida mazkur motivlar o'ziga xos milliy rang-baranglikda ifodalansa-da, ularning mohiyati umumiy — ezgulikning ustuvorligi va yovuzlik ustidan g'alabasi g'oyasiga borib taqaladi. Ezgulik halollik, mardlik, mehr-oqibat kabi fazilatlar orqali ulug'lansa, yovuzlik ochko'zlik, hasad va zulm timsolida qoralanadi. Natijada ertaklar nafaqat badiiy-estetik ahamiyatga ega, balki yosh avlodni tarbiyalashda muhim ijtimoiy-ma'naviy vosita sifatida namoyon bo'ladi.

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AHMAD YASSAVIY IJODIDA ZIKR TALQINI

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Annonatsiya. Ushbu maqolada Ahmad Yassaviyning tasavvufdagi o'rne, hikmatlarda tasavvufiy tushunchalarning poetik ifodalanishi hamda zikrga oid hikmatlar tahlil qilinadi. Shuningdek, zikrning tasavvufda muhim ahamiyat kasb etishi, solik uchun alohida hodisa ekanligi bayon etiladi. Zikrning inson kamoloti uchun zaruriy vosita sifatidagi o'rne hikmatlar misolida ochib beriladi. Ma'naviy, axloqiy yetuklik va solik maqomi uchun zikr nechog'lik muhim amaliyot ekanligi asoslab beriladi. Ahmad Yassaviyning o'zi va tariqatiga xos bo'lgan zikri arra, jahriy arra xususida fikr yuritiladi. Tadqiqot natijasida zikr mavzusini tasavvufiy tushuncha sifatida birinchilardan bo'lib Ahmad Yassaviy turkiy adabiyotga olib kirganligi va poetik ifodalagani, semantik qatlamlari hamda muallif ta'limotining nazariy xususiyatlari ochib beriladi.

Kalit so'zlar: tasavvuf, zikr, solik, zikri arra, jahriy zikr, so'fiy, suluk, hadis.

THE INTERPRETATION OF DHIKR IN THE WORK OF AHMAD YASSAWI

Abstract. This article examines the role of Ahmad Yassavi in Sufism, the poetic expression of Sufi concepts in his hikmats, and analyzes the hikmats related to dhikr. It also highlights the significant importance of dhikr in Sufism and its status as a distinct spiritual phenomenon for the salik (spiritual seeker). The role of dhikr as an essential means for human spiritual perfection is revealed through examples from the hikmats.

Furthermore, the study substantiates the importance of dhikr as a practical discipline for achieving spiritual and moral maturity, as well as attaining the rank of a salik. Particular attention is given to the forms of dhikr specific to Ahmad Yassavi and his order, especially dhikr-i arra and jahri dhikr. The research concludes that Ahmad Yassavi was among the first to introduce the concept of dhikr into Turkic literature as a Sufi notion, presenting it in poetic form. It also explores the semantic layers of this concept and reveals the theoretical features of his teachings.

Keywords: Sufism, zikr, salik, zikr-i arra, jahri zikr, Sufi, suluk, hadith.

ИНТЕРПРЕТАЦИЯ ЗИКРА В ТВОРЧЕСТВЕ АХМАДА ЯССАВИ

Аннотация. В данной статье рассматривается место Ахмада Яссави в суфизме, поэтическое выражение суфийских понятий в его хикматах, а также проводится анализ хикматов, связанных с зикром. Кроме того, освещается важное значение зикра в суфизме и его особая роль как духовного явления для салика (идущего по духовному пути). Роль зикра как необходимого средства духовного совершенствования человека раскрывается на примере хикматов. Также обосновывается значимость зикра как практики, необходимой для достижения духовной и нравственной зрелости, а также для обретения степени салика. Особое внимание уделяется формам зикра, характерным для Ахмада Яссави и его тариката, в частности, зикру arra и джахрийскому зикру.

В результате исследования установлено, что Ахмад Яссави одним из первых ввёл понятие зикра как суфийской категории в тюркскую литературу и выразил его в поэтической форме. Также раскрываются семантические слои данного понятия и теоретические особенности его учения.

Ключевые слова: суфизм, зикр, салик, зикр arra, джахрийский зикр, суфий, сулук, хадис.

Kirish qism. Ulug' shoir Ahmad Yassaviy ijodi sho'ro davrida chuqur tadqiq qilinmadi. Mustaqillik yillaridan boshlab Ahmad Yassaviy ijodiga alohida e'tibor qaratildi. Shoirning she'riyati va muallif haqida Ibrohim Haqqul, Vohid Abdullayev kabi munaqqid olimlar maqolalar e'lon qilishdi. Hikmatlarning matni maxsus tadqiq qilindi. Xususan, Nodirxon Hasan ijodkorning yangi hikmatlarini nashr qildi. Ammo Ahmad Yassaviyning tasavvufdagi o'rne hamda tasavvuf bilan bog'liq mavzu va tushunchalarni she'riyatga ilk marta olib kirganligi borasida shoir ijodi chuqur tahlilga tortilmagan. Ushbu kichik tadqiqot ishida tasavvufda muhim sanalgan zikrning ahamiyati Ahmad Yassaviy hikmatlari misolida tahlil qilindi. Hikmatlar tahlili jarayonida asosan, germevntik, qiyosiy-tipologik metodlardan foydalanildi.

Asosiy qism. Alisher Navoiy ta’biri bilan aytganda, “Turkiston mulking shayxul mashoyixi” Ahmad Yassaviy tasavvuf va uning g’oyalari turkiy she’riyatga ilk marta olib kirgan so’fiy shoirdir, u “turkiy tasavvuf she’riyatining birinchi ijodkori” [13;19] sifatida tasavvufiy tushunchalar ichida eng ko’p to’xtalgan va nihoyatda yuksak o’ringa qo’ygan masala bu zikrdir. Darhaqiqat, zikr Qur’oni Karimning 80dan ortiq joyida amr etilgan, qadr-u darajasi juda yuksak, oson va savobi ko’p ibodatdir. Allohni zikr etish – banda uchun buyuk sharaf. Hamida axloq va pokiza nafs targ’ibotchisi sifatida shakllangan tasavvuf g’oyalari va tushunchalarining asosi, negizi shubhasiz, buyuk kalom Qur’oni Karim bilan bog’liqdir. So’ng mukammal axloq sohibi, payg’ambarimizning hadislari asos hisoblanadi. Fiqh, aqoid, Islom ulamolarining qiyos va ijmo’lari, mutasavvif olimlarning qarashlari va shayx-so’fiylarning tajribalari ham tasavvuf ilmi uchun katta ahamiyat kasb etadi. Ilmning ibtidosi sanalgan Qur’oni Karimning qator oyatlarida zikr va uning ahamiyati xususida bayon etilgan. Jumladan, Ra’d surasining 28-oyatida Alloh Taolo marhamat qiladi: “Ular imon keltirgan va qalblari Allohning zikri bilan orom oladigan zotlardir. Ogoh bo’lingizki, Allohni zikr etish bilan qalblar orom olur (va taskin topur)”. [20;252] Ushbu oyatda zikrning inson qalbiga halovat baxsh etishligi taskin berishi bayon etilgan bo’lib, zero aksar insonlarning umr bo’yi izlab topolmagan ne’mati halovat bo’ladi. Demak, qalbning darmoni va imonning takomili zikr bilan bog’liq desak, ayni haqiqat bo’ladi. Va yana Ahzob surasining 41-42-oyatlarida ham: “Ey imon keltirganlar! Allohni ko’p zikr qilingiz va erta-yu kech Unga tasbeh aytingiz!- deyiladi. [20;423] Ko’rinib turganidek, yana “imon keltirganlar” deya Alloh murojaat etmoqdaki, zikr musulmonlar uchun maxsus ibodat va yuksak xoslangan vazifa sanaladi. Mo’min inson yaratuvchisiga muhabbatini, shukronasini erta-yu kech zikr etmoq bilan ifoda eta turib, o’zi ham yaratuvchining muhabbatiga sazovor bo’ladi. Navbatdagi zikr haqidagi oyat Baqara surasi, 152-oyat bo’lib, Alloh quyidagicha marhamat qiladi: “Bas, meni yod etingiz, men ham sizlarni yod eturman...”. [20;23] Mazkur oyat ham zikrning qadr-u darajasi nihoyatda yuksak ekanini anglatib, zikr qilgan bandani olamlarning Robbisi Allohning o’zi yod etishi ta’kidlanadiki, bu inson uchun buyuk sharaf va baxt desak, mubolag’a bo’lmaydi. Va yana bir qancha suralarda zikrning ulkan maqomdagi ibodat ekanligiga, zikrni tark qilish inson uchun salbiy oqibatlar olib kelishiga, zikrning shaytonga qalqon bo’lishiga va zikr qiluvchi erkaklar hamda zikr qiluvchi ayollar mag’firat etilishiga dalolat qiluvchi oyatlar bayon etilgan.

Muborak hadislarda ham zikrning ulug’ligi xususida ko’p rivoyat qilingan. Daraxt barglarini to’kkani kabi zikr ham inson gunohlarini shunday to’kishi hadislarda bayon etilgan. Abu Hurayradan rivoyat qilingan bir hadisda Allohni ko’p zikr etuvchi erkaklar va ayollar zafarga erishdilar, deya bayon qilinadi. Hazrati Alisher Navoiy ham bejizga quyidagi misralar orqali Allohga munojot etmagan:

Iloyo, tilimni shukringga shokir ayla,

Iloyo, dilimni zikringga zokir ayla.

Buxoriy va Muslim tomonlaridan bayon etilgan bir hadisda: “Robbisini zikr qiluvchi va Robbisini zikr qilmaydigan kishining misoli xuddi tirik va o’lik kabidir”, -deya Rasulimizning so’zlari keltiriladi. Imom Buxoriy rivoyat qilgan hadisda Payg’ambarimiz sollallohu alayhi vasallam: “Robbingiz: “Modomiki, bandamning lablari Meni zikr etib qimirlar ekan, Men u bilan birgaman”, deydi”, -deganlar. “Va ertayu kech Uni poklab yod etinglar”. (Imom Buxoriy. Islom.uz saytidan olindi)

Imom Buxoriy rivoyat qilgan hadisi qudsiyda Payg’ambarimiz sollallohu alayhi vasallam:

“Alloh taolo: «Kim Meni ichida zikr qilsa, Men ham uni ichimda zikr qilaman, kim Meni jamoat ichida zikr qilsa, Men ham uni uning jamoatidan yaxshiroq jamoat ichida zikr qilaman”, deydi”, -deganlar. Bu “Farishtalar ichida zikr qilaman”, -deganidir.

Pok axloqning negizi sanalmish zikr kalimasining istilohiy ma’nosi Islom ensiklopediyasida quyidagicha ta’riflanadi: “Zikr (arab. – eslash) – tasavvufda solikning Allohga yaqinlik hosil qilish maqsadida takbir, tasbih, tahmid, tahlil, tavhid, tanzih, shuningdek, oyatlar yoki hadislardan olingan duolar hamda Allohning nomlari, sifatlarini takrorlash orqali uni til yoki qalbdan poklab va ulug’lab eslashi. So’fiylar e’tiqodicha, zikr Alloh bilan aloqa vositasi bo’lib, Undan boshqa barcha narsaning unutilishi bilan belgilanadi.” Zikr bu Allohni eslash va yod etish demakdir. Tasavvuf tarixidan ma’lumki, zikr ikki turlidir, til va qalb. Mustamliy Buxoriyning ta’riflashicha, til zikri shariat hukmidagi amallar kabi (ro’za, namoz) har zamonda amalga oshadi. Ikkinchi tur qalb zikri esa haqiqat hukmida bo’lib, uni tark etish mumkin emas. So’fiylar fikricha, til zikri solik va toliblarga xos, qalb zikri esa so’fiylar maqomidir. Naqshbandiya tariqatida zikrning pastdan yuqoriga qarab boruvchi daraja-maqomlari bo’lib, yodkard, yoddosht va fano maqomlari bilan bog’liqdir. Keyingi davrlarda so’fiy yakka o’zi yoki shayx rahbarligida zikr etishga qarab yakka holdagi til va sir zikri va jamoat holdagi samo’, oyin va hazrat kabi turlari vujudga kelgan. Zikrning turli tariqatlarda har xil usullari mavjud bo’lib, mavlaviya tariqatida jahriy- oshkora zikri samo’ asosiy o’rin tutgan. Xoja Bahouddin Naqshband jahriy zikrni bekor qilgan va zikri hafiyni afzal tutgan. Bundan tashqari naqshbandiylikda zikri adadiy va zikri qalbiy turlari ham mavjud.

Turkiy tasavvuf vakili Ahmad Yassaviy hikmatlarida eng ko'p to'xtalgan mavzu ham aynan zikr masalasidir. Yassaviy zikrga katta ahamiyat berishini, uning solik uchun manzilga eltuvchi asosiy zinalardan ekanligini, zikrsiz muddaoga yetib bo'lmashligi va bunday buyuk ishdan g'aflatda qolish baxtsizlik ekanini o'z she'rilarida ko'plab marta takrorlaydi. Bizga ma'lumki, so'fiy shoir zikrning jahriy shaklini afzal bilgan va muridlari bilan halqa hosil qilib zikri arraga asos slogan. Abdulhakim Shar'iy Juzjoniyni "Tasavvuf va inson" asarida Yassaviya tariqatiga xos zikr xususida shunday deyiladi: "Manqabatlariga ko'ra Xoja Ahmad Yassaviy hazrat Hizr tavsiyasi va yo'llanmasi asosida, ko'ngil inqibozi (siqlishi)ni ochish uchun jahriya zikrga boshlaydi. Zikri arra nomi bilan mashhur bo'lgan bu nav' zikr yassaviya tariqatiga xosdir." [4;44] Rivoyatlarda aytilishicha, Yusuf Hamadoniya ham zikri hafiylar hazrat Hizrdan ilhom qilingan ekan. Ammo tasavvuf tarixidan ma'lumki, zikri jahriyga aksar so'fiylar ijobiy qaramagan. Xususan, Naqshbandiya murshidlari, naqshbandiya tariqati vakili bo'lmish Xoja Ubaydulloh Ahror zikri arraga qarshi bo'lgan, biroq bir zamon shayx Mahmud Turkistoniylar xalifalaridan biri Kamol shayxdan zikri arra ijro etishni iltimos qiladi. Ijrodan so'ng, "yetar, ko'nglimizga dard saroyat etdi", deya ushbu baytni aytgan ekan:

Murg'oni chaman ba har sabohiy

Xonand turo ba istilohiy

Tarjimasi: chaman qushlari har tong chog'i seni bir nom bilan atab sayraydilar. [4;45]

Fuod Ko'pruluzoda aytishicha, Turkiston turklaridan Haziniy ismli bir darvish "Javohir ul-abror" nomli asar yozgan va Sultonmurod uchinchiga tuhfa etgan. Ko'pruluzoda fikricha, bu asar yassaviylikka xos ta'limotni yoritish uchun asosiy va ilk manbadir. "Javohir ul-abror"da arra zikri haqida 12 baytlik she'r berilgan. She'r mazmunidan quyidagi ma'nolar anglashiladi: bu zikr ko'ngil ko'zgusiga sayqal beradi, bu zikr ilohiy ummonning bir to'liqinidir, u o'z jozibasi bilan ruh olami eshiklarini ochadi, u faryod va nolalar bilan birlashib, undan hay, huu, Alloh so'zlari yangraydi. Arra zikri abadiyat bahri oqimi, undan visol durlari teriladi. Demak, ushbu zikr so'fiy qalbini junbushga keltirib, uni Allohga yaqinlashtiruvchi muhim omil hisoblanadi. Ahmad Abdullayev o'zining "Tasavvuf namoyondalari" asarida Ibn al-Arabiyni ma'lumotlariga tayanib, zikri joriya yoki zikri jahriyaniung kelib chiqishini Xoja Yusuf Hamadoniya bog'laydi. Ma'lumki, Ahmad Yassaviy Yusuf Hamadoniyni muridi, xalifasi sanalagan. Yusuf Hamadoni o'zining to'rt yaqin xalifasi bilan so'fiyona zikr usulida alohida ta'limot yaratgan edi. Ushbu halqa zikri jahriya deb nomlangan. Shayx muridlar halqasida turib, birdan hayqirib zikr mavzusidagi so'zlarni maxsus ohang bilan takror qiladi, muridlar naqorotga jo'r bo'lishadi. Shu tariqa jahr holati vajd-hayajon va jazba bilan o'tadi, shu orqali shayx irshodga, tarbiyaga intilib, o'zidan kaaromatlar ko'rsatardi, degan ma'lumotlar yuqorida zikr etilgan manbada keltiriladi. [4;159] Ahmad Yassaviy asos solgan zikri arra usulining mohiyatini nido va hayqiriq tashkil qiladi. Muridlar shayx atrofida halqa hosil qilib, hamohang ovoz bilan Allohni zikr qilib, munojot qiladilar. Yassaviy zikri jahriyasi ustoz Yusuf Hamadoni ta'limotidan sarchashma olgandi. [4;163]

Ahmad Yassaviy o'z hikmatlarida zikrning oshiq uchun nechog'lik muhim va yuksak maqomligini yorqin dalillar bilan asoslagan. Masalan, quyidagi she'rda bu tarzda izohlanadi:

Oshiqlari zikrin oytib hormas ermish,

Borg'on sori yigit bo'lur, qormas ermish.

Halqa topsa, oshiq ishga hormas ermish,

Kahf itidek orif so'ngidin qolmas ermish. [2-4]

Oshiq uchun zikr oddiy kundalik vazifa emas, balki ruhiy nafasdir. Inson uchun nafas olish tiriklik sababi, oshiq uchun zikr har nafaslik ehtiyoj. Nafas olish yurakni charchatmaganidek, zikr ham oshiqni hech toliqtirmaydi, aksincha, hamisha zikrdan lazzatlanadi. "Borg'on sori yigit bo'lur" jumlasini yosh bilan bog'liq jihatni emas, balki haqiqiy erlikni, solikning yetuk, komil darajaga erishishini namoyon etadi. Kim zikrda bardavom bo'lsa, u ruhan, ma'nan barkamollashadi, degan g'oya ilgari surilmoqda. Uchinchi misrada halqa, ya'ni so'fiylarning zikr majlislari nazarda tutilgan bo'lib, unda oshiq u majlis barakatidan qalbi yanada rohat topadi, zikrga rag'bat toborada ortadi. Yuqorida izohlaganimizdek, zikr halqasida muridlar doira bo'lib Allohni zikr qiladilar, unda ular bir-birlariga ibodatda kuchli ruhiy quvvat ulashadilar. So'nggi satrda Qur'onda keltirilgan buyuk bir mo'jizaga ishora qilinmoqdaki, bu voqea Kahf surasida o'z ifodasini topgan. Ushbu surada insonning komil iymoni, e'tiqodga sadoqati tufayli sharaf topganligi bayon etilgan bo'lib, bir guruh yosh yigitlar zamonning zulmidan panoh qidirib bir g'orga kirib ketadilar, ular musulmon edi, ammo o'sha zamon podshosi butparast edi. U o'z dinida bo'lmaganlarga zulm qilardi, shu sabab ular o'z iymonlarini qutqarmoq uchun Allohga tavakkal qilib, g'ordan panoh topadilar. Surada aks etgan voqea mazmunidan ularga bir it hamroh bo'lganligining guvohi bo'lamiz. Allohning qudrati va mo'jizasi bilan yigitlar va it g'orda uch yuz yil uyquga ketishadi. Uyg'onganda go'yo bir kun yoki yarim kun uxlagandek his etib, g'ordan chiqishadi va guvoh bo'lishadiki, xalq musulmon bo'lgan, odil podshoh hukm surmoqda. Mazmunan shunday g'oyani anglashimiz mumkinki, kimki iymon g'amida bo'lib, Allohga tavakkal qilsa, albatta, Allohning o'zi unga

kifoya qiladi va sharaflaydi. Hikmatda Kahf itidek deya ifodalangan tashbehda aynan iymonli yigitlarga ergashgan itga ishora qilinmoqda. Islomiy rivoyatlarda uning ismi Qitmīr deb keltiriladi. Garchi it bir mavjudot bo'lsa-da, solihlarga ergashgani va sadoqati tufayli nomi Qur'onda zikr etilganiga muhim omil sifatida e'tibor qaratsak, murid ham Haqni tanigan ma'rifat sohibi bo'lmish orifga qanchalik sadoqat bilan ergashsa, sharaflanishi hikmatda o'z badiiy ifodasini topgan. Bayt xulosasi sifatida shuni ayta olamizki, zikr oshiqni Allohga yaqinlashtiruvchi, ruhiy barkamollik yo'lidagi muhim vositadir va vahdat talabidagi solik bu yo'lda sodiqlik bilan yondashsagina manzilga yetishi mumkin.

Ulug' so'fiyning zikrga oid hikmatlarida halqa shakliga ko'p murojaat etgani u uchun ushbu hodisaning nihoyatda muhimligini dalillaydi. Xususan, quyidagi hikmatda buning guvohi bo'lishimiz mumkin.

Jomi sharob ichilur, durru guhar sochilur,
Jonni ko'zi ochilur, bu halqaning ichinda.
Ishq bahrig'a cho'msam men, nola-faryod qilsam men,
"Hu-Hu" teyu o'lsam men, bu halqaning ichinda. [2-23]

Bayt ibtidosida jom, sharob kabi tasavvufiy ramzlar ifodalangan bo'lib, jom bu ilohiy ma'rifat bilan to'lgan oshiqning qalbini namoyon etadi va sharob esa ilohiy ishqdir. She'rdā zokirlar halqasida zikr orqali Alloh ishqī bilan to'lgan oshiqning ishq mavjlangan qalbiga durru guhar ya'ni, hikmat, ilohiy sir va kashflar sochilishi, jon ko'zi – botiniy, qalb ko'zining ochilishi kabi ma'nolar badiiy ayonlashgan. Shuningdek, halqa oshiqlarning zikr davrasida birga o'tirishigina emas, bu ruhiy quvvatni birgalikda his etish, ishqda mast bo'lish, muridlarning bir qalbga aylanishi va har birlari zikr majlisi barakatidan birday bahramand bo'lishini ifodalovchi muhim omil sifatida namoyon bo'ladi. Bayt davomida so'fiy shoir halqa zikrining ahamiyatini yanada otashin ifodalab, ishqning dengiziga cho'mib, ya'ni Alloh ishqida fano bo'lib, o'zlikdan kechib, ishq yo'lida kuyib nola qilishligini, faryod chekishini ifoda etadi. Bu tashbeh orqali halqa zikri oshiqlar uchun ishqni yanada alangalatuvchi muqaddas makon ekanligi ayonlashadi. So'nggi misrada shoir fikrining yuksak tadrijini kuzatar ekanmiz, "Hu-hu deya o'lsam men, bu halqaning ichinda" jumlasida oshiq so'fiyning ishq alangasidan o'lishga-da tayyorligi anglashiladi. Hu zikri xususida yuqorida to'xtalganimizdek, ushbu so'z Allohga ishoradir. "Hu" arab tilida "U" – uchinchi shaxsni ifodalovchi so'zdir. Ya'ni U – zoti Mutlaq ma'nosida muayyanlashadi. Otashin so'fiy Alloh zikrida, zikr halqasi jazbasidan o'lmoqni – cheksiz ishq otashida fanoga erishmoqni oliy maqsad qilganligini hikmat mazmunidan bilishimiz mumkin. Fikrimiz intihosida shuni aytishimiz joizki, Ahmad Yassaviy o'zi asos solgan halqa zikri va uning so'fiy, muridlari uchun ahamiyatini, zikrning oshiq uchun eng muhim vositaligini va ruhiy kamolot yo'liligini o'z ijodida chuqur ifodalab, turkiy tasavvufiy she'riyatda zikr tajassum etgan hikmatlarning go'zal namunalarini yaratdi.

Ahmad Yassaviyning zikr xususidagi hikmatlarida ulug' shoir turfa mazmun va maqsadlarni ifodalalar ekan, zikrga da'vat etish ruhida nazm namunalari ham uchraydi. So'fiyning quyidagi hikmatida zamonning oxirlayotgani, umrning o'tkinchiligidan iztirob chekib zikrga da'vat qilinishi Ahmad Yassaviy uchun zikr najot vositasi ekanligini dalillaydi:

Ayo do'stlar, oxir bo'ldi zamonamiz,
Hech qolmadi bu dunyoda nishonamiz.
Xabar berdi "aduvvan" deb jononamiz,
Alloh zikrin tinmay oytib yurung, do'stlar. [2-32]

So'fiy shoirning cheksiz iztiroblari ifodalangan ushbu hikmatda dunyoning o'tkinchiligi bayon etilarkan, bu foniylamni tark etgach, odamzoddan hech bir nishon, iz qolmasligi izohlanmoqda. Shuningdek, muallif qiyomatning yaqinligidan yor-do'stlarga murojaat etar ekan, oxir zamonda Allohning insoniyatni ogohlantirgan ochiq dushmani – shayton hiylalaridan najot topmoqlik uchun tinmay zikr aytishga da'vat etmoqda. Hikmatdagi "aduvvan" kalimasi Qur'onning Fotir surasi, 6-oyatida keltirilgan jumlagā ishoradir, oyatda Alloh Taolo marhamat qiladi: "Albatta, shayton sizlarga dushmandir, bas, uni dushman tutinglar! U o'z firqasini (o'ziga ergashganlarni) do'zax ahli bo'lishga da'vat qilur. [19] Hikmatda Ahmad Yassaviy dushmanni jahannamga yetaklashidan zikr qutqarishi va hamisha zikr bilan band bo'lish najot vositasi ekanligini ta'kidlamogda. Shuningdek, insonning eng katta dushmani, o'z nafsī bilan kurashda hushyor turish, g'afolatda qolmaslik, zamon fitnalaridan omon qolish uchun inson doimiy zikr bilan mashg'ul bo'lishi lozimligi hikmat mazmunida aks etadi.

Xulosa. Buyuk turk mutasavvifi Mahmud As'ad Jo'shon o'zining "Zikrullohning fazilatları" kitobida hadis asosida zikrning besh fazilatini sanab o'tadilar: 1) amallarning eng xayrlisi zikr; 2) Alloh huzuridagi eng pok amal; 3) darajani yuksaltiradigan, orttiradigan amal; 4) oltin va kumushdan ham eng ko'proq xayr keltiradigan amal; 5) dushman bilan jehod qilishdan ham xayrliroq amal. Shuningdek, olim zikr qilgan paytda inson huzuridan shayton haydaladi, deb ta'kidlaydi. Shu bois, zikr bilan inson shaytondan qo'riqlanadi. [10;23] Bu haqida hadislar ham mavjud. Xususan, zikrulloh qal'adir. [10;23] Ushbu haqiqatni chuqur anglagan

Ahmad Yassaviy o'z hikmatlarida zikr mavzusiga juda ko'p murojaat etadi. Va nafaqat solik va muridlarni, balki butun insoniyatni hushyorlikka, dushmandan himoyalanihga, zikr aytishga chorlaydi. Turkiy tasavvuf adabiyotida Ahmad Yassaviy zikrning asl ahamiyatini nihoyatda chuqur ifodaladi, insonlarni ezgu amallarga da'vat etdi va buni o'z ijodida mahorat bilan namoyon qildi. Shoir aynan zikr mavzusida nihoyatda ko'p hikmat yaratdi, insonlarni ushbu savobi ulkan amalga ko'p da'vat qildi. Ijodkor zikrni tasavvufdagi kategoriyalardan biri sifatida ifodaladi desak, mubolag'a bo'lmaydi. Yana aytish joizki, Ahmad Yassaviy zikr tushunchasini birinchilardan bo'lib ham Islomiy, ham tasavvufiy jihatdan turkiy she'riyatga olib kirib, uning ahamiyatini asoslab berdi.

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ОПИСАНИЕ ПРИРОДЫ В ПРОЗЕ БУНИНИ

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Аннотация. Человечество связано с окружающей средой неразрывными связями со времени своего появления на земле, оно не мыслило себя вне природы, естественной частью которой себя и осознавало на протяжении тысячелетий. Одним из крупнейших исследователей мифологии А.Н. Афанасьев писал, что «сочувственное созерцание природы» сопровождало человека уже «в период создания языка», в эпоху архаических мифов.

Ключевые слова: портрет, изобразительное искусство, живописный портрет, феномен, анализ портрета, интригующей фабуле, граница холста, автопортретность, антропоморфная форма, эстетика.

BUNINI NASRIDA TABIATNING TAVSIFI

Annotatsiya. Insoniyat yer yuzida paydo bo'lganidan beri atrof-muhit bilan uzviy bog'liq. U hech qachon o'zini tabiatdan tashqarida tasavvur qilmagan, bu tabiiy qism ming yillar davomida o'zini tanib kelgan. Mifologiyaning yetakchi olimlaridan biri A.N. Afanasyevning yozishicha, "tabiatni simpatik tarzda o'rganish" odamlarga allaqachon "til yaratilish davrida", arxaiik afsonalar davrida hamrohlik qilgan.

Kalit so'zlar: portret, tasviriy san'at, bo'yalgan portret, hodisa, portret tahlili, qiziqarli syujet, kanvas chegarasi, avtoportret, antropomorfik shakl, estetika.

DESCRIPTION OF NATURE IN THE PROSE OF BUNINI

Abstract. Humanity is connected with the surrounding environment, and it is connected with its appearance on the earth, ono ne musillo sebya vne prirody, estestvennoy chastyu kotoroy sebya i osoznavalo na protyazhenie tysyacheletiy. Odnim iz krupneyshikh issledovateley mifologii A.N. Afanasev's poem, chto "sochuvstvennoe sozertsanie prirody" soprovojdalo cheloveka uje "v period sozdaniya zyzyka", v epokhu archaicheskikh mifov.

Key words: portrait, fine art, painted portrait, phenomenon, portrait analysis, intriguing plot, canvas border, self-portrait, anthropomorphic form, aesthetics.

Введение. Взаимоотношения человека и природы стали объектом внимания искусства, философии, эстетики. Важное значение в литературе пейзаж стал обретать, начиная с 18 в. И уже во второй половине 19 в. появляется ряд обстоятельных исследовательских работ, посвященных литературному пейзажу. В исследовании И.И. Забелина "Кунцово и древний Сетунский стан", появившемся в Москве в 1873 г., есть глава, посвященная теме природы и ее развитию в древнерусском обществе. Автор рассуждает о чувстве природы в историческом аспекте, соответственно с этим тема размышлений (отношение человека к среде и понимание ее в различные эпохи) приобретает глубину и убедительность. К.К. Арсеньев в главе «Пейзаж в современном русском романе» из книги «Критические этюды по русской литературе» (1888) прослеживает роль пейзажа в русской литературе, эволюцию чувства природы, вводит понятие образа «самостоятельной» природы. В 1890 г. с немецкого языка на русский переведена книга А. Бизе "Историческое развитие чувства природы", содержащая анализ восприятия природы и поэтического воплощения эмоций в пейзаже от древних греков и римлян до Гете и Шиллера. В 1889 г. в статье "Красота в природе" Вл. Соловьев одним из первых в русском варианте развил основной мотив натурфилософии и эстетики: понимание прекрасного в применении к естественной среде. Соловьевым была подчеркнута диалектика понятий и развитие природы, ее многие "просветленные" и "косные" стадии. Содержание трактата оказало влияние на умы современников, и в 1895 г. В.В. Розанов, критически восприняв идеи Вл. Соловьева, ответил философу трактатом "Что

выражает собой красота природы?". Розанов понимает красоту как органическое свойство природы, она существует как признак энергии и присуща всеобщему развитию. В 1910-е годы публикуются работы, исследующие проявления пейзажа в творчестве конкретных писателей. Таковы, например, работы В.Ф. Саводника «Чувство природы в поэзии Пушкина, Лермонтова и Тютчева» (1911), С.Л. Франка «Космическое чувство в поэзии Тютчева» (1913), А. Архангельского «Природа в произведениях С.Т. Аксакова» (1916), А. Багрия «Изображение природы в произведениях Тургенева» (1916) и др.

Методика исследовани. Одним из главных действующих лиц рассказов и повестей является природа, которая по-своему характеру многогранна. Её собирательный образ отражает представление автора о прекрасном и соответственно воспринимается как его эстетический идеал.

Что же входит в понятие «прекрасной природы» у И.А.Бунина? Конечно же, природа, которая связана с прежним миром дворянской усадьбы «Антоновские яблоки» (1900), «Золотоедно» (1903), «Несрочная весна» (1923)). Это красота исчезающая, ей угрожают в дореволюционных произведениях «лопухи» и «крапива», а в эмиграционном творчестве вся прежняя жизнь и вместе с ней сама природа стала некой сказкой, её исчезновение – это истинное крушение Державы Российской. Также всё старорусское, древнерусское, патриархальное является в понимании художника прекрасным. Это красота чисто русская национальная, красота Древней Руси с её животворящим источниками, Матерью –сырой землей («Эпитафия», «Косцы»).

Помимо этого, собственно материальный мир русской земли: бескрайние поля, густые леса, высокие берёзы – привлекательны в своей национальной красоте. Не случайно в эмиграции автор прибегает к приему «возвращения в прошлое», в Россию, где бесконечна дорога и с детства знакома ему природа родного края («Далекое», 1922; «Поздний час», 1938).

Прекрасной у И.А.Бунина можно считать не только «свою» природу, но и «чужую», в частности природу Востока, наиболее полно представленную в цикле «Тень птицы» (1907-1911). Она великолепна не только всеми цветами, ароматами и голосами природы, но некой высшей красотой, так как Восток – для писателя – своеобразная духовная родина всего человечества, а его природа – это особый первозданный мир, освященный присутствием Бога-Творца. Прекрасна и вечная природа И.А.Бунина с её звёздным небом, месяцем, курганом, тишиной. Именно в этом образе скрыты тайны мироздания, которые так часто пытаются осмыслить бунинские персонажи («Тишина», «Туман», «Жизнь Арсеньева» и др.) Образ вечной «натуры» рисуется как нечто возвышенное, имеющее силу и власть над человеком, который подобно лирическому герою рассказа «Туман», чувствует себя ничтожной песчинкой по сравнению с миром бесконечной природы. Признаком прекрасного у И.А.Бунина является гармония, которая прежде всего царит в мире природы, и значительно труднее её найти в человеческих отношениях. В рассказах «Весёлый двор» (1911), «Последнее свидание» (1913) птицы: в одном – горлинки, которые трогали своей красотой, беззаботностью друг к другу, а в другом – щеглы, олицетворяющие «тихую, прелестную, счастливую жизнь», противопоставлены миру людей. В зависимости от эстетической направленности изображения пейзаж выполняет разные функции, связанные с характеристиками персонажей. «Отношение к природе, – как пишет Г.Б.Курляндская, – становится таким образом средством проверки эстетической чуткости человека и его нравственной оценки». Можно предположить, что у Бунина эстетика подчинена этике. На наш взгляд, трудно определить, что для писателя становится первичным: красота или добро. Пожалуй, важно как раз то, что нет явно «первичного» и «вторичного»: этика и эстетика в образах природы сосуществуют на равных.

Существенно, что прекрасное в природе способны почувствовать герои добрые и великодушные. Именно в этих образах замечено нравственное начало. Поэтому таких персонажей, как Кастрюк, Капитон Иванович, Мелитон, Митрофан, Липат, косцы из одноименного рассказа, автора, можно считать гармоничными. Вследствие этого можно заключить, что образ природы у И.А.Бунина многоликий, многоплановый, являющийся средством выражения авторской концепции. В зависимости от замысла произведения меняется эстетическая сущность изображаемой природы.

Активное изучение темы природы в литературе начинается с 1960-х годов, когда со всей наглядностью проступили результаты экологического кризиса. С этого времени регулярно издаются труды, в которых исследуются различные аспекты изображения и осмысления природы: А.Ф. Бритиков – «Мастерство Михаила Шолохова» (1964), Е.Н. Куприянова – «Эстетика Л.Н. Толстого» (1966). Среди работ, появившихся в эти годы, особый интерес вызывают монографии К.В. Пигарева – «Русская литература и изобразительное искусство (XVIII – первая четверть XIX в.). Очерки» (1966) и «Русская литература и изобразительное искусство. Очерки о русском национальном пейзаже середины XIX

века» (1972). В них широко и панорамно освещается проблема природы в литературе и изобразительном искусстве. Ценные историко-литературные и теоретические сведения обобщающего характера - о видах пейзажа и формах его существования в произведении - содержатся в монографии В.А. Никольского «Природа и человек в русской литературе 19 века» (1973), полезная попытка систематизации образов природы, видов пейзажей в русской поэзии и художественных средств их создания предпринята М.Н. Эпиггейном («Природа, мир, тайник вселенной»: Система пейзажных образов в русской поэзии», 1990). Имеются работы, рассматривающие трактовку темы в пределах художественного направления. Это статьи Н.Д. Кочетковой «Портрет и пейзаж в литературе русского сентиментализма» (1986), В.Ю. Троицкого «Романтический пейзаж в русской прозе и живописи 20-30-х годов XIX века» (1988); Г.И. Роговой «Природа в художественном сознании символистов» (2002), монография И.О. Шайтанова «Мыслящая муза. «Открытие природы» в поэзии XVIII века» (1989) и др. Можно отметить и ряд коллективных трудов: «Человек и природа в I советской прозе» (Сыктывкар, 1980), «Человек и природа в художественной прозе» (Сыктывкар, 1981), «Пейзаж как развивающаяся форма воплощения авторской концепции» (Москва, 1984), «Художественное творчество. Вопросы комплексного изучения: Человек - природа - искусство» (Москва, 1986), «Пейзаж в литературе и живописи» (Пермь, 1993), «Природа в художественном мире писателя» (Волгоград, 1994), «Древнерусская литература. Изображение природы и человека» (Москва, 1995), «Тема природы в художественной литературе» (Сыктывкар, 1995), «Чувство природы» в русской литературе» (Сыктывкар, 1995), «Природа и человек в русской литературе» (Волгоград, 2000), «Природа и человек в художественной литературе» (Волгоград, 2001), «Природа: материальное и духовное». Круг рассматриваемых в них вопросов: эволюция литературного пейзажа и ее основные направления, возможная типология природоописаний, роль и функции пейзажа на разных этапах историко-литературного процесса. Как большую итоговую работу можно рассматривать и коллективную монографию «Эстетика природы», выпущенную Институтом философии в 1994 г. Основная проблема монографии выражена уже во вступительной статье К.М. Долгова: «Эстетика природы - это не столько обсуждение того, присущи ли красота и эстетический облик природе, сколько выяснение возможностей формирования и развития человеческой эстетической чувственности и эстетического сознания, художественной ценности природы» Здесь мы находим многие основополагающие идеи в понимании природы как эстетической категории. Поэтика бунинского пейзажа выражает не менее содержательно, чем идеи, многосложное понятие «чувство природы». В прозе художника можно выделить «собирательный образ природы», включающий в себя «конкретные», «символические» и «вечные» разновидности. Каждый природный вид имеет свои приметы. Конкретная природа показана двусторонне: с одной стороны, русская национальная, с другой – чужеземная. Среди конкретной природы больше всего пейзажей России, которые можно обнаружить на протяжении всего творчества автора от начала его писательской деятельности («На хуторе», 1892) и до эмигрантского период («Несрочная весна», 1923). В картинах природы Бунин отдает предпочтение средней полосе России, охотнее всего он рисует Орловщину, откуда был родом сам. Значительное место писатель отводит воссозданию конкретной чужеземной природы в путевых очерках «Тень птицы» (1907 -1911), явившихся результатом поездки Бунина в экзотические страны. Бунинские конкретные виды природы отличаются не только разнообразием географических вариантов, но и времен года («В поле» - зима, «Весенний вечер» - весна, «В августе» - лето, «Холодная осень» - осень). «Собирательный» образ природы богат не только конкретными разновидностями, но и символическими и вечными. В символических природных картинах обнаруживается христианское начало, а именно покровительство Бога –отца, создателя всего сущего («Сосны», В Альпах», «Жизнь Арсеньева»). Но не только христианским содержанием наполнены описания бунинской природы. Во многих южных, иноземных пейзажах философского характера («Братья», «Ночь отречения») появляются буддийские образы-символы: бога жизни-смерти Мары, изображение самого Будды. Бунинское мировидение космично – оно имеет непосредственное отношение к так называемой «вечной» природе. Данный образ не подвержен влиянию времени и представляет типичный для художника пейзаж: звездное небо с месяцем, молчаливые курганы, тишина («Тишина», «Туман», «Жизнь Арсеньева»).

В собирательном образе природы выделяются топосы двух ступеней:

1) генеральные топосы, связанные с тремя вышеназванными разновидностями (море, степь, поле, усадебный сад, лес, горы, пустыня, ночь);

2) частные топосы, которые не проходят через все три уровня (конкретную, символическую, вечную природу), они присущи первому из них (река, пруд, дорога, поляна, туман, гроза, заря).

Природные генеральные топосы, вписанные в мир конкретной природы, изображаются автором реалистично, правдоподобно, с некоторыми элементами психологизма. Если же топос рассматривается на символическом уровне, то он включает в себя некий знак, атрибут, чаще всего имеющий непосредственное отношение к той или иной философии. При функционировании топоса в ряду вечных природоописаний он сопровождается такими художественными мотивами, как тишина, звездное небо, месяц. Своеобразие поэтики Бунина заключается в том, что в «собирательном» образе природы наблюдается совмещение генеральных образов, охватывающих три уровня бунинской природы (конкретной, символической, вечной), и частных, конкретных пейзажей.

Результаты и их обсуждени: Своеобразными центрами, разрабатывающими проблему литературного пейзажа, можно признать Пермский государственный педагогический университет, Ленинградский государственный областной университет имени А.С. Пушкина, Волгоградский государственный университет и Сыктывкарский государственный университет. Наиболее крупным из них является последний университет, в котором на базе кафедры русской и зарубежной литературы вот уже около тридцати лет целенаправленно ведутся исследования по литературному пейзажу. Первый межвузовский сборник был выпущен здесь еще в 1980 г. («Человек и природа в советской прозе»), в следующем 1981 г. вышел другой сборник - «Человек и природа в художественной прозе». В 1995 г. в стенах данного университета прошла первая всероссийская научная конференция «Тема природы в художественной литературе» и в том же году наряду с материалами конференции выходит коллективная монография «Чувство природы в русской литературе». В 1989 г. доцент Сыктывкарского университета Т.Я. Гринфельд-Зингурс выпустила монографию «Природа в художественном мире М.М. Пришвина», в 1995 г. Н.В. Кожуховская вывела в свет свою монографию «Эволюция чувства природы в русской прозе XIX века», а через три года Л.В. Гурленова издала другую монографию «Чувство природы в русской литературе 1920 - 1930-х годов». Все три исследовательницы вслед за монографиями защитили докторские диссертации. Все эти факты неопровержимо свидетельствуют не только о растущем интересе к литературному пейзажу, но и об актуальности и востребованности избранной нами темы диссертационного исследования. В справочно-филологических источниках указывается, что «пейзаж в литературе - один из композиционных компонентов и вид словесно-художественной детализации» «пейзаж - описание природы, иногда вообще внешнего мира, открытого пространства», «изображение в произведениях искусства естественной или измененной человеком природы» «один из содержательных и композиционных компонентов художественного произведения: описание природы, шире - любого незамкнутого пространства» «изображение природного окружения человека и образ любого незамкнутого пространства, в том числе, «городской пейзаж».

Свое понимание пейзажа предлагают и авторы различных монографических работ. По мысли Б.Е. Галанова, пейзаж — это изображение природы, обозначающее время и место действия в произведении и создающее определенное настроение. В.Н. Стасевич размышляет о пейзаже как о «преображенной действительности, для создания которой реальный мир является необходимым стимулом и неиссякаемой кладовой» (146, 108). Искусствовед А.А. Федоров-Давыдов определяет пейзаж как «отображение находящейся вне человека действительности», как «высшую степень художественного отображения природы». «Целостным отображением природы в системе взаимозависимых предметных деталей» называет пейзаж. В коллективной монографии «Чувство природы» в русской литературе» дается следующее определение: «Пейзаж - это собственно картина, результат оформленности чувства природы в образе, оно же само - много шире, вмещает философию природы, социально-эстетические идеи эпохи, имеет в виду направленность мировоззрения художника, включает в себя нравственные традиции осмысления темы человека и природы, своеобразие поэтики пейзажа, конкретный стиль данного произведения».

Выводы. Природа, отмечает В.А. Никольский, влечет к себе романтиков. В картинах природы, которые романтики обильно вводят в свои произведения, раскрывается идея ценности и независимости человеческой личности. По его мнению, эта природа необычна, потому что необычны герои, ею восторгающиеся и стремящиеся с нею слиться. Это природа таинственная, дикая, поражающая кипением стихийных сил, экзотическая, то мрачная, то грозная, то полная ликования. Романтики предельно психологизировали описания природы, создавая своеобразные «пейзажи души». Такие описания природы исследователь считает условными, заданными даже в тех случаях, когда романтики стремятся придать им национальную характерность. Огромный шаг вперед в развитии литературного пейзажа, пишет В.А. Никольский, «связан со становлением и утверждением реализма как принципа художественного отображения жизни и реалистического направления, как направления господствующего. (...) На «эстетической карте» родины появляются изображения «обыкновенных»

среднерусских ландшафтов, девственных украинских степей, предгорий Кавказа. Реалистический пейзаж многофункционален. Он бывает исполнен патриотического чувства и помогает раскрыть национальное самосознание русского человека. В отношении к природе обнаруживаются характерологические черты литературных героев. Пейзаж выступает в своей сюжетной функции, конкретизируя художественное пространство и время в произведении».

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ЗАМОНАВИЙ БОЛАЛАР АДАБИЁТИДА МИЛЛИЙ-МАДАНИЙ ҚАДРИЯТЛАРНИНГ БАДИИЙ ИФОДАСИ ВА ФУНКЦИЯЛАРИ

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Аннотация. Мақолада замонавий болалар адабиётининг жаҳон тамаддунидаги кўринишлари, жанрий ва бадиий ифода усуллари, глобал аҳамиятга эга муаммоларнинг болалар адабиётидаги талқини ҳақида фикр юритилган. Шунингдек, ўзбек болалар адабиётининг замонавий намуналарида миллий ва маданий қадриятларнинг қай даражада акс этаётгани, бугунги ўсмир ёшларни ўз оламига тортаётган виртуал оламда китобхонлик кўринишлари таҳлил ва тадқиқ этилган.

Калим сўзлар: виртуал олам, миллий қадриятлар, компьютер авлодлари, бадиий ифода, вирус, зарарли гоя, видеоўйин, маънавий мерос, алогизм, нонсенс.

ХУДОЖЕСТВЕННОЕ ВЫРАЖЕНИЕ И ФУНКЦИИ НАЦИОНАЛЬНО-КУЛЬТУРНЫХ ЦЕННОСТЕЙ В СОВРЕМЕННОЙ ДЕТСКОЙ ЛИТЕРАТУРЕ

Аннотация. В статье рассматриваются место современной детской литературы в мировом культурном пространстве, её жанровые особенности и способы художественного выражения. Анализируется интерпретация глобальных проблем в детской литературе. Особое внимание уделяется степени отражения национальных и культурных ценностей в современных образцах узбекской детской литературы. Также исследуются изменения читательской культуры в условиях виртуального пространства, активно влияющего на современное подростковое поколение.

Ключевые слова: виртуальное пространство, национальные ценности, компьютерное поколение, художественное выражение, вирус, вредоносная идея, видеоигры, духовное наследие, алогизм, нонсенс.

ARTISTIC REPRESENTATION AND FUNCTIONS OF NATIONAL AND CULTURAL VALUES IN CONTEMPORARY CHILDREN'S LITERATURE

Abstract. This article examines the role of contemporary children's literature in the global cultural context, its genre characteristics, and modes of artistic expression. It analyzes how global issues are interpreted in children's literature. The study also explores the extent to which national and cultural values are reflected in modern Uzbek children's literature. In addition, it investigates changes in reading culture within the virtual environment that increasingly attracts today's younger generation

Keywords: virtual space, national values, digital generation, artistic expression, virus, harmful ideas, video games, spiritual heritage, alogism, nonsense.

Кириш. Дунё буюк эврилишлар палласининг янгидан-янги босқичларига ўтиб турибди. Асримиз бошларида компьютер авлодларини тушуниш билан овора эдик, бугун виртуал олам ёшларимизни ўзининг глобал ахборий қонуниятларига “ғарқ” этмокда. Ҳатто миллий қадриятларимиз, анъаналаримизнинг виртуал оламга сингиб кетаётганини надомат билан кузатиб турибмиз. Хусусан, ўсмир ёшлар ўз муаммолари, кизиқишлари, ташвишларини истаган ҳолатда онлайн “тўкиб-сочмоқдалар”. Чунки “бугунги кунда болаларимизни ота-она, боғча, мактаб ёки институт эмас, аксарият ҳолларда қўлидаги телефон “тарбияламокда”. Афсуски, ана шу кичкинагина телефон энди оддий алоқа воситаси эмас, кўпинча, ёт мафқурани тарғиб этадиган катта қуролга, зўравонлик, ёвузлик “вируси”ни тарқатадиган манбага айланмокда, десак, айни ҳақиқатни айтган бўламиз. Миллий маънавиятимизга мутлақо бегона бўлган зарарли гоялар, тушунча ва қарашлар чегарани бузмасдан, билдирмасдан, таъбир жоиз бўлса, “чақирилмаган меҳмон” бўлиб хонадонимизга, жамиятимизга, энг ёмони, мурғак болаларимизнинг покиза қалби ва юрагига кириб келмокда[1, 36]. Ёки миллионлаб одамлар реал ҳаётдан мутлақо узилиб видео ўйинларига соатлаб вақт ажратгани ҳолда китоб ўқишдан, тафаккурлашдан, ўз яқинлари, оиласи даврасида суҳбатлар қуришдан мосуво бўлишмокда. Масалан, интернет сайтларида Лось-Анжелесда гуруҳлар ўртасидаги видеоўйинлар билан машхур масканда

“Two bit circus” – “Икки битли цирк” деб номланган марказ очилиб, у ерда дўстлар билан виртуал оламда ҳарбий кемадан туриб ўзга сайёраликлар билан жанг қилиш ёки фазо кемасини бошқариш мумкинлиги, робот бармен хизматидан фойдаланиб, бирор ичимлик ичиб нафас ростлаш қулайликлари ҳақида ўқиб, ҳайратдан ёқа ушлаймиз...

Дарҳақиқат, одамзод пайдо бўлибдики, ҳайрат, завқ, қизиқиш, ўзига чорлагувчи тилсимдир. Аммо унинг объекти ҳаминиша ўзгариб келган. Эндиликда болалар адабиётининг вазифаси ва хусусиятлари ҳақидаги баҳслар ҳам дунё микёсида долзарблашмоқда.

Илгари болалар адабиёти ҳажм жиҳатдан ихчамлиги, расмли-иллюстрацияли, юморга бойлиги кабилар бирламчи аҳамият касб этган. Enny Anggraini таъкидича, илгари ўлим ҳодисалари, лаънат, қарғишларни болалар адабиётида бериш тақиқланган. Замонавий болалар адабиёти эса ҳозирги болаларнинг ўзи сингари ўзгариб бормоқда. Чунки бугунги болалар олдинги авлод болаларига қараганда жуда кўп нарсани билади, телекўрсатувлар ва интернет тармоқлари орқали уруш, табиий офатларни, жиноятчилик, зўравонлик кабиларни кузатиб боради. Бироқ болалар учун китоб ёзишда муаллифлар ҳанузгача болалар тушунчаси таъсирини чеклайди [10].

Ҳақиқатан, болалар адабиётидаги адреслилик ҳам шу маънода нисбийлашиб бормоқда. Ўсмирлар болалар адабиётидан кўра кўпроқ умумадабиёт намуналарини ўқишга қизиқаётгани, жаҳон адабиётидаги детектив асарлар, фантастик “триллерлар” (инг. трепет, волнение – кучли ҳаяжон, кўрқув, ғазабни кўзгатадиган воқеалар асосида ёзилган адабий жанр), “ужась”ларга тобора ўч бўлмоқда. Фақат мактабгача ва кичик мактаб ёшидаги болалар ўзларига мўлжалланган адабиёт намуналаридан улкан маънавий озуқа олаётгани эътиборга сазовор.

Мавзуга оид адабиётлар таҳлили. Жаҳон болалар адабиётининг айрим тамойиллари замонавий инглиз болалар шеъриятида **алогизм** – (юн. а – инкор юкламаси, logismos – ақл, мантик – мантиқан бир-бирига зид тушунчаларни ўзаро боғлиқ ҳолда бериш, мантикий алоқаларни онгли равишда бузишга асосланган усулларнинг умумий номи) ва **нонсенс** (фикрсизлик) кўплиги, шунингдек, жарангдор овоз ва ранг-баранг оҳангларга кўп ўрин берилиши таъкидланади. Айниқса, табиатдаги ҳайвонлар, қушларнинг ҳар хил товушларига тақлидан ҳосил бўлувчи сўзлар (масалан, “ку-ку”, “вов-вов”. “ха-ха-ха!” каби) кўп такрорланиши аниқланган [2].

Бундан ташқари, XX асрнинг 90-йилларидан кейин яратилган рус болалар адабиёти ҳақида фикр юритган В.Пропп, Ю.Лотман, Р.Раскин, Л.Карасев, В.Карасик, Д.Кристал, Н.Норриса ва В.Нэша сингари тадқиқотчи, мутахассислар қатор мулоҳазаларни билдирадилар. Масалан, мактаб ҳаётининг замонавий болалар насрида акс этмаётгани, ўқитувчи образининг тўлақонли портрети, ўқитувчи ва болалар ўртасидаги самимий муносабатлар, ёхуд аксинча, зиддиятларнинг бадиий талқини йўқлиги қайд этилган [11,7]. Ҳақиқатан, бу мавзу ўзбек болалар адабиётида ҳам деярли учрамайди. Масалан, устозлар фидойилигига бағишланган “Устоз” номли ҳинд фильмига ўхшаган асарларга эҳтиёж катта.

Болалар адабиётининг лакмус қоғозига ўхшатилиши бежиз эмас. У ижтимоий борлиқдаги барча ўзгаришларни ўзида дарҳол намоён қилади. Оталар фаоллигининг етишмаслиги ҳам болалар адабиётидаги долзарб мавзулардандир. Жаҳон ва рус болалар адабиёти эътирофича, XXI аср ўқувчиларига отанинг ўрни ва роли нафақат иккинчи даражали, балки худди онанинг роли каби жуда муҳимлигини анлатиш зарур. Дарҳақиқат, баъзи ривожланган мамлакатларда отанинг фарзанд тарбиясидаги ўрни ва масъулияти жуда баланд. Бу мавзунини замонавий болалар адабиётига олиб кириш, меҳрибон оталар ҳақидаги қисса ва романлар ёзиш чиндан-да, долзарб масала.

Хотин-қизлар лидерлиги адабий қаҳрамонлар ичида етакчилик қилмоқда. Нафақат фильм қаҳрамонлари, балки ижтимоий ҳаётимизда ҳам бугун қизларнинг ҳаётдаги, тартибот ва бошқарувда мустақилликка эришгани, билими, иқтидори устунлик қилаётганини кузатиш мумкин. Шунга яраша болалар адабиётида ҳам қизларнинг фаол образини яратиш муҳим. Замондош инсонларга замонавий қаҳрамонлар зарурлиги рост. Шунинг учун Лермонтовнинг “Замонамиз қаҳрамони” асари ёки миллий ва экологик кадриятлар мавзусидаги асарлар ҳамон ўз долзарблигини йўқотмаган.

Ўтган асрдаги етук болалар шоирлари табиатга муҳаббатни ўз даврига хос талқинда акс эттириб, “Табиат алифбеси”дек дурдона асарларни яратган бўлсалар, XXI аср ўқувчиларида бу туйғу ўрнини техника билан яқинлашиш туйғуси забт эта бошлаганини инкор қилиб бўлмайди. Шу сабабли ҳайвоноту набототга бўлган муҳаббатни замонавий асар ва қиссаларда бадиий тасвир этиш шу сабабли жиддий муаммолигича қолаётир.

Тадқиқот методологияси. Дунё болалар адабиётида жинсий ҳаёт ҳақидаги мавзуларнинг озлиги эътироф этилмоқда. Гарчи бугун ўсмирлар презерватив, вагина, меустрация, эрекция каби сўзларни бемалол ишлатишдан уялмайдиган бўлса ҳам, ҳали болалар адабиётида акс этмагани ёки “Севги

нима?”, “Севги қандай пайдо бўлади?” каби саволларга жавоб берадиган севги қиссалари яратилмагани асосли эътироздир.

Ишонч билан ҳақиқатнинг кўзига тик қарасак, – дейди адабиётшунослар “жинсий ҳаёт бўлган, бор ва ҳамиша бўлади...” Ҳа, ХХI аср боласига энди кўп нарсани пардалаб айтишнинг ҳожати қолмади, улар шундоқ ҳам бу ҳақда виртуал олам орқали очиқ-ойдин кўриб, эшитиб турибдилар. Шунинг учун бу мавзуни болалар адабиётида реалистик ифодалаш вақти келди, деган фикр илгари сурилмоқда. Аммо бу масалада ҳар бир халқ ўз миллий менталитети, маданияти ва қадриятларидан кўз юммаган ҳолда, ижтимоий эҳтиёж тақозосига кўра, замондош ўсмирларга мос севги қиссаларини яратиш муҳимлигини унутмаслик керак.

Замонавий инсон – ёш қаҳрамон образи бугун ўқувчини қизиқтирадиган ибрат тимсолидир. Замонавий болалар жуда уддабурон. Дунё адабиётида қарийб бир аср илгариёқ, ёш қаҳрамонлар – кичкинтойлар ва болалар аллақачон космосни, сайёраларни забт этишди, океан тубига, бутун Ер сайёрасига сайр қилди (масалан, А.Экзюперининг “Кичкина шахзода”; А.Линдгренин “Миттивой ва Карлсон”; Ж.Верннинг “Ер марказига саёҳат”, “Ердан ойгача” ва шу йўналишдаги кўплаб асарлари), ХХI асрда эзгулик ва ёвузлик ўртасидаги абадий ва азалий курашда янги даврнинг янги қаҳрамони (Гарри Поттер) майдонга чиқиб, сеҳр кучи ва билими, илмдаги кашфиётлари туфайли қўли устунлик қилади.

Бугун жаҳон болалар адабиёти қизиқаётган адабий асарлар, асосан, “нон-фикшн – “хужжатли проза” бўлиб (реал ҳаёт воқеалигига асосланган адабий ва медиа материаллар), илмий-оммабоп янгиликларни (масалан, – бионика, кибернетика, инсонлар ва ҳайвонлар асаб тизимини ўрганадиган онг тўқималари моделларини дастурлаштириш, робототехника, ва биомоделлаштириш кабилар) бадиий-фантастик талқини бўйича жадал ҳаракатлар кузатилмоқда (масалан, Ж.Роулингнинг “Гарри Поттер”и сингари). Чиндан ҳам, бу йўналишдаги бадиий, илмий-фантастик асарлар нафақат жаҳон, балки барча халқлар, жумладан, ўзбек болалар адабиётининг интеллектуал келажак авлоди учун ғоят муҳим. Зотан, нанотехнология ва техника асрида бутун дунёдаги инсонларнинг тафаккури деярли бир хил тезликда ривожланмоқда.

Эндиликда болалар китоблари шунчаки эрмак учун ёхуд эркаловчи мазмундаги ҳикоя ва шеърлар тўқишдан иборат эмаслиги қатъий таъкидланмоқда.

Ҳиссиётлар интеллекти бугун энг биринчи ўринга чиққанлиги қувонарли ҳол. Болалар билан бирга ўз кўрқув ва нафратимизни, қувонч изтиробларимизни яширмасликни ўрганмоқдамиз.

Профессор Қ.Йўлдошев истиқлол даври адабиётининг ўзига хос хусусиятлари ҳақида шундай ёзади: “Бугунги адабиёт одамларга йўл кўрсатишни гарданига олмайди, ўқувчига ақл ўргатмайди, муаллимлик даъвосини қилмайди. У тасвирнинг ингичкалиги, ифодаларнинг қутилмаганлиги билан ўқувчида муносабат уйғотади. Шунини айтиш керакки, истиқлол адабиётимизнинг жозибаси сиртида эмас, ботинида, матн замирида” [3, 21].

Ҳақиқатан, ХХI асрда инсон тафаккури олам ва одамнинг ибтидо-ю интиҳоси, улар ўртасидаги ҳаётнинг туб моҳиятини англаш билан бирга, унинг бадиий талқинларига эҳтиёж сеза бошлади. Адабиётда бу ҳолат турли даврларда ҳар хил тасвир этиб келинди. Диний-тасаввуфий, панднома ва дидактик, романтик ва реалистик асарлар замирида ҳам аслида инсоншунослик ётади. Инсон яратилган тилсимлар ичида энг олий хилқат; уни билишга, тасвир ва талқин этишга қаратилган асарлар эса маърифий адабиёт ҳисобланади.

“Ўзликни ва оламни англаш, – деб ёзади адабиётшунос И.Ёқубов, – изоҳлаш ҳамда тасвирлашда ранг-баранг йўللardan бориш, тараққиёт йўсинларини муайян шахсларнинг руҳият манзаралари орқали ифодалаш имкониятлари кенгайган” [12]. Дарҳақиқат, бадиий асар қаҳрамонининг китобхон билан, ўз-ўзи билан мулоқоти тафаккур тилсимларининг юзага чиқишига ёрдам беради.

Таҳлил ва натижалар. Т.Маликнинг “Меҳмон туйғулар” китоби шундай қалб даъвати, эҳтиёжи билан ёзилган, дейиш мумкин. Ёзувчи жамиятда, табиатда, яқин ва узоқ тарихимизда, шунингдек, ён-атрофимизда, юртимизда, чекка ўлкаларда, Шарку Ғарбда кечаётган ҳуш-ноҳуш воқеалар, энг муҳими, катта-ю кичик инсонларни қизиқтирадиган муаммоларни ўз мушоҳадалари, эшитган ва ўқиган, умри давомида тўплаб, ёзиб борган ҳикматлари, ривоятлари асосида тамсилий, реалистик, бадиий-хужжатли ифодалашга эришган. Диний ва дунёвий билимларга, ҳаётий тажрибага таянган ёзувчининг бу асари Саъдийнинг “Тулистон”, Алишер Навоийнинг “Маҳбуб ул-қулуб” асарларига ҳамоҳанг умуммаданий, умуммиллий аҳамиятга эга бўлса ҳам, кўпроқ ўсмирлар, ёшларга тааллуқли мавзулар доирасида баҳс юритилгани аёнлашади. Адиб ўз қарашларини, асосан, Қуръони карим, Ҳадиси шариф, улуғ мутафаккирлар, донишмандлар фикрлари билан тўйинтириб, ҳулосаларини бир неча ривоятлар, ҳаётий воқеалар мазмунини билан боғлаган. Масалан, меҳмон ва унга муносабат, қалб ва уни поклаш, иймон,

виждон, нафс, масъулият, дўст ва уни танлаш, озодлик ва ҳурлик, муҳаббат ва бахт, ота ва ўғил муносабати, аёл ва кизлар номуси каби кўплаб мавзуларга оид дидактик ривоятлар, ҳикматлар, шеърий мисралар кўпчилик учун мавҳум бўлган тушунчаларнинг серқатлам мазмунини англашга ёрдам беради. Асарда фалсафий фикрларни соддароқ ҳаётий воқеалар ёрдамида очиб бериш ёки ўзимизда ва чет мамлакатлардаги фахш, иймонсизлик, бузгунчилик кўринишларини қатъиян манъ этувчи исломий асослар, қонунлар ва ҳуқуқий адолат меъёрларига таяниб кўрсатиб бериш ўсиб келаётган ёш авлод дунёқарашининг тўғри шаклланишида катта аҳамиятга эга. Айниқса, ўсмирлар ижтимоий тармоқлар орқали узлуксиз оқиб келаётган “оммавий маданият” хуружларини, “сарик матбуот”, “қора” адабиёт (“черная литература”), “қўрқинчли” жанрлар (жанр страшилка) деб ном олган детектив асарларни ўқиш, экранларда томоша қилиш орқали дуч келаётган антиментал – менталитетимиз учун ёт гоёларнинг, воқеаларнинг гувоҳи бўлаётгани сир эмас.

“Болалик оламида ўсмирлик боғига ўтишни “иккинчи туғилиш” десак ҳам бўлади, – деб ёзади Т.Малик. Бу туғилишда ўсмир бутунлай ўзгача дейдики, “Энди мен қанотлари остидаги полопон эмасман, ҳадеб қўлимдан ушлаб етаклайверманг, ҳадеб изимдан юраверманг. Босган қадамларимга ишончсизлик билан қараманг. ...Мен мустақил одамман. Мен рўпарамда баланд тоғни кўриб турибман. Унинг юксак чўққилари бор. Бу тоғдан ўзим мустақил равишда ошиб ўтмоқчиман. Бу менинг ҳаётдаги мақсадим... Меҳр ўрнига адолатсизлик, илм ўрнига жоҳиллик, шафқат ўрнига зулми кўрганимда кўрқиб кетяпман...” Агар ўсмирлик оламига ўтган фарзанд ота-онасига бир нима демоққа журъат ва истак топа олса эди, эҳтимол, шуларни айтармиди” [6].

Муаллиф бу тўпلامда серқирра билим эгаси – диний билимларни амалий ва назарий жиҳатдан чуқур эгаллаган мўмин, қонунчилиқни теран англаган ҳуқуқшунос, узоқ ва яқин тарихимиздан хабардор тарихшунос, педагог, социолог, психолог, дипломат ва яна кўплаб соҳаларда мутахассис даражасида дахл қила оладиган олим, донишманд ва ниҳоят етук адиб, ҳатто назмга ҳам муҳаббати баланд ижодкор сиймосида кўзга ташланади. Ҳақиқатан, адибнинг энг нозик (масалан, ғарблик ёшларнинг бир жинслилар ўртасидаги никоҳни ёқлаб “гейпарад” ўтказиши, “Қиз боланинг номусли бўлиши шартми? каби) масалаларда Евроиттифок, Рим папаси, Ғарб мамлакатлари муносабати, Россия телевидениеси кўрсатувлари асосида мулоҳоза юритиб, Лут алайҳиссалом қиссалари орқали мисолларга мурожаат қилиш асносида Оллоҳ таоло тошдан ёмғир ёғдириб, битта қўймай ҳалок қилгани воқеаларини ўрни билан оммабоп ифодалайди. Яъни юқорида қайд этилган умуммаданий ҳодисани умуммиллий ифодалаш асносида илмий-бадий тадқиқ этади. Адибнинг бола тарбияси, психологиясига оид қарашлари шу маънода аҳамиятли: “Ҳар қандай нотўғри фикр бирданига туғилмайди, тасодифан юзага чиқиб, амалда кўринмайди. Боладаги фикр ерга қадалган уруғга ўхшайди. Униб-ўсиб, мева туггунча, анча вақт, ҳатто йиллар ўтади. Биз фақат мевасига дуч келганда ажабланамиз... Ҳар бир тушунча ҳар бир ёшда ўзига хос тарзда такрорланади. Масалан, эҳтиёж ва талабни ёки изтироб ва қийноқни ўн ёшли болада ҳам, ўн саккиз ёшли йигитчада ҳам кузатиш мумкин” [6]. Бу мулоҳазалар ҳикоят, шеърий мисралар билан тўйинтирилиши асарнинг бадий-эстетик таъсирини оширади, албатта.

Ароқхўр эркакнинг бир умр ур-сур калтакларига чидаган, пивохонадан ўлиги келиб, ундан “қутулган” хотини ва ўғлининг ҳолати, руҳияти эркин вазндаги шеърга шундай солинади:

....Ўғил улғайди,
Пешонадан кетди ғурраси,
Андух кетмади юракдан.
“Отангнинг қабрига тош қўй тузукроқ”.
“Тош эмас, бир арава
пишани қалаштиргайман қабри устига”.
“Бунчалар қаҳринг қаттиқ!”
“Менинг эмас, қаҳри қаттиқдир
отамдан қолган ҳаётнинг”.
Тош қўйилмади қабрга
Босиб тураверди
юракни
кулфат тошлари...
Чўкиб кетган эди ароқ тубига
Боланинг болача ширин орзулари... [6]

Хуллас, асарнинг ранг-баранг хусусияти серқирра. Рамзий-тамсилий, ижтимоий-сиёсий, диний-тасаввуфий, оилавий-маиший, педагогик – психологик ва албатта бадий-композицион жиҳатлари

поэтик тафаккур тадрижининг тимсолидир. Асарнинг “Шудринг томчилари” деб номланган бўлимидаги услубий ўзига хослик ҳақида муаллиф шундай ёзади: “Изоҳ жоизки, бу “учликлар” шеър эмас. Япон адабиётида мавжуд услубга бўлган ҳаваснинг натижаси. Мен фикрларни қисқа баён этишининг шу услубини маъқул кўриб, “Шудринг томчилари” деб атадим. У шунчаки фикрлар баёни эмас, сизларни ҳаётда учраб турувчи муаммолар ҳақида фикрлашга даъват этишдир” [6, 4]. Дарҳақиқат, уларнинг ҳар бири ўқувчини мушоҳода қилишга, тафаккурлашга етаклайди:

Ўғлининг йўлига кўз тика-тика
интизор она ҳам ўтди зорланиб,
сўнг ўғил шеър ёзди: “Улуғ зот!” дея.

Рух ўла бошлар
гар узоклашсанг
Роббинг илмидан.

Бир олим қарармиш энди тарихга
Бошқача кўзлари билан
Нечта кўзи бор экан, унинг.

Шу сингари “учликларни” яхлит ибора, афоризм шаклида ҳам қўллаш мумкин: “Дуо қилдилар: “Бошинг тошдан бўлсин”. Қалбинг тош бўлмаса бас”, “Шундай яшамоқ жоизки, сўнг айтмасинлар: ўлди-ю кетди изсиз”, “Ахлоқсизлик қувват олади аждодларни менсимасликдан” каби. Жами 400 учликдан иборат бу намуналарни ўрганиш, алоҳида тадқиқ этиш адабиётшунослигимизнинг муҳим вазифалари қаторида турибди.

Э.Маликнинг “Набираларимга мактублар” асари ҳам мумтоз адабиётга хос дидактик анъаналарнинг новаторона давоми сифатида эътиборга лойиқ [7]. Бу асар бобо ва набира “суҳбати” асосига қурилган бўлса ҳам, ёш авлодга, аниқроғи, 8-10 ёшли болаларга мўлжалланган. Адиб сўзини неварога мактуб ёзишдан бошлаган бўлса-да, асарнинг бутун композициясида уларнинг ҳар бири алоҳида сарлавҳалардан иборат. Унда келтирилган мустақил сюжетли ҳикояларда бобонинг – муаллифнинг неварасига ғойибона айтган гаплари, хотирасига келган воқеалар орқали шу замон ва маконнинг долзарб мавзулари, ахлоқий сабоқлар, тарбиявий мақсадда изчил баён этиб борилади. Айниқса, болаларга мавҳум тушунчалар, масалан, “Ишонч”, “Диққат”, “Ҳадя”, “Ҳавас ва ҳасад”, “Суянчик”, “Меҳр” кабилар реалистик воқеалар, бадиий деталлар орқали талқин этилиши, деярли ҳар бир ҳикоя-мактуб “набирагинам”, “болажоним” деб бошланиб, асосан, барча болаларга қаратилган ўғиту насиҳатлар экани асарнинг дидактик аҳамиятини таъминлайди.

Айтайлик, “Чироқ – бу илмдир” ҳикоясида Ҳиндистонда 300 йил яшаган улкан филни бир юртга олиб келишгани, шунча узоқ умр кўрадиган жонивор қанақа бўларкин деб кўргани тўпланишгани, аммо филбон уларни ҳайратлантириш учун филни бир зим-зиё хонага қамаб, тўрт кишини киритиб юбориши, улар салдан кейин чиқиб ўз таассуротларини шундай ифода этганини келтиради. Жумладан, филнинг қулоғини ушлаб кўргани: “Фил дегани ўзимизнинг елпиғичга ўхшаркан”, филнинг танасини пайпаслаб кўргани: “Ғадир-будур қоятошга ўхшаркан”, хартумини ушлаб кўргани: “Сув қувурига ўхшаркан”, оёғини ушлаб кўргани эса: “Тўртта устун экан”, дебди. Одамлар ҳеч нарсани англамай, тарқалмоқчи бўлганда, филбон дарвозани очиб, қоронғи хонадан филни етаклаб чиққанда, тоғдек бир нарса юриб келаётганини кўриб, одамлар ҳайратдан ёқа ушлайдилар”. Муаллиф қоронғида ҳақиқат тўлиқ англолмаслиги, бир ёқлама ёндашмаслик ҳақида мушоҳада юритгач, қуйидаги хулосани баён қилади: “Болагинам, энг муҳими, чироқ масаласидир. Агар бошдаёқ чироқ ёқиб кирилса, бошқа гапларга ҳожат қолмаган бўларди. Бунда чироқ илм, маърифат рамзида келтириляпти. Илмсиз одам ҳамиша бир томонлама ҳукм чиқаради ва бошқаларни ҳам чалғитади” [7, 202].

Бу каби ҳикоят ва ривоятлар тафсири орқали нафақат мавҳум тушунчаларни болага англашиш кўзда тутилган, балки уларни ёшлиқданок бадиий адабиётнинг поэтик деталлари, рамз ва тамсиллари, моҳиятини теран идрок қилишга тайёрлаш ҳам эътиборга олинган.

Шу ўринда болалар драматургиясида эришилган айрим ютуқларни ҳам таъкидлаш жоиз, албатта. Жумладан, болаларнинг етук шоири, адиби ва драматурги А.Обиджоннинг ўндан ортиқ драматик асарлари болалар театрлари сахнасидан тушмай келади. Гарчи уларнинг аксарияти ҳажвий йўналишда бўлса ҳам, ўз томашабинлари ва ўқувчиларига эга, дейиш мумкин. Айтайлик, “Кўнғироқли ёлғончи”, “Паҳлавоннинг ўғирланиши”, “Топсанг ҳай-ҳай”, “Тўтиқуш”, “Қоринботир”, “Наврўз ва Бойчечак” каби бир қатор пьесаларининг намоиш этилиб келинаётгани фикримиз далили бўлади. Масалан, адиб драматургиясида илгари сурилган мавзу ва ғоя, қаҳрамонлар талқинида ўзига хос маҳорат борлигини

“Қоринботир” драмасида ҳам кўриш мумкин. Асарда эркинлик ва озодлик, қаҳрамонлик мотиви болаларга хос образлар ва воқеалар орқали сахналаштирилади. Куёнжон ва куёнхонлар тимсолида бу образнинг ноанъанавий талқини кузатилади. Асарда куёнхон ва куёнжонлар опа-ука бўлса-да, иккаласи икки хил дунёқараш эгаси эканлиги баён қилинади. Куёнхон – кўрқоқ, ваҳимачи. У ўз эрки йўлида курашишни хоҳламайди, мутелик кайфиятидан қутулмайди. Йиртқич ҳайвонлардан яшириниб умр кечирилади. Укаси куёнжон эса шаддод ва бировга бўйсунитишни ҳам хоҳламайди. Аксинча, эрк ва озодлик, Ватани учун ҳеч нарсадан қайтмайди, буни баралла айта олади ҳам:

Жонга тегди куёнлик,
Доим кўркиш, беркиниш,
Тақдирдан фол очамиз,
Шерхон битта, биз мингта
Қачонгача қочамиз?

Асарда сахнага подшоҳ шер ва унинг вазири айикнинг кириб келиши билан куёнхонга куёнжон бир хийла ўргатади. Ўзлари “Қоринботир” деб номлаган шиширилган пуфак ёрдамида уларни гангитади. Подшоҳ ва вазир ўрмонга кириб келган бўри, сиртлонга шеърий топишмоқ айтади, жавобда эса чиқарилган фармон, зогора балиқ, варрак кабилар яширинган бўлиб, тулкининг айёр, фирибгарлиги, айикнинг хушомадгўй, лаганбардорлиги усулда очиб берилгани англашилади. Умуман, пьесадаги образларнинг барчаси рамзий маъно ташиган:

Шу бугундан йиртқичлар
Ўрмонидан чиқмасин.
Бизнинг жойга ҳеч қачон
Қайтиб тумшук тикмасин.

Йўқолсин, йиртқичлар ҳокимияти! – деган қатъий талабидан ҳам яққол англашилади. Албатта, Анвар Обиджоннинг жуда кўп қиссаларида илгари сурилган озодлик мотиви бунда янада ёрқинроқ акс этганини кўриш мумкин.

Драматург Куёнжоннинг Қоринботирни енгитиши, ҳамманинг фахрига айланиши, охириги сахнадаги куёнхон ва куёнжоннинг эзгу нияти орқали асар ғоясини янада яққолроқ далиллайди:

Ахир ўлсак арзийди,

Юртимизнинг эрки деб.
Бугунги кун шавки-ю
Келажакнинг кўрки, деб.

Кўринадик, А.Обиджон драматургиясидаги бош ғоя ва асосий мотив озодлик ва эркинликдир. Асар ўтган асрнинг 80-йилларида ёзилгани назарда тутилса, адиб ижодида бу мавзу мустақилликкача бир неча асарларининг туб мазмунини белгилаганини англаш мумкин.

Болалар драматургияси ҳақида сўз кетар экан, тадқиқотчи М.Маҳамованинг: “Азал-азалдан болалар драматургиясидаги муаммолар ўз ечимини топган эмас. Театрлар кўпроқ ўзбек халқ эртаклари ёхуд халқ оғзаки ижоди намуналаридан кенгроқ фойдаланишган” [8,74], – деган фикрига қўшилмай иложимиз йўқ. Чунки болалар драматургиясида ҳақиқатан Алпомиш, Гўрўғли сингари халқ достонлари асосида сахна асарлари ёхуд миллат шаъни ва шавкати учун курашган буюк аждодларимиз Жалололдин Мангуберди, Амир Темур каби соҳибқиронларимиз ҳақида ёки мумтоз адабиётимизда улкан маънавий мерос қолдирган Навоий, Бобур сингари алломаларнинг ибратли ҳаёти ва ижоди, уларнинг болалиги ҳақида сахна асарлари ёзиш зарурлиги аён ҳақиқат.

Сахна болалар учун катта ҳаёт мактабидан сабоқ бериши назарда тутилса, ўтмиш маданиятимиз қадриятлари, халқ қаҳрамонлари, буюк аждодлар сиймосини болаларбоп сахналарга олиб чиқиш нечоғли муҳимлиги англашилади. Инсоний кадр-қиммат, замонавий ёшларнинг ўткир интеллектуал салоҳиятини намоён этадиган образлар ҳам бугунги ёшлар диққатини ўзига жалб қила олади.

Шу маънода қаралса, Муҳаммад Очилнинг “Шайтонга йўлиққан бола” “эртақ-томоша”си етти кўринишли бўлиб, халқ эртаклари мотивидан фойдаланиб ёзилган [9,143]. Унда Шайтон – диний-мифологик образ ҳамда халқ эртакларидаги арзанданинг янгича талқини мавжуд. Шунингдек, фольклорнинг бахшичилик санъати намоён бўлган. Ёхуд Исмига мос характер эгаси Арзандага шайтоннинг айтган алласи (“Ҳа алла, алла, алла, Қачон пишар бу калла”), оувтамчоқ (“Ҳа дурса, дурса, дурса, Арзанда уйқуни урса, Ҳа дурса, дурса, дурса, Мактабдан юзини бурса”), санама, бадик кабиларда стилизацион пародияни кўриш мумкин. Шу билан бирга сахна асарида болалар тилига шиддат билан кириб келадиган варваризмлар, айрим оилалардаги фарзандларнинг ҳаддан ташқари талтайтириб юборилгани, айниқса уларнинг билимсизлик туфайли ҳар қандай нотўғри йўлга осонгина кириб қолишга мойиллиги кабилар кўрсатиб беришга ҳаракат қилинган.

Масалан, Шайтон Арзандани уйғотишда: “Аз буки, маз буки. Ё говкалла, тала-тала. Қушлар учди бир гала. Хаййа-хув, хаййа хув. Уйкуни қув” деб бадик айтиб турғизгач, унга чинакам “устозлик” қилишга эришади. Аввал катакдан тухум ўғирлашдан бошлаб, онасининг сандикдаги бор нарсалари, отасининг чўнтаги-ю уйдаги ҳамма нарса ўғирланишгача, мушук болаларини азоблаб ўлдиришу, шўрвага бостиришгача, синфдошларини яланғоч қилиб, кийимларини ечиб олишгача, ниҳоят институтдан ҳайдалганини ота-онасига айтмай, улардан нукул пул сўрайвериш, ичкиликка берилиб, оқпадар ва ғирт етим қолганигача Шайтон унга “дўст” тутинади; жиғилдон-нафсга айланиб, ҳалол меҳнатдан бўйин товласа шайтон измида бўлишини исботлайди. Арзанда қопқонга тушгач эса Шайтон ҳам уни масхара қилиб: “мени етовимда юрганлар дунёни фақат қора рангда кўради, қўли эса қабоҳат ва ёвузлик қилишгагина қодир” дейди. Шундагина кўзи очилган Арзанда хатоларига иқроф бўлиб, ҳаммадан кечирим сўрайди. Саҳнага ота-онаси, Боқи ва Баҳодир исмли билимдон, спортчи дўстлари кириб келади. Яқинлари унга ёрдам беришга ваъда қилиб, бу чоҳдан чиқариб олишга қўмаклашадилар. Уни “қора курси”дан ажратиш оладилар, онаси қора кийимини ечиб оқ кийим кийдиради, отаси дўппи ва белбоғ боғлайди. Дўстлари китоб ва портфель совға қилади.

Хулоса. Бинобарин, болалар адабиётининг вазифаси, аввало, ёш авлод маънавий камолоти, эҳтиёжларини қондириш, уларда чинакам инсоний фазилатларнинг таркиб топиши учун фаолроқ таъсир кўрсата билишдан иборат экан, кўздан кечирилган асарлар бу жиҳатдан ёшларнинг тафаккури, қизиқиш ва дидларига қараб, у ёки бу жанрда, мавзу ва адабий йўналишда ёзилганини эътироф этиш жоиздир. Бинобарин, бир неча авлод болалиги ва ўсмирлиги имконият-эҳтиёжлари инобатга олиниб, макон ва замон тараққиёти, китобхонлар руҳий-маънавий камолоти қамраб олинган асарларнинг онтологик таянчи (узоқ яшаш кайфияти) мустаҳкам бўлиши ҳақиқатдир.

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ИСТОРИКО-КУЛЬТУРНАЯ СИТУАЦИЯ ИСПАНИИ XVII ВЕКА И ЕЁ ОТРАЖЕНИЕ В ЛИТЕРАТУРЕ

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Аннотация. В статье рассматривается историко-культурная ситуация Испании XVII века в контексте кризиса абсолютистской монархии, социально-экономической дестабилизации и усиления религиозной ортодоксии эпохи Контрреформации. Анализируются особенности испанского барокко как художественной системы и его влияние на развитие поэзии, драматургии и прозы. Особое внимание уделяется эстетике культизма и концептизма, проблематике чести (*honra*), иллюзорности бытия и философии «театра мира». Исследуется взаимосвязь политико-идеологических процессов и литературного сознания, выявляется специфика национальной модели барокко в сравнении с общеевропейской тенденцией. Делается вывод о том, что литература XVII века выступила формой рефлексии над кризисом имперской идентичности и трансформацией гуманистической парадигмы.

Ключевые слова: Испания XVII века, барокко, Контрреформация, Золотой век, гонгоризм, концептизм, театр мира, проблема чести, пикарескный роман.

THE HISTORICAL AND CULTURAL SITUATION OF 17TH-CENTURY SPAIN AND ITS REFLECTION IN LITERATURE

Abstract. This article examines the historical and cultural situation of seventeenth-century Spain within the broader context of political decline, socio-economic crisis, and the strengthening of Catholic orthodoxy during the Counter-Reformation. Particular attention is paid to the formation of Spanish Baroque as a dominant aesthetic system and its reflection in poetry, drama, and prose. The study analyzes the stylistic confrontation between *culteranismo* (Gongorism) and *conceptismo*, the transformation of the Renaissance humanist paradigm, and the philosophical concept of *theatrum mundi* as articulated in Golden Age drama. The works of Luis de Góngora, Francisco de Quevedo, Lope de Vega, Pedro Calderón de la Barca, and Miguel de Cervantes are considered as key manifestations of the epoch's literary consciousness. The article argues that Spanish literature of the seventeenth century functioned as an intellectual response to the crisis of imperial identity and as an artistic reinterpretation of political and spiritual instability.

Keywords

Seventeenth-century Spain; Spanish Baroque; Counter-Reformation; Golden Age; *culteranismo*; *conceptismo*; theatre of the world; honor; picaresque novel.

XVII ASR ISPANIYASINING TARIXIY-MADANIY HOLATI VA UNING ADABIYOTDA AKS ETISHI

Annotatsiya. Maqolada XVII asr Ispaniyasining tarixiy-madaniy holati absolyut monarxiya inqirozi, ijtimoiy-iqtisodiy beqarorlik va Kontrreformatsiya davrida diniy ortodoksiyaning kuchayishi kontekstida ko'rib chiqiladi. Ispan barokkosining badiiy tizim sifatidagi xususiyatlari hamda uning poeziya, dramaturgiya va nasr rivojiga ta'siri tahlil etiladi. Alohida e'tibor kultizm va konseptizm estetikasi, sha'n (*honra*) muammosi, borliqning illuzorligi va "dunyo – teatr" falsafasiga qaratiladi. Siyosiy-ideologik jarayonlar va adabiy tafakkur o'rtasidagi o'zaro bog'liqlik o'rganilib, barokkoning milliy modeli umumiyevropa tendensiyasi bilan qiyoslab ochib beriladi. Xulosa qilinishicha, XVII asr adabiyoti imperiyaviy identiklik inqirozi va gumanistik paradigma transformatsiyasi ustidan refleksiya shakli sifatida namoyon bo'lgan.

Kalit so'zlar: XVII asr Ispaniyasi, barokko, Kontrreformatsiya, Oltin asr, gongorizm, konseptizm, "dunyo – teatr", sha'n muammosi, pikariy roman.

Историко-литературная рамка: от Ренессанса к барокко. Переход от Ренессанса к барокко в европейской, и особенно в испанской литературе, представляет собой не резкий разрыв, а глубокий цивилизационно-эстетический сдвиг, в ходе которого гуманистическая модель мира подвергается внутреннему пересмотру и драматическому усложнению. Ренессансное мировоззрение, основанное на вере в разумную упорядоченность бытия, гармонию человека и космоса, автономность личности и

ценность земного опыта, к концу XVI века сталкивается с исторической реальностью, которая последовательно разрушает эти основания. Человек сохраняет ренессансную форму мышления, но утрачивает уверенность в его действительности, и именно в этом противоречии рождается барочное сознание.

В Испании данный переход приобретает особенно напряжённый характер. Внешнее могущество империи, достигшей апогея территориального и политического влияния, скрывает внутренние процессы экономического истощения, социального расслоения и моральной усталости общества. Имперский миф продолжает функционировать, но уже не как живая историческая реальность, а как идеологическая конструкция, требующая постоянного подтверждения через ритуал, символ и художественную репрезентацию. Литература в этих условиях утрачивает иллюзию прямого отражения действительности и всё более осознаёт себя как пространство *интерпретации, маскировки и метафизического комментария*.

Решающую роль в формировании барочного мировидения играет контр реформационная идеология, задающая жёсткие рамки духовной и эстетической дисциплины. Ренессансный человек мыслил себя центром мироздания, способным постигать истину через разум и опыт; барочный человек ощущает себя существом, помещённым между земным хаосом и трансцендентным порядком, доступ к которому возможен лишь через символ, аллегорию и веру. В этом контексте усиливается интерес к темам предопределения, греховности, бренности бытия, иллюзорности земных ценностей. Искусство перестаёт быть сферой свободной игры форм и становится *пространством напряжённого диалога между свободой и подчинением, видимостью и сущностью, жизнью и смертью*.

Барокко наследует Ренессансу культ формы и риторическую изощрённость, но наполняет их иным смыслом. Гармония уступает место контрасту, ясность парадоксу, устойчивость динамике. Мир больше не воспринимается как логически организованное целое; он предстаёт как изменчивый, текучий, «перевернутый», подчинённый игре случайностей и скрытых сил. Отсюда возникает характерное для барокко ощущение театральности бытия: жизнь мыслится как представление, в котором человек исполняет навязанные роли, не всегда осознавая их истинный смысл. Театр становится не просто жанром, а *универсальной моделью мира*, позволяющей выразить нестабильность человеческого существования.

В литературе этот сдвиг проявляется в радикальном усложнении художественного мышления. Барочный текст стремится не к прямоте и прозрачности, а к многослойности, символической плотности, интеллектуальному напряжению. Он требует от читателя активного соучастия в процессе смыслообразования, поскольку истина в нём не даётся напрямую, а раскрывается через аллегорию, антитезу, риторический излом. Человек изображается не как цельная и гармоничная личность, а как *противоречивое существо*, разорванное между желаниями и долгом, верой и сомнением, социальной маской и внутренней пустотой.

Переход от Ренессанса к барокко следует понимать как *смену антропологической парадигмы*. Ренессанс утверждает человека как меру всех вещей; барокко проблематизирует саму возможность такой меры. Литература становится пространством философского беспокойства, где художественная форма служит не утверждению гармонии, а исследованию кризиса, сомнения и экзистенциальной нестабильности. В этом смысле барокко не отрицает Ренессанс, а продолжает его на новом уровне – уровне трагического самосознания культуры, утратившей простые ответы, но обретшей глубину и интеллектуальную сложность.

Феномен Лопе де Вега в истории испанской литературы Золотого века следует рассматривать не только как выдающееся индивидуальное дарование, но прежде всего как **системообразующую фигуру культурного перехода от ренессансной нормативности к барочной динамике**. Его жизненный путь и художественная практика демонстрируют редкое совпадение биографии, социальной интуиции и поэтической формы, что позволяет говорить о Лопе де Вега как об «инженере» театральной системы нового типа, чьё творчество отвечает на глубокий кризис гуманистической модели мира.

Народно-героическая драма Лопе де Вега «**Фуэнте Овехуна**» занимает особое место в испанской драматургии «золотого века», поскольку в ней историческое событие превращается в модель коллективного нравственного действия. Обращение к восстанию крестьян 1475–1476 гг. позволяет драматургу осмыслить природу власти, пределы терпения и формы общественной солидарности в условиях феодального произвола. Историческая дистанция при этом служит художественным экраном, за которым проступают острые социальные противоречия эпохи самого Лопе де Вега.

Фигура командора Фернана Гомеса де Гусмана воплощает тип феодального властителя, утратившего связь с идеей справедливости. Его власть держится на страхе, телесном насилии и сословной спеси. О нём говорят как о человеке, который «с небывалым произволом... держит подданных своих в нужде и тяжком угнетенье». Сам командор открыто выражает презрение к крестьянам, считая их существами, предназначенными лишь для физического труда: «Там людям впору скот пасти да землю рыть, а не сражаться». Это высокомерие лишает его способности увидеть в общине носителя воли и силы.

В драме отчетливо выстраивается система нравственных координат, в рамках которой понятие чести утрачивает сословную замкнутость и приобретает универсальный характер. Крестьянская среда осмысляет честь как внутреннее достоинство и ответственность перед близкими. В одном из ключевых диалогов звучит мысль, подрывающая привилегированное понимание благородства:

*Иные носят крест кровавый,
А кровь у них, коль их поскресть,
Мутнее нашей.*

Эта реплика фиксирует нравственный перевес простого человека над носителями титулов и орденских знаков.

Центральным действующим лицом пьесы становится народ Фуэнте Овехуны, представленный как сообщество личностей, связанных общей судьбой. Лопе де Вега последовательно показывает путь крестьян от покорности к осознанию невозможности дальнейшего терпения. На сходке звучат сомнения, страх перед властью, опасения перед последствиями, однако постепенно формируется понимание предела допустимого:

*Один король властитель после бога,
А не зверье во образе людей.*

Так формулируется нравственная граница, за которой власть утрачивает легитимность.

Особое значение приобретает образ Лауренсии, чья личная трагедия перерастает в коллективное обвинение. Насилие, пережитое ею, разрушает привычный порядок молчания. Ее знаменитая речь, обращенная к мужчинам селения, становится моментом нравственного взрыва:

*Трусишки, заячье отродье!
Несчастные! Вы ваших жен
Чужим мужчинам отдаете!*

В этих словах личное страдание преобразуется в публичный суд над социальной пассивностью. Лауренсия берет на себя роль инициатора действия и вовлекает в борьбу даже тех, кто до этого колебался.

Любовная линия Лауренсии и Фрондосо разворачивается в тесной связи с социальной проблематикой. Их чувство наполнено тревогой, ответственностью и готовностью к жертве, что особенно ясно выражено в лирическом монологе героини:

*Любить, душой тревожась о любимом, -
Тягчайшая из всех любовных мук.*

Эта эмоциональная глубина подчеркивает нравственную зрелость персонажей крестьянского мира.

Кульминацией драмы становится сцена королевского следствия. Попытки, которым подвергаются жители деревни, обнажают жестокость репрессивного механизма. Судья «триста человек подряд пытал упорно и сурово», однако насилие оказывается бессильным перед коллективной солидарностью. Ответ на вопрос о виновнике убийства звучит неизменно: «**Фуэнте Овехуна**». Эта формула превращается в символ общинного единства и отказа от индивидуального предательства. Даже судья вынужден признать исключительность происходящего: «Нет, я не встречал еще таких!».

Образ королевской власти в пьесе сохраняет двойственность. Король и королева выступают как высшая инстанция, способная остановить феодальный произвол, однако их решение продиктовано прагматикой, а не признанием народного права на сопротивление. Прощение селения становится следствием невозможности установить личную вину. Благодарность крестьян звучит сдержанно, что подчеркивает напряженность и хрупкость этого союза.

В итоге «**Фуэнте Овехуна**» предстает как драма коллективного субъекта, в которой народ впервые в истории европейского театра осмысливается как носитель нравственной истины и исторической воли. Лопе де Вега соединяет политическую проблематику, психологическую глубину и барочную экспрессию, создавая произведение, где слово общины – «Фуэнте Овехуна» – становится формой сопротивления тирании и утверждения человеческого достоинства.

Педро Кальдерон де ла Барка (1600–1681) – крупнейший драматург Испании XVII века, чьё творчество стало художественной вершиной барокко и одновременно философским итогом эпохи. Он родился в Мадриде в обедневшей аристократической семье; получил образование в иезуитской коллегии, затем учился в Саламанкском университете, где изучал право, теологию и другие дисциплины, формирующие рационально-риторическую культуру времени. Военная служба и участие в походах расширили его жизненный опыт и усилили интерес к теме власти как нравственного испытания. С середины 1620-х годов Кальдерон полностью посвящает себя театру; после смерти Лопе де Веги становится директором королевского театра и придворным драматургом, получает рыцарский титул, а позднее принимает священный сан. Этот жизненный путь важен для понимания его драматургии: Кальдерон мыслит сцену не только как место действия, но как пространство испытания человеческого духа, где частная судьба раскрывается в космически расширенной перспективе.

Драма «Жизнь есть сон» относится к числу ключевых произведений Кальдерона и представляет собой морально-философскую модель барочного мира. Уже само заглавие задаёт главную метафору: жизнь понимается как сон, а сон как форма жизни, где исчезает жёсткая граница между истинным и кажущимся. Внутренняя логика пьесы построена на проверке человека властью и свободой, на сопоставлении внешней несвободы и внутренней способности к самоудержанию. Действие разворачивается в условной Польше, географическом пространстве-знаке, которое в театральной традиции XVII века воспринимается как «экзотический» фон, не претендующий на документальную точность: здесь важнее не быт, а универсальная притча о судьбе и ответственности. Центральная фигура пьесы – принц Сехисмундо, которому предсказано, что он свергнет отца и принесёт стране гибель. Король Басилио, стремясь предотвратить рок, заточает сына в башню, построенную в мрачных скалах; этим решением он, по сути, пытается заменить моральное воспитание механическим контролем, и именно эта подмена становится источником будущего кризиса.

В результате «Жизнь есть сон» оказывается не только философской драмой о призрачности мира, но и нравственным трактатом в театральной форме. Кальдерон показывает человека в момент крайнего испытания: властью, страхом, одиночеством, иллюзией. Сюжет доказывает, что подлинная свобода начинается там, где человек способен управлять собой, а не миром; что разум не холодный расчёт, а инструмент самосохранения; что судьбу нельзя «отменить», но ей можно противостоять через внутреннее преображение. Поэтому драма сохраняет актуальность: она описывает универсальную ситуацию, когда человек выбирает стать заложником инстинкта и обстоятельств или превратить собственную жизнь, даже если она похожа на сон, в пространство осмысленного и нравственного поступка.

Историко-культурная ситуация Испании XVII века представляет собой уникальное сочетание кризиса государственной системы и высочайшего художественного подъёма. Барокко становится эстетическим выражением мировоззренческого напряжения эпохи.

Испанская литература XVII столетия оказала значительное влияние на развитие европейской художественной традиции и сформировала оригинальную модель философского осмысления исторической действительности.

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NATURE AND INNER CONSCIOUSNESS: AN ECOCRITICAL READING OF KATHERINE MANSFIELD'S "AT THE BAY"

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Abstract. This article examines the relationship between nature and inner consciousness in at the bay by Katherine Mansfield through an ecocritical approach. It analyzes how the sea, the garden, the aloe plant, and shifting light shape the psychological states of the Burnell family, especially Stanley, Linda, and Kezia. Through close textual analysis, the study argues that nature functions not as passive background but as an active force influencing emotional awareness and identity. Mansfield presents landscape as integral to narrative structure and highlights the ecological interconnectedness between human experience and the surrounding environment.

Key words: nature, inner consciousness, ecocriticism, landscape imagery, garden, sea, light, aloe plant, psychological development, human–nature interaction, modernist fiction

ПРИРОДА И ВНУТРЕННЕЕ СОЗНАНИЕ: ЭКОКРИТИЧЕСКИЙ АНАЛИЗ РАССКАЗА КЭТРИН МЭНСФИЛД "AT THE BAY"

Аннотация. В данной статье рассматривается взаимосвязь природы и внутреннего сознания в рассказе At the Bay Кэтрин Мэнсфилд с позиции экокритического подхода. Анализируется, как море, сад, алоэ и изменяющийся свет влияют на психологическое состояние членов семьи Бёрнеллов, особенно Стэнли, Линды и Кезии. На основе близкого текстуального анализа утверждается, что природа выступает не как пассивный фон, а как активная сила, формирующая эмоциональное осознание и идентичность. Пейзаж становится структурным элементом повествования и раскрывает экологическую взаимосвязь человека и окружающей среды.

Ключевые слова: природа; внутреннее сознание; экокритика; пейзажная образность; сад; море; свет; алоэ; психологическое развитие; взаимодействие человека и природы; модернистская проза.

TABIAT VA ICHKI ONG: KETRIN MENSFILDNING "AT THE BAY" ASARINING EKOKRITIK TAHLILI

Annotatsiya. Ushbu maqolada Ketrin Mensfildning "At the Bay" asarida tabiat va ichki ong o'rtasidagi munosabat ekokritik yondashuv asosida tahlil qilinadi. Dengiz, bog', aloe o'simligi hamda o'zgaruvchan yorug'lik Burnelllar oilasi a'zolarining, ayniqsa, Stenli, Linda va Kezianing ruhiy holatiga qanday ta'sir ko'rsatishi ko'rib chiqiladi. Matnga yaqin tahlil asosida tabiat passiv fon emas, balki hissiy anglash va shaxsiyatni shakllantiruvchi faol kuch sifatida talqin qilinadi. Peyzaj syujet tuzilishining muhim elementi bo'lib, inson va atrof-muhit o'rtasidagi ekologik bog'liqlikni ochib beradi.

Kalit so'zlar: tabiat, ichki ong, ekokritika, peyzaj obrazlari, bog', dengiz, yorug'lik, aloe o'simligi, psixologik rivojlanish, inson va tabiat o'rtasidagi o'zaro ta'sir, modernistik nasr.

Introduction. Katherine Mansfield is widely recognized as one of the most innovative figures of literary modernism. Her fiction is distinguished by psychological precision, narrative subtlety, and a refined

attention to the textures of everyday life. Rather than relying on dramatic plot development, Mansfield constructs meaning through atmosphere, interior perception, and fleeting moments of awareness. Among her most accomplished works, “At the Bay” presents a carefully structured depiction of a single summer day in the life of the Burnell family, set against the coastal landscape of New Zealand. While the story has frequently been examined through modernist, feminist, and psychoanalytic lenses, its ecological dimension has received comparatively less sustained critical attention. Critical discussions of “At the Bay” often emphasize its stream-of-consciousness technique, its representation of domestic tension, and its subtle critique of patriarchal authority. However, the natural environment in the story does more than provide scenic background for these thematic concerns. The sea, the mist, the garden, and the surrounding fields function as structuring forces that shape perception and mediate emotional experience. The movement of the tide parallels the shifting energies of Stanley Burnell; the stillness and spatial openness of the garden intensify Linda Burnell’s introspective dissatisfaction; and Kezia’s imaginative engagement with natural objects signals the emergence of ecological awareness in childhood. In each case, consciousness does not unfold independently of landscape but emerges through sustained interaction with it.

This article approaches “At the Bay” through an ecocritical framework. Following William Rueckert’s foundational suggestion that literature can be interpreted according to ecological principles, and drawing upon the theoretical contributions of Greg Garrard and Lawrence Buell, the study treats the non-human environment as an active agent in the production of meaning and identity. Ecocriticism challenges anthropocentric assumptions by arguing that literary texts frequently encode complex relationships between humans and the more-than-human world. Rather than viewing nature as symbolic decoration, this approach foregrounds material presence, environmental agency, and the ethical implications of human embeddedness within ecological systems. Within this theoretical context, “At the Bay” can be understood as a narrative that destabilizes rigid separations between inner life and external world. The story repeatedly dissolves boundaries: between sea and land, house and garden, adult and child, thought and sensation. The opening sea-mist obscures visual certainty; the garden becomes a liminal space between domestic order and organic growth; the aloe plant stands as a silent, non-human presence that invites contemplation. These elements suggest that psychological experience in the text is spatially and materially grounded. Human subjectivity is not autonomous but relational, shaped by rhythm, climate, and landscape.

Literature Review. Ecocriticism is a critical approach that examines the relationship between literature and the natural environment. Rather than treating nature as a passive backdrop, this framework investigates how literary texts represent interactions between humans and the non-human world. Although the field gained widespread recognition in the late twentieth century, its intellectual foundations were laid earlier. Joseph Meeker introduced the concept of “literary ecology,” [7] suggesting that literature mirrors ecological principles and patterns of survival. Building on Meeker’s insights, William Rueckert formally coined the term “ecocriticism,” advocating for the application of ecological concepts to literary analysis [8]. Over time, ecocriticism evolved into an interdisciplinary field connecting literature with ecology, environmental science, and cultural studies. Fenn notes that ecocritical analysis raises environmental awareness by combining literary interpretation with ecological knowledge. [3] Similarly, Gladwin identifies three major stages in the development of ecocriticism: the first emphasizes nature writing and the appreciation of wilderness; the second critiques anthropocentrism and imperial power structures; and the third addresses global environmental concerns, including climate change and sustainability. [5] These developments demonstrate that ecocriticism extends beyond mere description of nature, exploring ethical, philosophical, and cultural dimensions of human–environment relations.

Lawrence Buell further reinforces this perspective by arguing that nature in literature should not be seen merely as a framing device, but as an active presence that implies human accountability to the environment. According to Buell, the non-human world in literary texts can shape meaning and influence human identity, highlighting the dynamic interaction between humans and nature. [2]

Previous studies on Katherine Mansfield’s “At the Bay” have primarily focused on the psychological and symbolic dimensions of its female characters. Achiri, for example, examines Linda Burnell’s inner life, arguing that her consciousness reflects emotional tension and a search for transcendence. [1] While such interpretations illuminate Mansfield’s nuanced portrayal of female subjectivity, they largely overlook the ecological dimension of the natural environment. Applying an ecocritical lens to “At the Bay” allows for a deeper understanding of how nature functions not merely as a setting, but as a central element shaping inner consciousness and human experience.

Methodology. This study employs a qualitative literary analysis method, grounded in a close reading of Katherine Mansfield’s short story “At the Bay.” An ecocritical approach is applied to examine the relationship

between nature and inner consciousness within the text. The analysis pays particular attention to descriptions of the sea, the garden, light, and other natural elements, as well as the characters' thoughts and emotions in relation to their environment. By closely examining imagery, symbolism, and narrative details, the study demonstrates how nature functions not merely as a setting but as an active force that shapes human perception and identity. This methodological framework allows for an in-depth exploration of the ethical, philosophical, and emotional dimensions of human–environment interactions within the story.

Discussion and Analysis. Katherine Mansfield's *At the Bay* intricately weaves human experience with the natural environment, highlighting how setting, weather, and landscape influence perception, emotion, and social interaction. The characters' relationships—with each other and with the world around them—unfold against a vivid ecological backdrop, revealing the ethical, psychological, and imaginative significance of nature. By examining Stanley, Linda, and Kezia, one can observe how Mansfield uses the environment to reflect and shape human consciousness. The story opens with uncertainty: "*Very early morning. The sun was not yet risen, and the whole of Crescent Bay was hidden under a white sea-mist.*" [6,7] The mist hides clear boundaries and makes the world appear undefined. This unclear setting represents a moment before full awareness. As the mist slowly lifts, shapes and distances become visible. In the same way, consciousness develops gradually. Mansfield connects the physical revealing of the landscape with the mental awakening of perception. Nature controls the rhythm of awareness. Human consciousness does not appear suddenly; it unfolds together with environmental change. The sentence structure is fragmented and minimal. There is no human subject. Nature appears first — before characters, before action, before dialogue. This structural decision is important.

The story opens with Stanley Burnell tending his flock, accompanied by his loyal sheep-dog Wag. Mansfield writes:

"The breeze of morning lifted in the bush and the smell of leaves and wet black earth mingled with the sharp smell of the sea. Myriads of birds were singing. A goldfinch flew over the shepherd's head and, perching on the tiptop of a spray, it turned to the sun, ruffling its small breast feathers." [6,10,11]

Here, nature is presented in a multi-sensory, almost animate way, underscoring Mansfield's ecocritical perspective. Stanley's interaction with the landscape—moving his sheep, following the terrain—reflects a symbiotic relationship with the environment. His role as shepherd situates him within ecological rhythms, reinforcing the idea that human activity is inseparable from natural processes. Even Wag, the dog, embodies an instinctive attunement to nature, performing tasks that reflect both utility and harmony with the natural world. In contrast, Stanley's human interactions often reveal his preoccupation with social order and control, which clashes with the liberating qualities of nature. His morning routine at the house demonstrates both his anxious attention to possessions and his reliance on the structured household, including Beryl, Linda, and the children. Stanley Burnell's engagement with nature appears, at first glance, integrated: he walks along the beach and participates in rural life. However, his psychological orientation reveals a markedly different relation to environment. His complaint — "*Most extraordinary thing. I can't keep a single possession to myself*" [6,18]— foregrounds the language of ownership and control. The emphasis on "*possession*" signals a consciousness structured around authority and property. While the natural world operates through cyclical and fluid processes — mist lifting, tides advancing and retreating — Stanley's mindset seeks stability through order and regulation. His irritation over misplaced objects suggests an anxiety rooted in threatened control. Ecocritically, this tension reflects a form of ecological alienation: although physically situated within nature, Stanley remains psychologically aligned with systems of domination rather than reciprocity.

The sea and the rock pools especially shape imaginative thinking. The pools are described as "*like a lake with pink and blue houses... and the vast mountainous country behind those houses.*" [6,36] Although physically small, they are imagined as wide landscapes. This shows how nature stimulates the imagination. The environment provides the material from which the mind builds inner worlds. When Kezia asks, "*What was going on down there?*" [6,37] she expresses curiosity not only about sea creatures but about hidden existence. The depth of the water symbolizes unseen reality. Nature here creates a sense of mystery. It encourages questioning and reflection. Kezia's developing consciousness begins with observing natural depth. The external world leads her toward internal awareness. Kezia Burnell represents yet another ecological orientation — one grounded in embodied interaction. When she instructs her sister at the stile, "*Now—just turn round and sit down and slide,*" [6,21] the moment foregrounds physical negotiation with environment. Unlike Stanley's impulse toward mastery, Kezia's engagement is adaptive and cooperative. Nature here functions pedagogically: it provides terrain through which confidence, empathy, and resilience develop. The child's fluid movement between house and field indicates a consciousness not yet divided by rigid social structures.

Ecologically, Kezia embodies a pre-alienated relation to the natural world, in which identity forms through tactile participation rather than ownership.

Nature also shapes emotional sensitivity. The sounds of the sheep crying—“*Baa! Baaa!*”—enter the dreams of children. This shows that nature affects consciousness even unconsciously. The natural world crosses the boundary between waking and dreaming. It enters the mind without effort. This blending of environment and inner life suggests that human consciousness is open and receptive to ecological surroundings. The role of the sun is particularly important in shaping existential awareness. At midday, “*The sun beat down, beat down hot and fiery on the fine sand, baking the grey and blue and red shells.*” [6,36] The repetition of “*beat down*” emphasizes force and pressure. The sun is described almost as an active power that presses on both land and people. This intense heat is connected to the memory of Uncle William’s death from sunstroke. When Kezia asks, “*Does everybody have to die?*” [6,39] her question emerges in a climate already marked by dryness and exhaustion. The sun dries the pools, bleaches the shells, and takes human life. In this way, nature teaches the child about mortality. Death is not presented as separate from nature but as part of natural cycles. The environment shapes Kezia’s first serious philosophical thought. Her consciousness expands because she experiences nature’s power.

Linda’s inner life is also influenced by natural imagery. The aloe plant is described as “*the big aloe with its cruel leaves and flesh-coloured stem.*” [6] The word “*cruel*” suggests strength and harsh endurance. The aloe stands upright, firm, and silent. In contrast, Linda feels emotionally detached. At one moment, “*She felt so light; she felt like a leaf.*” The comparison is important. A leaf can be blown away by wind; it does not control its direction. Linda’s feeling of lightness shows her psychological instability and dissatisfaction. The aloe represents endurance and rootedness, while Linda feels ungrounded. Nature here provides a contrast that helps readers understand her emotional condition. The plant does not simply symbolize Linda; instead, it reveals the difference between stable ecological existence and fragile human emotion. Linda Burnell demonstrates a mode of ecological receptivity. Positioned “*in Beryl’s hammock under the manuka tree,*” [6,53] she occupies a liminal space between domestic interior and open landscape. The narrative notes: “*If you listened you could just hear the soft swish of the sea at full tide sweeping the pebbles.*” [6,54] The conditional phrasing — “*If you listened*” — implies that environmental presence requires attentiveness. The sea’s rhythmic movement parallels the flow of introspective thought, and the soft sibilance of “*soft swish*” aurally reproduces this continuity. Linda’s consciousness appears porous, responsive to subtle sensory stimuli. Her silence during Jonathan Trout’s meditation on “*this vast dangerous garden, waiting out there, undiscovered, unexplored*” [6,56] further underscores her alignment with ecological openness. The garden becomes a metaphor for existential possibility beyond institutional confinement, and Linda’s receptive stillness suggests an inward participation in that expansive imaginative space.

This contrast shapes our understanding of her inner consciousness.

Night brings another transformation in perception. Beryl asks, “*Why does one feel so different at night?*” [6,61] This question suggests that time of day naturally changes inner feeling. At night, the garden becomes mysterious. “*Everything seemed to stand still and listen.*” *The environment appears aware, as if it shares human emotions. Beryl feels that “everything seemed to share her secret.”* [6] This moment shows how nature becomes connected to hidden desire and loneliness. The far-away bush “*seemed to whisper,*” giving nature a quiet voice. At night, boundaries between self and environment weaken. Beryl’s inner thoughts seem to move outward into the garden. Nature becomes a space where emotions can exist freely. Mansfield shows that consciousness changes according to light, atmosphere, and silence. The natural world influences mood and self-perception.

Stanley’s character also demonstrates environmental influence. When swimming in the sea, “*He struck out boldly, swimming strongly.*” [6,12] In this open natural space, he feels confident and powerful. The sea supports his sense of strength and masculinity. However, inside the house, his confidence decreases. He becomes worried and sensitive. This contrast shows that identity depends on environment. The natural space allows expansion and freedom, while the domestic interior limits and pressures him. Mansfield suggests that personality is not fixed but shaped by surroundings. The structure of the story follows the rhythm of nature. Morning mist represents awakening. Midday sun represents exposure and vulnerability. Evening softens into social interaction. Night creates emotional intensity and secrecy. Each environmental phase corresponds to a psychological state. This shows that human consciousness develops in harmony with ecological time. The day itself becomes a model for emotional progression. Moreover, Mansfield presents nature as continuous and patient, while human emotions are temporary and unstable. The sea continues to move, the sun continues to rise, the aloe continues to stand. Human worries, fears, and desires pass quickly compared to natural endurance. This contrast deepens the story’s ecological message. Humans are part of a larger system that does not depend

on them. At the same time, their inner lives are shaped by that system. Through these examples, it becomes clear that nature in *At the Bay* actively forms inner consciousness. The sea encourages imagination and curiosity. The sun brings awareness of mortality. The aloe contrasts stability with emotional fragility. The night garden dissolves the boundary between inner thought and outer world. Light, temperature, sound, and plant life all influence how characters experience themselves. Mansfield presents consciousness as something that grows out of ecological experience. Human identity is shown as connected, responsive, and deeply intertwined with the natural environment.

Conclusion. Katherine Mansfield's "At the Bay" demonstrates how the natural environment is deeply entwined with human consciousness, shaping both perception and emotional experience. Through the experiences of Stanley, Linda, and Kezia, the story shows that elements such as the sea, gardens, sunlight, and wildlife are not mere settings but active participants in the narrative. Nature mirrors the characters' inner lives, reflects their moods, and subtly guides their interactions, emphasizing the interdependence between human beings and the non-human world.

An ecocritical reading of the text reveals that Mansfield portrays the environment as a moral and philosophical presence, highlighting ethical responsibility, emotional attunement, and the significance of awareness in everyday life. By emphasizing this interaction, Mansfield challenges conventional ideas of nature as passive backdrop and foregrounds its role in shaping identity, consciousness, and social experience. Thus, the story exemplifies how literature can illuminate the dynamic relationships between humans and their environment, offering insight into the inseparability of personal and ecological life.

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INTERTEXTUAL ECHOES AND ORIENTALIST GAZES: REPRESENTATIONS OF THE EASTERN OTHER IN THE TRAVELOGUES OF GERTRUDE BELL AND ELLA K. MAILLART

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Abstract. This article investigates the representation of the Others through the travelogues of Western voyagers during the postcolonial period. The results obtained are considered from the different perspectives of female travel writers to investigate the role of Eastern women from the point of the Intertextuality and Orientalism theories. The material for the case study comprised the text written by Ella K. Maillart ("Turkistan Solo: One Woman expedition from Tian Shan to Kizil Kum") written during the expedition organized by August Letaviet to Tain Shan and Gertrude Bell (Persian Pictures) a journey to the Middle East. The significance of intertextual elements in travel writings is emphasized, shedding light on the ambivalence of Western voyagers' perspectives and their tendency to hold stereotypical views.

Key words: intertextuality, travelogue, woman traveler, orientalism, stereotype

INTERTEKSTUAL AKS-SADOLAR VA ORIENTALIST NIGOHLAR: GERTRUDE BELL VA ELLA K. MAILLART SAYOHATNOMALARIDA SHARQ "BOSHQASI"NING TASVIRLARI

Annotatsiya. Ushbu maqolada postkolonial davrdagi G'arb sayyohlarining sayohatnomalari orqali "Boshqalar"ning ifodalanishi tahlil qilinadi. Olingan natijalar ayol sayohatchi yozuvchilarning turli nuqtayi nazarlari asosida ko'rib chiqilib, Sharq ayolining obrazini intertekstualik va oriyentalist nazariyalar nuqtayi nazaridan o'rganishga qaratilgan. Tadqiqot uchun tanlangan materiallar — Ella K. Maylartning "Turkistan Solo" nomli asari, u August Letavyet boshchiligidagi ekspeditsiya davomida yozilgan, va Gertuda Bellning Yaqin Sharqqa qilgan sayohati asosida yozilgan "Persian Pictures" nomli asaridir. Maqolada sayohat adabiyotida intertekstual elementlarning ahamiyati alohida ta'kidlanadi hamda G'arb sayyohlarining qarashlaridagi ikkilamchi (ambivalent)lik va Sharqqa nisbatan mavjud bo'lgan stereotipik tasavvurlariga e'tibor qaratiladi.

Kalit so'zlar: intertekstuallik, sayohatnoma, ayol sayohatchilari, oriyentalizm, stereotip.

ИНТЕРТЕКСТУАЛЬНЫЕ ОТГЛОСКИ И ОРИЕНТАЛИСТСКИЕ ВЗГЛЯДЫ: ОБРАЗЫ ВОСТОЧНОГО «ДРУГОГО» В ПУТЕВЫХ ЗАМЕТКАХ GERTRUDE BELL И ELLA K. MAILLART

Аннотация. В данной статье рассматривается репрезентация «другого» через путевые заметки западных путешественников в постколониальный период. Полученные результаты анализируются с различных точек зрения женщин-писательниц, чтобы исследовать роль восточной женщины с позиций теорий интертекстуальности и ориентализма. В качестве материала для исследования использованы тексты Эллы К. Маиларт («Туркестан соло: Женская экспедиция от Тянь-Шаня до Кызылкум»), написанный в ходе экспедиции под руководством Огюста Летавет в Тянь-Шань, и Гертруды Белл («Персидские картины»), описывающий путешествие на Ближний Восток. В статье подчёркивается значимость интерсексуальных элементов в жанре путевых заметок, освещается двойственная природа взглядов западных путешественников и их склонность к стереотипному восприятию Востока.

Ключевые слова: интертекстуальность, путевые заметки, женщины путешественницы, ориентализм, стереотип

Introduction. Travel writing is one of the oldest forms of literary genre which dates back Homer's Odyssey and pilgrims making haj to holly Mekka. The reasons of these journey were varied from heroic action to exploring new world, from finding treasure to self-explore, from conquer unknown places to finding out about new people and culture. There was one more reason why western travelers made journey to unknown place and it was to glorify British Empire and through imperialistic conception declare its savior perception. By doing so, it was not impossible to colonize new lands and countries. Despite some research in this area,

there is still a gap in the analysis of Western travelogues about Central Asia. The main reason for choosing travel literature for analysis is that through travel, voyagers express authentic feelings which may be driven by different aims. One of these travelers was a British politician, traveler, mountaineer Gertrude Bell. She is well known for her successful contribution to political imperatives in the East. She was known as “spy” [Wallach.J.2005], “uncrowned Queen of Iraq”, and “arch-imperialist”[Melman.B.1995]. “Her Middle Eastern trips from 1900 to 1914 are considered to have assisted British dominance in that region by obtaining strategic information for the policymaker” [Melman, B.1995]. While reading her books “Persian Pictures”, “Safarname” one can notice her orientalist, full of stereotypical thoughts. Likewise, Ella Maillart Swiss journalist, photographer, Olympian, traveler shares her experiences of traveling throughout of Tian- Shan in a friendly, far from political aims thoughts with just sincerely interest of dwelt live in her book “Turkistan Solo” describing her strong will of rescuing her friend, making encounter with the fascinating life of nomads while traveling throughout Afghanistan in her book “Cruel way”. Their trip took place between 1880-1930 and the location they have chosen depended on various factors, including political issue, self-exploration and finding about the life of nomads “While the knowledge of the world is handed over to its members through sign systems which carry subjective truth and are not efficient enough to represent the whole of the truth at one time. Hence modality questions the truth value of such representation in terms of facts vs. fiction, reality vs. fantasy, real vs. artificial, actual vs. fake and so on” [Maillart.E.1934].

Methods

In this article we used linguistic analysis while analyzing travelogues of Western voyagers Gertrude Bell and Ella Maillart. We could distinguish oriental and contr-oriental element which vividly represented and shaped the view of the East. Simultaneously intertextual method was usefull to exemplify texts which echoes works of previous writers. This study employs a linguistic-discursive analytical framework to examine the travelogues of Gertrude Bell and Ella Maillart, focusing on the mechanisms through which representations of the East are constructed, negotiated, and reconfigured. Grounded in Edward Said’s theory of Orientalism, the analysis identifies both Orientalist and counter-Orientalist elements operating at lexical, stylistic, and narrative levels. These elements do not merely describe the Orient but actively participate in the production of cultural meaning, functioning within broader epistemological structures of power and knowledge.

From an imagological perspective, the study explores how hetero-images of the Eastern “Other” are constructed through evaluative language, metaphorical framing, and contrastive characterization. Particular attention is devoted to conceptual metaphors that implicitly encode hierarchical relations between West and East, including civilizational, spatial, and moral oppositions. Such metaphoric patterns reveal how cultural identity and alterity are discursively stabilized or destabilized.

Furthermore, the intertextual approach enables the identification of textual echoes, implicit allusions, and dialogic engagements with earlier travel narratives and canonical Orientalist discourse. By situating these travelogues within a broader intertextual network, the research demonstrates how Bell and Maillart both inherit and renegotiate established representational paradigms, thereby contributing to the dynamic evolution of Orientalist and counter-Orientalist discourse.

Result and Discussions. Let’s compare some examples of these women traveler in order to see some view of them and differences of their thoughts about Central Asia. The late 19th and early 20th centuries (1880-1930) witnessed a proliferation of travelogues, documenting journeys across diverse terrains, both within and beyond national boundaries, recounting experiences in destinations as varied as the Americas and the Far East, as well as proximate regions such as Russia.

“How superior these Kazaks, with their native dignity, which bears certain testimony to a culture whose traces still persist, seem to all these Russians. And to think I once thought them a primitive people”[Maillart.E.1934]

This passage reflects self-reflexivity, reversal of the civilizational hierarchy, and critical distance from colonial assumptions, which mark it as a counter-Orientalist statement — a view that resists the dominant Western discourse of Eastern inferiority critiqued by Edward Said in *Orientalism*. Maillart confesses that she *“once thought them a primitive people”*, but now recognizes their *“native dignity”* and *“culture whose traces still persist.”* This admission of a changed perception signals a disruption of the Orientalist gaze. Rather than freezing the Kazakhs in an image of timeless barbarism (a typical Orientalist trope), Maillart challenges her own prejudices, allowing the subjects of her travel to emerge as dignified and culturally rich. Interestingly, Maillart does not contrast the Kazakhs with a Western European standard, but with the Russians — themselves imperial agents in Central Asia. She notes that the Kazakhs seem *“superior... to all these Russians”*, subverting colonial hierarchies. This comparison reverses expectations: instead of viewing the colonized as inferior, she elevates them morally and culturally above the colonizers.

This reflects a subtle anti-imperial stance, a hallmark of counter-Orientalist writing, where power dynamics are not accepted as natural but questioned or even inverted. The phrase “*a culture whose traces still persist*” acknowledges that Kazakh culture has depth and history — a direct challenge to the Orientalist myth that non-Western societies are either stagnant or entirely erased by colonialism. By seeing cultural resilience, Maillart distances herself from the fatalism and cultural erasure often present in Orientalist representations. Unlike classic Orientalist travelers who speak with unchecked authority, Maillart exhibits self-awareness. Her reflection — “*And to think I once thought...*” — reveals a traveler willing to question her own assumptions. This humility is crucial in counter-Orientalist travel writing: it restores agency to the people being described and recognizes the biases of the observation.

"Pering incantations into the hot ashes. They rise, dim and gigantic, with faces gleaming in the uncertain starlight; they flit like demons backwards and forwards between the glowing rays of the fires and the darkness beyond. You find yourself transplanted into a circle of the Inferno, of which the shaggy dogs that leap out barking to meet you are no less vigilant guardians than Cerberus himself "[Bell.G.1984]

This passage from Gertrude Bell’s *Persian Pictures* exemplifies the Orientalist lens through which Western writers often depicted the East — mysterious, terrifying, and fundamentally “other.” Drawing on Edward Said’s theory of Orientalism, we can examine how Bell constructs a highly dramatized and exoticized image of the East. Bell likens the scene to a “*circle of the Inferno*”, invoking Dante’s *Divine Comedy* to describe a moment in Persia. This allusion is not arbitrary — it positions the Eastern landscape as part of a hellish, chaotic realm, disconnected from the rational, orderly West. Such a comparison enforces the binary opposition central to Orientalist discourse: the West as civilized, the East as wild and threatening. The figures in the scene “flit like demons” and are accompanied by barking dogs described as guardians like “Cerberus himself.” These mythological and supernatural references strip the Eastern context of its reality and replace it with a fantastical, fear-inducing atmosphere. The use of demons and Cerberus (the three-headed dog from Greek mythology guarding the gates of hell) reinforces the idea that the East is a place governed not by humans, but by monstrous forces. Edward Said argued that Orientalism is not just a set of false ideas about the East, but a system of thought that serves to dominate, restructure, and have authority over the Orient. Bell’s portrayal of Persia aligns with this framework. Instead of engaging with the real people or culture, she aestheticizes and mystifies them, turning a scene from everyday life into a spectacle that serves the Western imagination. Bell’s language is rich, evocative, and poetic — yet it serves to distance rather than connect. By invoking mythical horror and celestial imagery, she crafts a vision of the East that is hauntingly beautiful, but also alien and unknowable. Such representations reinforce the idea that the Orient exists as a stage for Western narrative fantasies, not as a reality with its own voice.

In Gertrude Bell’s travelogues, *othering* is primarily constructed through evaluative lexical choices, generalizing morphological forms, and semantic oppositions that position the East as static and inferior. In contrast, Ella K. Maillart’s discourse demonstrates a noticeable shift toward a more nuanced representation: her use of neutral vocabulary, individualized perspective, and cultural relativism contributes to a partial deconstruction of Orientalist stereotypes. Therefore, Maillart’s work can be interpreted as engaging in a form of *counter-Orientalist discourse*, while still remaining intertextually connected to earlier travel writing traditions.

Level of Analysis	Gertrude Bell (Strong Orientalist Gaze)	Ella K. Maillart (Relatively Counter-Orientalist Perspective)
Lexical Level	- Frequent use of evaluative and stereotypical vocabulary such as “<i>exotic</i>,” “<i>strange</i>,” “<i>primitive</i>,” “<i>desolate</i>,” “<i>mysterious East</i>” - Tendency to romanticize or marginalize the East - Use of generalizing expressions: “<i>the Arabs</i>,” “<i>the Persians</i>”	- Preference for neutral or descriptive vocabulary such as “<i>local</i>,” “<i>nomadic</i>,” “<i>traditional</i>,” “<i>adapted</i>” - Attempts to avoid stereotypes - Emphasis on individuality: “<i>a family</i>,” “<i>a woman</i>,” “<i>a guide</i>”
Morphological Level	- Use of comparative and superlative forms: “<i>more backward</i>,” “<i>the most remote</i>” - Frequent passive constructions expressing generalized assumptions: “<i>it is believed</i>,” “<i>it is said</i>” - Plural forms reinforcing generalization: “<i>they</i>,” “<i>these people</i>”	- Reduced use of evaluative comparatives and superlatives - Preference for active voice, with clearly identified agents: “<i>people do</i>,” “<i>they live</i>” - Use of singular forms highlighting individual experience
Semantic Level	- Construction of binary oppositions: West vs. East (civilized vs. uncivilized) - Representation of the East as static, timeless,	- Emphasis on cultural relativism and understanding - Representation of the East as dynamic and complex

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	and underdeveloped - Maintenance of distance through “Othering”	Reduction of distance: portraying the East as “different but equal” rather than “Other”
Discursive Strategy	- Authoritative, observational stance (the observer positioned above the subject) - Exercise of epistemic control (knowledge as power over the East)	- More participatory and empathetic stance - Attempts to approach an insider perspective and lived experience
Intertextual Echoes	- Alignment with classical Orientalist discourse (as conceptualized by Edward Said) - Reproduction of established travel writing stereotypes	- Partial resistance to Orientalist discourse (counter-echoes) - Reinterpretation or softening of inherited stereotypes

Conclusion. Gertrude Bell and Ella Maillart, though both Western female travelers, offer sharply contrasting portrayals of the East. Bell’s writing in *Persian Pictures* reflects a classic Orientalist framework: the East is depicted as a mystical, dangerous, and infernal realm, laden with exotic and mythological imagery. Her language distances and dehumanizes, reinforcing Western superiority and aligning with Edward Said’s critique of Orientalism as a discourse of domination.

In contrast, Maillart’s narrative demonstrates a counter-Orientalist stance. In acknowledging her earlier misconceptions and elevating the Kazakhs above their Russian colonizers, she challenges the colonial gaze. Her recognition of indigenous dignity and cultural persistence resists the reductionist and exoticizing tendencies typical of Orientalist literature.

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ЭВОЛЮЦИЯ ФРАНЦУЗСКОЙ КЛАССИЦИСТИЧЕСКОЙ ТРАГЕДИИ XVII ВЕКА

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Аннотация. Статья посвящена анализу эволюции французской классицистической трагедии XVII века как центрального жанра литературы эпохи абсолютизма. Рассматриваются историко-культурные предпосылки формирования трагедии, роль античной поэтики и нормативной эстетики классицизма, а также влияние придворной культуры и идеологии французского государства. Особое внимание уделяется развитию жанра в творчестве ключевых драматургов — Пьер Корнель, Жан Расин и Жан Ротру, чьи произведения отражают постепенный переход от героико-патетической трагедии к психологически углублённой драме. В статье прослеживается изменение поэтики трагедии, трансформация образа героя, усиление внимания к внутреннему конфликту и нравственной проблематике. Делается вывод о том, что французская трагедия XVII века прошла путь от экспериментального этапа к строгой канонической форме, став образцом европейского классицистического театра.

Ключевые слова: французская литература XVII века, классицизм, трагедия, драматургия, поэтика классицизма, античное наследие, абсолютизм, Пьер Корнель, Жан Расин, театральная культура Франции

THE EVOLUTION OF FRENCH CLASSICIST TRAGEDY IN THE 17TH CENTURY

Abstract. This article examines the evolution of French classical tragedy in the seventeenth century as the leading dramatic genre of the age of absolutism. The study explores the historical and cultural conditions that shaped the development of tragedy, including the influence of classical antiquity, normative aesthetics, and the ideological framework of the French royal court. Particular attention is given to the works of major playwrights such as Pierre Corneille, Jean Racine, and Jean Rotrou, whose plays demonstrate the transition from heroic and rhetorical drama to psychologically complex tragedy. The article analyzes changes in genre poetics, the transformation of the tragic hero, and the growing emphasis on inner conflict and moral choice. It concludes that seventeenth-century French tragedy evolved from an experimental form into a highly regulated classical canon that profoundly influenced European theatrical tradition.

Keywords: French literature of the seventeenth century, classicism, tragedy, dramaturgy, poetics of classicism, antiquity, absolutism, Pierre Corneille, Jean Racine, French theatre

XVII ASR FRANSUZ KLASSISTIK TRAGEDIYASINING EVOLYUTSIYASI

Maqola XVII asr fransuz klassistik tragediyasining evolyutsiyasini, absolyutizm davri adabiyotining markaziy janri sifatida, tahlil qilishga bag'ishlangan. Unda tragediyaning shakllanishiga ta'sir ko'rsatgan tarixiy-madaniy omillar, antik poetika va klassitsizmning me'yoriy estetikasi, shuningdek, fransuz davlatining saroy madaniyati va mafkurasining roli ko'rib chiqiladi. Asosiy e'tibor janrning yetakchi dramaturglar – Pyer Kornel, Jan Rasin va Jan Rotru ijodida rivojlanishiga qaratilgan bo'lib, ularning asarlari qahramonlik-patetika ruhida tragediyadan psixologik jihatdan chuqurlashgan dramaga o'tish jarayonini aks ettiradi. Maqolada tragediya poetikasining o'zgarishi, qahramon obrazining transformatsiyasi, ichki ziddiyat va axloqiy muammolarga e'tiborning kuchayishi yoritiladi. Xulosa qilinishicha, XVII asr fransuz tragediyasi tajribaviy bosqichdan qat'iy kanonik shaklga o'tib, Yevropa klassitsistik teatri uchun namunaga aylangan.

Kalit so'zlar: XVII asr fransuz adabiyoti, klassitsizm, tragediya, dramaturgiya, klassitsizm poetikasi, antik meros, absolyutizm, Pyer Kornel, Jan Rasin, Fransiya teatr madaniyati.

Историко-эстетические основания французского классицизма. Французская литература XVII века развивается в условиях укрепления абсолютистского государства, окончательной централизации власти и формирования устойчивого национального культурного пространства. Эпоха правления Людовика XIII и особенно Людовика XIV характеризуется утверждением идеи государственного порядка как высшей ценности, что находит прямое отражение в художественном сознании времени.

Классицизм становится официально признанным и институционально поддерживаемым художественным направлением. Его эстетика выражает идеологию рационально организованного мира, основанного на иерархии, норме и подчинении частного общему. Литература рассматривается как средство воспитания гражданина и утверждения общественных ценностей.

Классицистическая эстетика опирается на следующие принципы:

- культ разума, меры и ясности художественного выражения;
- нормативность творчества и ориентация на предписания поэтики;
- обращение к античной традиции как образцу гармонии и совершенства;
- типизация характеров, подчинённых одной доминирующей нравственной идее;
- строгая жанровая система с иерархическим распределением функций.

В рамках этой системы трагедия занимает высшее положение, поскольку именно она обращается к фундаментальным вопросам власти, долга, чести, ответственности личности перед государством и обществом. Трагический герой классицизма – это носитель общественно значимой идеи, а его личная судьба приобретает общенациональное значение.

Эстетика французского классицизма формируется также под влиянием философии рационализма XVII века, утверждающей разум как высший принцип познания и организации мира. Художественный порядок осмысливается как отражение всеобщего рационального порядка, что объясняет стремление классицизма к ясности формы, логической завершенности и нормативности. В этом контексте литература выступает не только средством художественного выражения, но и формой интеллектуальной и нравственной дисциплины, направленной на утверждение приоритета общего над частным.

Классицистическая трагедия Пьера Корнеля. Творчество Пьера Корнеля развивается в период активного становления французского классицизма и отражает сложный процесс выработки новых эстетических норм. Его драматургия формируется на фоне еще сохраняющегося влияния барочного трагикомического театра и одновременно ориентируется на утверждающуюся классицистическую модель искусства, что определяет внутреннюю неоднородность его произведений.

Эстетическое сознание Корнеля складывалось в условиях господства барочной сценической традиции, где допускалось жанровое смешение, разветвлённая интрига и повышенная риторическая экспрессия. Эти черты находят отражение в ранних пьесах драматурга и не исчезают полностью в период его обращения к классицистической поэтике. Даже в произведениях 1630–1640-х годов сохраняются элементы внешней эффектности и сюжетной усложнённости, вступающие в противоречие с требованиями строгой нормативности.

Классицистическая трагедия Пьера Корнеля «Сид». Трагедия «Сид», поставленная в 1637 году, занимает особое место в истории французской драматургии XVII века и наиболее наглядно демонстрирует переходный характер творчества Пьера Корнеля. Сам автор определил пьесу как трагикомедию, что уже указывает на её промежуточное положение между барочной традицией и складывающейся классицистической нормой. «Сид» возникает в момент, когда эстетика классицизма ещё не окончательно кодифицирована, а барочные представления о свободе драматургического построения продолжают сохранять силу.

В основе пьесы лежит конфликт между личным чувством и общественным долгом, который впоследствии станет центральным для классицистической трагедии. Влюблённый в Химену Родриго вынужден отомстить за оскорбление, нанесённое его отцу отцом возлюбленной. Этот конфликт приобретает не частный, а нормативный характер, поскольку затрагивает категорию чести, осмысляемую как высшая нравственная ценность.

В трагедии «Гораций» (1640) Пьер Корнель обращается к сюжету древнеримской истории и создаёт произведение, которое с формальной точки зрения полностью соответствует канонам классицистической поэтики. Здесь строго соблюдены правила единства, ясность композиции и логическая упорядоченность действия. В отличие от «Сида», в «Горации» отсутствуют компромиссные жанровые элементы, а эстетическая система выглядит завершенной и нормативно выверенной.

В содержательном плане трагедия утверждает идею безусловного приоритета государственного долга над личными чувствами. Сюжет строится вокруг поединка между тремя братьями Горациями и тремя братьями Куриациями, представителями враждующих городов Рима и Альба Лонга, связанных при этом родственными узами. Решение заменить массовую войну поединком немногих героев подчёркивает значимость жертвы, возлагаемой государством на отдельного человека.

Психологическая трагедия Жана Расина. В 1660-е годы, в период наивысшего расцвета французского абсолютизма, в первый ряд авторов классицистической трагедии выдвигается Жан Расин (1639–1699). К этому времени классицизм уже окончательно утвердился как ведущая художественная система, поэтому Расин воспринимал его нормы не как внешний диктат, а как естественную форму театрального мышления. Строгая композиционная дисциплина, ясная архитектура пьесы, нормативный стих, ограничение времени и места действия, экономия внешних событий оказывались для него средствами предельной концентрации смысла. Именно внутри этой жёстко организованной формы он раскрывает новый тип трагического, связанный не с героическим поступком, а с внутренней жизнью личности.

Трагедия «**Андромаха**» (1667) стала первым крупным успехом Расина и обозначила его художественную специфику. Действие разворачивается вокруг системы взаимных, неразделённых страстей. Четыре персонажа образуют замкнутую конфигурацию: Пирр любит Андромаху, Гермiona любит Пирра, Орест любит Гермionу, Андромаха остаётся верна памяти Гектора и думает прежде всего о спасении сына. Эта конструкция создаёт ощущение безысходности, поскольку желание каждого наталкивается на недоступность объекта любви.

Здесь проявляется ключевой принцип расиновской трагедии: любовь изображается как влечение, не подчиняющееся разумным доводам и не регулируемое моралью. Герои не лишены нравственного самосознания и не выглядят примитивными. Пирр знает, что его чувство разрушает политические обязательства и противоречит нормам. Гермiona понимает, что её положение требует презрения к изменившему жениху, но не может этого достигнуть. Орест осознаёт, что его любовь нарушает этический порядок, но всё равно действует в её логике.

Трагедия «**Федра**» (1678) является кульминацией творческого пути Жана Расина и наиболее полным воплощением его концепции психологической трагедии. В этом произведении трагическое сосредоточено не в столкновении внешних сил и не в выборе между равновеликими ценностями, а во внутреннем состоянии личности, разрушаемой страстью, которую она осознаёт, как преступную и гибельную.

Федра, жена афинского царя Тесея, испытывает любовь к своему пасынку Ипполиту. Существенно, что эта любовь не представлена как спонтанное или легкомысленное чувство. Напротив, героиня с самого начала осознаёт её как грех, как нравственную катастрофу, вызывающую стыд, ужас и отвращение к самой себе. Страсть не приносит героине ни радости, ни надежды; она переживается как болезнь и как наказание.

В начале трагедии Федра стремится не к удовлетворению чувства, а к его сокрытию и самоуничтожению. Она намерена умереть, унеся тайну с собой. Однако давление обстоятельств, вмешательство кормилицы Эноны и ложная весть о гибели Тесея нарушают этот хрупкий внутренний баланс. Именно в этот момент начинается цепь перипетий, ведущих к катастрофе.

Кульминационным эпизодом становится сцена признания Федры Ипполиту. Здесь внутренний надлом получает словесное выражение, а трагическая несвобода героини становится очевидной:

Федра

*Двукратно не войти в обитель мертвецов.
Коль там Тесей – не жди пощады от богов.
Ты думаешь, Аид нарушит свой обычай
И алчный Ахерон расстанется с добычей?
Но что я говорю! Тесей не умер! Он –
Со мною рядом... Здесь!.. В тебе он воплощен...
Его я вижу, с ним я говорю... Мне больно!
Свое безумие я выдала невольно.*

В этих строках видно, что признание происходит не как сознательный акт воли, а как прорыв внутреннего напряжения. Речь Федры колеблется между бредом, самообвинением и поэтической метафорикой, что подчёркивает потерю контроля над собой.

Далее Федра ясно формулирует ключевую для расиновской трагедии мысль о несвободе человека перед лицом страсти:

Федра

*Да, я тебя люблю. Но ты считать не вправе,
Что я сама влеклась к пленительной отраве,
Что безрассудную оправдываю страсть.
Нет, над собой, увы, утратила я власть.*

*Я, жертва жалкая небесного отмщенья,
Тебя – гневлю, себе – внушаю отвращенье.
То боги!.. Послана богами мне любовь!..
Мой одурманен мозг, воспламенилась кровь...
Но тщетно к небесам я простираю руки,
Взирают холодно они на эти муки.*
(Пер. М. Донского)

Этот монолог раскрывает философский уровень трагедии. Страсть объясняется не испорченностью натуры и не сознательным выбором, а действием внешней силы, превосходящей человеческую волю. В античном контексте этой силой являются боги, однако для современников Расина такая трактовка соотносилась с янсенистским учением о зависимости человека от благодати, которая не подвластна человеческим усилиям.

Отказ Ипполита и внезапное возвращение Тесея переводят трагедию в фазу необратимости. Стремясь избежать позора, Федра допускает нравственное падение – клевету на невиновного. По законам классицистической поэтики это действие совершает не сама героиня, а Энона, поскольку протагонист не должен быть носителем низкого поступка. Тем не менее ответственность за катастрофу остаётся на Федре как на источнике трагического конфликта.

Финал трагедии сохраняет нравственную значимость. Перед смертью Федра находит в себе силы признаться Тесею в истине, тем самым восстанавливая справедливость ценой собственной жизни. Этот жест возвращает в трагедию элемент героического, но героизма иного рода, чем у Корнеля. Это не героизм поступка, а героизм нравственного самообнажения.

Французская трагедия XVII века проходит путь от героической модели Пьера Корнеля к психологической модели Жана Расина. Эта эволюция отражает изменение представлений о личности, свободе и ответственности. Если у Корнеля человек утверждает себя через сознательный нравственный выбор, то у Расина трагедия рождается из внутренней несвободы, обусловленной властью страсти. В совокупности их творчество формирует завершённую систему французской классицистической трагедии, оказавшую решающее влияние на развитие европейского театра.

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JESSE STUART IJODIDA EKOLOGIK ONG VA TABIAT TASVIRI: “SPLIT CHERRY TREE” MISOLIDA

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Annotatsiya. Ushbu maqolada Jesse Stuartning “Split Cherry Tree” hikoyasida ekologik ong va tabiat tasviri qanday badiiy vazifa bajarishi tahlil qilinadi. Tadqiqot markaziga tabiatning oddiy fon sifatida emas, balki voqeani harakatga keltiruvchi, qahramonlar dunyoqarashini ochuvchi va ijtimoiy tafakkurni o‘zgartiruvchi omil sifatidagi qaraladi. Tahlilda gilos daraxti, kaltakesak, qora ilon, mart oyining sovuq manzarasi, tepaliklar, loy va suv kabi obrazlar alohida ko‘rib chiqiladi. Maqolada ekokritik yondashuv va kontekstual tahlil usullari qo‘llanadi. Shu usullar orqali hikoyadagi tabiat tasviri faqat estetik bezak emasligi, balki ilmiy bilish, qishloq tajribasi va hayotiy axloq orasidagi bog‘lovchi nuqtaga aylangani ko‘rsatiladi. Tadqiqot natijasida “Split Cherry Tree” ko‘pincha ta’lim va avlodlar to‘qnashuvi haqida o‘qilsa-da, asarda ekologik sezgirlik ham muhim qatlam ekani aniqlanadi.

Kalit so‘zlar: ekologik ong, tabiat tasviri, ekokritika, Jesse Stuart, “Split Cherry Tree”, qishloq tajribasi, ilmiy bilish, axloqiy qadriyatlar, ramziylik, avlodlar to‘qnashuvi.

ECOLOGICAL CONSCIOUSNESS AND THE REPRESENTATION OF NATURE IN JESSE STUART’S WORKS: THE EXAMPLE OF “SPLIT CHERRY TREE”

Abstract. This article analyzes the artistic function of ecological consciousness and the representation of nature in Jesse Stuart’s short story “Split Cherry Tree.” The study focuses on the role of nature not as a simple background, but as a factor that drives the plot, reveals the worldview of the characters, and transforms social thinking. In the analysis, such images as the cherry tree, the lizard, the black snake, the cold March landscape, the hills, mud, and water are examined separately. The study employs close reading, an ecocritical approach, and contextual analysis. Through these methods, it is shown that the depiction of nature in the story is not merely an aesthetic ornament, but becomes a connecting point between scientific knowledge, rural experience, and life ethics. As a result of the research, it is determined that although “Split Cherry Tree” is often read as a story about education and generational conflict, ecological sensitivity also constitutes an important layer of the work.

Keywords: ecological consciousness, nature, ecocriticism, Jesse Stuart, “Split Cherry Tree,” rural experience, scientific knowledge, moral values, symbolism, generational conflict.

ЭКОЛОГИЧЕСКОЕ СОЗНАНИЕ И ИЗОБРАЖЕНИЕ ПРИРОДЫ В ТВОРЧЕСТВЕ ДЖЕССИ СТЮАРТА: НА ПРИМЕРЕ РАССКАЗА “SPLIT CHERRY TREE”

Аннотация. В данной статье анализируется художественная функция экологического сознания и изображения природы в рассказе Джесси Стюарта “Split Cherry Tree”. В центре исследования находится природа не как простой фон, а как фактор, который приводит в движение сюжет, раскрывает мировоззрение героев и изменяет общественное мышление. В анализе отдельно рассматриваются такие образы, как вишнёвое дерево, ящерица, чёрная змея, холодный мартовский пейзаж, холмы, грязь и вода. В работе применяются методы близкого чтения, экокритического подхода и контекстуального анализа. Посредством этих методов показывается, что изображение природы в рассказе является не только эстетическим украшением, но и превращается в связующее звено между научным познанием, сельским опытом и жизненной этикой. В результате исследования установлено, что, хотя “Split Cherry Tree” часто читается как произведение об образовании и конфликте поколений, экологическая чувствительность также составляет важный смысловой пласт рассказа.

Ключевые слова: экологическое сознание, природа, экокритика, Джесси Стюарт, “Split Cherry Tree”, сельский опыт, научное знание, нравственные ценности, символизм, конфликт поколений.

Kirish. Jesse Stuart Amerika adabiyotida Appalachi hududining hayoti, mehnati, tili va tabiatini badiiy matnga kuchli olib kirgan yozuvchilardan biri hisoblanadi. Yozuvchi asarlarida tepaliklar, daraxtlar, hayvonlar, fasllar almashinuvi, dehqonchilik manzaralari va qishloq odami ongidagi tabiat haqidagi tasavvurlar doimiy ravishda uchraydi. “Split Cherry Tree” hikoyasida odatda maktab, jazolash, kambag‘allik, ota va o‘qituvchi qarashlari talqin qilinadi. Biroq hikoyaning boshlanishidan oxirigacha tabiat voqeaning ichida faol ishtirok etadi. Hikoya biologiya darsi uchun tabiatdan namuna qidirish bilan boshlanadi, gilos daraxtining sinishi bilan keskinlashadi va oxirida insonning o‘z hayotini tabiiy obraz ekanligiga olib keladi.

Shu sababli mazkur mavzu alohida e‘tibor talab qiladi. Hikoyadagi ekologik ong faqat “tabiatni sevish” shaklida emas, balki tabiatga qarashning ikki xil usuli - kundalik mehnat tajribasi va ilmiy kuzatuv -o‘rtasidagi murakkab munosabat sifatida beriladi. Bir tomonda daraxt hosil va mehnat bilan bog‘liq mulkdir, ikkinchi tomonda u biologik qiziqish va tirik muhitning bir qismidir. Bir tomonda ilon xavfli mavjudotdek ko‘rinadi, boshqa tomonda esa u foydali jonivor sifatida himoya qilinadi. Jesse Stuart esa qishloq hayotini ichidan turib tasvirlaydi. Shuning uchun hikoyadagi daraxt, ilon yoki loy oddiy detal emas; ular mahalliy hayotning ichki mantiqini ochadi. Ekologik usul ushbu hikoyada tabiat bilan yashash, tabiatdan foydalanish va tabiatni tushunish orasidagi farqlarni aniqroq ko‘rishga yordam beradi.

Adabiyotlar sharhi. Adabiyotlar sharhida avvalo ekokritika nazariyasining asosiy manbalariga murojaat qilindi. Cheryll Glotfelty va Harold Fromm tahrir qilgan “The Ecocriticism Reader” ekokritikani adabiyot va jismoniy muhit o‘rtasidagi munosabatni o‘rganadigan yo‘nalish sifatida izohlaydi[4,66]. Bu ta‘rif mazkur tadqiqot uchun muhim, chunki “Split Cherry Tree”da tabiat voqeadan ajralgan tashqi dekoratsiya emas, balki inson qarori va ijtimoiy xulqiga ta‘sir qiladigan faol muhit sifatida tasvirlanadi. Lourens Bvell esa ekologik matnni o‘qishda tabiiy muhitning shunchaki fon bo‘lib qolmasligi kerakligini ta‘kidlaydi [1, 53]. Ushbu fikr hikoyani tahlil qilishda juda foydali bo‘ldi, chunki gilos daraxti, ilon, qishloq yo‘llari va mart manzaralari voqeaga ma‘no yuklaydi. Greg Garrardning “Ecocriticism” asari esa hayvon, yashash makoni, pastoral muhit va ekologik axloq kabi tushunchalarni tizimli ko‘rib chiqadi; bu tushunchalar hikoyadagi qishloq hayoti va maktab ilmi o‘rtasidagi aloqani ochishda yordam beradi[3, 101].

Jesse Stuart ijodiga bag‘ishlangan ilmiy ishlarda ham tabiat va joy masalasi muhim o‘rin egallaydi. J. R. LeMaster va Meri Vashington Klark tuzgan “Jesse Stuart: Essays on His Work” to‘plamida Stuart asarlari yer, mahalliy tajriba va qishloq dunyosi bilan kuchli bog‘liqligi ko‘rsatiladi[5, 76]. Ruel E. Fosterning “Jesse Stuart” kitobi yozuvchini hudud va inson xarakterini bir-biridan ajratmay tasvirlaydigan adib sifatida baholaydi [2, 45]. Lee Pennington esa “The Dark Hills of Jesse Stuart” asarida Stuart matnlaridagi ramziylik va tasviriy qatlamlarni tahlil qiladi; bu yondashuv tabiat obrazlarining oddiy predmet emas, balki ma‘no tashuvchi birliklar ekanini tushunishga yordam beradi [7, 23]. Bu tadqiqotlar bevosita “Split Cherry Tree”ni ekokritik markazda o‘qimasa-da, Stuart ijodidagi joy hissi va tabiiy muhitning markaziy ahamiyatini ko‘rsatib beradi.

So‘nggi yillarda Jesse Stuart asarlariga ekokritik ko‘z bilan qarashga urinishlar ham paydo bo‘lgan. Amir Hafeez Malik, Zahra Ahmad Abbasi va Syed Awon Muhammad Bukhari “Clearing in the Sky” asari asosida olib borgan tadqiqotida inson va tabiat munosabati, ekologik motivlar, landshaftning xarakter yaratishdagi o‘rni va ekologik ong masalalarini mazmuniy tahlil orqali yoritgan[6, 21]. Ularning xulosasiga ko‘ra, Stuart matnlarida tabiat bilan yaqin aloqa ijobiy va hayotiy munosabat sifatida beriladi. Mazkur yondashuv “Split Cherry Tree” uchun ham metodik asos bo‘la oladi. Shuningdek, bu tadqiqot Stuart matnlarida tabiatni ko‘rish uchun alohida “ekologik leksika” va tasviriy tizim mavjudligini ko‘rsatadi.

Metodologiya. Avvalo hikoya matnidan tabiatga oid birliklar ajratib olindi: daraxt, kaltakesak, ilon, gullar, o‘simliklar, sovuq mart manzarasi, tepaliklar, loy, suv, hayvonlar va maktabdagi biologik tajribalar bilan bog‘liq obrazlar. Keyin bu birliklar ekokritik yondashuv asosida bir necha guruhga bo‘lindi: tabiatning bilim manbai sifatidagi ko‘rinishi, tabiatning mehnat va mulk bilan aloqasi, tabiatning axloqiy qiymati va tabiatning joy hissini yaratishdagi vazifasi. Tahlilda matn ichidagi qisqa parchalar, ularning konteksti va shu kontekst bilan bog‘liq ijtimoiy ma’nolar birgalikda ko‘rib chiqildi. Shu bilan birga, ikkilamchi manbalardagi nazariy qarashlar va Jesse Stuart ijodi haqidagi tadqiqotlar ham solishtirildi. Bunday usul hikoyadagi tabiat tasvirini alohida detal sifatida emas, balki butun syujet va g‘oyaviy tizimni tashkil etuvchi qatlam sifatida ko‘rishga imkon berdi.

Tahlil va muhokama. Tahlilning birinchi muhim nuqtasi shundan iboratki, hikoyadagi ekologik ong biologiya darsi orqali boshlanadi. Matnda o‘quvchilar o‘rganishi kerak bo‘lgan tabiiy obyektlar sanab o‘tiladi: “bugs, snakes, flowers, lizards, frogs, and plants” [9, 27]. Bu juda qisqa bo‘lsa ham, muhim parchadir. Chunki unda tabiat bir yoki ikki predmet bilan emas, xilma-xillik bilan beriladi. Hikoya qishloq muhiti bilan boshlansa-

da, bu yerda qishloq hayoti faqat ishlab chiqarish maydoni sifatida emas, tirik mavjudotlar va o'simliklar tizimi sifatida ko'rina boshlaydi. Oddiy qilib aytganda, maktab tabiatni nomlash, kuzatish va ajratib ko'rish madaniyatini olib kiradi. Shu nuqtada ekologik ongning birinchi shakli paydo bo'ladi: tabiatga qarash odatdagi ko'z bilan emas, o'rganish va tushunish niyati bilan amalga oshiriladi.

Lekin hikoya tabiatni faqat ilmiy qiziqish obyekti sifatida bermaydi. Gilos daraxtining sinishi voqeani keskinlashtiradi va tabiatning iqtisodiy hamda axloqiy qiymatini ko'rsatadi. Daraxt bu yerda shunchaki manzara elementi emas. U hosil beradigan, mehnat talab qiladigan va egasi uchun tirik boylik hisoblangan narsa. O'quvchilarning kaltakesak ortidan daraxtga chiqishi tabiiy olamni o'rganish istagidan kelib chiqadi, ammo shu harakat natijasida yana tabiatning o'ziga zarar yetadi. Demak, hikoya juda nozik bir ziddiyatni ko'rsatadi: bilishga intilish ham ba'zan tabiatga zarar yetkazishi mumkin. Ekologik ong aynan shu yerda sinovdan o'tadi. Chunki tabiatni ko'rishning o'zi yetmaydi; unga ehtiyotkor munosabat ham zarur.

Asarda tabiat tasviri fasliy va hududiy manzara orqali ham kuchli berilgan. Muallif mart oyining sovuqligini va qishloq landshaftini aniq detal bilan chizadi: *"the moon shone bright in the cold March sky"* [9,28]. Bu parcha hikoyaning umumiy kayfiyatini belgilaydi. Sovuq osmon, muzlagan yer, tepaliklar, keyinroq loy va suvga to'ladigan daryachalar haqida berilgan tasvirlar voqeani aniq bir geografik va mehnat muhiti ichiga joylashtiradi. Bu manzaralar faqat fon emas. Ular qahramonlarning kun tartibi, yo'l bosishi, chorvachilik ishlari va maktabga yetib borish tajribasi bilan bog'langan. Shu sababli tabiat tasviri hikoyada "ko'rinish" darajasida qolmaydi; u yashash sharoitining o'ziga aylanadi. Appalachian hududining tepaliklari va sovuq havosi qahramon xarakteri, mehnat intizomi va hayot qattiqligini sezdiradi.

Hikoyada ferma mehnati bilan bog'liq sahnalar ekologik ongning yana bir qatlamini ochadi. Ota uchun tabiat romantik manzara emas, balki chorva boqish, yem tashish, yer haydash, ariqlardagi suvni kuzatish va ob-havoga mos yashash bilan bog'liq kundalik tizimdir. Bu tizimda odam o'zini tabiatdan ustun qo'ymaydi; aksincha, uning ritmiga moslashadi. Shu jihatdan "Split Cherry Tree" qishloq ekologiyasini sodda va hayotiy tarzda ko'rsatadi. Ota maktab ilmidan shubhalansa ham, yer va jonivorlar haqidagi amaliy bilimga ega. Demak, ekologik ong bu asarda faqat kitob yoki laboratoriyadan kelmaydi; u mehnat va kuzatuvdan ham tug'iladi.

Ekologik ongning eng qiziqarli ko'rinishi qora ilon haqidagi sahnalarda namoyon bo'ladi. Professor Herbert qora ilonlarni o'ldirmasligini aytadi va ularning foydasini qayd etadi: *"good mousers and a lot o' help"* [9,33]. Ushbu qisqa parcha hikoyaning markaziy g'oyalaridan birini ochadi. Birinchidan, hayvon foydasiz yoki faqat xavfli mavjudot sifatida ko'rilmayapti. Ikkinchidan, ilm vakili bo'lgan o'qituvchi bilan qishloq tajribasiga ega ota o'rtasida aynan shu nuqtada umumiylik paydo bo'ladi. Ota ham ilonlarni keraksiz o'ldirishga qarshi turadi. Demak, hikoya fan va qishloq donishmandligini mutlaq qarama-qarshi qo'ymaydi. Aksincha, ikkisinin birlashishi mumkin bo'lgan joyni topadi. Bu esa ekologik ongning juda muhim belgisi: tabiatni foyda, qo'rquv va ilmiy qiziqish doirasida birga tushunish.

Mikroskop sahnalari ekologik sezgirlikni yanada chuqurlashtiradi. Tishdagi mikroblar, qora ilon tanasi va ko'z bilan ko'rinmaydigan mayda hayot shakllari haqida gap ketganda, tabiatning ko'lami birdan kengayadi. Endi tabiat faqat dala, daraxt va hayvon emas; inson tanasi ham shu tabiiy olamning ichida ko'riladi. Bu hol hikoyaga yangi mazmun qo'shadi. Inson va tabiat o'rtasidagi chiziq ancha noaniq bo'lib qoladi. Odamning og'zidagi mikroblar bilan ilon tanasidagi tabiiy jarayon bir xil ilmiy qiziqish obyekti bo'lib chiqadi. Shunday qilib, hikoya ekologik ongni "tashqaridagi tabiat" bilan cheklamaydi, balki insonning o'zi ham shu tizimning bir qismi ekanini anglatadi.

Hikoya ichida til masalasi ham tabiat bilan chambarchas bog'langan. Dialektal nutq, ferma leksikasi, jonivor va o'simlik nomlari qahramonning dunyoni qanday ko'rishini belgilab beradi. Bu jihat ekokritik o'qishda muhim, chunki ekologik ong faqat narsa va hodisalarni ko'rish bilan emas, ularni qanday nomlash bilan ham bog'liq. Ota va o'qituvchi bir xil narsaga turlicha tilda yondashadi, lekin asta-sekin o'sha narsaning qiymati ustida kelishib boradi. Tabiat shu tariqa nafaqat voqea markaziga, balki nutq va tushunish markaziga ham aylanadi.

Asarning oxiriga kelib tabiat obrazi ijtimoiy o'zgarish metaforasiga ham aylanadi. Ota o'zining zamondan orqada qolganini daraxt bargi bilan bog'liq obraz orqali his qiladi va o'g'ilning kelajagini tabiat tili bilan ifodalaydi. Bu yerda ekologik tasavvur bilan ijtimoiy ong bir-biriga qo'shiladi. Yozuvchi uchun tabiat faqat kuzatiladigan obyekt emas, balki inson o'z holatini tushunadigan til hamdir. Shuning uchun "Split Cherry Tree"dagi tabiat tasviri sentimental bezak emas, balki tafakkur vositasidir. Hikoya davomida daraxt, ilon, tepalik, loy, sovuq osmon va mikroskopdagi hayot insoniy munosabatlarni sharhlashga xizmat qiladi. Shu jihatdan Stuartning ekologik qarashi juda amaliy va hayotiy ko'rinadi: tabiatga hurmat mehnat, ta'lim va kundalik tajriba orqali shakllanadi.

Mazkur o'qishdan yana bir muhim natija chiqadi: hikoyada tabiat ijtimoiy yarashuvga vositachi bo'ladi. Ota bilan o'qituvchi dastlab qarama-qarshi qutblardek ko'rinadi. Biroq ular aynan tabiiy olam haqida

gaplashganda bir-birini yaxshiroq tushuna boshlaydi. Qora ilon, tishdagi mikroblar, dala va ferma ishlari haqidagi suhbat ikki xil tajribani birlashtiradi. Demak, ekologik ong bu hikoyada faqat tabiatni bilish emas, insonlar orasida tushunish ko'prigini ham yaratadi. Shu bois "Split Cherry Tree" dagi tabiat tasvirini g'oyaviy markazlardan biri deb qarash mumkin.

Sarlavhaning o'zi ham ekokritik o'qishda muhim ramzga aylanadi. "Split Cherry Tree" bir vaqtning o'zida ikkita bo'linishni anglatadi: birinchisi, daraxtning jismoniy sinishi; ikkinchisi esa insonning tabiat bilan munosabatidagi ichki yoriqdir. Hikoya boshida daraxt ustiga chiqish tabiatni egallashga o'xshaydi, hikoya oxirida esa daraxt obrazi anglash va mas'uliyat tomon buriladi. Shu sababli sarlavha faqat hodisani nomlamaydi; u asardagi ekologik va ijtimoiy taranglikni qisqa shaklda jamlaydi. Daraxtning sinishi qahramonlar orasidagi masofani ochadi, lekin aynan shu hodisa keyinchalik yangi tushunishga yo'l ham ochadi.

Bundan tashqari, "Split Cherry Tree" tabiiy olamga zarar yetkazish va uni tiklash masalasini ham bilvosita ko'taradi. Gilos daraxtining sinishi tasodifiy voqea bo'lsa ham, uning oqibati jiddiy ko'rsatiladi. Zarar qoplash, qarzni uzish va mehnat bilan javob berish talabi hikoyaga ekologik javobgarlik mazmunini olib kiradi. Bu mazmun ochiq nazariya shaklida berilmaydi, lekin voqea ichida aniq seziladi: tabiatga yetgan zarar uchun inson javob beradi. Shu jihatdan hikoya hozirgi ekologik adabiyotlarda ko'p uchraydigan mas'uliyat g'oyasiga yaqinlashadi. O'quvchi daraxtning sinishini mayda hodisa deb qabul qilmaydi, chunki yozuvchi uni insonlar o'rtasidagi axloqiy suhbatga aylantiradi. Daraxt — tirik boylik, ilon — foydali jonivor, mikroblar — ko'rinmas hayot shakli. Bu uchala qatlam birlashib, hayotning katta va kichik shakllari bir-biriga bog'liq ekanini ko'rsatadi. Ana shu bog'liqlik hissi ekologik ongning eng muhim belgilaridan biridir.

Yana bir muhim jihat shundaki, hikoyadagi maktab tabiatdan uzoqlashtiruvchi muassasa sifatida emas, balki uni yangi ko'z bilan ko'rsatadigan makon sifatida tasvirlanadi. Dastlab ota maktabni "bug school" deb masxara qiladi. Biroq voqealar rivojida shu "bug school" orqali tabiatga bepisand emas, aksincha tartibli va mas'uliyatli qarash shakllanayotgani ayon bo'ladi. Bu juda muhim nuqta, chunki hikoya qishloq tajribasi va maktab tajribasini bir-biriga qarshi qo'ymaydi. Tabiatni tanish va tushunishning ikki yo'li borligi ko'rsatiladi: biri dalada, fermada va kundalik hayotda shakllanadi; ikkinchisi esa laboratoriya, mikroskop va kuzatuv orqali chuqurlashadi. Asarning kuchi aynan shu ikki yo'lni yarashtira olishida namoyon bo'ladi. Jesse Stuartga ko'ra, tabiatni haqiqiy anglash uchun nafaqat qo'l mehnati, balki diqqatli kuzatuv ham kerak. Shu sababli hikoyadagi ekologik ong zamonaviy ilmga qarshi qo'yilmaydi; aksincha, amaliy hayot bilan ilmiy bilishning o'zaro to'ldiruvchi munosabati sifatida talqin qilinadi.

Xulosa. Xulosa qilib aytganda, "Split Cherry Tree" hikoyasida ekologik ong va tabiat tasviri syujetning chekka qismida emas, markazida turadi. Tabiat voqeani boshlab beradi, ziddiyatni kuchaytiradi, qahramonlar orasida kelishuv nuqtasini yaratadi va oxir-oqibat dunyoqarash o'zgarishiga xizmat qiladi. Hikoyadagi biologiya ro'yxati tirik dunyoning xilma-xilligini ko'rsatadi, gilos daraxti tabiatning iqtisodiy va axloqiy qadrini ochadi, qora ilon sahnasi esa foydali hayvonni himoya qilish orqali ekologik mas'uliyatni ko'rsatadi. Mart manzaralari va tepaliklar esa Appalachian joy hissini mustahkamlaydi. Ushbu maqolaning asosiy natijasi shundaki, Jesse Stuart asarini faqat ta'lim va avlodlar to'qnashuvi haqida emas, tabiat bilan yashash madaniyati haqida ham o'qish mumkin. Tadqiqotning yangiligi "Split Cherry Tree" ni ekokritik markazga olib chiqish va hikoyadagi tabiat tasvirini ijtimoiy yarashuv, axloqiy o'sish hamda bilish jarayoni bilan bog'lab talqin qilishdan iborat.

Boshqacha aytganda, hikoya o'quvchini tabiatni faqat ko'rishga emas, unga nisbatan javobgarlikni his qilishga chorlaydi. Yozuvchi biologiya, ferma mehnati va kundalik hayot orasidagi bog'lanishni ko'rsatish orqali ekologik tarbiyaning oddiy, lekin chuqur modelini yaratadi. Shu modelda hurmat, kuzatish va amaliy bilim bir-biridan ajralmaydi. "Split Cherry Tree" ning bugungi kun uchun ham qimmat shundaki, u tabiat haqidagi bahsni katta nazariy gaplar bilan emas, inson, maktab va qishloq hayoti orasidagi tirik tajriba orqali beradi.

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BADIIY ASAR G'OYAVIY-ESTETIK TIZIMIDA IKKINCHI DARAJALI PERSONAJLARNING FUNKSIONAL VAZIFASI

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Annotatsiya. Ushbu maqolada zamonaviy o'zbek nasrining mahoratli vakili Xurshid Do'stmuhammadning "O'n soniya" va "Umid guli" hikoyalarining g'oyaviy-estetik tizimi tadqiq etiladi. Maqolada asosiy e'tibor badiiy asar strukturasi ikkinchi darajali personajlarning funksional vazifalarini ochib berishga va har ikki hikoyadagi periferik obrazlar bosh qahramonning ruhiy olami hamda davr ziddiyatlarini yoritishda katalizator vazifasini o'tashini ilmiy asoslashga qaratilgan. Shuningdek, matnda "ismsizlik" hodisasi, "nigohlar tili" va ma'naviy uzilish fojiasi kabi tushunchalar adibning modernistik uslubi prizmasi orqali tahlil qilingan.

Kalit so'zlar: obraz, periferik obraz, funksional yuk, ismsizlik hodisasi, nigohlar tili, tipizatsiya, g'oyaviy kontrast, psixologik realizm.

ФУНКЦИОНАЛЬНАЯ РОЛЬ ВТОРОСТЕПЕННЫХ ПЕРСОНАЖЕЙ В ИДЕЙНО- ЭСТЕТИЧЕСКОЙ СИСТЕМЕ ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ

Аннотация. В данной статье исследуется идейно-эстетическая система рассказов Хуршида Дустмухаммада «Десять секунд» и «Цветок надежды». Основное внимание уделяется раскрытию функциональной роли второстепенных персонажей в структуре художественного произведения. Автор научно обосновывает, что периферийные образы в обоих рассказах выступают в качестве катализаторов для раскрытия внутреннего мира главного героя и противоречий эпохи. Также анализируются такие концепции, как явление «безымянности», «язык взглядов» и трагедия духовного разрыва через призму модернистского стиля писателя.

Ключевые слова: образ, периферийный образ, функциональная нагрузка, явление безымянности, язык взглядов, типизация, идейный контраст, психологический реализм.

THE FUNCTIONAL ROLE OF SECONDARY CHARACTERS IN THE IDEOLOGICAL AND AESTHETIC SYSTEM OF A LITERARY WORK

Abstract. This article examines the ideological and aesthetic system of Khurshid Dostmuhammad's short stories "Ten Seconds" and "The Flower of Hope". The primary focus is on revealing the functional roles of secondary characters within the structure of a literary work. The author scientifically demonstrates that peripheral characters in both stories serve as catalysts for illuminating the protagonist's inner world and the era's contradictions. Furthermore, concepts such as the phenomenon of "namelessness," the "language of glances," and the tragedy of spiritual detachment are analyzed through the prism of the author's modernistic style.

Keywords: literary image, peripheral character, functional load, phenomenon of namelessness, language of glances, typification, ideological contrast, psychological realism.

Kirish. Har qanday badiiy asarda bosh qahramon bilan bir qatorda ikkinchi darajali personajlar ham sezilarli funksional yukga ega. Ayniqsa, bu nasrning eng kichik janrlaridan bo'lgan hikoyachilikda alohida ahamiyat kasb etadi. Ikkilamchi personajlarning poetik tahlili ularning matndagi kompozitsion o'rni, psixologik va semantik vazifasi, estetik qiymatini aniqlash orqali ochib beriladi. Ikkinchi darajali personajlar syujet dinamikasida muhim rol o'ynaydi, sababi ular voqealar rivojini boshlab beruvchi, keskinlashtiruvchi yoki yakunlovchi kompozitsion katalizator vazifasini ham bajara oladi. Bu obrazlarning paydo bo'lishi syujet chizig'iga yangi burilish olib kiradi, bosh qahramonning xatti-harakatini, qarorlarini yoki ruhiy kechinmalarini faollashtiradi. Shuning uchun ham bunday obrazlarni syujetni harakatlantiruvchi "ichki mexanizm" sifatida baholash mumkin.

Adabiyotlar tahlili. Rus adabiyotshunosligi manbalarida ham ikkinchi darajali personajlar alohida muammo sifatida o'rganilgan. Jumladan, V.N.Toporov quyidagicha yozadi: "Ikkinchi darajali personajlar nafaqat yordamchi syujet elementi sifatida, balki bosh qahramon ichki olamini ochish va badiiy matnni

boyitishda semantik yukni ham olib boradi"[6,45]. Olimning ushbu fikri zamonaviy adabiyotshunoslikda ikkinchi darajali personajlar rolini aniqlashda muhim nazariya hisoblanadi. Adabiyotshunos M.M.Baxtin esa yordamchi personajlarga nisbatan "periferik personaj" atamasini qo'llaydi. "Xatto periferik personajlar ham asarning dialogik tuzilmasiga hissa qo'shadi...ular bosh qahramonning ongiga ta'sir qiladi" [1,112]. Bu nuqtayi nazar periferik personajlarning matnda mustaqil ovozga ega ekanini, faqat fon vazifasini bajarmasligini anglatadi. Toporov ikkinchi darajali personajlarni psixologik va dramatik nuqtai nazardan, Baxtin esa strukturaviy-dialogik jihatdan tahlil qiladi. Shu sababli bu nazariyalar bir-birini o'zaro to'ldiradi.

Personaj tushunchasi o'zbek adabiyotshunosligida ham avvaldan dolzarb mavzu bo'lib kelgan. Ayniqsa, XX asrning ikkinchi yarmidan boshlab adabiy tanqid va nazariyada personajlar masalasi alohida tahlilga olina boshlandi.

Adabiy asar syujeti va g'oyaviy-badiiy tizimini tashkil etishda bosh qahramon (asosiy personaj) bilan bir qatorda ikkinchi darajali personajlarning ham alohida ahamiyatga ega hisoblanadi. Ular asar syujetining harakatini rivojlantirish, bosh qahramonning xarakterini ochib berish va muayyan g'oya, ijtimoiy muhitni yoritishda vosita bo'lib xizmat qiladi.

Ushbu istilohga "Adabiyotshunoslik lug'ati" da quyidagicha ta'rif beriladi: Personaj (lot.persona – shaxs, teatr maskasi) badiiy adabiyotdagi inson obrazi, adabiy asardagi voqea ishtirokchisi, his-kechinma va nutq subyekti. Personaj termini qahramon, ishtirok etuvchi (dramatik asarda), xarakter terminlari bilan bitta sinonimik qatorni tashkil qilib, ma'no jihatidan neytral bo'lgani bois bu qatorda dominant vazifasini o'taydi. Biroq hamma personajlarga nisbatan qahramon, ishtirok etuvchi, xarakter terminini ishlatib bo'lmaydi. Zero, ular asarda o'zining tutgan mavqeyi, tashiyotgan g'oyaviy-badiiy yukning salmog'i, voqealardagi ishtiroki, umumlashtirish darajasi kabi qator jihatlardan farqlanadi, darajalanadi[5,223]. Demak, asarda qimirlaganki inson obrazi bo'lsa – katta yoki kichikligi, syujetdagi ishtiroki, asar strukturasi tutgan o'rnidan qat'i nazar – hammasini personaj deb atash mumkin [3,99].

Adabiy personajlar ichida bosh qahramon atrofida harakat qiluvchi va voqealar rivojiga bevosita yoki bilvosita ta'sir ko'rsatuvchi personajlar ikkinchi darajali personajlar hisoblanadi. Ikkinchi darajali personajlar asar qahramonlari tegrasida harakatlanib, syujet rivoji va badiiy konsepsiyaning ifodalanishida ma'lum rol o'ynagani holda, asosan qahramon xarakterini ochishga, u harakatlanayotgan muhitning xususiyatlarini, uning taqdirini ko'rsatishga xizmat qiluvchi vosita sifatida namoyon bo'ladi [4,178]. Ular bosh qahramon bilan muayyan munosabatda bo'lib, asar mazmunini to'liq ochilishiga yordam beradi.

Tahlillar va natijalar. O'zbek adabiyotining zabardast vakillaridan sanalgan Xurshid Do'stmuhammadning nisbatan anchagina yangi asarlaridan biri "O'n soniya" deb nomlanuvchi hikoyasini adabiyotshunoslikda alohida tahlil talab etadigan kichik hajmli asarlardan biri deyish mumkin. Avvalo, hikoya nima uchun "O'n soniya" deb nomlangan degan savolga javob topishga harakat qilamiz. Bizningcha, bu bir nechta sabablar bilan bog'lanadi: birinchidan, bu nom shunchaki vaqt birligi emas, balki asarning falsafiy va kompozitsion o'zagidir. Bir qarashda nom voqelikning real vaqti – sport termini sifatida ishlatilganligi ko'zga tashlanadi. Sababi hikoya syujetining asosini 100 metrlik masofaga yugurish musobaqasi tashkil qiladi. Asar bosh qahramoni K. kamida 10 soniyada marrani zabt etishni o'ziga maqsad qilib qo'yadi. Ikkinchidan, bu nom inson umrining ramziy modeli deyish mumkin. Muallif matnda yuz metrlik masofani va uni bosib o'tish uchun sarflanadigan vaqtni inson hayotiga mengzaydi. "Yuz odimlik masofani bosib o'tish esa umr sarhadlarining nechog'lik qisqaligi, vaqt shiddatining tutqich bermasligi, tezlik, tezlik va yana bir karra tezlik inson zotining o'y-xayoli, kundalik turmushi, jamiki orzu-havaslari bormi, barcha-barchasini allaqachonlar mahv etib yuborayotganining, o'z izmiga solib ulguriganining alomati, timsoli, ramzi!" [2,167]. Bu bilan yozuvchi insonning umri go'yo shu o'n soniyadek qisqa va shiddatli ekanini ko'rsatmoqchi. Uchinchidan, ushbu nomni hikoya strukturasi bilan bog'lash mumkin. Hikoya o'nta qisqa soniyaga bo'lingan va har bir soniya qahramon ruhiyatidagi ma'lum bir o'zgarishni ifodalaydi. To'rtinchidan, asar nomi ekzistensial mohiyat kasb etadi. Hikoyaning asosiy g'oyasi ham ayni shu mohiyat zamiriga yashiringan. Ya'ni inson o'zligini anglashi va baxtini topishi uchun yillar kerak emas, ba'zida bor-yo'g'i o'n soniya yetarli bo'ladi. Asarning bunday nomlanishi tashqi qatlamda sport musobaqasini anglatga, ichki qatlamda esa inson umrining mohiyati bir lahzalik qaror va hissiyotda ekanligini isbotlashga xizmat qiladi. Ana endi e'tibor qaratilishi lozim bo'lgan ikkinchi jihat mavjud. Bu ham bo'lsa, qahramonlarning nomlanishi bilan bog'liq jarayon. Hikoyada muallif qahramonlarni ismsiz qoldiradi. Bosh qahramonning "K." deb atalishi yoki ikkinchi darajali qahramon qizning "qo'shni" atamasi bilan yuritilishi shunchaki tasodif emas. Bu usul adabiyotshunoslikda tipizatsiya istilohi bilan yuritiladi. Adib qahramonlarga aniq ism bermaslik orqali uning shaxsini chegaralamaydi. Sababi ism insonni muayyan millat, hudud yoki oilaga bog'lab qo'yadi. Ismsiz qahramon esa "har birimiz" yoki "istalgan inson" timsoliga aylanadi. Ism – bu tashqi belgi. Muallif uchun qahramonning ismi emas, balki uning ana shu o'n soniya ichidagi hissiyotlari, ruhiy evrilishlari va tanlovi muhimroq. Bundan ko'rinadiki, ijodkorning

“Iffat”, “Qichqiriq”, “Jajman” kabi bir qancha hikoyalarida qahramonlar xarakterini ochish uchun ularga berilgan nom muhim ahamiyat kasb etsa, ushbu asarda “ismsizlik” orqali bu tamoyil butunlay boshqacha rakursda namoyon bo‘ladi.

Xurshid Do‘stmuhammadning “O‘n soniya” hikoyasida bir nechta ikkinchi darajali personajlar ishtiroki ko‘zga tashlanadi. Ular orasida eng katta “yuk”ka ega bo‘lgani 4-yo‘lakdagi qiz (qo‘shni). U asardagi eng nozik va simvolik obraz hisoblanadi. Uning xakteri nutq orqali ifoda etilmaydi, aksincha, holat, nigoh va harakat, umuman olganda, plastika orqali ochiladi. Muallif qizning xarakterini chizishda o‘zbek ayoliga xos sifatlarni an‘anaviy va zamonaviy xususiyatlarni birlashtirgan holda tasvirlaydi. U “oddiygina, hatto iymanganroq, tortinchoq” qiz. Uning xarakteridagi eng asosiy chizgi – hayo. Buni quyidagi parchada ham ko‘rish mumkin: “Beixtiyor “qo‘shni”ga nazari tushdi. Tushdi-yu, “birinchi”ning chehrasida mujassam shiddatni ko‘rib yuragi gupurib ketdi. Qayerdadir ko‘rgandek, juda-juda tanish chehra. “Qo‘shni” duv qizardi... Sezildi, “birinchi” tortinchoq, iboli, xayoli! Poygachi qizlarning orasida bunaqasi kam uchraydi” [2,169]. Uning xakteri bosh qahramon bilan parallel ravishda rivojlanadi va K. ni dunyoga boshqacha nazar bilan qarashga undaydi. U nafaqat yugurish yo‘lagidagi qo‘shni, balki asosiy personajning o‘zligini topishda unga yo‘l ko‘rsatuvchi asosiy vositadir. Mazkur hikoyada “nigohlar tili” qahramonlar o‘rtasidagi yagona va eng samarali muloqot usulidir. Yuz metrlik masofada hamda o‘n soniyalik vaqt ichida so‘zlashishga imkon yo‘q, shuning uchun ham muallif butun psixologik yukni nigohlarga yuklaydi. Chunki so‘zlarda yolg‘on aralashishi mumkin, lekin hech qachon nigohlar bir-birini aldamaydi. Hikoyada nigohlar tili – bu subyektlararo aloqa shakli bo‘lib, u qahramonlarni statik ijtimoiy rollardan dinamik insoniy munosabatlarga olib o‘tadi. Qahramonlar o‘rtasida dialogning yo‘qligi va munosabatlarning faqatgina nigohlar orqali qurilishi o‘zaro metafizik bog‘lanish ramzi sifatida tasvirlanadi. Bu orqali yozuvchi: “Insonlar bir-birini tushinishi uchun har doim ham so‘z eng asosiy vosita emas, balki umumiy taqdir va umumiy maqsad (marra) kifoya”, – degan g‘oyani ilgari suradi.

Qolaversa, hikoyada qizdan tashqari raqiblar, ota-ona (xayolan), tomoshabinlar kabi boshqa yordamchi personajlar ham mavjudki, ular hikoya dramatizmini kuchaytirish, voqealar rivojini tashkil etish va bosh qahramonning ichki kechinmalari hamda ruhiyatidagi tadrijiy evrilishlarni yorqinroq namoyon etish uchun xizmat qiladi.

Xulosa qilish mumkinki, Xurshid Do‘stmuhammadning “O‘n soniya” hikoyasida minimalizm (ixchamlik) tamoyiliga asoslangan holda inson ruhiyatining cheksiz qirralari ochib beriladi. Adib ortiqcha ta‘rif-tavsiflardan voz kechib, barcha e‘tiborni ayni bir nuqtaga – qahramonning ruhiy portlashiga qaratadi. Natijada o‘quvchi voqeani tashqaridan kuzatuvchi emas, balki qahramon bilan birga yugurayotgan hamrohga aylanadi. Muallif an‘anaviy hikoyachilikdagi bayonchilikdan uzoqlashib, ruhiy lahzani asar markaziga ko‘chiradi va hikoyani modernistik qoliplar bilan boyitib, inson o‘z irodasi va hislari bilan vaqt chegaralarini buzib o‘ta oladigan mavjudot ekanini asar qahramonlari misolida isbotlaydi.

O‘zbek nasrida tarixiy shaxs obrazini badiiy rekonstruksiya qilish, xususan, jadidchilik harakati vakillarining ruhiy dunyosini tadqiq qilish masalasi bugungi adabiyotshunoslikning dolzarb muammolaridan biri bo‘lib qolmoqda. Jumladan, Xurshid Do‘stmuhammadning “Umid guli” hikoyasi Abdurauf Fitrat hayotining Moskva davrini psixologik realizm an‘analari asosida yoritishi bilan xarakterlanadi. Hikoyaning markaziy qahramoni – Fitrat hamda uning atrofidagi ikkinchi darajali personajlar o‘rtasidagi kommunikativ va g‘oyaviy munosabatlar ustiga qurilgan. Masalan, Mahmudjon (Botu) obrazi hikoyada shunchaki yordamchi personaj emas, balki Fitratning intellektual va hayotiy tajribasiga zid bo‘lgan tip vakili sifatida namoyon bo‘ladi. Botu orqali muallif o‘sha davr yosh ziyolilarining pragmatik dunyoqarashi, ularning sho‘ro mafkurasi sharoitidagi moslashuvchanlik xususiyatlarini realistik bo‘yoqda tasvirlanganini ko‘rish mumkin. Yozuvchi bosh qahramon va ikkinchi darajali personaj o‘rtasida kontrast hosil qiladi va bu ziddiyat hikoyaning g‘oyaviy-badiiy fundamentini tashkil etadi. Badiiy asarda bosh qahramonning ichki dardi ko‘p hollarda subyektiv xakterga ega bo‘ladi. Muallif Mahmudjon obrazini asarga olib kirish orqali bosh qahramonning dardi, o‘z millati taqdiriga befarq qaray olmasligi, xalq qayg‘usi bilan yashashi, fikrlari naqadar teranligini ravshanroq ko‘rsatib beradi. Mahmudjon professorni tushunmagani sayin Fitratning fojiasi o‘quvchi ko‘z o‘ngida ulkanlashib boradi. Jonli sharq tillari institutida mudarrislik qilish uchun yuborilgan Fitratning tizginsiz o‘y-xayollari, ichki kechinmalari tahlili, ichki monologlar bilan boshlangan hikoya xonaga “...o‘rtadan tik qomatli, xipchadan kelgan, ko‘rgan kishining birinchi navbatda yirik-yirik ko‘zlari va keng manglayi o‘ziga maftun etuvchi, sochlari ortga silliq taralgan, shu mahaldagi Maskov turmush tarziga qiyosan olganda birmuncha po‘rim kiyingan yosh-navqiron yigitcha” [2,169] ning kirib kelishi bilan voqealar tizimi bir pog‘ona ko‘tariladi. Hikoya asnosida ochiqlanishicha, bu mehmon Moskvaga o‘qish maqsadida kelgan yosh shoir Mahmudjon (Botu) edi. Yozuvchi uning xakter xususiyatlariga alohida to‘xtalib o‘tirmaydi, ko‘p ta‘rif va tavsif bermaydi, lekin mehmonning xakteri, dunyoqarashi hikoya davomida Abdurauf Fitrat bilan kechgan

o‘zaro suhbat asnosida o‘quvchiga anglashilib boradi. Shu o‘rinda mezbanning: “Yaxshi joylashdingizmi? O‘qishlar durustmi? Qiyinchilik yo‘qmi?” degan savoliga javoban shogirdning “Qornimiz to‘q, ustimiz but. Axir buyuk inqiloblar shahriga ilm izlab kelganmiz, ustoz”, - degan jumlasini hamda uning asosiy e‘tibori xona sohibining shart-sharoitini ko‘zi bilan taftish qilish-u unga havaslanishi u uchun hayot sifatining asosiy mezonini – moddiy ta‘minot ekanligini ko‘rsatib turadi. Bundan tashqari, Fitrat kabi ma‘naviy erkinlikka erishish, millatning siyosiy taqdiri kabi “yuqori qatlam” dard-u hasratlari Mahmudjonning kundalik ehtiyojlari fonida ikkinchi darajali ekanligini, u mavjud tuzum bergan moddiy ne‘matlarni erkinlik deb qabul qilganligini ko‘rish mumkin. Fitratning shahmat haqidagi hayajon-u hayrat aralash gaplari va bu ajib o‘yin to‘g‘risida ham bir risola yozmoqchi ekanligi Botuni qiziqitirmaydi, faqatgina iltifot yuzasidan o‘zini hayratlangan qilib ko‘rsatadi, xolos.

Adib hikoyada ob-havo tasvirini berar ekan, shunchaki tabiat hodisasi yoki professor yashab turgan shaharning iqlimi xususida so‘z yuritmaydi. Balki, unga ramziy yuk beradi. Tashqaridagi ob-havo qorong‘u, izg‘irin, xiralik bilan tavsiflanadi. Yozuvchi buni shunchaki meteorologik hodisa sifatida emas, aksincha, davrning “qora” ijtimoiy-siyosiy qiyofasi o‘laroq talqin qiladi. Abdurauf Fitrat tomonidan o‘qilgan va Botu tomonidan sovuq hamda dag‘al qabul qilingan “Mening kecham” she‘ridagi “qora kecha”, “zulmat” motivi tashqaridagi qorong‘u Moskva ko‘chalari bilan sinxronlashadi. She‘r qahramonining ruhiy “kechasi” va tashqi olamdagi qorong‘ulik bir nuqtada kesishadi. Lekin Mahmudjon ushbu she‘rni “bunchalar tushkun”, “bunchalar qora” deb baholaydi. O‘zining bepisandlarcha dangalligi bilan tashqarini “kunduz” ekanligini isbotlamog‘chi bo‘ladi. Shu o‘rinda ijodkor bosh va ikkinchi darajali personajlar dunyoqarashidagi kontrast orqali markaziy qahramonning naqadar buyuk va naqadar yolg‘iz ekaniga, hatto jadidlar avlodi tarbiyalagan yosh shogird uni anglamayotganiga, Fitratning fojiasi uning ichida emas, aksincha, uni tushunishga qodir bo‘lmagan muhitda ekanligiga o‘quvchining diqqatini qaratadi. Fitrat uchun “zulmat” deb atalgan davr Botu uchun “buyuk inqiloblar” va “qorni to‘qlik”, tom ma‘noda “kunduz” davridir. Uning “Bilaman, ustoz, o‘sha andijonlik shoirimizga ixlosingiz baland. She‘r so‘zini ipakdan to‘qiydi deb ko‘klarga ko‘tarib maqtagansiz... Mening unga hech qanday xusumatim yo‘q, faqat uning bilib olgani yurtning qayg‘usi, o‘lkaning buzilg‘ani! Na sevinchni ko‘radi, na qurilish-bunyodkorlikdan quvonadi! Hamonki, Vadud Mahmudning “Cho‘lpon o‘zbekning yangi shoiridir” degan ta‘rifi chin bo‘lsa, shogirdingiz yangi hayotni yozsin, inqilobiy o‘zgarishlardan ilhomlansin!” [2,69] deya ustozga nisbatan bo‘sh kelmay qarshi chiqishi ham o‘quvchi ko‘z oldida ikkinchi darajali personajning xarakterini ochish orqali bosh qahramon dunyosini aniqroq gavdalandirish uchun xizmat qiladi. Bundan ko‘rinadiki, hikoyadagi Cho‘lpon she‘riyati va “Mening kecham” she‘ri atrofidagi bahslar asarning kulminatsiyasi deyish mumkin. Fitrat uchun she‘riyat – yashash tarzi, ya‘ni dard bo‘lsa, ikkinchi darajali personaj uchun u shunchaki mafkuraga bo‘ysundirilgan siyosiy qurol vazifasini bajaradi. Buni Mahmudjonning “Mening kunduzim” nomli she‘ri orqali ham anglash mumkin. Tolibi ilmning to‘qlikni ma‘naviy erkinlikdan ustun qo‘yishi va Fitrat o‘qigan she‘rdagi milliy iztirobni “siyosiy xato” sifatida baholashi, Cho‘lpon ijodini yoqlamasligi uning shaxsiyatiga oid bo‘lgan jihatlarni yanada ravshan ochib beradi.

Ko‘rish mumkinki, “Umid guli” hikoyasi milliy uyg‘onish davri ziyolilarining ayanchli qismati va avlodlar o‘rtasidagi ma‘naviy uzilish haqidagi asardir. Botu esa Fitrat orzu qilgan “hur avlod” ning sho‘ro qoliplariga moslashib, milliy o‘zligini unutgan aksi sifatida tasvirlanadi. Muallif bu ikki qahramon muloqoti orqali eng og‘riqli haqiqatni ochib beradi, ya‘ni Fitrat kabi daholarni fojiasi faqat qatag‘on yoki surgun qilinishida emas, balki yosh avlod uchun millat dardining tushunarsiz, hatto xavfli deb hisoblanganida namoyon bo‘ladi. Ikkinchi darajali personajlar esa asarning syujet qurilishi, asosiy qahramon xarakterining ochilishi va ijtimoiy muhit tasvirini yaratishda faqatgina ikkilamchi rol bilan cheklanib qolmay, asarning badiiy strukturasi va syujetining dinamikasini shakllantirishda muhim funksiyalarni bajaradi. Demak, ikkinchi darajali personajlar badiiy matnda syujetga qaratilgan yordamchi, shu bilan bir qatorda mustaqil badiiy qiymatga ega obrazlar sifatida qaralishi kerak. Ularning ilmiy-tahliliy o‘rganilishi asarning umumiy mazmunini to‘liq anglashga xizmat qiladi.

Xulosa. Yuqoridagi izlanishlar natijasi shuni ko‘rsatadiki, ikkinchi darajali personajlar asarning syujet qurilishi, asosiy qahramon xarakterining ochilishi va ijtimoiy muhit tasvirini yaratishda faqatgina ikkilamchi rol bilan cheklanib qolmay, asarning badiiy strukturasi va syujetining dinamikasini shakllantirishda muhim funksiyalarni bajaradi. Demak, ikkinchi darajali personajlar badiiy matnda syujetga qaratilgan yordamchi, shu bilan bir qatorda mustaqil badiiy qiymatga ega obrazlar sifatida qaralishi kerak. Ularning ilmiy-tahliliy o‘rganilishi asarning umumiy mazmunini to‘liq anglashga xizmat qiladi.

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MILLIYLIK VA MA'NAVIYAT TALQINI: SH. XOLMIRZAYEV VA V.RASPUTIN

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Annotatsiya. Ushbu ishda o'zbek yozuvchisi Shukur Xolmirzayev hamda rus adibi Valentin Rasputin ijodida milliylik va umuminsoniylik masalalari tahlil qilinadi. Asarlarda inson ruhiyati, axloqiy qadriyatlar, milliy xotira va an'analar bilan bog'liq muammolar yoritiladi. Har ikki adib ijodida jamiyatdagi ma'naviy inqiroz, inson va tabiat o'rtasidagi uyg'unlik, tarixiy ildizlarga qaytish g'oyalari muhim o'rin egallaydi. Tadqiqotda badiiy uslub, obrazlar tizimi va yozuvchilarning individual qarashlari solishtirma asosda o'rganiladi.

Kalit so'zlar: milliylik, umuminsoniylik, badiiy tafakkur, inson ruhiyati, axloqiy qadriyatlar, milliy xotira, an'ana, tabiat va inson, ma'naviy inqiroz, realism

ИНТЕРПРЕТАЦИЯ НАЦИОНАЛЬНОСТИ И ДУХОВНОСТИ: SHUKUR XOLMIRZAYEV И VALENTIN RASPUTIN

Аннотация. В данной работе рассматриваются проблемы национального и общечеловеческого в творчестве узбекского писателя Шукура Холмирзаева и русского писателя Валентина Распутина. Анализируются вопросы духовности, нравственных ценностей, национальной памяти и традиций. Особое внимание уделяется отражению внутреннего мира человека, кризиса духовности и гармонии между человеком и природой. Проводится сравнительный анализ художественных особенностей, системы образов и авторского мировоззрения.

Ключевые слова: национальное, общечеловеческое, художественное мышление, духовность, нравственные ценности, национальная память, традиции, человек и природа, духовный кризис, реализм.

THE INTERPRETATION OF NATIONAL IDENTITY AND SPIRITUALITY: SHUKUR XOLMIRZAYEV AND VALENTIN RASPUTIN

Abstract. This paper examines the issues of national and universal values in the works of Uzbek writer Shukur Kholmirzaev and Russian writer Valentin Rasputin. It explores themes such as spirituality, moral values, national identity, and cultural traditions. Special attention is given to the depiction of the human inner world, the crisis of spirituality, and the relationship between humans and nature. The study provides a comparative analysis of artistic features, character systems, and the authors' worldviews.

Keywords: national identity, universal values, artistic thinking, spirituality, moral values, cultural memory, traditions, human and nature, spiritual crisis, realism

XX asrning ikkinchi yarmida boshlab shaxsning badiiy konsepsiyasi adabiyotshunoslikda markaziy masalalardan biriga aylandi. Ushbu kategoriya tahlili turli tarixiy davrlarda adabiy jarayonning o'ziga xos xususiyatlari va ichki qonuniyatlarini aniqlash, shuningdek, badiiy tafakkur evolyutsiyasini kuzatish imkonini beradi.

L.I. Timofeyev, L.A. Kolobaeva, A.G. Bocharov, A.V. Urmanov kabi tadqiqotchilar fikricha, shaxs konsepsiyasi — bu muayyan davrda shakllanadigan inson haqidagi tasavvurlar tizimi bo'lib, u insonning o'ziga, boshqalarga, jamiyatga, davlatga, tabiatga hamda metafizik tushunchalarga (hayot va o'lim, e'tiqod, abadiyat) munosabatini qamrab oladi. Badiiy asarda ushbu tushuncha muallifning dunyoqarashini ifodalaydi va inson mohiyatini borliq bilan uzviy bog'liqlikda anglash vositasi bo'lib xizmat qiladi.[1.16 b]

Mazkur tadqiqotda shaxs mohiyati diniy-axloqiy qadriyatlar — e'tiqod, soborlik, fidoyilik, an'analarning uzviyligi, avlod xotirasi, kechirimlilik va ruhiy kamolot orqali yoritiladi. Shu bois shaxs tipologiyasi pravoslav madaniy an'analari nuqtayi nazaridan ko'rib chiqiladi.

Nazariy asoslardan kelib chiqib, tadqiqot Valentin Grigoryevich Rasputin ijodining XX asr oxiri — XXI asr boshlariga oid asarlariga murojaat qiladi. «Jenskiy razgovor», «V tu zhe zemlyu», «Novaya professiya»,

«Izba», Senya Pozdnyakov haqidagi hikoyalar turkumi hamda «Doch Ivana, mat' Ivana» qissasida yozuvchining chuqur falsafiy va axloqiy izlanishlari aks etgan. Agar uning avvalgi ijodida qishloq hayotining yemirilishi va ekologik muammolar ustuvor bo'lgan bo'lsa, keyingi davrda milliy o'zlikni yo'qotish, ma'naviy inqiroz va yashab qolish muammolari asosiy o'ringa chiqadi.[2.33b]

Bu, avvalo, turli tipdagi shaxs obrazlarida namoyon bo'ladi. Yozuvchi tobora ko'proq ichki ziddiyatlarga ega, ruhiy jihatdan charchagan va iztirob chekayotgan qahramonlarga murojaat qiladi (Pashuta, Saveliy, Anatoliy va boshqalar). Senya Pozdnyakov haqidagi hikoyalarda, bir tomondan, qahramonning ma'naviy uyg'onishi, an'anaviy qadriyatlar bilan aloqani tiklashga intilishi ko'rsatilsa, ikkinchi tomondan, uning shafqatsiz ijtimoiy muhitga qarshi turishda o'zligi tasvirlanadi.[3.45b]

Shu tariqa, Senya Pozdnyakov o'tish davridagi shaxs tipini ifodalaydi: u hali umidsizlikka to'liq berilmagan, biroq uning ichki kuchi yovuzlikka qarshi kurashish uchun yetarli emas. Uning fojeasi ichki ezgulik bilan tashqi voqelik o'rtasidagi nomutanosiblikda namoyon bo'ladi.

«V tu zhe zemlyu» hikoyasida esa shaxsning chuqur ruhiy tanazzuli tasvirlanadi. Asarda qahramonning ajdodlar an'alaridan uzilib qolishi, ma'naviy ildizlardan uzoqlashuvi ochib beriladi. Bunday holatning asosiy belgilaridan biri — soboriy birlikdan tashqarida mavjud bo'lishni anglatuvchi yolg'izlikdir. Onani yashirincha dafn etish epizodi qahramonning nafaqat tashqi sharoitlar, balki ichki ma'naviy bo'shlig'i bilan ham bog'liq ekanini ko'rsatadi.

Shu bilan birga, yozuvchi ruhiy tiklanish imkoniyatini ham ko'rsatadi: qahramonning ma'badga olib borilishi ichki yangilanish zarurligini anglatadi.

Agafya va buvi Natalya obrazlari orqali esa hayotni pravoslavona anglash namoyon bo'ladi. Ularning qarashlarida sevgi — bu fidoyilik, sadoqat va axloqiy mas'uliyatga asoslangan oliy ma'naviy qadriyatdir. Bu esa Vikaning egoistik qarashlariga qarama-qarshi qo'yiladi. Sevgi va ayol taqdiri masalalari qadimgi rus adabiy an'analari bilan uyg'un holda talqin etiladi.

«Izba» hikoyasida uy — xotira va an'ananing timsoli sifatida talqin qilinadi. Agafya ajdodlar merosini saqlab qoladi, Saveliy esa undan uzoqlashadi. Shu orqali ruhiy barqarorlik, avlodlar xotirasi va an'analarga sadoqat kabi fazilatlar ochib beriladi.

«Doch Ivana, mat' Ivana» qissasida esa yangi muammo — yashab qolish masalasi ilgari suriladi. Tamara Ivanovna obrazi orqali an'anaviy axloqiy mezonlardan chekinish holati ko'rsatiladi. Uning harakati adolat izlash bilan izohlanadi, biroq bu holat ma'naviy qadriyatlarning yemirilganidan dalolat beradi. Shu bilan birga, muallif unga muqobil yo'l — e'tiqod va ruhiy poklanish yo'lini ham ko'rsatadi.

Umuman olganda, yozuvchi ijodida uch turdagi shaxsni ajratish mumkin: soboriy, o'tish davridagi va egoistik. Ba'zi qahramonlar an'anaviy qadriyatlarga sodiq qolsa, boshqalari ichki inqiroz va ma'naviy zaiflikni ifodalaydi.

Xulosa qilib aytganda, Valentin Grigoryevich Rasputin o'z asarlarida milliy xotiraning yo'qolishi, ma'naviy birlikning yemirilishi va an'anaviy qadriyatlardan uzoqlashish muammolarini chuqur aks ettiradi. Biroq uning asarlarida umid motivi ham mavjud: qahramonlar xalqning ma'naviy tiklanishiga ishonadilar.

Shaxsning badiiy konsepsiyasini tahlil qilish rus adabiyotini diniy-axloqiy qadriyatlar asosida anglash imkonini beradi. Bu yondashuv uning ma'naviy mohiyatini chuqurroq ochishga va unda aks etgan shaxs tiplarini aniqlashga xizmat qiladi.

Hozirgi o'zbek adabiyotining yetakchi namoyandalardan biri hisoblangan Shukur Xolmirzayev ijodi mazkur nuqtai nazardan alohida e'tiborga sazovordir. Zero, yozuvchi o'z asarlarida milliy xarakter-ni keng epik ko'lamda, yuksak badiiy mahorat bilan ifoda eta olgan ijodkor sifatida taniladi.[4.16b.]

Agar XX asr o'zbek adabiyotini shartli ravishda uch tarixiy bosqichga ajratsak, Shukur Xolmirzayev uning so'nggi davrida adabiyotimizni yangi bosqichga ko'tarishga munosib hissa qo'shgan yirik adiblardan biri ekanligiga amin bo'lamiz.

Yozuvchi adabiyot maydoniga kirib kelganidan buyon o'nlab hikoyalar to'plamlari, to'rtta qissa, beshta roman, ikkita drama hamda ko'plab esse va publitsistik maqolalar yaratdi. Uning har bir asari, ayniqsa hikoyalari, adabiyotda yangi bir to'lqin sifatida namoyon bo'lgan desak mubolag'a bo'lmaydi. Bu esa asarlarining o'ziga xosligi, tabiiy romantik ruhi, tarixiy haqiqatni hayotiy voqelik bilan uyg'un tasvirlashi, shuningdek voqelikni ramziy obrazlar orqali qayta talqin qilish mahorati bilan bog'liqdir. Qahramonlarning xatti-harakatlari samimiyligi, ularning milliy va individual xususiyatlar bilan uyg'unligi ham asarlar muvaffaqiyatini ta'minlagan muhim omillardan hisoblanadi.[5.320b]

Adib o'z ijodida inson ma'naviyati bilan bog'liq ijtimoiy-axloqiy masalalarni yaxlit holda yoritadi, ularni milliy qadriyatlar va tabiat bilan chambarchas bog'liqlikda ko'rsatadi. Eng asosiy g'oyalardan biri — inson tabiatidagi salbiy xususiyatlarning paydo bo'lishiga jamiyat tizimi va muhit ta'sir ko'rsatishi haqidagi fikrdir. Bu jihat ayniqsa «Qil ko'prik» romanida yaqqol namoyon bo'ladi.

Shukur Xolmirzayevning “Qil ko‘prik” (1978–1982) romani mustaqillikdan oldingi davr uchun murakkab hisoblangan istiqloqlilik harakati mavzusini o‘zbek adabiyotida ilk bor badiiy tadqiq etgan asarlardan biridir. Yozuvchi tanlagan voqealar orqali davr ruhiyatiga nisbatan o‘ziga xos mustaqil badiiy konsepsiyani shakllantiradi.[6.80b]

Roman murakkab siyosiy sharoitda yaratilgani sababli, adib o‘z maqsadini amalga oshirish uchun o‘ziga xos badiiy uslubni tanlaydi. Avvalo, asar tashqi jihatdan bosh qahramonlar — Qurbon va Oyparcha o‘rtasidagi muhabbat tarixi kabi ko‘rinadi. Shu bilan birga, roman ikki qatlamli tuzilishga ega: birinchisi — Qurbon hayoti tasvirlangan oshkora qatlam, ikkinchisi esa u guvoh bo‘lgan voqea-hodisalarni o‘z ichiga olgan yashirin ma‘no qatlamidir.[7.544b]

Birinchi qatlam an‘anaviy uslubda, barcha badiiy vositalar yordamida tasvirlangan bo‘lsa, ikkinchi qatlamda muallif bevosita izoh bermaydi, balki uni o‘quvchining fikrlash qobiliyatiga havola qiladi. Shu orqali adib kitobxonning zehni va idrokiga ishonch bildiradi. Aynan shu yashirin qatlam yordamida ilgari salbiy tarzda talqin qilingan obrazlar — eshon va bosmachilar (masalan, Eshoni Sudur va Ibrohimbek) yangi, ijobiy qirralarda namoyon bo‘ladi.[8.416b]

Tanqidchilar fikricha ham, Xolmirzayev uslubi o‘ziga xos. Masalan, Sh. Doniyorova uning hikoyalari qisqa, lo‘nda va ta’sirchan ifodaga ega ekanini ta’kidlaydi. Unda ortiqcha izohlar, sun‘iy tanaffuslar deyarli uchramaydi. Bu jihat rus adabiyotida Chexov, o‘zbek adabiyotida esa Abdulla Qahhor ijodiga xos xususiyatlarga yaqin.

Umuman, yozuvchining hikoyalari va yirik janrdagi asarlarida turli badiiy-tasviriy vositalar o‘rinli va samarali qo‘llanilgan. Bu esa uning asarlarini badiiy jihatdan yuksak darajaga ko‘targan asosiy omillardan biri hisoblanadi.

Shukur Xolmirzayev doimo o‘z ustida ishlagan, talabchan ijodkor sifatida asardan asarga kamolotga intilgan. Uning ijodida epik qahramonlar obrazi xususida quyidagi xulosalarni chiqarish mumkin:

Yozuvchi tarixiy sharoitni chuqur o‘rganib, uni badiiy jihatdan talqin qilishga katta ahamiyat beradi. Shu maqsadda u manbalarni, hujjatlarni o‘rgangan, hatto voqealar guvohlari bilan muloqot qilgan.

Qahramon xarakteri uni o‘rab turgan muhit bilan uzviy bog‘liq holda shakllanadi. Yozuvchi bu jarayonni ishonarli epizodlar orqali yoritadi.[9.190b]

Asar qahramonlari, ayniqsa milliy qahramonlar, o‘zbekona ma’naviy qiyofasi bilan ajralib turadi.

Yozuvchi ularni ko‘p hollarda hayot haqiqatiga yaqin, realistik uslubda tasvirlaydi.

Shu tariqa, Shukur Xolmirzayev ijodi o‘zbek adabiyotida milliy ruh, tarixiy xotira va inson ma’naviyatini chuqur badiiy talqin etgan muhim adabiy meros sifatida alohida o‘rin tutadi.

XX asr adabiy jarayonida milliy ruh, tarixiy xotira va inson ma’naviyati masalalarini chuqur badiiy talqin etgan ijodkorlar orasida rus adabiyotida Valentin Rasputin va o‘zbek adabiyotida Shukur Xolmirzayev alohida o‘rin egallaydi. Har ikki adib turli milliy muhitda yashab ijod qilgan bo‘lsa-da, ularni birlashtiruvchi muhim jihat — bu inson va jamiyat, tabiat va qadriyatlar o‘rtasidagi murakkab munosabatlarni teran falsafiy mushohada asosida yoritganliklaridadir.[10. 384 b]

Valentin Rasputin asarlarida, ayniqsa qishloq hayoti, insonning ildizlari, ota-bobolar merosi va ma’naviy tanazzul muammolari markaziy o‘rinni egallaydi. U insonning tabiatdan uzoqlashuvi, an‘anaviy turmush tarzining yemirilishi orqali butun jamiyatdagi ruhiy inqirozni ko‘rsatadi. Rasputin qahramonlari ko‘pincha tanlov qarshisida qoladi: moddiy manfaat va ma’naviy qadriyatlar o‘rtasidagi kurash ularning ichki dunyosini ochib beradi.

Shukur Xolmirzayev esa o‘z ijodida milliy xarakter, tarixiy haqiqat va ijtimoiy muhit ta’sirida shakllangan inson qiyofasini keng epik ko‘lamda tasvirlaydi. Uning asarlarida, xususan “Qil ko‘prik” romanida, tarixiy voqealar va inson taqdiri o‘zaro uyg‘un holda ochib beriladi. Adib murakkab davr voqealarini bevosita emas, balki ikki qatlamli tasvir orqali ifodalaydi: oshkora voqelik va yashirin ma‘no qatlamlari orqali o‘quvchini mustaqil fikrlashga undaydi.

Har ikki yozuvchi ijodida ham inson va muhit o‘rtasidagi bog‘liqlik muhim o‘rin tutadi. Rasputin uchun bu — tabiat va inson o‘rtasidagi uzviylik bo‘lsa, Xolmirzayev uchun — tarixiy sharoit va milliy ongning shakllanishidir. Ularning qahramonlari oddiy odamlar bo‘lib, aynan shu oddiylik orqali katta falsafiy muammolarni ifoda etadi.

Rasputin va Xolmirzayev ijodini qiyosiy tahlil qilganimizda, eng muhim nuqta shundaki, har ikki adib insoniyat oldida turgan eng og‘ir savolni qo‘yadi: inson o‘z ildizlarini, ma’naviy asoslarini yo‘qotgan holda yashay oladimi? Rasputin bu savolga fojeaviy ohangda javob izlaydi — uning qahramonlari ko‘pincha yo‘qotishlar orqali haqiqatni anglaydi. Xolmirzayev esa tarixiy jarayonlar fonida insonning ichki kuchi, milliy o‘zligi va yashirin haqiqatni anglash imkoniyatini ko‘rsatadi. Aynan shu nuqtada ikki ijodkorning badiiy qarashlari tutashadi va chuqur falsafiy umumlashmaga aylanadi.

Demak, Valentin Rasputin va Shukur Xolmirzayev ijodi turli milliy adabiyotlarga mansub bo'lsa-da, ularni birlashtiruvchi asosiy g'oya — inson ma'naviyatini asrash, tarixiy xotirani unutmaslik va tabiat hamda jamiyat bilan uyg'un yashash zarurati haqidagi fikrdir. Ularning asarlari bugungi kunda ham o'z dolzarbligini yo'qotmagan bo'lib, o'quvchini chuqur o'yga chorlaydi. Har ikki adib ijodi insoniyatning ma'naviy qiyofasini anglashda muhim badiiy manba sifatida qadrlanadi.

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O'ZBEK MUMTOZ SHE'RIYATIDA TOPOS OBRAZLARNING YUZAGA KELISHI

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Annotatsiya. Badiiy adabiyotda topos murakkab adabiy-estetik tushuncha bo'lib, ramziy ma'noda adabiy an'analarni o'zida mujassam etgan holda asar qurilishida katta ahamiyat kasb etuvchi unsurdir. U o'zining yuqoridagi xususiyatlari orqali asarlarda obraz darajasiga ko'tarilib, asarning badiiyatini yanada oshirishga xizmat qiladi.

Mazkur maqolada topos obrazning nazariy ahamiyati, funksiyasi, asarlardagi o'rni haqida fikr yuritiladi hamda o'zbek mumtoz she'riyatidagi misollar orqali tahlil qilinadi. Tahlilda topos obrazning mumtoz adabiyotda yuzaga kelish omillari, shakllanishi, takomili Lutfiy, Navoiy, Bobur, Ogahiy singari yutuk ijodkorlarning asarlari orqali ochib berilgan.

Kalit so'zlar. Topos, obraz, makon, tasavvuf, ramz, ishq yo'li, bog', mayxona, may, mayxona, paymona.

ВОЗНИКНОВЕНИЕ ТОПОСНЫХ ОБРАЗОВ В УЗБЕКСКОЙ КЛАССИЧЕСКОЙ ПОЭЗИИ

Аннотация. В художественной литературе топос — это сложное литературно-эстетическое понятие, символически воплощающее литературные традиции и являющееся элементом огромной важности в построении произведения. Благодаря своим вышеупомянутым свойствам он поднимается до уровня образа в произведениях и служит для дальнейшего повышения художественной ценности произведения.

В данной статье рассматривается теоретическое значение, функция и место топосного образа в произведениях и анализируется на примерах из узбекской классической поэзии. Анализ выявляет факторы возникновения, формирования и совершенствования топосного образа в классической литературе на примере произведений таких выдающихся писателей, как Лутфи, Навои, Бабур и Огахий.

Ключевые слова: Топос, образ, пространство, мистицизм, символ, путь любви, сад, таверна, май, таверна, паймона.

THE EMERGENCE OF TOPOS IMAGES IN UZBEK CLASSICAL POETRY

Abstract. In fiction, topos is a complex literary-aesthetic concept, symbolically embodying literary traditions, and is an element of great importance in the construction of a work. Through its above-mentioned properties, it rises to the level of an image in works and serves to further enhance the artistry of the work.

This article discusses the theoretical significance, function, and place of the topos image in works and analyzes it through examples from Uzbek classical poetry. The analysis reveals the factors of the emergence, formation, and improvement of the topos image in classical literature through the works of such outstanding creators as Lutfi, Navoi, Babur, and Ogahiy.

Keywords: Topos, image, space, mysticism, symbol, path of love, garden, tavern, may, tavern, paymona.

Kirish. Bilamizki, mumtoz o'zbek she'riyati asrlar davomida barqaror badiiy sistema sifatida shakllangan Sharq adabiyotining ajralmas bir qismidir. "O'zbek mumtoz adabiyotida obrazlar tizimi o'ziga xos. U boshqa el adabiyotlaridan zulma'naynligi, ya'ni ko'p qatlamli ma'no xususiyatiga egaligi bilan farqlanib turadi. Mumtoz shoirlarimiz nazarda tutgan g'oyalarni anglab yetish uchun, avvalo, obrazlar mohiyatini idrok etishimiz taqazo etiladi. Chunki mumtoz adabiyot faqat so'zlar bilan emas, balki asosan, obrazlar tili bilan so'yaydigan adabiyotdir. Ularning deyarli barchasida zohiriy va botiniy ma'no-mohiyat mujassamlashgan bo'ladi"[1,78]. Bu tizimdagi obrazlar tarkibida ijodkorning individual ijod mahsulidan tashqari an'anaviy poetik tafakkur asosida shakllangan obrazlar ham mavjud. Shu kabi takrorlanish va barqarorlik xususiyatiga ega birliklardan biri topos obrazdir.

Adabiyotshunoslikda topos ma'lum bir adabiy davrda barqarorlashgan hamda ramziy ma'no kasb etuvchi obrazdir. U shu xalq madaniyati, dunyoqarashi, adabiy an'analari bilan chambarchas bog'liq. Rus

olimasi Irina Vasilyeva o'z maqolasida topos gumanitar fanlarda qayta evristik ahamiyatini E.R.Kurtsiusning tadqiqotlar tufayli orttirganligini hamda toposning gumanitar sohalarida eng ko'p tarqalgan, biroq yetarlicha aniqlikka ega bo'lmagan tushuncha ekanligini ta'kidlab o'tgan. Bundan tashqari maqolada jahon olimlarining toposga bergan bir qancha ta'riflari mavjud: A.F.Losev: "Toposlar – bu hayot va tafakkurdagi shunday faktlarki, ular bizning sillogizmlarimizni, hatto ularning mazmunan g'alati yoki tushunarsiz bo'lishiga qaramay, ishonarli ko'rsatadi", Yangi davr adabiyotida esa topos mazmuniy torayishga uchraganligi sabab A.V.Mixaylov: "XIX asrning butun madabiyati bo'ylab sochilgan "ritorik parchalarning siniqlari"[2,74-78], deb ta'rif berganligini ko'rishimiz mumkin. E.R.Kurtsiusning "Yevropa adabiyoti va lotin o'rta asrlari" asarinining beshinchi "Topik" bobida esa "loci communes(umumiy joylar)", ya'ni toposlar har qanday vaziyatda qo'llanilishi mumkin bo'lgan andozalar bo'lib, ular ijodkorga tayyor obrazli strukturani taqdim etishini ta'kidlaydi [3,90]. Adabiyotshunos D.Quronov esa topos obrazga quyidagicha ta'rif bergan: "Topos motivga nisbatan kengroq tushuncha bo'lib, u umuman milliy madaniyatda, katta bir adabiy davr mobaynida takrorlanuvchi obraz sanaladi. Jumladan, Cho'lpon ijodi uchun motiv deb olganimiz "yo'l" ham mumtoz she'riyatimiz doirasida topos o'laroq keng tarqalganki, bunda Haqni izlab boriladigan "yo'l" nazarda tutiladi"[4,91].

Tabiiyki, har bir sohada yangi tushuncha o'z-o'zidan kirib kelmaydi, uning shakllanishi uchun ma'lum bir omillar sababchi bo'ladi. Mumtoz o'zbek she'riyatida ham topos obrazning yuzaga kelishida o'ziga xos omillar ro'l o'ynaydi.

Qur'on va hadislardan ko'chgan toposlar: kavsar – jannatdagi Baraka suvi hisoblanib, uni ichgan inson qayta tashnalikka uchramaydi, u makon strukturasi ko'ra, jannatdagi aniq bir daryo. Jannat hurlari – badiiy tasvirda, asosan, ushbu toposning ma'naviy pokligi hamda g'ayritabiiy go'zalligiga ahamiyat beriladi. Hurlar muqaddas Jannat toposining subyektiv to'ldiruvchisi.

Sharq mifologiyasi hamda xalq folkloridan ko'chgan toposlar: semurg' – bu topos komil inson, rahnamo, o'rnak sifatida talqin qilingan. Alisher Navoiyning "Lison ut-tayr" dostonida ilohiy ma'rifat cho'qqisi ramzidir. Mifologiyada esa qiyin vaziyatlarda yordam beruvchi najotkor hisoblanadi. Humo – ushbu toposning turli xil talqinlari mavjud bo'lib, xalq og'zaki ijodida va mifologiyada baxt, davlatmandlik ramzi hisoblanib, "Davlat qushi" nomi bilan mashhurdir. O'zbekiston Davlat ramzi sifatida shon-sharaf, erkinlikni ifodalovchi zamonaviy topos obraz. Bundan tashqari Farhod va Shirin, Layli va Majnun singari obrazlar turg'unlashib lirik asarlarda topos obrazga aylanadi.

Tasavvufiy ramzlarning badiiy asarlarga ko'chishi asosida yuzaga kelgan toposlar: may, ishq, soqiy singari timsollar tasavvufiy ma'nolarni ifodalagan holda ko'plab asarlarga tasavvufiy ruh baxsh etgan. Bularni ilmiy ishimiz davomida turli asarlar misolida tahlil qilamiz. Aytish mumkinki, fors-tojik adabiyoti an'analari ham turkiy she'riyatda topos obrazlarning yuzaga kelishiga turtki bo'lgan. Xususan, Nizomiy Ganjaviy, Xusrav Dehlaviy asarlaridagi ko'plab obrazlarni Sharq adabiyoti shoirlari ijodida ham uchratishimiz mumkin.

Asosiy qism. Sharq mumtoz adabiyotida toposlarning badiiy-estetik poydevori Lutfiy she'riyati bilan chambarchas bog'liq. Uning asarlarida qo'llanilgan toposlar ko'p jihatdan ishqiy xarakterga ega.

Oy yuzungning xijlatindin gul qizordi, holiyo,

Xanda birla o'tkarur, chun infoli bor durur [5,74].

Ushbu baytda Lutfiy yor tasvirini ifodalagan bo'lib, mumtoz adabiyotga xos bo'lgan "oy yuz" toposi mavjud. Bilamizki, ko'plab asarlarda yuz oyga qiyoslanadi. Lekin bu o'rinda keltirilgan oy obrazi g'olib sifatida tasvirlanmoqda. Chunki butun tabiatdagi go'zal narsalar ham uning go'zalligidan xijolatda. Gul ham xijolat chekkanidan qizil rangga kirgan (husni ta'lil). Ya'ni bu o'rinda ijodkor biologik qizillik hodisasini poetik mantiqqa ko'chirgan va qizillik – uyat hamda mag'lubiyat belgisi.

Ikkinchi baytda yorning xanda(kulgi)si gul obraziga yuklanadi. Gul toposi an'anaviy yor timsoli va go'zallik, estetik ideallik ramzidir. U turg'un topos obraz bo'lib, uning doimiy sifatleri mavjud. Shu sifatlardan biri ochilish holati mumtoz poetikada doimo xanda metaforasi orqali beriladi.

Xar yamon so'zi bila o'lturma bizni xor-u zor,

Rasm erur shohlar vafoliq qulni yaxshi asramoq[5,136].

Yuqoridagi baytda shoh va qul toposlari markaziy o'rinni egallab, ijtimoiy-axloqiy hamda ishqiy munosabatlarni ifodalovchi turg'un obrazlar sanaladi. Shoh topos obrazi klassik she'riyatda mahbuba, yor, qul esa uning oshig'idir. Ushbu baytdagi shoh hokimiyat va iroda ramzi. Lutfiy yorga "shoh" deb murojaat qilarkan, uning har qanday hukmiga tayyor ekanligini, lekin unga adolat qilishini bildiradi. Qul topos obrazi esa nafsini yenggan, mahbubasiga butunlay taslim bo'lgan oshiq ramzi. Qul obrazini gado, banda, asir shakllarida ham uchratishimiz mumkin. G'azaldagi "vafolik qul" tushunchasi oshiq vafosi, sadoqatini ko'rsatib turibdi. Faqatgina topos sifatida qul obrazi ijtimoiy darajani emas, aksincha uning ishq dunyosidagi fidoiylilik hamda kamtarlik maqomini belgilagan. Mumtoz adabiyotda ko'p o'rinlarda ushbu toposlarni

zidlantirish(antiteza) asosida an'anaviy munosabatlar modeli yaratilgan. Mumtoz adabiyotda shoh, gado, bulbul, gul topos obrazlari, asosan, lirik qahramonning ruhiyat va ichki kechinmalarini yoritishga ko'maklashadi.

Yuqoridagi misollardan ko'rinib turibdiki, Lutfiy xalqona ifodalarni mumtoz obrazlar bilan uyg'unlashtira olgan. U topos obrazlarni sodda badiiy san'atlar orqali ifodalagan holda turkiy tilda topos obrazlarning shakllanish bosqichini boshlab beradi.

Mumtoz adabiyotimizning yorqin vakili Alisher Navoiy ham o'z asarlarida vorislik an'analarni davom ettirgan holda topos obrazlardan unumli foydalangan. Shoir topos obrazlarga shunchaki poetic timsol sifatida yondashmaydi. Aksincha ularni falsafiy konsepsiya darajasiga yetkazadi.

Shoh bazmidur dog'i mahkumlug', vah, dayr aro

Hokim aylar bir qadah birla gadoni mayfurush [6,230].

Ushbu bayt Navoiyning "Ul gulekim, bazmida zog'u zag'an qilg'ay xurush..." mat'lali g'azali bo'lib, baytda leksik-semantik jihatdan shoh bazmi, dayr, mahkumlug', qadah, gado, mayfurush tushunchalari mavjud. Bu istelohlardan kelib chiqib biz bu g'azalni klassik ishqiy-tasavvufiy poetika uchun xos namuna deyishimiz mumkin. Mazmuniy talqin qilinganda shoir shunday fikrni ilgari surmoqda: "Shoh bazmida har kim mahkum, biroq mayxonada bir qadah may orqali gado ham hukmdor bo'la oladi." Ya'ni bu o'rindagi obrazlar tasavvufiy qatlamga ega va mayxona(dayr) to'liq shakllangan tasavvufiy toposdir. Nega "to'liq" degan savol tug'ilishi mumkin. Sababi ba'zi toposlar faqatgina matn ichida toposlik xususiyatini namoyon etishi mumkin hamda ularni kontekstual topos deb atash o'rinli. Aynan shu baytning o'zida shoh bazmi kontekstual topos hisoblanib, dunyoviy hokimiyat makoni. Bundan tashqari ko'plab g'azallarda takrorlanishi hamda mayxona bilan o'zaro oppozitsiyani yuzaga keltirishi uning toposlik belgisidir.

Mayxona(dayr) makon toposi ko'p hollarda may, jom, soqiy tasavvufiy topos obrazlari bilan bog'liq holda qo'llaniladi. Olim N.Komilov Navoiy g'azallarida mayxona toposini quyidagicha tahlil qiladi: "Dayr" va "mayxona" – komil inson huzuri, ma'naviyat olami"[7,291]. Bu "ma'naviyat olami"da oshiq ishq ilohiydan mast holatda bo'ladi. Dunyo tashvishlaridan qochib Haqqa yaqinlashgan makon vazifasini o'taydi. Bu jihatlar esa uning toposlik xususiyatiga ega ekanligini ko'rsatgan. Baytda ushbu topos real makon emas, aksincha ramziy fazodir hamda erkinlik hududi, ichki ozodlik makoni. U dunyoviy hokimiyat makoni(shoh bazmi) bilan qarama-qarshi qo'yilib, ichki ustunlik fazosini ifoda etmoqda. Albatta, o'zaro qarama-qarshilik modeli asosida asar qurilishi mumtoz tasavvufiy she'riyatning asosiy xususiyati. Navoiy ham bu an'anadan uzoqlashmagan holda baytda shoh-gado, mahkum-hokim, bazm-dayr tushunchalari asosida antitezisni yuzaga keltirgan.

Yuqorida shoh obraziga Lutfiy ishqiy jihatdan yondashgan bo'lsa, Navoiy bu obrazga falsafiy-axloqiy jihatlarini inobatga oladi. Bu esa Navoiy davrida topos obrazlarning anchagima ma'no ko'lami kengayganligini ko'rsatmoqda.

Navoiy, ko'yin et manzil, yuz-u qaddig'a bo'l moyil,

Ki, bog' etmas seni xushdil, gulu sarv aylamas xurram[8,209].

Ushbu baytning birinchi misrasida ko'y – yorning ko'chasi, oshiq uchun yagona muqaddas makon toposi. Misrada lirik qahramon(oshiq) bu makonni Jannat bog'idan ustun ko'radi. Bog' toposi bu yetda oshiq uchun shunchaki tashqi dunyo. Agar u yerda mahbuba bo'lmasa, bu topos o'z mohiyatini yo'qotadi. Ikkinchi misrada mumtoz adabiyotga xos gul va sarv tabiat toposlari mavjud. Gul go'zallik, yor yuzi, sarv yor qaddi-qomatining ramzidir va bu tushunchalarga mos tarzda birinchi misrada yuz hamda qad obrazlari mavjud. Ya'ni, ijodkor baytda toposlarni darajalantiradi. Birinchi misradagi yorning ko'chasi, yuzi va qaddini, ikkinchi misradagi gul, sarv, bog' obrazlaridan ustun qo'yish orqali majoziy dunyodan haqiqiy dunyoga chorlagan. Bu esa Navoiyning falsafiy qarashlari qay darajada kuchli ekanligini ko'rsatadi.

Tasavvuf ilmidan badiiy adabiyotga toposlarning ko'chishi o'z-o'zidan yuzaga kelmaydi, albatta. Avvalo, tasavvufiy obraz asarni harakatlantiruvchi unsur(motiv) yoxud ramziy ma'no tashuvchi(ramz) sifatida ko'chishi mumkin. Undan so'ng ular ko'plab asarlarda takrorlanib barqaror ramziy ma'noni ifodalovchi mustaqil poetik makon yoxud tushunchaga ega toposga aylanadi. Har bir ijodkor esa o'zining imkoniyatlaridan kelib chiqqan holda toposga badiiy-estetik jilo berishi mumkin. Xususan, Bobur mayxona toposini quyidagicha ifodalaydi:

Har kim kecha may ichib saboh oyilgay,

Mahmurlig'ida xushdin oyirilg'ay.

Mayxonag'a yetkuncha chog'irsiz bo'lmas,

Shoyad orada xumor zo'riy qilg'ay[9,133].

Yuqoridagi misralar muammo janriga oid bo'lib, holatlar ketma-ketlikda ruhiy bosqich ko'rinishida tasvirlangan. Bu baytlar orqali Bobur aynan maishiy ichkilik manzarasini aks ettirishga emas, ruhiy-ma'naviy

holatni tasavvufiy tushuncha va obrazlar orqali namoyon etadi. May ichish, mastlik, hushdan ketish, xumor(visol so g'inch), mayxona sari intilish holatlari ketma-ketlikda ro'y bergan. Bu esa takrorlanuvchi jarayon sifatida motivni yuzaga keltirmoqda. May, mayxona, maxmur obrazlari esa topos obrazlar. Chunki bu obrazlar barqaror tasavvufiy-ramziy ma'olarni ifodalagan holda qo'llanilmoqda. Xususan, may – mumtoz hamda tasavvufiy adabiyotda ilohiy ishq timsoli, maxmur – o'zlikni unutish, ruhiy holat, mayxona – ma'rifat makoni. Professor Sh.Maxmaraimova tasavvufda timsol hamda ramz ifodalovchi leksemalar ham ichki jihatdan kichik guruhlariga bo'linishini aytib, may va mayxona toposlari haqida: “May – lug'aviy ma'nosi “mast qiluvchi ichimlik”. Tasavvufiy-ramziy ma'nosining ham lug'aviy ma'noga bog'liqligi bor. Orifona g'azal-u ruboiylarda ilohiy ishq, ma'rifat, ilohiy tajalliyot ramzidir. Dayr – asli arabcha so'z bo'lib, lug'aviy ma'nosi nasroniylar ibodatxonasi demakdir. Bu obyekt nomi mayxona, butxona, sharobxona leksemalari bilan bir maqomda bo'lib, komil inson huzuri, Allohga oshiqlarning majlisi, davrasiga ishora”[10,358], deb ta'rif beradi hamda ularni turli narsa-buyum, predmet va obyektini ifodalovchi ramziy leksemalar turiga kiritadi.

Biroq bir narsaga e'tibor qaratishimiz lozimki, may, mast(maxmur), mayxona obrazlari faqatgina metaforik semada topos sanaladi. Ya'ni, may aynan ilohiy ishq, ma'rifat, jazba, ruhiy zavq ramzi o'laroq, mast esa ilohiy jazbaga tushgan oshiq ramzi sifatida ifodalanishi hamda takrorlanadigan, barqaror ma'noga ega badiiy kodga aylangan bo'lishi zarur. Hofiz, Jomiy, Mashrab, Bedil kabi yetuk ijodkorlar ijodida aynan tasavvufiy ma'noga ega toposlarni ko'klab uchratishimiz mumkin.

Bobur ijodida topos obrazlar insoniy dardlarga yaqinlashadi. Uning she'riyatida topos obrazlarning ijtimoiy real voqelar va ijodkor shaxsiyati hamda taqdiri bilan qovushganligini ko'rishimiz mumkin. Xususan, uning “Jonimdin o'zga yori vafodor topmadim...” [11,7] g'azalida Vatan va haqiqat tushunchalarini yor topos obrazi orqali ifodaydi. Uning yori o'z joni hamda qalbida yashashiga ishora qilgan.

Gul tikondur ko'zlarimga ul yuzi guldin yiroq,

Sarv o'qdur bag'rima ul sarv bolo bo'lmasa [11,11].

Yuqorida ta'kidlaganimizdek, gul klassik she'riyatda yor yuzi, go'zallik ramzidir. Ammo Bobur she'riyatida ushbu topos yangicha ma'no kasb etgan. Birinchi misrada ijodkor yurtidan, yoridan uzoqda ekan, go'zallik ramzi gul ham ko'ziga tikan singari ko'rinadi. Ya'ni ushbu topos salbiy mazminda ijodkorning musofirlik holatini dalillaydi. Ikkinchi misradagi sarv toposi ham aynan gul topos obrazi kabi ijobiylikdan salbiylik semasiga yaqinlashgan. Agar yonida “sarv bolo”(tik qomatli yor) yo'q bo'lsa, sarv daraxti uning bag'riga go'yo o'qdek sanchiladi. Bundan xulosa qilishimiz mumkinki, Boburning vatandan ayrilishi bilan bog'liq shaxsiy fojiasi tabiat predmetlari bilan bog'liq topos obrazlarning salbiy qiyofaga kirishiga sabab bo'lgan.

Mumtoz adabiyotda o'zining nozik badiiy didi bilan tanilgan ijodkorlardan biri Ogahiy bo'lib, u XIX asr she'riyatida topos obraz mukammal bosqichga olib chiqqan. Uning asarlarida toposlar yangicha tashbehlar, shakl(lafz) hamda ma'no o'yinlari orqali murakkab, intellektual shaklga ega bo'ladi.

Har kishikim topsa zavqe nashai paymonadin,

Bir nafas chiqmas ko'b oso go'shai mayxonadin [12,9].

Ushbu baytda ijodkor aytmoqchiki, qaysi bir inson ishq sharobidan zavq topsa, u uchun eng yaxshi yer ishq maskani mayxonadir. U yerdan ketgan insonning zavqi tugaydi. Zero, bu maskan dunyo muammolaridan xoli, tinchlik makoni. Misrada bir qancha an'anaviy makon toposlarini ko'rish mumkin. Xususan, paymona obrazi ramziy makon bo'lib, mumtoz tahlilda ko'ngil toposini ifodalaydi. “Paymona. May ichiladigan idish, qadah”[13,314]bo'lib, “nashai paymona” – ilohiy ma'rifat mayidan mast bo'lish. Ya'ni, agar inson o'z qalb qadahini bu ishq bilan to'ldirsa, boshqa maskanga ehtiyoji qolmaydi. Ikkinchi misrada esa mayxona topos obrazi qo'llanilgan bo'lib, islomiy-tasavvufiy topos sifatida ilohiy ishq maskani. Ogahiy bu makon toposini dunyo toposi bilan zid qo'yadi. Mayxona dunyo dunyo g'alvalaridan xoli joy ekanligiga ishora qiladi. Aynan shu g'azalning maqta qismida shoir “kulfatfizo g'amxona” toposini ham qo'llagan bo'lib, “g'am uyi” ma'nosini ifodalovchi makondir.

Ogahiy faqatgina ishqiy-falsafiy, islomiy-tasavvufiy ruhdagi asarlar yaratibgina qolmay o'z davrining ijtimoiy-siyosiy adolatsizliklari hamda hayot qiyinchiliklariga ham munosabat bildiruvchi g'azallar yaratgan.

Xarob o'lsun, ilohi, gunbazi davvor charxi dun –

Ki, doyim davri kajdur, tavri shum-u, hay'ati vojun[12,18].

Yuqoridagi baytda qo'llanilgan “gumbazi davvor” (aylanuvch falak) toposi klassik adabiyotda keng qo'llaniluvchi topos bo'lib, bu obraz ko'proq muallif biografiyasi yoxud yashab turgan muhiti bilan bog'liq holda qo'llaniladi. G'azalda shoir bu makonga “ilohi xarob bo'lsin” deyish orqali uning bevafoqligi, adolatsizligiga ishora qilmoqda. Charxi dun toposining semasi ham aynan shu topos obraz bilan bir xildir. Ya'ni, bu o'rinda pastkash dunyo inson taqdirini teskariga buruvchi, yomonlik keltiruvchi charx(g'ildirak)

sifatida tasvirlangan. Bundan tashqari “davri kaj”(egri davr), “hay’ati vojun”(to’ntarilgan, teskari ketgan makon) kabi falsafiy topolar mavjud.

Xulosa. Aytish mumkinki, mumtoz adabiyotda topos obrazlarning badiiy takomili uchun yuqoridagi ijodkorlarning asarlar katta turtki bo’ldi. An’anaviy topolar har bir muallifning uslubi, ijtimoiy-falsafiy qarashlari, biografiyasi asosida talqin qilinishi uning asarlardagi qiymatining yanada oshishiga hissa qo’shgan.

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“BOBURNOMA”DA UMARSHAYX MIRZO TA'RIFI

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Annotatsiya. Bobur mirzo o'z asarida Amir Temur nomini yuksak ixlos bilan tilga olib, otasi Umarshayx mirzoning temuriyzoda ekanligini zo'r iftixor bilan bayon etgan. Umarshayx mirzo Farg'ona viloyati hukmdori bo'lib, uning hududiga Farg'ona vohasi, Toshkent va Sayram viloyatlari kirar edi.

Asarda Umarshayx mirzoni baland himmatliq, ulug' doiyaliq podshoh, hamisha mulkgirlik dag'dag'asi bor erdi, deb ta'riflagan. Bisyor saxovati bor erdi. Xulqi dag'i saxovaticha bor erdi, xushxulq va harrof va fasih va shirin zabon kishi erdi, shujo' va mardona kishi edi. Bobur Xoja Ahror Vali otasining piri ekani, u kishi Umarshayx mirzoni farzandi qatori ko'rganini iftixor bilan bayon etgan. Umarshayx mirzo Xoja Ahror Validan o'g'liga munosib ism qo'yishni so'rganida, chaqaloqqa yaxshi niyat va buyuk kelajak tilab Zahiriddin Muhammad Bobur nomini qo'ygan. Umarshayx mirzo to'g'risidagi ma'lumotlarga tayanib xulosa qilinadigan bo'lsa, u zamonasining kuchli va zabardast hukmdori, adolatparvar va saxovatpesha inson, islom dini an'analariga qat'iy rioya etgan shaxs sifatida gavdalanib, u haqidagi xotiralar insonda iliq fikrlar uyg'otadi.

Kalit so'zlar: Shajara, naslu - nasab, himmat, saxovat, adolat, pir, tariqat, tasarruf, saltanat, fe'l - atvor, hukmdor, qarorgoh, yodgorlik.

ОПИСАНИЕ УМАРШАЙХА МИРЗО В «БОБУРНОМЕ»

Аннотация. В своем труде Бабур Мирзо с большой искренностью упомянул имя Амира Темура и с гордостью заявил, что его отец, Умаршейх Мирзо, был потомком Темура. Умаршейх Мирзо был правителем Ферганской области, территория которой включала Ферганский оазис, Ташкентскую и Сайрамскую области. В своем труде он описал Умаршейха Мирзо как царя высокого дворянства, великого даяля, всегда желавшего обладать богатством. Он был очень щедрым человеком. Его характер отличался великодушием, он был добродушным, красноречивым и приятным в общении человеком, храбрым и мужественным. Бабур с гордостью заявил, что Ходжа Ахрар Вали был старшим братом его отца и что он считал Умаршейха Мирзо своим сыном. Когда Умаршейх Мирзо попросил Ходжу Ахрара Вали дать сыну подходящее имя, он назвал младенца Захириддином Мухаммадом Бабуrom, пожелав ему добрых намерений и великого будущего. Судя по имеющейся информации об Умаршейхе Мирзо, он был сильным и могущественным правителем своего времени, справедливым и великодушным человеком, строго придерживавшимся традиций ислама, и воспоминания о нем вызывают у людей теплые чувства.

Ключевые слова: Родословная, происхождение, щедрость, справедливость, духовный наставник, тарикат, управление, царство, поведение, правитель, резиденция, памятник.

ОPISANIE UMARSHEIKHA MIRZO V "BOBURNOME"

Abstract. In his work, Babur Mirzo mentioned the name of Amir Temur with great sincerity and proudly stated that his father, Umarsheikh Mirzo, was a descendant of Temur. Umarsheikh Mirzo was the ruler of the Fergana region, whose territory included the Fergana oasis, Tashkent, and Sairam regions. In his work, he described Umarsheikh Mirzo as a king of high nobility, a great doyal, always desiring wealth. He was a very generous man. He was distinguished by his magnanimity, good-natured, eloquent, and pleasant to talk to, brave, and courageous. Babur proudly stated that Khoja Ahrar Wali was his father's elder brother and that he considered Umarsheikh Mirzo his son. When Umarsheikh Mirzo asked Khoja Ahrar Wali to give his son a suitable name, he named the baby Zakhiriddin Muhammad Babur, wishing him good intentions and a great future. Based on available information about Umarshaikh Mirzo, he was a strong and powerful ruler of his time, a just and magnanimous man who strictly adhered to the traditions of Islam, and memories of him evoke warm feelings in people.

Keywords: *Genealogy, origin, generosity, justice, spiritual mentor, tariqah, governance, kingdom, behavior, ruler, residence, monument.*

Kirish. Boburning ota tomonidan bobosi, temuriyzoda sulton Abusaid mirzo 1451-yilda o'zbek qipchoqlari sultoni, qaynotasi Abulxayrxon bilan o'zaro ittifoq tuzib, Samarqand taxtini egallaydi. Keyinchalik qat'iy sa'y - harakatlari bilan Movarounnahr va Xurosonni Amir Temur davridagidek yagona davlat sifatida birlashtirishga erishadi va hududlarni boshqarishni o'g'illariga bo'lib beradi. "Sulton Abusaid mirzo avval Qobulni Umarshayx mirzoga berib edi. Mirzolari sunnat qilur to'yi jihatdin ...Samarqand eltti. To'ydin so'ngra ul munosabat bilakim, Temurbek ulug' Umarshayx mirzog'a Farg'ona viloyatini bergandur, Andijon viloyati (Umarshayx mirzoga - muallif)ni berdi" [Z.M.Bobur.1:9].

Sulton Abusaid mirzoning vafotidan so'ng, temuriyzodalar o'rtasida toju - taxt kurashi yana avjiga chiqadi, poytaxti Hirot bo'lgan Xurosonda qisqa muddat Yodgor Muhammad mirzo va keyinchalik sulton Husayn mirzo hukmronligi, Samarqandda sulton Abusaid mirzoning to'ng'ich o'g'li sulton Ahmad mirzo hukmdorligi o'rnatilib, amalda Temuriylar saltanati alohida - alohida davlatlarga ajralib ketadi. Shu paytda Boburning otasi Umarshayx mirzo (1455-1494-yillar) Farg'ona viloyatining hukmdori edi.

Umarshayx mirzo 1456-yilda Samarqandda sulton Abusaid mirzo xonadonida tug'ilgan. Otasi Umarshayx mirzoga avvaliga Andijon viloyatini, keyinchalik butun Farg'ona viloyatini tuhfa qiladi, Samarqand hukmdori sulton Ahmad mirzo unga Toshkent va Sayram viloyatlarini qo'shib beradi.

Bobur mirzo o'z asarida Amir Temur nomini zo'r ehtirom, yuksak ixlos bilan tilga olgan. Asarning ilk sahifalaridayoq naslu - nasabi Temurbekka borib taqalishini mamnuniat va g'urur bilan xotirlaydi. Bobur mirzoning otasi Umarshayx mirzoning shajarasi quyidagicha edi: "Umar Shayx mirzo sulton Abusaid mirzoning to'rtunchi o'g'li edi. Sulton Ahmad mirzo, sulton Muhammad mirzo, sulton Mahmud mirzodin kichik edi. Sulton Abusaid mirzo sulton Muhammad mirzoning o'g'li edi. Sulton Muhammad mirzo Mironshoh mirzoning o'g'li edi. Mironshoh mirzo Temurbekning uchunchi o'g'li edi. Jahongir mirzo bila Umarshayx mirzodin kichik, Shohruh mirzodin ulug' edi" [Z.M.Bobur.1:9].

U "Boburnoma"da otasi haqida quyidagicha bitadi: "Umarshayx mirzo baland himmatliq va ulug' doiyaliq podshoh erdi. Hamisha mulkgirlik dag'dag'asi bor erdi, necha navbat Samarqand ustiga cherik tortti, ba'zi mahal shikast topdi, ba'zi mahal bemurod yondi. Necha navbat qoyin otasi Yunusxonnikim, Chingizxonning ikkinchi o'g'li Chig'atoyxon naslidindur, Chig'atoyxonning yurtida mo'g'ul ulusining xoni ul fursatta ul erdikim, mening ulug' otam bo'lg'ay, istido qilib kelturdi. Har qatla kelturganda viloyatlar berur erdi. Chun Umarshayx mirzoning badmaoshlig'idin, gohi mo'g'ul ulusining muxolafatidin viloyatga tura olmay yana Mo'g'ulistonga chiqar erdi" [Z.M.Bobur.1:9].

Asarda keltirilishicha, Umarshayx mirzo "Kiymoqta va yemoqta betakalluf edi. ...hanafiy mahzabliq, pokiza e'tiqodliq kishi edi, besh vaqt namozni tark qilmas edi, umriy qazolarini tamom qilib edi, aksar tilovat qilur edi. Ravon savodi bor edi. "Xamsatayn" va masnaviy kitoblarni va tarixlarni o'qub edi. Aksar "Shohnoma" o'qur edi. Ta'bi nazmi bor edi, vale she'rga parvo qilmas edi" [Z.M.Bobur.1:10]. Umarshayx mirzoning "Shohnoma" va "Xamsa" asarlarini ko'p o'qishi ta'kidlangan bo'lib, ayniqsa, "Shohnoma"ni takror va takror mutolaa qilishi uning ma'rifatli kishi ekanligidan dalolat beradi.

Bobur Hazrat Xoja Ubaydulloh (Xoja Ahror Vali) otasining diniy piri va rahnamosi ekanini, otasining u kishiga nisbatan cheksiz hurmat - e'tiborini alohida bayon etib, u kishi ham Umarshayx mirzoni o'z farzandlari qatori ko'rganliklarini iftixor bilan bayon etadi: "Hazrat Xoja Ubaydullog'a irodati bor erdi, suhbatlarig'a bisyor musharraf bo'lub edi. Hazrat Xoja (Hazrat Xoja Ubaydulloh) ham farzand der edilar. Hazrati Xoja murabbiy va muqavviy edilar.

Bobur tug'ilganida Umarshayx mirzo Xoja Ahror Validan o'g'liga munosib ism qo'yishni iltimos qilib so'rgan. Xoja Ahror Vali chaqaloqqa yaxshi niyat va buyuk kelajak tilab Zahiriddin Muhammad Bobur ismini qo'ygan edi. Bobur nomi arabchadan tarjima qilinganda "Sher" ma'nosini anglatadi. Xoja Ahror Vali yoshgina go'dakka nom qo'yayotganda duoga qo'l ochib, qilgan ezgu niyatlariga farishtalar "Omin" degan bo'lsa, ne ajab. Tabiiyki, Bobur mirzo o'ziga yaxshi niyat bilan qo'yilgan nomni sharaf bilan oqlagan shaxs edi. Uning ulkan saltanat barpo etgani, shoirlikda o'z nomini ulug'lab, buyuk asarlar yaratgani, bularning barchasi ulug' avliyoning bashorati bo'lsa bordir, ehtimol. Kimdir boshqacha fikr qilsa qilar, ammo nazarimda buyuk shaxslarning peshonasiga ularning buyukligi tug'ilganidanoq yozib qo'yilgan bo'lsa, ne tong.

Bisyor saxovati bor erdi. Xulqi dag'i saxovaticha bor erdi, xushxulq va harrof va fasih va shirin zabon kishi erdi, shujo' va mardona kishi edi.

Ikki martaba o'zi jami' yigitlardin o'z qilib tegurdi. O'qni o'rta chog'liq otar edi, bisyor zarb mushti bor edi, aning mushtidin yigit yiqilmog'on yo'qdur. Mulkirlik dag'dag'asi jihatidin xeyli yarashlar urushqa va do'stluqlar dushmanliqqa mubaddal bo'lur edi.

Burunlar ko'p ichar edi, so'ng'alar haftada bir - ikki qatla suhbat tutar edi, xushsuhbat kishi edi. Taqrib bila xo'b abyot o'qur edi. ..hamisha nard o'ynar edi, gohi qimor ham qilur edi" [Z.M.Bobur.1:10].

Asarda Umarshayx mirzoning naqshbandiya tariqati davomchisi sanalmish Hazrat Xoja Ubaydullohdan olgan diniy ta'lim - tarbiyasi va ibrati tufayli uning adolatpeshaligi, birovning mulkiga xiyonat qilmasligi, ma'naviyati boy inson bo'lganligi alohida ta'kidlangan. Jumladan: "Adolati bu martabada ediki, Xitoy korvoni keladurganda Andijonning sharqiy tarafidag'i tog'larning tubida ming uyliq karvonni andog' qor bosdikim, ikki kishi qutuldi. Xabar topib muhassillar yiborib, korvonning jami' jihatini zabt qildi. Har chandikim, vorisi hozir yo'q erdi, bovujudi ehtiyoj saxlab, bir - ikki yildin so'ng'ra Samarqand va Xurosondin vorislarini tilab kelturub, mollarini solim topshurdi" [Z.M.Bobur.1:10].

"Toshkand va Shohruxiya viloyati Chig'atoy xonlarining tasarrufida edi. Bu fursatda mug'ul ulusining xon va sultonlig'i Yunusxonning ulug' o'g'li - mening tag'oyim sulton Mahmudxonda edi. Umarshayx mirzoning og'asi Samarqand podshohi sulton Ahmad mirzo va mo'g'ul ulusining xoni sulton Mahmudxon chun Umarshayx mirzoning badmaoshlig'idin mutazarrir edilar, bir - birlari bila ittifoq qilib, sulton Ahmad mirzo sulton Mahmudxonni kuyov qilib, mazkur bo'lg'on tarixda Xo'jand (Sirdaryo daryosi - muallif) suyining janub jonibidin sulton Ahmad mirzo va shimol tarafidan sulton Mahmudxon Umarshayx mirzoning ustiga cherik torttilar" [Z.M.Bobur.1:9].

Taqdir taqozosini qarangki, shu fursatda Umarshayx mirzo Axsikent qo'rg'onida kaptar va kaptarxonasi bilan jarga qulab tushib, fojiali halok bo'ladi. Shu davrdan boshlab taqdir Zahiriddin Muhammad Boburning boshiga saltanatni saqlab qolish tashvishu sinovlarini soladi. Hali saltanat taxtiga endigina chiqqan, o'z padari buzruvorining ta'ziyasini o'tkazib ulgurmagan shahzoda o'zaro toju - taxt kurashlari girdobiga tortiladi.

Bobur mirzo otasining saroyida xizmat qilgan shaxslarga baho berishda, xoh u temuriyzoda bo'lsin, xoh temuriyzodalarga xizmat qilgan saroy a'yonlari va beklari bo'lsin, xoh o'zining eng yaqin safdoshi bo'lsin, xoh o'ziga dushman maqomida bo'lgan shaxs bo'lsin, ularning har biriga real voqelikdan kelib chiqib, ularning o'ziga xos tomonlari, fazilat va kamchiliklarini atroflicha va batafsil yoritib bergan.

Asarda Bobur otasining saroyida xizmat qilgan beklari to'g'risida atroflicha to'xtalgan: "Hofiz Muhammadbek do'ldoy erdi, faqir va kamsuxan va behaysiyat kishi erdi. Xoja Husaynbek erdi, odmi va faqir kishi erdi. Shayx Mazidbek erdi, zabti va tuzuki xeyli yaxshi edi. Umarshayx mirzo qoshida andin ulug'roq bek yo'q edi. Fosiqli kishi edi...

Yana bir Ali Mazidbek qavchin edi, ikki qatla yog'iy bo'ldi: munofiq va fosiqli va haromnamak va yaramas kishi erdi.

Yana bir Hasan Ya'qubbek edi, Kichik ko'ngulluk, yaxshi ta'blik, chust va chaspon kishi erdi. Mardona kishi erdi. O'qni yaxshi otar erdi. Umarshayx mirzo voqeasidin so'ng mening eshigimda sohib ixtiyor ul erdi. Ichi tor va kam hafsala va fitna, qisqaroqli kishi erdi.

Yana bir Qosimbek qavchin edi. ...Mening eshigimda sohib ixtiyor ul edi. Oxir umrig'acha ixtiyor va e'tibori ortti, o'ksumadi. Mardona kishi edi. Musulmon va mutadayyin va muttaqiy kishi erdi va shubhalik taomdin parhiz qilur edi. Royi va tadbiri bisyor yaxshi edi. Bovujudkim ummiy edi, xushta'bona zarofatlar qilur edi.

Yana bir Boboquli Bobo Alibek edi. Zabti va yarog'i yaxshi edi. Navkarni yaxshi saxlar edi. Benamoz edi, ro'za tutmas edi. Zolim va kofirvash kishi edi.

Yana bir Ali Do'st tag'oyi edi. Iligidin ish kelur dedilar. Bu necha yilkim, mening qoshimda edi, hech andoqli ishi zohir bo'lmadikim, desa bo'lg'ay. Yaramas ahloqli va atvorliqli kishi erdi. Baxil va fitna va zumux va munofiq va xudpisand va qattiq so'zluk va sovuqli yuzluk kishi edi.

Yana bir Ali Darvesh edi, mardona kishi edi. Nasx ta'liqli xatini tavre bitir edi. Xushomad aytur erdi. Tab'ig'a hissati g'olib edi.

Yana bir Qambar Ali mo'g'ul edi. Mening qoshimda xeyli ulug' rioyat topib edi. Ishga yetguncha ehtimomi yaxshi edi. Purgo'y va parishongo'y edi. Muqarrardur, har kimki ko'p aytur, parishon aytur. Hafsalasi kam edi. Tiya mag'z kishi edi". [Z.M.Bobur.1:15,17].

Bobur otasining tabiatidagi qusurlarni ochiq - oydin, bor haqiqaticha ko'rsatgan, u otasi haqida chun mulkgirlik dag'dag'asi bor edi, shu sababdan xeyli yaxshiliklar urushga va do'stliklar dushmanlikka aylanganligini oshkora bitadi. Bu tarixiy haqiqatni bejab - bo'yab ko'rsatmasdan boricha, aynan qanday bo'lsa xuddi shu holida tushunarli tarzda, shu bilan birga adolat toshu - tarozusi nuqtai - nazaridan yoritib bergan. Bir bu emas, hamisha kim bo'lishidan qat'iy nazar, har bir shaxs haqida ochiq, lo'nda, aniq, real holatni boricha badiiy tasvirlarda aks ettirgan edi.

Bobur mirzo otasi saroyida xizmat qilgan a'yonlar, unga qarashli bo'lgan hududlarning bek va hokimlari to'g'risida bu qadar batafsil to'xtaldi, degan savol o'quvchini o'ylatishi tabiiy. Nazarimda, "Boburnoma" shunchaki badiiy asar emas, u o'z farzandlarini mamlakatni boshqarishda barcha ish saroy a'yonlari, bek va

hokimlar, lashkarboshilar orqali amalga oshishini, bunda insonlardagi xislat va fazilatlar, shu bilan birga turli nuqson va qusurlar bo'lishi ehtimoligiga o'ziga xos chaqiriq, hushyorlikka da'vat etish uchun ularga atroflicha ta'rif berib, o'z vorislarini ogohlantirgan edi.

Sulton Umarshayx mirzo saroyida xizmat qilgan beklari va saroy a'yonlarining xizmat qilishdagi mas'uliyati, mardonaligi, saxovati va sadoqati, islom dini e'tiqodlariga bo'lgan munosabati Bobur tomonidan atroflicha tahlil etilgan va har bir shaxsga nisbatan o'zining qat'iy va aniq fikrini bildirgan.

Umarshayx mirzo to'g'risida yozib qoldirgan ma'lumotlariga tayanib xulosa qilinadigan bo'lsa, u o'z zamonasining kuchli va zabardast hukmdori, adolatparvar va saxovatpesha inson, islom dini an'alariga qat'iy rioya etgan shaxs sifatida gavdalanadi va u haqidagi xotiralar insonda iliq fikrlar uyg'otishi, tabiiy.

Shuningdek, asar orqali hukmdorlikni adolatu siyosat bilan boshqarish, mardlik, sobitqadamlik, saxovatpeshalik, islom dini an'alariga qat'iy rioya etish kabi fazilatlar Bobur mirzoga ota meros bo'lib o'tganligining guvohi bo'lamiz.

Sulton Umarshayx mirzo hukmdorlik qilgan yillari Axsini yozgi qarorgoh sifatida tanlab, u yerda katta qurilish ishlari amalga oshirgan, bu haqda "Boburnoma"da quyidagicha keltirilgan: "Sayxun (Sirdaryo - muallif) suyining shimoli tarafidag'i qasabalar: bir Axsidur. Farg'onada, Andijondin so'ngra mundin ulug'roq qasaba yo'qdur. Umarshayx mirzo muni poytaxt qilib edi. Sayxun daryosi qo'rg'onining ostidin oqar. Qo'rg'oni baland jar ustida voqe bo'lubtur. Farg'onada muncha berk qo'rg'on yo'qtur. Mahalloti qo'rg'ondin bir shar'iy yiroqroq tushubtur. "Deh kujovu, daraxton kujo" ("Qishloq qaydayu, daraxtlar qayda") masalini g'olibo Aкси uchun aytibturlar" [Z.M.Bobur.1:8].

Aкси Farg'ona vohasini boshqargan sultonlarning Sirdaryo daryosi so'l sohili bo'yidagi yozgi qarorgohi bo'lib, Bobur mirzoning otasi sulton Umarshayx mirzo tomonidan qurdirilgan edi. "Boburnoma"da Bobur 1494 -1495 yillar voqealariga to'xtalib, "Bir - ikki kundan so'ng Kandirlik doboni bila Aksi va Andijon sari azimat qildim. Aksiga yetib otamning mazorini tavof qildim. Aksidin namozi jum'a vaqtida chiqib, ..Andijong'a keldim" [Z.M.Bobur.1:32]. Bundan anglanadiki, Boburning otasi Umarshayx mirzo Namangan viloyati, To'raqo'rg'on tumani, Axsikent deb atalgan manzilda dafn etilgan. Hozirgi paytda shu tarixiy tepalikda muhtaram Prezidentimiz Sh. M. Mirziyoevning tashabbuslari bilan "Ochiq osmon ostidagi muzey - qo'riqxon" tashkil etilib, tepalik atroflarini obodonlashtirdi, sayyohlarni qabul qilish uchun qulay shart - sharoitlar yaratildi, Sulton Umarshayx mirzoning qabrini tiklash ishlari olib borilmoqda. Davlat rahbari 2021 yil 18 - 19 fevral kunlari Namangan viloyatiga tashriflari davomida Axsikent yodgorligini ochiq osmon ostidagi muzeyga aylantirish loyihasi bilan yana bir bor tanishib: "Axsikent - juda nodir yodgorlik. U yerdagi ishlarni ilm bilan, milliy g'urur bilan, hurmat bilan qilish kerak. Bu joy "Namanganning Registoni" bo'lishi kerak", dedilar.

Kelgusida bu joy xalqimiz o'tmishini anglatuvchi, Temuriylar davri tarixiga oid muhim sayyohlik ob'ektlaridan biri bo'lib qolishi, tabiiy.

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ESKI O'ZBEK TILIDA QO'LLANGAN YORDAMCHI SO'ZLARNING INGLIZCHA TARJIMALARDA BERILISHI

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Annotatsiya. Ushbu maqolada jadidlar davri adabiy tili, xususan, Abdurauf Fitrat va Abdulla Qodiriy asarlari misolida yordamchi so'zlarning (ko'makchi, bog'lovchi va yuklamalar) qo'llanish xususiyatlari hamda ularning inglizcha tarjimalarda berilishi tahlil qilingan. Tadqiqot davomida eski o'zbek tilidagi fonetik o'zgarishlarga uchragan yordamchi so'zlar (uza, birla, -la, xususinda) va ularning ingliz tilidagi ekvivalentlari (with, about, and, but) qiyosiy o'rganilgan. Maqolada o'zbek tilidagi tautologiyadan qochish tamoyili va ingliz tilidagi yordamchi so'zlarning takror qo'llanishi bilan bog'liq uslubiy tafovutlar, shuningdek, tarjimada ma'no va ohangdorlikni saqlash masalalari yoritilgan.

Kalit so'zlar: jadid adabiyoti, eski o'zbek tili, yordamchi so'zlar, ko'makchi, bog'lovchi, yuklama, badiiy tarjima, ingliz tili, stilistik transformatsiya, adekvatlik.

THE EXPRESSION OF OLD UZBEK AUXILIARY WORDS IN ENGLISH TRANSLATIONS

Abstract. This article analyzes the usage of auxiliary words (postpositions, conjunctions, and particles) in the literary language of the Jadid period, specifically through the works of Abdurauf Fitrat and Abdulla Qodiriy, and their representation in English translations. The study comparatively examines auxiliary words that underwent phonetic changes in Old Uzbek (uza, birla, -la, xususinda) and their English equivalents (with, about, and, but). The article highlights the stylistic differences, such as the principle of avoiding tautology in Uzbek versus the repetitive use of functional words in English, and addresses the challenges of maintaining meaning and rhythm in literary translation.

Keywords: Jadid literature, Old Uzbek language, auxiliary words, postpositions, conjunctions, particles, literary translation, English language, stylistic transformation, adequacy.

ОТРАЖЕНИЕ ВСПОМОГАТЕЛЬНЫХ СЛОВ СТАРОУЗБЕКСКОГО ЯЗЫКА В ПЕРЕВОДАХ НА АНГЛИЙСКИЙ ЯЗЫК

Аннотация. В данной статье анализируются особенности употребления служебных слов (послелогов, союзов и частиц) в литературном языке периода джадидизма на примере произведений Абдурауфа Фитрата и Абдуллы Кадыри, а также их передача в английских переводах. В ходе исследования проведено сопоставительное изучение служебных слов староузбекского языка, подвергшихся фонетическим изменениям (uza, birla, -la, xususinda), и их английских эквивалентов (with, about, and, but). В статье освещаются стилистические различия, связанные с принципом избегания тавтологии в узбекском языке и повторным использованием служебных слов в английском языке, а также вопросы сохранения смысла и мелодики текста при переводе.

Ключевые слова: джадидская литература, староузбекский язык, служебные слова, послелог, союз, частица, художественный перевод, английский язык, стилистическая трансформация, адекватность.

Kirish. Jadidlar yashagan davrda eski o'zbek adabiy tili amal qilardi. Shu boisdan ularning ijod namunalari bevosita eski o'zbek tilida yaratilgan edi. Agar unda yordamchi so'zlar turkumi kuzatilsa, qo'llanishida ayrim o'ziga xosliklar borligi ayonlashadi.[7] Jumladan, eski o'zbek tilida ham hozirgi o'zbek tilidagidek uchun, bilan, kabi, yanglig', uzra, ichra, sari, sayin ko'makchilari keng qo'llangan.

Aksariyat hollarda ulardan ayrimlari she'riy asarlarda yo tovush qisqartirilishi, yo tovush orttirilishi, yo tovush almashishi hisobiga fonetik o'zgarishlar bilan qo'llangani kuzatiladi. Masalan, uzra/uza, sayi/sayin, bilan /birla, birlan, bila (ila, -la), uchun/chun shakllarida qo'llanilgani ma'lum. O'xshatish, qiyoslash ma'nolarini anglatuvchi kabi ko'makchisi esa kibi shaklida ishlatilgan. Bikin ko'makchisi unga sinonimlik hosil qilgan, ammo u XIV-XV asrlarga oid yodgorliklardagina uchraydi. Shuningdek, ish-harakatning yo'nalishini bildiruvchi taba, tabaru, payt yoki o'ringa nisbatan chegarani anglatuvchi tegi, tegru (degru) ko'makchilari jadidlar asarlarida uchramaydi.

Asosiy qism. Eski o'zbek tilida keng iste'molda bo'lgan aldynda, yanyda, qatyda, qashyda, o'ngynda, ichiga, o'rtasyda, ustiga, bashyda, astynda, tubinda, bābyda, haqinda, tarafida, tegrasynda, to'g'rysynda, artynnda, ketynda, barasyda, xususyda, vasyda, jyhatydydn kabi ot-ko'makchilar hamda burun, ilgari, ashnu (uning qadimgi turkiy tildagi sinonimi), keyin, so'ng, so'ngra, beri, narı (naru), o'tru, tashqary, bashqa, o'zga, g'ayry, ayru singari ravish-ko'makchilar, ko'ra, yarasha, baqa kabi fe'l-ko'makchilardan ayrimlari jadidlarning asarlari tilida ham uchraydi.

Teng bog'lovchilardan -u (-yu, -vu), va, ham, taqy/dag'ı, yama, ma; ayiruv bog'lovchilaridan yo (yā), yoxud (yāxud), gāh; zidlov bog'lovchilaridan ammo (ammā), lekin (lokin, lek), valekin, valek, vale, ergashtiruvchi bog'lovchilardan kim, ki, agar, agarchi, agarchand, garchand, harchand, chun, chu, chunkim, chunki, to (tā), toki (tāki), teb/deb kabilar qo'llanib kelgan.

Eski o'zbek tilida yuklamalardan na (ne) inkor yuklamasi, kuchaytiruv-ta'kid ma'nosiga ega -mu, -oq, -la; chegara ma'nosini ifodalovchi -g'yna/-gina kabilar faol qo'llangan.

Shular asosida jadidlarning asarlari tilini kuzatganimizda, uning yetakchi vakillaridan biri Abdurauf Fitratning "Shaytonning tangriga isyoni" asarida Shayton tilidan keltirilgan parchada ulardan ayrimlari qo'llanganiga guvoh bo'ldik:

Istamishkim, borliq uza chiqib ko'rsin o'zini,

O'zidag'i sifatlar-la nurlantirsın ko'zini.

Istamishkim, bu yo'qlikdan biz "bor"larni yaratsun,

So'ng... o'ziga hammamizni topindirsun, qaratsun.

Ushbu parchada -ki aniqlov yuklamasi -kim, uzra ko'makchisi uza, bilan ko'makchisi -la ko'rinishlarida ishlatilgani ko'rinish turibdi.

Fitratning xorijda ham mashhur bo'lgan va bir necha chet ellik tarjimonlar tomonidan ingliz tiliga o'girilgan "Hindistonda bir farangi ila buxoroli mudarrisning jadid maktablari xususida qilg'an munozarasi" asari nomidayoq birdaniga ikkita ko'makchi – *ila* hamda *xususinda* so'zlari qo'llangani bilan e'tiborimizni tortdi. Unda qo'llanilgan "ila" so'zi "bilan" bog'lovchisining qisqartirilgan shakli bo'lib, u birinchi kelgan "b" va oxirida kelgan "n" tovushini tashlab ishlatishdan paydo bo'lgan. O'zbek tilida u sof emas, vazifadosh ko'makchi hisoblanadi. Bu o'rinda u aynan ko'makchi emas, balki bog'lovchi vazifasida kelgani kuzatiladi. Asar nomida u "bir farangi ila buxoroli mudarris" birikmalarini teng bog'lashga xizmat qilgan va o'zbek tilida teng, biriktir bog'lovchi sifatida mavjud bo'lgan "va", "hamda" kabi bog'lovchilarni o'zida almashtirib kelmoqda. Ma'lumki, bu ko'makchi faqat badiiy uslubda mana shunday qisqargan shaklda ishlatiladi. Bu o'rinda ham uning asar sarlavhasida qo'llanishi badiiyatni oshirish uchun xizmat ko'rsatgan. Ma'lumotlarga ko'ra, "bilan ko'makchisi dastlab birla formasida qo'llangan bo'lib, uning boshqa shakllari keyinchalik vujudga kelgan". [11]

E'tiborli tomoni shundaki, ushbu asar nomining ruscha tarjimasi kuzatilganda, undagi "ila" so'zi bu tilda yordamchi so'z vazifasini o'taydigan "s" ko'makchisi bilan berilgan. Jumladan: "Spor buxarskogo muderrisa s yevropeysem iz Indii o novometodnykh shkolyax ("Istinnyy rezultat obmena misley").

Bu asarning birinchi tarjima nashri 1911-yilda Toshkentda polkovnik Yagelloning forschadan ruschaga o'girmasi asosida amalga oshirilgan.

Asar nomidagi "*xususinda*" ko'makchisi "haqida", "to'g'risida" kabi ko'makchilarga sinonim (ma'nodosh) bo'lib, u ham ko'pincha badiiy uslubda qo'llanishi ma'lum. Yana bunda uning hozirgiday "*xususida*" deb emas, balki o'sha davr tiliga mos ravishda bir "n" tovushining orttirilishi bilan "*xususinda*" deb berilishi ta'sirchanlikni oshirishga olib kelgan. Eski o'zbek tilida uning bābyda (bobida), haqinda (haqida), to'g'rysynda (to'g'risida), barasyda, (borasida), xususyda (xususida) kabi ko'rinishlari iste'molda bo'lgan.

Nomi "Munozara" deb qisqartirilib ham yuritiladigan ushbu asar Abdurauf Fitratning xorijda nashr qilingan ilk asaridir. U fors-tojik tilida "Munozarai mudarrisi Buxoroiy bo yak nafari farangi dar Hinduston dar borai makotibi jadida" nomi bilan 1328-hijriy yilida Istanbulda yozilgan. Uni o'zbek tiliga Hoji Muin va Shukrullo "Hindustonda bir farangi ila buxoroli bir mudarrisning bir necha masalalar hamda usuli jadida xususida qilgan munozarasi" nomi bilan o'girib, 1911 va 1913-yillarda bostirganlar. Ko'rindiki, asarning asl nomlanishida "ila" ko'makchi-bog'lovchisi o'rnida "bo" so'zi bog'lovchi sifatida qo'llangan. "Xususinda" ko'makchisi esa "dar borai", ya'ni borasida so'zi bilan berilgan.

Asar nomi xorijlik olim Adib Xalid tomonidan "*The Debate between a Teacher from Bukhara and a Yeuropean*)" deb tarjima qilingan. Bunda tarjimon "ila"ni "and" sof teng bog'lovchisi, "*xususinda*" ko'makchisini esa "*from*" ko'makchisi bilan ifoda etgan.

Ba'zan asar nomi ayrim olimlar tomonidan (masalan, Villiam Xannavey) "Hindistonda bir farangi ila buxorolik bir mudarrisning bir nechta masalalar hamda usuli jadida xususida qilgan munozarasi". Ya'ni

“*Debate between a Teacher from Bukhara and a European in India about New Schools*” nomi bilan atab kelganiga ham guvoh bo‘lish mumkin. Bunda “bir nechta masalalar **hamda** usuli jadida” birikmalari o‘zaro “hamda” teng bog‘lovchisi bilan bog‘lab keltirilgani kuzatiladi. Tarjimon bunda bir sarlavhaning o‘zidayoq uchta yordamchi so‘zlardan: *from, about kabi ikki ko‘makchi hamda and bog‘lovchisidan foydalangan*.

Demak, eski o‘zbek tilida yaratilgan jadidlar asarlarida yordamchi so‘zlar ko‘pincha tarkibidagi tovushlar yo tushgan, yo ortgan holatda qo‘llanadi. Ammo. bu doimiy ravishda emas. Masalan, Fitratning “Sayha” to‘plamidan olingan vatanparvarlik mavzuidagi quyidagi satrlarni Salih Beshakchi shunday o‘g‘irgan:

Oh my dear mother,
Oh land of Bukhara
My Pride **with** you,
And my trust is with you...

In another poem he says:

Begin to blow **about** my homeland in the morning
Oh, did I say homeland, rather the place where
I prostrate my body **and** soul
Both my safe place of rest, my honor **and** glory
And my ka‘ba, my qibla, **and** my garden.

Ko‘rinyaptiki, ushbu satrlarda tarjimon “*bilan*” ko‘makchisini ifodalash uchun ingliz tilida unga muqobil kela oladigan “*with*” so‘zidan, va yoki *hamda* teng bog‘lovchilari bilan muvofiqlikka ega “*and*”, *haqida* ko‘makchisiga adekvat kela oladigan “*about*” leksik birliklaridan foydalangan.

Stilistik nuqtai nazardan bir xil so‘zni takror-takror ishlatish aslida uslubiy xatolik sanaladi. Lekin ularning bunday holatda ohangdorlikni kuchaytirish uchun xizmat qilishini ham inkor qilib bo‘lmaydi. Shu nuqtai nazardan yuqoridagi kabi “*and*” bog‘lovchisining bir necha o‘rinda takroriy holatda ishlatilishini uslubiy g‘alizlik sifatida baholash to‘g‘ri hisoblanmaydi.

Asarda qo‘llanilgan yevropalik nutqida uchraydigan tarkibida vaqtni ifodalovchi “keyin” ko‘makchisi ishtirok qilgan “Xo‘sh, bu maktab necha yildan keyin farzandlaringizni kofir qilib qo‘yishini bilasizmi?” gapi “*Well, did you know in how many years this school would have made infidels of your children?*” jumlasida berilgan. Unga javoban keltirilgan o‘qituvchi nutqida “O‘qituvchi: Bu ishlar “ulamo”ning emas, balki amirning [hukmdorning] zimmasidadir”, – deydi. Bu gapning tarjimasi “*TEACHER: These things are not the responsibility of the ‘ulama’, but of the amir [the ruler]*” ko‘rinishida ifoda etilgan. Ayon bo‘lmoqdaki, uning tarkibida qo‘llangan “balki” ayiruv bog‘lovchisi ingliz tilida unga muvofiq tushadigan “*but*” bog‘lovchisi bilan to‘g‘ri berilmoqda. O‘zbek tilida “balki” so‘zi aslida modal so‘z bo‘lib, ba‘zan ayiruv bog‘lovchisiga vazifadoshlik hosil qilib keladi.

“Munozara”ning inglizcha tarjimasidan olingan quyidagi parchaning 7 o‘rnida **and**, ya‘ni **va** teng (biriktiruv) bog‘lovchisi, 5 o‘rnida **if – agar** shart bog‘lovchisi, 1 o‘rnida payt ma‘nosini bildiruvchi **after – keyin, so‘ng** ko‘makchisi qo‘llanib kelgan. “*EUROPEAN: Mr. Teacher! Some years ago Bukhara had an independent, powerful government and a population of ten million people. After the defeat [in 1868] of Amir Muzaffar [ruler of Bukhara, 1860-1885], the pomp of kingship was replaced by an emirate.... If you continue much longer in your old neglect; if you do not have pity on your religion and people; if you do not begin to think about saving your nobility and honor; if you forget the rights of your motherland, and if you betray the dignity and greatness of your world-conquering ancestor [Amir] Timur [reigned 1370-1405], you will cast this statue from the compass of memory, and you will sleep forever in the land of dishonor, lowliness, and anonymity*”.

O‘zbek tili stilistikasi talabi bo‘yicha, bir so‘zning bir matnda bir necha bor takror ishlatilishi tavgologiya – so‘z takrori sifatida uslubiy g‘alizlik, stilistik xatolik sanaladi. Hatto bu qoida yordamchi so‘zlar qo‘llanishiga ham tegishli bo‘lgani uchun o‘zbek tilida yordamchi so‘zlarning mavjud sinonimlaridan foydalanishga harakat qilinadi. Ular ma‘nodosh bo‘lgani uchun biri ikkinchisini mazmunan almashtirib kela oladi. Ammo ingliz tilida bir yordamchi so‘z xuddi yuqorida misol keltirilgan matnda kuzatilgani kabi takror ishlatilaveradi va bu uslubiy xatolik hisoblanmaydi. Bunga yana quyidagi parchani ham dalil qilib ko‘rsatish mumkin: “*A coin used in Central Asia and northern India, worth approximately 15 Russian kopeks in the late nineteenth and early twentieth century Bukhara*”.

Bu gapda *and* bog‘lovchisi bir gapning o‘zida ikki marta qatnashayapti va har ikkalasida ham uyushiq bo‘laklarni bog‘lab kelayapti.

Shuningdek, dastlab misol keltirilgan parchada ham **and** bog‘lovchisi, asosan, uyushiq so‘z va birikmalarni o‘zaro teng bog‘lash vazifasini bajargan. **After – keyin, so‘ng** ko‘makchilari payt ma‘nosini ifodalab, ravish-ko‘makchi, **about** – haqida ot ko‘makchi sifatida namoyon bo‘lgan. **If – agar** shart

bog'lovchisi besh marta qo'llanib, ergashgan qo'shma gap qismlarini bog'lab kelgan. Bu bog'lanishlarni aslyat va tarjimada quyidagicha ko'rsatib o'tish mumkin:

<i>an independent, powerful government and a population of ten million people</i>	<i>mustaqil, qudratli hukumatga va o'n millionlik aholiga ega</i>
<i>your religion and people</i>	<i>diningizga va xalqingizga</i>
<i>your nobility and honor</i>	<i>o'z olijanobligingizni va sha'nini</i>
<i>the dignity and greatness</i>	<i>qadr-qimmatini va buyukligi</i>
<i>of memory, and you will sleep forever</i>	<i>haykalni otib tashlaysiz va sharmandalik</i>
<i>lowli-ness, and anonymity</i>	<i>pastkashlik va anonimlik</i>

Ko'rinadiki, bunda faqat 1 o'rinda – *“if you forget the rights of your motherland, and if you betray”* (**Agar** vatanning haq-huquqlarini unutib, dunyoni zabt etgan ajdodingiz” gapi tarkibidagi **va** bog'lovchisi tarjimada saqlanmasligi mumkin. **About** ko'makchisi esa unga mos va muqobil **haqida** ko'makchisi bilan beriladi.

Ma'lumki, o'zbek tilida keng uchraydigan yoki (yo) ayiruv bog'lovchilari yo yakka holda, yo takror qo'llanib keladi. E'tiborli tomoni shundaki, ingliz tilida unga muvofiq keladigan or bog'lovchisi ham shu xususiyatga egaligi ko'rinadi. Masalan, quyidagi parchada or bog'lovchisining ham yakka, ham takror qo'llanganiga guvoh bo'lish mumkin: **“EUROPEAN:** Have you seen or heard that any of the Muslims there [that is, in India] have denied the unity of God or the prophethood of Muhammad or the truth of the Qur'an or any of the commands of the shari'a

TEACHER: These things are not the responsibility of the 'ulama', but of the amir [the ruler]. How can the 'ulama' speak against the amir?

O'zbek tilida yoki bog'lovchisi takror qo'llansa, uning ikkinchisidan oldin yoki keyingilaridan oldin, albatta, vergul qo'yiladi. Ammo ingliz tilida vergulsiz ishlatilaveradi. Bu esa ingliz va o'zbek tillarida yordamchi so'zlarni qo'llashda tinish belgilarini ishlatish muayyan o'ziga xosliklarga egaligidan dalolat beradi. Aytaylik, ingliz tilida and bog'lovchisi bog'langan qo'shma gap qismlarini bog'lash uchun xizmat qilib kelgan bo'lsa, odatda, undan oldin vergul ishlatiladi. Masalan: For a long time now they have been writing it on paper in the naskh script because it is easier, and still the sky has not fallen down.

O'zbek tilida va bog'lovchisi qo'llangan o'rinlarda hech vaqt vergul ishlatilmaydi. Shunisi borki, ingliz tilida ham and bog'lovchisi uyushiq bo'laklar orasida kelgan bo'lsa, vergul qo'llanmaydi. Masalan: “Similarly, during the time of the Prophet and his companions the Qur'an was written in Kufic script on the shoulder-blades of sheep.

Abdurauf Fitrat badiiy asarlari xorijda turli tillarga tarjima qilingan ekan, ularning aksariyati ingliz tiliga tarjimalardan iborat ekan kuzatiladi. Buni Sh.T.Lions, Adib Xalid, Salih Beshakchi, E.Olvort tarjimalari misolida yorqin dalillash mumkin.

E.Olvort “Haqiqatdan qochish: Abdurauf Fitrat birinchi zamonaviy Markaziy Osiyo islohotchisi” nomli kitobida adibning “Bedil” hikoyasini turk tilidan ingliz tiliga tarjima qilar ekan, uning tarkibida keltirilgan forscha she'riy baytlar tarjimasini ham e'tibordan chetda qoldirmaydi. Jumladan, tarkibida “lekin” zidlov bog'lovchisi “lek” shaklida qisqartirilgan holda qo'llanilgan quyidagi forsiy bayt tarjimasini ingliz tilida shunday berilgan:

<i>“Xok shud fitrat bo pasti, lek mijgon barnadosht, V-arna az mo to ba bomi osmon yak zina shud”</i>	<i>Had he done so, they would have been a ladder from us to the roof of the sky.</i>

Ko'rinyaptiki, ushbu bayt aslyatida mavjud bo'lgan “lek” bog'lovchisi uning tarjimasida tushirib qoldirilgan. Holbuki, ingliz tilida uning but so'zi muqobili bo'la oladi.

Abdurauf Fitratning “Qiyomat” nomli xayoliy hikoyasi muallif Moskvada yashab ijod qilgan kezlarida yaratilgan bo'lib, adib asarlari orasida eng ko'p nashr etilgani hisoblanadi. Bunga uning qiziqarli diniy-mifologik motivlar asosida yaratilgani zamin yaratgani, shubhasiz. Mana shu katta qiziqish sabab amerikalik inglizzabon turkolog E.Olvort tomonidan u ingliz tiliga ham tarjima qilingan. U o'z qiziqishi haqida shunday yozgan: “Markaziy Osiyoni ozod qilish mavzusida Abdurauf Fitrat turli hajmdagi dialogik asarlar yaratgan. Masalan, o'zbek turkchasida (1923-1930) va tojik forschasida (1936) yaratilgan asarlari “Qiyomat” nomi bilan nashr etildi”.

Ushbu hikoyada Qil ko'prik tasviri keltirilgan parcha juda ta'sirchan bo'lib, o'rni-o'rni bilan unda yordamchi so'zlardan ham foydalanilganki, tarjimon E.Olvort ularni e'tibordan chetda qoldirmay, imkon qadar adekvat o'g'irishga harakat qilgan. Masalan: Qil ko'prik osti “keng, juda **ham** keng bir chuqur: chuqur olovga to'lgan, alangasi chiqib har tomonni qizartirib turadir. Chuqurning ustida qil ko'prik; qildan ingichka bo'lsa

ham o'zi qil emas, **negakim**, shuncha alangada yonmay turadir" degan parchani tarjimon quyidagicha o'giran: "An extraordinarily broad pit has filled up with fire. This fire rose high above **and** scorched the surrounding area. Above the pit – across the middle – is a bridge made of hair. **Because** it is fine as hair, they refer to this as the "hair bridge." **But** in reality it is not hair, it must be iron. If it were hair, it would quickly have burned long ago".

Demak, asliyatning ikki o'rnida "ham" yuklamasi, bir o'rnida "negakim" sabab bog'lovchisi qo'llangan. Ammo tarjimada **and** teng bog'lovchisi, **but** zidlov bog'lovchisi hamda negakim ma'nosini muqobil ifodalashga qodir **because** sabab bog'lovchisidan foydalanilgan.

Qil ko'priktan odamlarning vaqtida qurbonlikka bag'ishlangan qo'yini minib o'tish holati bayon etilgan "Ko'prik ko'b uzun bo'lgani **uchun** nari yog'i ko'rinmas edi, beri yog'ida esa ko'p kishilar, ko'b qo'ylar **hamda** ko'b malaklar aralashib, baqirishib, yugurishib yurarlar" parchasi E.Olvort tarjimasida "The "hair bridge" is very lengthy; the far end of it cannot be seen. The crowd has gathered at the near end. Iron-cudgel-bearing "angels" covered **with** dust **and** sweat run in all directions" deb o'girgani kuzatilar ekan, uning **uchun** ko'makchisini tashlab ketgani, hamda bog'lovchisini **and** so'zi orqali ifodalagani, **with** / **bilan** bog'lovchisini qo'shib ishlatgani ayonlashadi.

Yordamchi so'zlarning barcha turlari: bog'lovchi, ko'makchi va yuklama ham tarjimada tushirib qoldirilishi mumkin. Masalan: "Bularning bittasini ham haligi xizmatchilar keltirmaydi, **balki** ular o'zlari ucha-ucha kelib, Pochamir yoniga qo'nadilar. Pochamir yeb **to'ygandan keyin**, tomoqlar, nonlar yana ucha-ucha ketadilar". Tarjimasida: "The servants referred to above did not bring a single one of these, either. The dishes themselves came **flying and flitting along and landed** at Pachamir's side. When Pachamir had eaten his fill, the **dishes and loaves** of bread once more flew and flitted away".

Ko'riyaptiki, ushbu matn tarjimasida uning asliyatida mavjud bo'lgan "balki" zidlov bog'lovchisi hamda "keyin" payt ma'nosida qo'llanadigan ko'makchi tushirib qoldirilgan. Ohang bilan bog'langani uchun orasiga vergul qo'shilgan so'zlar o'rtasida "and" bog'lovchisidan foydalanilgan.

Shu asar asliyatidagi "shahar emas – bog', bog' emas – shahar edi" jumlasini E.Olvort "It was not a city, [but] a garden, not a garden, [but] a city" ko'rinishida o'girib, [but] – *ammo, lekin, biroq* ma'nosini bildiruvchi zidlov bog'lovchisini katta qavsda bergan.

Quyidagi misolda uyushiq bo'laklarning biror bog'lovchi yoki yuklama orqali emas, ohang yordamida bog'langani kuzatiladi: "Pochamir uxlab turib uyg'onsa, oldida nonlar, holvalar, qaymoqlar, qovurmalar – hammasi hozir bo'ladi. Tarjimasida: "Loaves of bread, portions of halva, quantities of cream and roast meat – all of them were ready".

Bu gapda bog'lanib, uyushib kelgan, ohang bilan bog'langan so'zlarni bir so'z bilan umumlashtirish holati kuzatilmogda. Bu hol, demak, o'zbek va ingliz tili grammatikasiga baravar xos hodisa ekani oydinlashadi.

E.Olvort tarjimalari orasida Fitratning "Shaytonning tangriga isyoni" dramasi ham mavjud. Uni mutarjim "Satan's mutiny against the lord" nomi bilan asarning 1924-yilda lotin tilida chop etilgan nashri asosida amalga oshirgan. Mutarjim asliyatda shayton tilidan Ollohga murojaat shaklida keltirilgan quyidagi parchani o'giraniga guvoh bo'lish mumkin.

Asliyatda:

Nurda **milyo'n-milyo'n** malak yaratg'il,
jon ber, ong ber, ko'z, bosh yasa, tan ishla,
uchmoq uchun *qanot* dahn bag'ishla,
undan so'ngra...

Tarjimada:

Just go on and create millions and millions of Angels
from light,
Give a soul, give sense, eyes, make a head, fashion
a body;
For flying, grant them *wings*; then . . .

Ushbu tarjima misolida ko'makchidan keyin gapni uzib qo'yish holatiga duch kelinmogda. Ungacha mutarjim "milyo'n-milyo'n" takror so'zini "millions and millions" ko'rinishida "and" (va) bog'lovchisi bilan alohida-alohida ifodalagan.

Fitratning "Shaytonning tangriga isyoni" dramasi she'riy ko'rinishda yozilgani uchun tarjimon uning shu asl shaklini saqlashga astoydil harakat qilgan. Bunda unga xos she'riy ohangni saqlab qolish maqsadida bo'g'inlar miqdorini saqlashga ham alohida e'tibor bergan. Buning uchun tarjimonning yordamchi so'zlarni ham o'z o'rnida saqlab qolishga intilganiga guvoh bo'lish mumkin.

Asliyatda:

Sh a y t o n

Ko'k yo'q emish, yer yo'q emish, quyosh bilan yulduz yo'q,

Oy yo'q emish, zamon-da yo'q, kecha bilan kunduz yo'q.

Tarjimada:

SATAN

It seems there was no heaven,

There was no earth,

There were no sun **and** stars.

There was no moon, nor time, either,

There was no night **and** day.

Shu misralardan keyin kelgan satrlar asliyatida muallif "kabi" o'xshatish ko'makchisidan foydalangan:

Havo-da yo'q, fazo-da yo'q, malak kabi shayton yo'q.

Bu yo'qlikda bizning Tangri sir kabi turarmish.

Buning tarjimasi:

Nor air, nor space;

Just as no Satan [existed], there was no Angel.

In this nothingness stood our Lord **like** a mystery.

Asliyatda garchi kabi ko'makchisi ikki bor qo'llangan esa-da, uning tarjimasida bu ko'makchi faqat bir o'rinda like so'zi bilan berilgan. Bu so'z ingliz tilida gap boshida ham qo'llanaveradi: "Like nothing possible, there was no possibility" / "Hech narsa mumkin bo'lmaganidek, hech qanday imkoniyat yo'q edi".

O'zbek tilida kabi ko'makchisi joyi kelganda -dek qo'shimchasi bilan sinonim sifatida o'rin almasha oladi.

"Uchun" ko'makchisini E.Olvort o'z tarjimalarida "to" so'zi bilan almashtirgani kuzatiladi:

To break away and see Himself,

With qualities in Himself, to make his eye shine.

A.Qodiriyning "O'tkan kunlar" romani ham jadid adabiyotining nodir namunalaridan biri bo'lib, uning ingliz tiliga o'girilgani F.Xojiyeva, R.Qosimova, Sh.Raximova, S.Xamdamova, G.Kenjayevarlar [4,5] tomonidan turli qirralarda o'rganilgan. Biz esa ulardan farqi o'laroq, ushbu asarning ingliz va o'zbek tarjimalarida yordamchi so'zlarning qo'llanishi va tarjimada berilishiga e'tibor qaratib, chog'ishtirma tilshunoslik va tarjimashunoslikning konseptual tushunchalari asosida tahlil qilishga harakat qildik. Buning uchun asarning M.Riiz, K.Ermakova, I.To'xtasinov tomonidan ingliz tiliga tarjima qilingan variantlari ko'zdan kechirildi.

Asar matnini yaratishda A.Qodiriyning turli leksik-grammatik vositalar qatori ko'makchi, bog'lovchi va yuklama kabi yordamchi so'zlardan ham o'ziga xos mahorat bilan foydalanganini kuzatish mumkin. Masalan, asarning ilk bo'limidan olingan quyidagi parchada "xuddi" aniqlov yuklamasi qo'llangan: "Men o'risning idora ishlarini ko'rib, o'z idoramizning xudda bir o'yinchiq bo'lg'anlig'ini iqrar etishka majbur bo'ldim..."

Mazkur parcha ingliz tiliga quyidagi ko'rinishda o'girilgan: "I was forced to admit that, in comparison to administrative order among the Russians, our principles seem naught but poultry playthings..."

Ingliz tilida just, right, exactly, precisely kabi so'zlar "Specifying particles" deb nomlanadi va o'zbek tilida xuddi, naq singari aniqlov yuklamalariga ma'nosi va vazifasi jihatidan mos keladi. Biroq yuqorida o'zbek tilidagi xuddi yuklamasi ingliz tilida mavjud bo'lgan yuqoridagi yuklamalarning birortasi bilan berilmagan. Lekin matnda but – "Emphatic or intensifying particle" uchraydi. Yana "xuddi" yuklamasining eski o'zbek tiliga muvofiq tarzda "xudda" ko'rinishida berilgani e'tiborni tortadi. Bu fikrni quyidagi misol ham yana bir bor tasdiqlaydi:

Asliyatda: – Yuzi cho'ziqroq, chakkasi siqiqroq choldir.

– Xudda o'zi. (1, 176).

Tarjimada: "With the longish face, sunken temples?"

"The very same" (2, 166).

Keltirilgan tarjima matnida "xuddi" aniqlov yuklamasi ingliz tilidagi very partkli bilan berilgan.

Navbatdagi parchada yana "xudda" yuklamasi bilan "ham" yuklamasi qo'llangani ko'zga tashlanadi: "Uzoq-yaqin xotirlarning "Hoy, O'zbek oyimning marg'ilonliq kelini ham kelibdur, xudda to'tining bolasi emish. Yuringlar, bir ko'raylik", degan so'zlari eshitilgandek bo'ldi". (1, 304).

Tarjimasi: "She fancied she already heard voices from all sides: "Have you heard?! The Margilan brideis visiting Uzbekayim! Such a beauty! As pretty as parrot's chick! Let's go and admire her!" (2, 279).

Ko'rinyaptiki, asliyatda mavjud bo'lgan ham kuchaytiruv-ta'kid yuklamasi tarjimada ifodalanmagan. Xudda so'zi esa tarjimada as...as/ -dek, kabi, singari bog'lovchisi orqali berilgan. Tarjima matnida keltirilgan all

so'zidan bu o'rinda from all sides birikmasi tarkibida kelayotgani uchun partikl sifatida emas, balki "har tomondan" degan ma'nodagi ravish sifatida foydalanilgan.

O'zbek tilida faqat so'zi hamda -gina qo'shimchasi ayiruv-chegaralov yuklamasi hisoblanadi. "O'tkan kunlar" romanidan olingan quyidagi parchada ularning har ikkalasi bitta matnda ketma-ket qo'llangani kuzatiladi: "Eshitkandek bo'lg'an bo'lsang ham bu so'z chindir, – dedi qutidor, – nega desang, xatining mazmunidan ham onglashiladirkim, bu ikkinchi uylanishka Otabek butunlay qarshi bo'lib, faqat bu gap qudalaringninggina ishlaridir. (1, 145).

Tarjimada: "Well, since you heard it yourself, then it is evidently the truth," said Kutidor. "And as such, it is clear that Atabek is not at all inclined to marry a second time, that is his parents have contrived the whole thing". (2, 136).

Ko'rinyaptiki, asliyatda faqat va yolg'iz ma'nolarida qo'llanib, gapdagi "bu gap" birikmasini hamda "qudalar" so'zini ajratib, chegaralab ko'rsatishga, uning ma'nosiga qo'shimcha tarzda yana ayiruv-chegaralash ma'nosini yuklashga, shu ma'noda uni boshqa so'zlardan ajratib ta'kidlashga xizmat qilayotgan faqat so'z yuklamasi bilan -gina qo'shimcha yuklamasini ingliz tilida mohiyatan ularga muqobil kelishi mumkin bo'lgan "Limiting particles" – even, only, merely, barely, almost, nearly, scarcely, hardly, solely, just, but, alone kabilardan birortasi orqali berilmagan. Tarjima matnida all partikli mavjud, xolos. U aslida "ham" yuklamasining o'rnini bosa olishi mumkin. Lekin keltirilgan matnda esa u at all ko'rinishida iborani hosil qilgan bo'lib, gapda ravish vazifasida ishlatilgan. U, odatda, bo'lishli gaplarni inkor yuklamasini qo'shgan holda inkor gapga aylantirishga xizmat qiladi. Jumladan, matnning "Atabek is not at all inclined to marry a second time", ya'ni "bu ikkinchi uylanishka Otabek butunlay qarshi bo'lib" degan qismida at all iborasi xuddi shunday vazifani bajarib kelgan. Faqat yuklamasi esa tarjimada tushirib qoldirilgan.

Navbatdagi matnda birdaniga o'zbek tilidagi yuklamalarning ikkita ma'no turi qatnashgan. Biri so'zlarga qo'shib yoziladigan qo'shimcha ko'rinishidagi -mi so'roq-taajjub yuklamasi bo'lsa, ikkinchisi "axir" kuchaytiruv-ta'kid yuklamasidir. Hatto -mi yuklamasi bir emas, bir necha o'rinda qo'llangan. Jumladan: "Tag'in O'zbek oyimning rangi o'chkan, qoni qochqan: tovoqni kosaga, cho'michni piyolaga urib dodi faryod: "Siz otamisiz, nimasiz axir, o'g'lingizni tiyib olish sira esingizga keladimi? O'g'lingizning bu ishi bechiz emas: marg'ilonliq sihr qildimi, jodu qildimi, haytovur siz shu yo'sunda yuruy bersangiz, erta-indin o'g'uldan ajralasiz. Bu kalvak o'g'lingiz marg'ilonliqning eshigida qul bo'lib yotib oladir..." (1, 132).

Tarjimasi: "Uzbekayim's very blood boiled in her veins. She clattered the crockery in a rage, squalling throughout the house: "Who are you, husband? Are you your son's father or not?! You have not the slightest intention to bringing him to heel! Can you not see the Margilan wench has bewitched our son, so beguiled him that he – the fool! – shall soon be her slave and lie on her door steps! (2, 125).

O'zbek tilidagi kuchaytiruv-ta'kid yuklamalari kabi ingliz tilida ham alohida "Emphatic or intensifying particles"lar guruhi mavjud bo'lib, ular gapda ifodalanayotgan fikrni kuchaytirib ta'kidlashga xizmat ko'rsatadi. Very ham even, yet, still, all, just, simply, never, but, only, quite, too kabi shunday so'zlardan biri bo'lib, hatto, hattoki, nahotki, axir, ham singari ottenkalarda qo'llanuvchi o'zbek tilidagi kuchaytiruv-ta'kid yuklamalariga mos keladi. Shunday bo'lsa-da, bu o'rinda very so'zi axir so'ziga muqobil sifatida keltirilmagan. Tarjimada axir yuklamasi tushirib qoldirilgan. Shuningdek, yuqoridagi matn tarjimasida o'zbek tilidagi -mi so'roq yuklamasining vazifasiga xos so'roq gapni hosil qilish xususiyati hamda taxmin va gumonni ifodalash ma'nosi saqlangan. Ushbu yuklamaga xos inkor ma'nosi esa not – (Negative particle) yuklamasi bilan berilgan.

Ba'zan not – (Negative particle) inkor yuklamasi o'zbek tilidagi inkorni bildiruvchi "emas" to'liqsiz fe'li va unga qo'shib kelgan -da kuchaytiruv-ta'kid yuklamasini tarjimada ifodalab kelishi mumkin: "– Kuyavingizning rizolig'i bo'lmasa xudo xayrini bersin, vassalom.

– Gap unda emas-da, – dedi kulib qutidor. (1, 145)

Tarjimada: "Well, if he is opposed – and may Allah be praised – then what is there to talk about?"

"That is not the point," smirked Kutidor. (2,136)

"O'tkan kunlar" asari syujetidan ma'lumki, Yusufbek hoji bilan O'zbek oyimning yakkayu yolg'iz o'g'li Otabek Marg'ilonga savdo-sotiq ishlari yuzasidan borganida tasodifan Kumushni ko'rib qolib, unga uylanadi. Kelinning xizmatini ko'rib huzurlanish niyatida bo'lgan onasi O'zbekoyim esa bundan ranjiydi. Yozuvchi uning ana shu holatini ochishda kuchaytiruv-ta'kid yuklamalarini ko'proq qo'llangani kuzatiladi. Bunga ona-bolaning quyidagi dialogi misolida ham guvoh bo'lish mumkin:

– Biz sani Marg'ilon andisiga bunchalik mukkadan ketishingni o'ylamag'an edik, adabsiz... o'zingga qolsa shu marg'ilonliqni xoting'a hisoblab ketaberar ekansan-da, uyatsiz!..

Otabek ham qizishdi:

– Xotin bo'lmasa nima, axir?! (1, 135)

Tarjimasi: "...How could we ever imagine you would hitch yourself to some Margilan wench, you shameless wastrel!"

Atabek flared too:

–“Well, who is she to me, if not wife?”

Ingliz tilida biriktiruvchi yoki umumlashtiruvchi – Connecting particles guruhiga mansub bo‘lgan too yuklama o‘zbek tilidagi kuchaytiruv-ta’kid yuklamalariga muqobil kela oladi. Shuning uchun yuqoridagi parcha tarjimasida “Otabek ham qizishdi” gapi “Atabek flared too” tarzida berilgan. Otabekning “Xotin bo‘lmasa nima, axir?!” gapi “Well, who is she to me, if not wife?” ko‘rinishida ifoda etilganki, unda ajratib ko‘rsatilgan “axir” so‘zining “well” so‘zi bilan almashtirilgani yorqin kuzatilmoqda.

“O‘tkan kunlar” romanining M.Riiz, K.Ermakova, I.To‘xtasinov tomonidan amalga oshirilgan ingliz tilidagi tarjima variantlarini o‘rganib, ularda yordamchi so‘zlarning asliyat va tarjimada berilishini qiyoslashga urindik. Jumladan:

Asliyatda: “*Oy kabi yuzlar, kulib boqishlar, cho‘chib qochishlar... (A.Qodiriy, 11-b.)* jumlasining tarjima variantlari quyidagicha:

Tarjimon ismi-sharifi	Tarjima matni
M.Reese	“Face is like a moon, smiling up at me, and then running...startled...off.
K. Ermakova	“Face round and luminescent as the moon, playfully smiling eyes, shyly she flees...”
I.Tuxtasinov	“A moon-like face, smiling eyes, running away frightened...”

M.Reese tarjimasida ohang yordamida bog‘langan so‘zlar orasidagi vergul o‘rnida and bog‘lovchisi ishlatilgan. Kabi ko‘makchisi like so‘zi bilan berilgan.

K. Ermakova faqat and – o‘zbek tilidagi va bog‘lovchisiga mos keladigan bog‘lovchidan foydalangan.

I.Tuxtasinov ham kabi ko‘makchisini like so‘zi bilan bergan.

Yoki yana:

Asliyatda: “*Saroyning to‘rida boshqalarg‘a qarag‘anda ko‘rkamroq bir hujra, anovi hujralarga kiygiz to‘shalgani holda bu hujrada qip-qizil gilam, uttalarda bo‘z ko‘rpalar ko‘rilgan bo‘lsa, munda ipak va adras ko‘rpalar, narigilarda qora charog‘ sasig‘anda, bu hujrada sham‘ yonadir, o‘zga hujralarda yengil tabi‘atlik, serchaqchaq kishilar bo‘lg‘anida bu hujraning egasi boshqacha yaratilishda*” (A.Qodiriy, 6-b.)

Tarjimada:

Tarjimon ismi-sharifi	Tarjima matni
M.Reese	At the far end of the <u>main yard</u> , a <u>room</u> stood apart from the others through its singular beauty: while the other rooms bore only <u>felt rugs</u> , this room displayed <u>deep-red carpet</u> ; while others laid their heads on <u>cotton quilts</u> , here the owner slept among <u>silk and adras bedding</u> ; while the other living <u>quarters</u> reeked of the soot of blackened lamps, this small room was lit with a single brilliant candle; and while the other tenants displayed a carefree and facetious nature, the occupant of this room appeared to be cast from another material altogether .
K. Ermakova	In the far reaches of the <u>courtyard</u> we see a <u>snug room</u> , marked by the elegance of its décor. If simple <u>koshma felt rugs</u> cover the floors in other <u>rooms</u> , here we find <u>rich crimson carpets</u> ; if <u>coarse blankets</u> festoon the other <u>quarters</u> , here they are replaced by <u>kurpach</u> covers made of <u>skills and adrasses</u> ; if oil lamps smoke in other rooms, here candle flames flicker in a lively dance. And the resident of this <u>room</u> behaves differently, too, not like the hot-headed, happy-go-lucky lodgers in other <u>quarters</u> .
I.Tuxtasinov	In the center of <u>caravanserai</u> , there was only <u>one room</u> , a piece of attraction for everybody, with a beautiful <u>red carpet</u> on the floor because all other rooms were just laid with <u>felt</u> . While these rooms had <u>korpachas</u> laid out on the felt, that exceptional <u>room</u> had adras mattresses laid out on the floor: While a kerosene lamp smelled in other <u>rooms</u> , here a candle brightened the inside. While there were light-minded, not serious people in those <u>rooms</u> , here was a smart man looking totally different .

Ko‘rinyaptiki, birinchi tarjimada biriktiruv bog‘lovchisi uch o‘rinda qo‘llangan. Bir o‘rinda uyushiq bo‘laklar orasida (silk and adras), ikki o‘rinda biriktiruv munosabatli qo‘shma gap qismlarini bog‘lash uchun.

Ikkinchi tarjimada biriktiruv bog‘lovchisi bir o‘rinda uchraydi. U ham bo‘lsa, gap boshida. Aslida asliyatda ham u bir o‘rinda, faqat uyushiq bo‘laklar orasida qo‘llangan.

Uchinchi tarjimada esa bu bog‘lovchi umuman qo‘llanmagan. Unda *because* (*chunki*) bog‘lovchisidan foydalanilgan. Ammo bu bog‘lovchi asl matnda yo‘q.

Xulosa qilib aytganda, jadid ijodkorlar asarlari matni va ularning tarjimasida yordamchi so‘zlardan ham o‘ziga xos mahorat bilan foydalanilgan. Ularni o‘rganish orqali eski o‘zbek adabiy tilda qo‘llangan ko‘makchi, bog‘lovchi, yuklama kabi yordamchi so‘zlarning qo‘llanish tarixi, ular bilan bog‘liq transformatsion jarayonlarni bilib olish mumkin.

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ПОЭТИКА ЛИТЕРАТУРНО-ХУДОЖЕСТВЕННОЙ ИНТЕРПРЕТАЦИИ БИБЛЕЙСКОГО ТЕКСТА В МИРОВОЙ ЛИТЕРАТУРЕ

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Аннотация. В статье рассматривается феномен литературно-художественной интерпретации библейского текста в историко-культурной перспективе. Анализируется эволюция способов художественного освоения Священного Писания от античности до XX века. Особое внимание уделяется жанровому многообразию интерпретаций, трансформации библейских архетипов и изменению герменевтических стратегий в различные эпохи. Делается вывод о системообразующей роли библейского текста в мировом литературном процессе.

Ключевые слова: Библия, интертекстуальность, рецепция, архетип, символ, герменевтика, апокриф, литературный процесс, гомилетика, сакральный текст, кондак, эсхатология, экзегетика.

JA'ON ADABIYOTIDA BIBLIYA MATNINING BADIY-ADABIY INTERPRETATSIYASI POETIKASI

Annotatsiya. Ushbu maqola Bibliya matnining adabiy va badiiy talqini hodisasini tarixiy va madaniy nuqtai nazardan ko'rib chiqadi. Unda Muqaddas Bitikga badiiy yondashuvlar evolyutsiyasi antik davrdan XX asrgacha tahlil qilingan. Janrlar bo'yicha talqinlarning xilma-xilligiga, Bibliya arxetiplarining o'zgarishiga va turli davrlarda germenevtik strategiyalarning evolyutsiyasiga alohida e'tibor beriladi. Injil matnining global adabiy jarayonda tizim yaratuvchi roli haqida xulosa chiqariladi.

Kalit so'zlar: Injil, intertekstuallik, qabul qilish, arxetip, timsol, germenevtika, apokrif, adabiy jarayon, homiletika, muqaddas matn, kontakion, esxatologiya, tafsir.

THE POETICS OF LITERARY AND ARTISTIC INTERPRETATION OF THE BIBLICAL TEXT IN WORLD LITERATURE

Abstract. This article examines the phenomenon of literary and artistic interpretation of the biblical text from a historical and cultural perspective. It analyzes the evolution of artistic approaches to the Holy Scriptures from antiquity to the 20th century. Particular attention is paid to the diversity of interpretations across genres, the transformation of biblical archetypes, and the evolution of hermeneutic strategies in different eras. A conclusion is drawn about the system-forming role of the biblical text in the global literary process.

Keywords: Bible, intertextuality, reception, archetype, symbol, hermeneutics, apocrypha, literary process, homiletics, sacred text, kondakion, eschatology, exegesis.

Актуальность исследования обусловлена необходимостью системного осмысления библейского текста как интертекстуального источника мировой литературы. В условиях современной гуманитарной науки, ориентированной на междисциплинарность, проблема рецепции Священного Писания приобретает особую значимость. Объектом исследования является библейский текст в его художественной рецепции. Предметом исследования – формы и способы литературно-художественной интерпретации библейских сюжетов в различные исторические эпохи.

Цель – выявить закономерности и основные этапы литературно-художественной интерпретации библейского текста в мировом литературном процессе. Для достижения поставленной цели решаются следующие задачи: определить теоретические основания понятия «литературно-художественная интерпретация»; проследить историческую динамику освоения библейского материала в античной, средневековой, новоевропейской и современной литературе; проанализировать трансформацию библейских архетипов и мотивов в художественном дискурсе; выявить специфику интерпретационных стратегий различных культурных эпох.

Методологической основой работы являются положения историко-литературного анализа, сравнительно-типологического метода и герменевтики. В исследовании использованы: историко-генетический метод (для выявления эволюции интерпретаций); сравнительно-типологический метод (для сопоставления художественных моделей различных эпох); интертекстуальный анализ (в контексте концепции Ю. Кристевой и М. Бахтина); элементы культурологического и рецептивного подходов.

Проблема интерпретации занимает центральное место в современной гуманитарной науке. В философско-герменевтической традиции интерпретация понимается как способ постижения смысла текста, включённого в историко-культурный контекст. Согласно концепции Х.-Г. Гадамера, понимание всегда является «слиянием горизонтов», то есть взаимодействием исторической дистанции и актуального читательского опыта [1].

Герменевтическая традиция подчёркивает диалогическую природу текста, который рассматривается как открытая структура, находящаяся в постоянном взаимодействии с иными текстами культуры [2]. В этом аспекте Библия выступает не только как текст канона, но и как постоянно актуализируемый семиотический феномен. Следовательно, всякая литературно-художественная интерпретация библейского сюжета является формой межтекстового диалога.

Библия представляет собой уникальный феномен мировой культуры, оказавший фундаментальное влияние на формирование религиозного сознания, художественного мышления и литературной традиции различных эпох и народов. В культурно-историческом аспекте она выступает не только как священный текст, но и как мощный источник сюжетов, образов, архетипов и символических структур. Термин «Библия» (от греч. *biblia* – «книги») указывает на ее составной характер. Канонический корпус включает две части – Ветхий и Новый Завет. Ветхий Завет содержит, в частности, Пятикнижие (Бытие, Исход, Левит, Числа, Второзаконие), в котором излагаются космогонические, исторические и законодательные основы древне-израильской традиции. Новый Завет представлен Евангелиями, апостольскими посланиями и другими текстами, посвящёнными жизни и учению Иисуса Христа. Он включает повествования, притчи, поучения и богословские размышления, формирующие христианскую доктрину.

Библия сохранилась как результат длительной устной и письменной традиции, что обусловило её многослойность и жанровое разнообразие. Она соединяет мифопоэтические повествования, исторические хроники, пророческие тексты, поэзию, притчи и законодательные предписания. В культурном сознании различных эпох Библия выступала как нормативный текст, определяющий этические ориентиры и мировоззренческие установки.

Современные исследователи отмечают устойчивый интерес к библейскому тексту в условиях духовного поиска и ценностной переоценки. Обращение к Евангелию нередко рассматривается как форма нравственного самоопределения и поиска экзистенциальных ответов. В европейской литературной традиции Библейский текст выполняет функцию архетекста – первоосновы, порождающей бесчисленные вторичные тексты.

В этом контексте можно выделить несколько типов интертекстуального взаимодействия:

1. Прямая цитатность – буквальное включение библейского текста в художественное произведение.
2. Аллюзивность – косвенное указание на библейский сюжет или образ.
3. Сюжетная трансформация – переосмысление канонического повествования в иной эстетической системе.
4. Символическая реконструкция – использование библейского архетипа вне прямой сюжетной зависимости.

Например, в поэме «Потерянный рай» Джона Мильтона реализуется не просто пересказ книги Бытия, а сложная поэтическая реконструкция космогонического мифа с включением ренессансной антропологии и протестантской теологии. Здесь интертекстуальность приобретает характер идеологической интерпретации.

Библейская проблематика занимает центральное место в истории мировой литературы. Сюжеты о сотворении мира, изгнании Адама и Евы, истории Каина и Авеля, Всемирном потопе и Ноевом ковчеге, возведении Вавилонской башни, притче о блудном сыне, воскрешении Лазаря, суде Понтия Пилата и распятии Христа многократно переосмысливались в различных художественных системах.

Литературно-художественная интерпретация Библии охватывает все роды литературы (эпос, лирику и драму) и широкий спектр жанровых форм: от парафраза и стилизации до вольной переработки и философской реконцептуализации. Зачастую она имела не меньший резонанс и влияние, чем

богословско-научная экзегетика. К кругу литературно-художественной интерпретации Библии можно отнести гомилетические толкования и значительную часть богослужебных текстов. Кроме того, некоторые труды по библейской истории, созданные в историко-художественной манере, иногда включаются в категорию литературно-художественной интерпретации Библии.

Одним из первых примеров художественного освоения библейского материала является драма «Исход» Иезекииля Трагика (II в. до н. э.). В данном произведении наблюдается синтез библейского повествования с формой греческой трагедии. Библейский Моисей предстает в контексте античной драматургической традиции, что свидетельствует о раннем этапе культурной адаптации сакрального текста [3].

В тот же период формируется ряд ветхозаветных апокрифов, например, Книга Еноха, авторы которых дополняли канонический текст фольклорным материалом и легендарными элементами. В отличие от драмы Иезекииля создатели апокрифов намеренно имитировали библейский стиль.

I - м веком датируются такие апокрифы, как Вознесение Моисея, Книга Адама и Евы, Сказание об Иосифе и Асенеф, некоторые произведения общины Кумрана [4]. Авторы новозаветных апокрифов повествовательного содержания стремились расширить лаконичные евангельские повествования, художественно реконструируя события, связанные с Девой Марией, Иосифом, волхвами, и другими персонажами. Как правило, художественный и религиозный уровень этих легенд невысок: они уступают каноническим Евангелиям. Поскольку многие из них вышли из гностической среды, для них характерно превозношение аскетизма и невинности. Несмотря на различный уровень художественной ценности, апокрифическая традиция оказала влияние на формирование средневековой литературы и храмового искусства.

Со II века появляются многочисленные апокрифические Деяния апостолов, сочетающие христианскую проблематику с элементами античного приключенческого романа [5].

К области литературно-художественной интерпретации Библии относятся и многочисленные произведения древнехристианской и древнерусской клерикальной письменности, сформировавшие особое направление религиозно-художественной словесности. Уже в раннехристианскую эпоху библейские тексты становились объектом поэтического переложения, богословской экзегезы и художественной интерпретации. Так, значительное место занимают парафразы из книги Екклесиаста святого Григория Неокесарийского, поэтические произведения преподобного Ефрема Сирина, посвященные жертвоприношению Авраама, пророкам Илие и Ионе, а также Маккавеям. Особое значение имеют стихотворные произведения святого Григория Назианзина – «Египетские казни», «Моисеево Десятословие», «Чудеса пророков Илии и Елисея», «Родословие Христово», «Чудеса Христовы», «Притчи Христовы» и другие, созданные в соответствии с поэтическими принципами античной риторики и классической эллинистической поэзии. Эти произведения демонстрируют синтез христианского содержания и античной художественной формы, что являлось характерной особенностью литературы поздней античности.

В V веке египетский писатель Нонн Панополитанский осуществил стихотворное переложение Евангелия от Иоанна гекзаметром. Его произведение отличается сложной эллинистической стилистикой, насыщенной риторическими фигурами, метафоричностью и орнаментальностью, что существенно удаляет текст от лаконичного и строгого стиля канонического Евангелия. Творчество Нонна отражает стремление позднеантичной культуры адаптировать христианскую тематику к эстетическим нормам классической греческой литературы. В этот же период сирийский писатель Иаков Серугский создаёт масштабный цикл стихотворений на ветхозаветные сюжеты, в которых соединяются элементы богословской проповеди, литургической традиции и восточной поэтической образности.

На Западе процесс художественного освоения библейского текста также получает активное развитие. В IV веке римский поэт Ювенк создаёт стихотворное переложение Евангелий, стремясь представить христианское учение средствами классической латинской эпической поэзии. В V веке Целий Седулий пишет поэтический эпос «Пасхальная песнь» («Carmen Paschale»), в котором евангельские события интерпретируются как всемирно-историческое проявление божественного замысла. Данные произведения сыграли значительную роль в формировании средневековой латинской духовной литературы и школьной риторической традиции.

На Средневековом Востоке в период с VI по XV век в византийской литературе преобладают агиография, историческая проза, литургическая поэзия, подвижнические сочинения и реминисценции античной мифологии и эпоса. Несмотря на сравнительно ограниченное место непосредственно библейской тематики, Священное Писание оставалось важнейшим идейным и художественным

источником византийской культуры. Особого внимания заслуживают драматизированные кондаки преподобного Романа Сладкопевца, многие из которых построены в форме диалогов между библейскими персонажами. Эти произведения отличались высокой эмоциональностью, риторической выразительностью и тесной связью с богослужебной практикой.

Поэма Георгия Писиды «Шестоднев» представляет собой своеобразное толкование Книги Бытия в духе богословской традиции святого Василия Великого. В произведении соединяются элементы натурфилософии, богословской экзегезы и поэтического описания мироздания. Исключительно богаты библейскими мотивами и произведения византийской литургической гимнографии. Великий канон святого Андрея Критского является масштабной поэмой покаянного характера, охватывающей важнейшие события Ветхого и Нового Завета и интерпретирующей их как нравственные примеры для человека.

Около XI - XII веков была создана первая евангельская драма «Страждущий Христос», авторство которой ранее приписывалось святому Григорию Назианзину. Уже в прологе произведения подчёркивается ориентация на драматургический язык Еврипида, однако исследователи отмечают отсутствие в тексте полноценной драматической структуры античного типа. В XII веке Феодор Продром создаёт серию эпиграмм на ветхозаветные сюжеты, а выдающийся армянский поэт Нерсес Шнорали пишет масштабную поэму «Сын Иисус», состоящую приблизительно из четырёх тысяч строк и представляющую собой художественное переложение евангельской истории.

Параллельно продолжают возникать новые апокрифические произведения, значительная часть которых сохранилась в древнерусских переводах и переработках. Многие сюжеты заимствуются из нехристианской культурной среды, включая мусульманские легенды на библейские темы, иудейскую агаду и мидраши. В результате формируется сложный межкультурный пласт религиозной литературы, в котором библейские мотивы подвергаются разнообразной художественной и мировоззренческой интерпретации. Существенное влияние библейская традиция оказала и на ирано-таджикскую литературу. Так, многие восточные поэты обращались к ветхозаветным сюжетам, в частности к истории Иосифа Прекрасного и Зулейхи. Наиболее известным произведением данного типа является поэма «Иосиф и Зулейха», долгое время ошибочно приписывавшаяся Фирдоуси.

В период раннего Средневековья на Западе литературно-художественная интерпретация Библии продолжала сохранять тесную связь с античной традицией. В VI веке в Галлии Авит Вьеннский создаёт латинскую поэму на сюжет Книги Бытия, Аратор перелагал в стихи «Деяния апостолов», а Венанций Фортунат пишет знаменитые гимны о Страстях Христовых, впоследствии вошедшие в западную литургическую традицию. Одновременно с латинской развивается национальная литература. В VIII веке англосаксонский поэт Кюневульф создаёт на древнеанглийском языке стихотворную тетraloгию, включающую произведения «Судьбы апостолов» и «Христос». Первая поэма основывается на тексте Деяний апостолов и апокрифических преданиях, тогда как вторая посвящена Страстям Христовым и эсхатологической тематике.

В западноевропейской культуре Средневековья постепенно формируются новые жанры религиозного театра и поэзии: народные библейские драмы, мистерии, миракли и литургические представления. Одним из ранних памятников подобного рода считается «Деяство об антихристе». Значительное развитие получает церковная гимнография, представленная, в частности, произведениями Адама Сен-Викторского. Важную роль в развитии мистико-символического толкования Библии сыграли размышления над Песнью Песней Бернара Клервоского, а также библейские парафразы Гугона Леруа. Библейская образность глубоко пронизывает поэзию Данте Алигьери и духовные сочинения Фома Кемпийский. Особое место занимает труд Иаков Ворагинский «Золотая легенда», в который были включены сказания об апостолах и многочисленные переработки библейских и агиографических сюжетов. Данное произведение оказало существенное влияние на развитие европейской религиозной литературы, живописи и театра позднего Средневековья и эпохи Возрождения [6].

Эпохи Возрождение, Реформация, Просвещение и романтизм стали очередными важнейшими этапами развития литературно-художественной интерпретации Библии в европейской литературе. В этот период Священное Писание окончательно превращается не только в религиозный текст, но и в универсальный источник художественных образов, философских идей и нравственно-психологических конфликтов. Распространение книгопечатания, переводы Библии на национальные языки и активизация межконфессиональной полемики обусловили исключительное многообразие литературных произведений, основанных на ветхозаветных и новозаветных сюжетах.

Во французской литературе библейская тематика получила особенно широкое развитие начиная с эпохи классицизма и романтизма. Значительное влияние на литературно-художественную интерпретацию Священного Писания оказал протестантский поэт и историк Теодор Агриппа д'Обинье. В цикле «Трагические поэмы» автор осмысляет религиозные войны Франции через библейскую эсхатологию и апокалиптическую символику. Произведения «Страшный суд» и другие части цикла демонстрируют характерное для литературы барокко соединение политической публицистики, пророческого пафоса и ветхозаветной образности.

В XVII веке Жан Расин создаёт религиозно-политические трагедии, в которых библейские сюжеты используются для анализа вопросов власти, нравственной ответственности и религиозной терпимости. Сам драматург подчёркивал, что опирался на толкования «искусных комментаторов», что свидетельствует о его внимательном отношении к экзегетической традиции. Исследователи отмечают, что в трагедиях Расина библейские конфликты приобретают психологическую глубину и политическую актуальность.

В XIX веке французская литература активно обращается к философскому и символическому осмыслению Библии. Франсуа Рене де Шатобриан в романе «Мученики» соединяет раннехристианскую тематику с эстетикой романтизма и идеей духовного возрождения Европы. Альфред де Виньи создаёт цикл произведений – «Моисей», «Самсон», «Потоп», «Дочь Иеффая», «Сусанна», – в которых библейские герои изображаются как трагические личности, обречённые на одиночество и внутренний конфликт. Для поэта особенно важна проблема противостояния пророка и общества.

В творчестве Виктор Гюго библейские мотивы приобретают масштабный космический и философский характер. Произведения «Небесный огонь», «Моисей на Ниле» и другие демонстрируют стремление автора соединить религиозную символику с социально-нравственной проблематикой. Шарль Бодлер в стихотворении «Авель и Каин» использует ветхозаветный сюжет как символ борьбы между властью и угнетением, что соответствует эстетике декаданса и раннего модернизма. Леконт де Лиль в произведении «Каин и Авель» обращается к философской интерпретации темы братского конфликта и человеческой обречённости.

После публикации труда Эрнеста Ренана «Жизнь Иисуса» (1863) во французской литературе усиливается интерес к историко-критическому переосмыслению евангельских событий. Гюстав Флобер в повести «Иродиада» реконструирует политическую атмосферу двора Ирода Антипы и изображает гибель Иоанна Крестителя как трагическое столкновение власти и пророческой истины. Анатоль Франс в новелле «Прокуратор Иудеи» создаёт психологически сложный образ Понтия Пилата, подчёркивая тему исторической памяти и нравственной ответственности.

В конце XIX – первой половине XX века к библейским сюжетам обращаются Эдмон Ростан («Самаритянка»), Морис Метерлинк («Мария Магдалина»), Жан Жироду («Юдифь», «Содом и Гоморра»), Шарль Пегу (поэма «Ева»), а также Поль Клодель, создающий парафразы Книги Иова и Книги Руфи. Особое место занимает произведение Франсуа Мориак «Жизнь Иисуса» (1936), в котором евангельская история интерпретируется с позиций католического персонализма и нравственной психологии.

В немецкой литературе библейская традиция получила интенсивное развитие в эпоху Реформации. Мартин Лютер создаёт переводы Библии, гимны и проповеди, оказавшие колоссальное влияние на формирование немецкого литературного языка и протестантской культуры. Его последователи активно используют сюжеты Священного Писания в драме и поэзии. Ганс Сакс пишет поэму «Иов», Пауль Ребхун – драму «Сусанна», Томас Наогеорг – произведение «Иуда Искарот», а Буркард Вальдис создаёт драму «Истинный Сын». Для протестантской литературы характерно стремление к нравоучительности, непосредственному обращению к библейскому тексту и полемике с католической традицией.

В XVII веке Мартин Опиц создаёт переложение Псалтыри и поэму «Юдифь», в которых библейские сюжеты интерпретируются в эстетике немецкого барокко. В XVIII веке Фридрих Готтлиб Клопшток пишет эпическую поэму «Мессиада» и ряд библейских драм, а Кристоф Мартин Виланд создаёт поэму «Испытание Авраама». Во всех этих произведениях Священное Писание осмысливается через идеи нравственного совершенствования и философского гуманизма.

Особое место в немецкой культуре занимает творчество Иоганна Вольфганга Гёте. В основе завязки «Фауста» лежит сюжет Книги Иова, а сама Библия рассматривалась писателем как высшее нравственное откровение человечества. Высказывания Гёте о духовной высоте Евангелия

свидетельствуют о его глубоком уважении к христианской этике, несмотря на дистанцированность от церковной ортодоксии.

В XIX веке немецкие драматурги и поэты продолжают активно использовать библейскую тематику. Карл Гуцков пишет драму «Царь Саул», Фридрих Геббель – «Иудифь», «Мария Магдалина», «Ирод и Мариамна», Отто Людвиг – «Маккавеи», Франц Грильпарцер – драму «Есфирь». В поэме «Пир Валтасара» Генрих Гейне соединяет библейский сюжет с романтической иронией и философским скепсисом. Вместе с тем сам Гейне подчёркивал духовное значение Библии как источника веры и нравственного обновления.

В XX веке библейская тема в немецкоязычной литературе приобретает историко-философский характер. Густав Френсен в романе «Святая земля» представляет Христа как учителя нравственного освобождения. Георг Эберс создаёт серию исторических романов на ветхозаветные темы. Стефан Цвейг в драме «Иеремия» использует образ пророка как символ антивоенного гуманизма. Франц Верфель создаёт драму «Павел среди иудеев», посвящённую конфликту раннего христианства и иудейской традиции. Эмиль Людвиг в книге «Сын Человеческий» обращается к жанру историко-психологической биографии Христа. Томас Манн в тетралогии «Иосиф и его братья» соединяет библейский сюжет с философией истории и материалом древневосточных культур. Лион Фейхтвангер в трилогии об Иосифе Флавии и романе «Иеффай и его дочь» использует ветхозаветные и раннехристианские сюжеты для анализа исторических кризисов и проблем власти.

В английской литературе одним из крупнейших интерпретаторов Библии стал Джон Мильтон, автор эпической поэмы «Потерянный рай». В произведении история грехопадения человека приобретает универсальный философский смысл. Поэма затрагивает проблемы свободы воли, происхождения зла и ответственности человека перед Богом. Исследователи рассматривают «Потерянный рай» как вершину протестантской религиозной поэзии.

В XVIII–XIX веках английские писатели продолжают активно обращаться к библейским сюжетам. Уильям Блейк создаёт цикл «Пророческие книги», насыщенный сложной библейской символикой и авторской мифологией. Джордж Гордон Байрон в мистериях «Каин» и «Небо и земля» философски переосмысливает первые главы Книги Бытия, а цикл «Еврейские мелодии» обращён к поэтической традиции Ветхого Завета. Уильям Вордсворт пишет «Проповедь Екклесиаста», проникнутую мотивами трагизма человеческого существования. Чарльз Диккенс создаёт адаптацию евангельской истории для детей, стремясь сделать христианскую мораль доступной массовому читателю. Оскар Уайльд в драме «Саломея» соединяет евангельский сюжет с эстетикой декаданса и символизма.

В итальянской литературе эпохи Возрождения значительную роль играет творчество Якопо Саннадзаро, автора поэмы о Деве Марии, и Торквато Тассо, написавшего «Дни творения». Оба автора стремились соединить античную художественную форму с христианским содержанием. В XVIII веке Витторио Альфьери создаёт трагедии «Саул» и «Авель», в которых библейские конфликты интерпретируются как выражение борьбы личности и власти. В XX веке Джованни Папини публикует беллетризованную «Историю Христа» (1921), созданную после религиозного обращения автора и сочетающую элементы публицистики, философии и художественного повествования.

Испанская литература эпохи барокко активно использует библейские сюжеты в драматургии и религиозной поэзии. Хуан де ла Крус в своих мистических гимнах переосмысливает образы Песни Песней как символ союза души и Бога. Лопе де Вега создаёт драму «Есфирь», а Педро Кальдерон де ла Барка – драму «Пир Валтасара», пронизанную эсхатологическими мотивами и характерным для барокко ощущением трагической нестабильности мира. В конце XIX века Жозе Мария Эса де Кейрош в романе «Реликвия» придаёт евангельской тематике резко антицерковное и сатирическое звучание, отражая кризис традиционного религиозного сознания в европейской культуре модерна.

В мировой литературе XIX–XX веков наблюдается широкий спектр интерпретационных стратегий – от религиозно-апологетических до критических и скептических. Библейские сюжеты используются как средство анализа исторических конфликтов, проблем веры, свободы, ответственности и нравственного выбора. Особого внимания заслуживают модернистские и постмодернистские переосмысления (Казандзакис, Чапек, Шалом Аш и др.), в которых библейские персонажи осмысливаются в контексте кризиса религиозного сознания и гуманистических поисков.

Таким образом, история литературно-художественной интерпретации Библии свидетельствует о её непреходящей значимости в мировом культурном процессе. Библейский текст функционирует как универсальный архетипический источник, обеспечивающий устойчивость символических моделей и нравственных категорий в литературе различных эпох. Многообразие художественных прочтений

подтверждает не только глубину связи мировой литературы с библейской традицией, но и её неисчерпаемый потенциал для философского и эстетического осмысления. При этом ни одна интерпретация, сколь бы значительной она ни была, не может заменить первоисточник в его культурно-историческом и духовном значении.

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EFFECTS OF SOCIAL DIVISION IN THE DEVELOPMENT OF CHARACTERS IN "OUTSIDERS" BY S.E. HINTON

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Abstract. This article analyzes the influence of social stratification on the character and psychological development of adolescents in the novel "The Outsiders." The primary goal of the study is to identify the role of factors such as class stratification, inequality, and youth alienation in shaping the characters' personalities and behavior. The article examines issues of friendship, loyalty, violence, family problems, and social pressure against the backdrop of conflicts between "grazers" and "sociés." The work examines the inner experiences and psychological changes of characters such as Ponyboy Curtis, Johnny Cade, Dallas Winston, Darry, and Sodapop, demonstrating how their social environment influenced their actions and decisions. The article also advances the idea that personality is not fixed but is shaped by the social environment and human relationships. The results of the study demonstrate that the novel not only reveals the consequences of social inequality but also serves as an important literary source for fostering empathy, tolerance, and social awareness in the younger generation.

Key concepts: social stratification, youth alienation, personality formation, class conflict, "grazers", "socials", friendship, loyalty, violence, family problems, social inequality, adolescent psychology, identity, empathy, literary conflict.

S. E. HINTONNING "THE OUTSIDERS" ASARIDA IJTIMOIIY TABAQALANISHNING QAHRAMONLAR RIVOJIGA TA'SIRI

Annotatsiya. Mazkur maqolada *The Outsiders* romanida ijtimoiy tabaqalanishning o'smirlar xarakteri va ruhiy rivojlanishiga ta'siri tahlil qilinadi. Tadqiqotning asosiy maqsadi jamiyatdagi sinfii bo'linish, tengsizlik va yoshlar begonalashuvi kabi omillarning qahramonlar shaxsiyati hamda xulq-atvorini shakllantirishdagi rolini ochib berishdan iborat. Maqolada *Greasers* va *Socs* guruhlarini o'rtasidagi qarama-qarshiliklar fonida do'stlik, sadoqat, zo'ravonlik, oilaviy muammolar hamda ijtimoiy bosim masalalari yoritiladi. Asarda Ponyboy Curtis, Johnny Cade, Dallas Winston, Darry va Sodapop kabi obrazlarning ichki kechinmalari va ruhiy o'zgarishlari tahlil qilinib, ularning harakati va qarorlariga ijtimoiy muhit qanday ta'sir qilgani ko'rsatib beriladi. Shuningdek, maqolada shaxsiyatning qat'iy emasligi, balki ijtimoiy muhit va insoniy munosabatlar orqali shakllanishi haqidagi g'oya ilgari suriladi. Tadqiqot natijalari shuni ko'rsatadiki, roman nafaqat ijtimoiy tengsizlikning oqibatlarini ochib beradi, balki yosh avlodda empatiya, bag'rikenglik va ijtimoiy ongning shakllantirishga xizmat qiluvchi muhim adabiy manba sifatida ham ahamiyat kasb etadi.

Kalit so'zlar: ijtimoiy tabaqalanish, yoshlar begonalashuvi, shaxsiyat shakllanishi, sinfii ziddiyat, *Greasers*, *Socs*, do'stlik, sadoqat, zo'ravonlik, oilaviy muammolar, ijtimoiy tengsizlik, o'smirlar psixologiyasi, identitet, empatiya, adabiy konflikt.

ВЛИЯНИЕ СОЦИАЛЬНОГО РАЗДЕЛЕНИЯ НА РАЗВИТИЕ ПЕРСОНАЖЕЙ В РОМАНЕ «THE OUTSIDERS» С. Э. ХИНТОН

Аннотация. В данной статье анализируется влияние социальной стратификации на характер и психологическое развитие подростков в романе «Изгой». Главная цель исследования — выявить роль таких факторов, как классовое расслоение в обществе, неравенство и отчуждение молодежи, в формировании личностей и поведения персонажей. В статье рассматриваются вопросы дружбы, верности, насилия, семейных проблем и социального давления на фоне конфликтов между «грейзерами» и «соками». Работа анализирует внутренние переживания и психологические изменения таких персонажей, как Понибой Кертис, Джонни Кейд, Даллас Уинстон, Дарри и Содопоп, и показывает, как социальная среда влияла на их действия и решения. В статье также выдвигается идея о том, что личность не является фиксированной, а формируется под влиянием социальной среды и человеческих отношений. Результаты исследования показывают, что роман не только раскрывает последствия социального неравенства, но и служит важным литературным источником,

способствующим формированию эмпатии, терпимости и социальной сознательности у молодого поколения.

Ключевые понятия: социальная стратификация, отчуждение молодежи, формирование личности, классовый конфликт, «грейзеры», «социалы», дружба, верность, насилие, семейные проблемы, социальное неравенство, психология подростков, идентичность, эмпатия, литературный конфликт.

Introduction. The book “*The Outsiders*” is one the most influential novels as it is a true and realistic portrayal of youth struggles. It is about two rival American gangs and narrated in first-person perspective. The narrative talks about social differences that cause people to be judged by their family background and social status. It is still relatable topic which is why the novel attracts huge fanbase.

“*The Outsiders*” tells the story of Ponyboy Curtis, a 14-year-old Greaser who lives with his brothers after their parents’ death. The Greasers, including loyal friends like Johnny Cade and tough Dallas Winston, are constantly in conflict with the wealthy Socs. One night, after Ponyboy befriends a Soc girl, Cherry Valance, tensions rise, and he is later attacked by a group of Socs led by Bob Sheldon. During the fight, Johnny kills Bob to save Ponyboy, forcing the two boys to run away. They hide in an abandoned church, where they cut their hair to disguise themselves and spend time reading “*Gone with the Wind*” and reflecting on their lives. Their hiding place becomes a turning point, as they begin to see the world differently and realize that violence has serious consequences.

Their situation changes dramatically when the church catches fire, trapping a group of children inside. Despite the danger, Ponyboy and Johnny rush in to save them, becoming heroes, but Johnny is severely injured. After returning home, the Greasers prepare for a final rumble against the Socs, which they eventually win, but the victory feels empty. Johnny dies in the hospital, leaving a powerful message for Ponyboy to “stay gold,” which deeply affects him. Unable to handle the loss, Dally robs a store and is shot by the police, devastating the group even further. Overwhelmed by grief and trauma, Ponyboy becomes ill and struggles to accept reality, even denying Johnny’s death at one point. With support from his brothers, especially Sodapop Curtis and Darrel Curtis, he slowly begins to recover. In the end, Ponyboy decides to write his story for a school assignment, realizing that telling the truth about the Greasers’ lives can help others understand their struggles and see that, despite their differences, everyone shares similar feelings and hardships.

Literary review. Many readers consider “*The Outsiders*” novel centered on social conflicts and shaping of identity in teenagers. Many scholars argue the deeper theme is that these social distinctions are superficial. The narrative asserts that empathy can bridge this divide, with characters realizing that “things are rough all over,” as expressed by Frey (2025). Hemma (2015) stated that: “*The Outsiders* is gritty, honest and authentic, and a novel that I feel every teenager needs to read,” hinting the importance of the novel in our society. “*The Outsiders*” is a great book that resonates with any teenager and youth around the world because it touches on their feelings and emotions”, says Juliet (2025). Many scholars and book reviewers stressed its real-life relevance and how the book depicts the social life of teenagers from working-class backgrounds. Even though these major themes are the center of attention, less emphasis was given to the psychological side of supporting characters. This article aims to address this gap by offering a more comprehensive character analysis, examining how each individual contributes to the novel’s exploration of identity and social pressure.

Analysis and Discussion. The analysis of characters in “*The Outsiders*” reveals that identity is not fixed but shaped by social environment and personal relationships. Even during the hard times, the Greasers’ bond was strong. In the eyes of others, they were illiterate, rude street boys, but loyalty and affection were hidden under these qualities. Dallas Winston, who previously lived on the streets of New York was the toughest of them all, yet he held great warmth toward Johnny and helped him in the hardest time. When Johnny passed away, he finally revealed his soft side, a side of him nobody noticed or cared, a side he buried beneath for all those years. Although he looked tough on the outside, he was broken inside. Johnny Cade’s character developed throughout the novel with each event reshaping his personality. At first, he was a kid who was silently taking abuse from his parents every day, yet he never rebelled against them. He always looked forward to their love and affection, even when he was running from law, he thought that his parents were worrying and looking for him. Even though all the gang members cared about him (he was mentioned as a ‘pet’ of the gang), he had a longing for parental love. On the deathbed, he said he did not want to die, as there was so much in this world he had not seen or tried. His last message to Ponyboy:

I barely heard him. I came closer and leaned over to hear what he was going to say. "Stay gold, Ponyboy. Stay gold..." The pillow seemed to sink a little, and Johnny died (page 47; chapter 9)

'Stay Gold' was a reference to the poem 'Nothing gold can stay' by Robert Frost, which they read during their stay in an old church. It was to encourage him to maintain his innocence, kindness, and moral compass despite life's harshness, signifying that beauty and purity are fleeting. His death left a significant impact on every character, even leading to suicide of Dally (Dallas Winston). Darry, Ponyboy's eldest brother, probably had the biggest sacrifice. He worked two jobs to support his brothers despite being just 20 years old. Darry gave up college and football dreams and acted like both a father and mother. Their parents died due to a car accident, and he had changed afterwards. He is described as very strict, barely smiling and controlling. He always expected too much from Ponyboy whilst showing little to no warmth. But after Ponyboy ran away (because Darry hit him), he started to change and when he saw his little brother in the hospital, the emotions he had been hiding finally saw the light. Even Ponyboy was shocked and realized how hard it was for his brother and how much Darry adored him:

Darry didn't like me... he had driven me away that night... he had hit me... Darry hollered at me all the time... he didn't give a hang about me.... Suddenly I realized, horrified, that Darry was crying. He didn't make a sound, but tears were running down his cheeks. I hadn't seen him cry in years, not even when Mom and Dad had been killed. In that second what Soda and Dally and Two-Bit had been trying to tell me came through. Darry did care about me, maybe as much as he cared about Soda, and because he cared he was trying too hard to make something of me. (page 31; chapter 6)

After the death of his best friend and someone who risked his life to save them, Ponyboy was surrounded by thoughts, he tried to escape from reality, but these thoughts never let him go.

Dallas and Johnny were dead. Don't think of them, I thought. (Don't remember how Johnny was your buddy, don't remember that he didn't want to die. Don't think of Dally breaking up in the hospital, crumpling under the streetlight. Try to think that Johnny is better off now, try to remember that Dally would have ended up like that sooner or later. Best of all, don't think. Blank your mind. Don't remember. Don't remember.). (page 49; chapter 10)

As for the Sodapop, he is understanding, playful, friendly, easy-going and is said to be the peacemaker of the Curtis family. In the beginning of the story, he was optimistic despite all the difficulties, but to the end we started to see that he was as care-free as we thought, he was just hiding his emotions. After the fight between Darry and Ponyboy, we could see how hard it was for him to keep balance between struggles of his family and his personal life.

Soda shrugged. "I don't know. It's just... I can't stand to hear y'all fight. Sometimes... I just must get out or... it's like I'm the middleman in a tug o' war and I'm being split in half. You dig?" Darry gave me a startled look. Neither of us had realized what it was doing to Soda to hear us fight. I was sick and cold with shame. What he said was the truth. Darry and I did play tug of war with him, with never a thought to how much it was hurting him. Soda was fiddling with some dead grass. "I mean, I can't take sides. It'd be a lot easier if I could, but I see both sides. (page 55; chapter 12)

As for the entertainer of the gang, Keith "Two-bit" Mathews, he always lifted the mood on the time of sadness. Two-bit can be an example for a static character as his personality does not change during the story, he is always a comic relief who brings smiles to everyone's face. But at the end, after the death of Dally, dark truth uncovers. Behind that smile he always hides pain.

The way Two-Bit, after the police had taken Dally's body away, had gripped because he had lost his switchblade when they searched Dallas, "Is that all that's bothering you, that switchblade?" a red-eyed Steve had snapped at him. "No," Two-Bit said with a quivering sigh, "but that's what I'm wishing was all that's bothering me." (page 51; chapter 11)

There was also one side character who is worth mentioning. His name is Jerry Wood, a schoolteacher who was with children in the burning church. He accompanied Ponyboy in an ambulance on the way to the hospital after they saved those children. Even after hearing their past, his attitude toward him did not change. He still saw them as heroes who risked their lives to rescue strangers. He was calm, understanding. As Ponyboy described:

I guess that guy knew how close to hysterics I really was, for he talked to me in a low soothing voice all the way to the hospital. (page 30; chapter 6)

Now, let's move to the Socs, first is Cherry Valance who served as a bridge between Socs and Greasers. She was calm, kind, empathetic and open-minded. Throughout the events, she understood that both sides had their own struggles and started questioning the division. She chose to fight for what is right rather than following social rules and acted as a spy for Greasers. Her one quote showed her deep thoughts:

"I'll bet you think the Socs have it made. The rich kids, the Westside Socs. I'll tell you something, Ponyboy, and it may come as a surprise. We have troubles you've never even heard of. You want to know something?" She looked me straight in the eye. "Things are rough all over." (page 11; chapter 2)

As we can see each character had their own struggles which probably was the motive behind their every action.

Conclusion. "The Outsiders" is a powerful testament to the power of literature to respond to social division and inequality. Though it contains dual sides of characters, the novel forces readers to witness the harsh truth of reality, not everyone has the same life or opportunity. By centering on the root causes of this issue, the novel calls for actions to be taken to deter them. S.E.Hinton tells a story that teaches young generation to be grateful for what they have, and not everything is perfect as it seems. This discussion has illustrated how the story serves both as a warning for serious social problems and an educational resource, bridging responsibility and awareness. The novel implications extend beyond the disparities in society, offering a sight of the mental effects of them on teenagers.

Lastly, literary works like "*The Outsiders*" gently remind us that people should not be defined by their birthright. Such narratives can generate activist potential to prevent communal divisions and emerge social consciousness.

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Annotatsiya. Maqolada arab tilshunosligining muhim bo'limi sanalgan balog'at ilmining mazmuni, asosiy bo'limlari va uning tarixiy hamda nazariy ahamiyati yoritiladi. Unda balog'atning nutqni mazmunan ravon, usluban ta'sirchan va mantiqan mukammal qilishdagi roli tahlil qilinadi. Shuningdek, balog'at qoidalarining adabiy matnlarni talqin qilish va notiqlik san'atidagi o'rni ilmiy-ommabop shaklda izohlanadi. Maqola balog'at borasida yozilgan benazir asarlar va ularning mualliflari haqida ham ma'lumot beradi.

Kalit so'zlar: Balog'at, fasohat, bayon, ma'oni, bade, bayt, sharh, ma'no, so'z, holat.

РОЛЬ НАУКИ КРАСНОРЕЧИЯ И РИТОРИКИ В ВОСТОЧНОЙ ЛИТЕРАТУРЕ

Аннотация. В данной статье раскрываются содержание, основные разделы и историко-теоретическое значение науки балагата, являющейся важным направлением арабского языкознания. Анализируется роль балагата в обеспечении смысловой плавности, стилистической выразительности и логической совершенности речи. Кроме того, в научно-популярной форме объясняется значение балагатных правил в интерпретации художественных текстов и развитии ораторского искусства. Статья также предоставляет информацию о выдающихся трудах, посвящённых балагату, и их авторах.

Ключевые слова: балагат, фасахат, баян, маани, баде', байт, шарх, значение, слово, контекст.

THE ROLE OF THE SCIENCE OF ELOQUENCE AND RHETORIC IN EASTERN LITERATURE

Abstract. This article explores the content, major branches, and historical-theoretical significance of *Balāghah*, a key discipline within Arabic linguistics. It analyzes the role of *Balāghah* in achieving semantic fluency, stylistic effectiveness, and logical coherence in speech. The article also explains, in a popular-scientific manner, the importance of *Balāghah* principles in interpreting literary texts and enhancing the art of oratory. Additionally, it provides information about the exceptional classical works written on *Balāghah* and their authors.

Keywords: *balagha*, *fasohat*, *bayan*, *ma'ani*, *badī'*, *verse*, *commentary*, *meaning*, *word*, *context*.

Kirish. Sharq adabiy-estetik tafakkurida **balog'at** va **fasohat** tushunchalari nutqning go'zalligi, ta'sirchanligi va ma'no aniqligini belgilovchi asosiy mezonlar sifatida qaraladi. Balog'at — so'zning holat va muhitga mos, chuqur ma'noli, badiiy jihatdan mukammal tarzda ifodalanishini anglatadi, fasohat — nutqning ravonligi, soddaligi va fonetik hamda grammatik nuqsonlardan xoli bo'lishini bildiradi.

Sharq ilmiy an'alarida bu ikki tushuncha bir-birini to'ldiruvchi, ammo mustaqil nazariy kategoriya sifatida rivojlangan. Ayniqsa arab va fors mumtoz adabiyotida balog'at ilmi alohida fan darajasiga ko'tarilgan.

Balog'at ilmi dastlab **Qur'on tilining i'jzini (mo'jizaviy uslubini)** tushuntirish ehtiyojidan kelib chiqib shakllangan. Bu jarayonda arab tilshunoslari va adabiyotshunoslari tomonidan nutqning estetik va mantiqiy qonunlari ishlab chiqildi.

Sharq adabiy-estetik tafakkurida **balog'at** va **fasohat** tushunchalari nutqning go'zalligi, ta'sirchanligi va ma'no aniqligini belgilovchi asosiy mezonlar sifatida qaraladi. Balog'at — so'zning holat va muhitga mos, chuqur ma'noli, badiiy dasturiy ta'minotdan mukammal tarzda ifodalanishini anglatadi, fasohat — nutqning ravonligi, soddaligi va fonetik hamda grammatik yozuvlardan xoli bo'lishini bildiradi.

Sharq ilmiy an'alarida bu ikki bosqich-birini to'ldiruvchi, ammo mustaqil nazariy kategoriya sifatida ishlab chiqish. boshqa arab va fors mumtoz adabiyotida balog'at ilmi alohida fan darajasiga ko'tarilgan.

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Balog'at ilmi an'anaviy ravshan uch asosli bo'limdan tashkil topgan:

- **Ilm al-ma'oni** — nutqning mazmuni va vaziyatga mosligi;

- **Ilm al-bayon** — ma'noni ochiq va obrazli ifodalash usullari;
- **Ilm al-badi'** — nutqni bezovchi san'atlar va badiiy uslublari.

Bu tasnif Sharq adabiyotida badiiy ijodning nazariy poydevorini yaratdi.

Inson fitratdan doim dunyodagi narsalardan jismoniy va ma'naviy lazzatlanishga moyiligi bo'ladi. Lazzatlanishning tamoyillaridan biri esa tildir. Til qancha keng imkoniyatlarga ega bo'lsa, inson ham undan shunchalik ko'p foydalana oladi. Imkoniyat eshigi cheksiz bo'lgan tillardan biri esa, shubhasiz, arab tilidir. Arab tilining o'ziga xosliklari, xususiyatlarini kashf qilish bevosita balog'at ilmiga bog'liqdir. Bu fan nafaqat nasriy, balki nazmiy asarlarni ham o'rganadi. Shuningdek, balog'at bir fan emas, balki uchta ma'oniylar **المعاني**, bayon **البيان** va bade' **البدیع** ilmlarining jamlanmasidir. Bu fan haqida ma'lumotlar ilk bor to'qqizinchi asrda Abu Ubaydaning "Majoz al-Qur'on - مجاز القرآن" nomli asarida uchraydi.[1, 502-b.] Bu fanda yozilgan dastlabki asarlar savol-javob yoki kichik maqola shaklida bo'lgan. Mashhur arab adibi Johiz (780-869) esa o'zining "Al-bayon va at-tabyin - البيان والتبيين" kitobida bu fanga doir o'zining qarashlarini aytib o'tgan. So'ng Abu Bakr ibn Durayd(837-933), Abu Hilol Askariy(920 x.y – 1005 m.y) kabi namoyondalar ham bu fanga ta'alluqli asarlar yozishgan, ammo ularning kitobi bu fanni to'la qonli qamrab olmagan. Bu ilm xususida mustaqil kitob yozgan ilk alloma hijriy uchinchi asrda yashagan Ibn al-Mo'taz bo'lib, o'zining "Al-Bade' - البدیع" kitobida balog'at ilmlari haqida so'z yurgizadi. Ammo u kitobida balog'at ilmi atamalarini ishlatmagan, shuning uchun ham bu kishini balog'at ilmi asoschisi deya olmaymiz. Balog'at ilmi qoidalari va atamaları asoschisi sifatida Abdulqohir Jurjoniylar(1009-1078 m.y) e'tirof etiladi. U o'zining "Daloil al-e'joz - دلائل الإعجاز", hamda "Asror al-balog'a - أسرار البلاغة" kitoblarida ma'oniylar va bayon ilmlarini mustaqil fanlarga bo'lib, mavzulashtirib chiqdi. Qisqacha qilib aytganda, bu fanning rivojlanish bosqichi quyidagicha bo'ladi:

1. Ilk mulohazalarning paydo bo'lishi;
2. Boshqa ilmlarning ichida rivojlanishi;
3. Alohida fan sifatida ajralib chiqishi;
4. Mavzulashtirilgan, to'la-to'kis bir fanga aylanishi.

Bu fanga tegishli ilk mulohazalar johiliyat davrida paydo bo'la boshlagan. O'sha davrda shoirlar Ukoz bozorida yig'ilib she'rxonlik qilishgan. Eng yaxshi, go'zal va nafis she'r aytuvchi shoirlar keyinchalik hakam vazifasini bajarib, boshqalarning she'rini tanqid qila olgan. Ana shunday hakamlardan biri Nabig'a Zubyoniy bo'lib, bir kuni odatdagidek shoirlar bilan suhbatlashib o'tirganida mashhur shoira Xonsa keladi, hamda akasi Soxr haqida she'r aytadi. Shunda Nabig'o uni maqtab "Ayollar ichida sendek shoira yo'q",- deydi. Xonsa: "Balki erkaklar ichida ham yo'q",- deya sha'nini yuksaltiradi, ammo buni Hassan ibn Sobit eshitib qoladida, "Qasamki, men sendan ham, otangdan ham, bobolaringdan ham yaxshiroq she'r aytaman",- deydi va ushbu baytni aytadi:

وأسيافنا يقطرن من نجدة دما يلمعن بالضحي لنا الجففات الغر

Ma'nosi:

Sahar vaqti yarqiraydi idishlarimiz,

Yordam uchun qon yog'dirar qilichlarimiz.[2, 9-b.]

Buni eshitgan Nabig'o Zubyoniy baytni balog'iy jihatdan tahlil qiladi va ilk balog'iy mulohazalarni aytadi: "Sen yaxshi shoirsan, ammo "idishlar" so'zini "جففات" ko'pligida emas "جفان" shaklida keltirish afzalroq bo'lardi. Negaki sen aytgan ko'plik ozlikka dalolat qiladi. Undan keyin sen "yarqiraydi" deb aytding, "porlaydi" deganing durustroq edi. Sen "qon yog'dirar" deding, lekin bu qon kam ekanligiga dalolat qiladi, faxrlanish uchun "qon oqizar" deyish yaxshi bo'lar edi".

Shu yo'sinda bir baytdagi kamchiliklarni topib, tahlil qiladi. Bu esa, o'sha davrda ham bu ilm haqida tushunchalar borligini, ammo hali ilm bo'lib shakllanmaganini ko'rsatadi.

Islom dini kelib, asosan umaviylar davrida arablar katta yerlarni fath etishgach esa, o'z-o'zidan arab tilini rivojlantirish, qonun-qoida o'rnatishga ehtiyoj o'sib bordi. Hijriy birinchi asrda nahv, keyinchalik sarf fanlari paydo bo'ldi. Ayni nahv fani bilan birgalikda ma'oniylar fani ham rivojlandi. Ammo bu davrda balog'at fanlari mustaqil bo'lmadi, balki boshqa fanlar zimmida rivojlandi.

Umaviylar davriga kelib balog'at degan tushuncha "qisqalik" degan ma'noni anglatdi. Ya'ni gap qisqa, lo'nda bo'lishi uning balog'atini belgilab beradi. Abbosiylar davriga kelib madaniyat, she'r va nazm rivojlanishi bilan balog'at ilmi ham rivojlandi. Arab tili ulamolari ham qismlarga bo'linib, kimdir nahv va sarfga, kimdir adabiyotga, kimdir esa tilshunoslik masalariga e'tibor qaratdi. Abdulqohir Jurjoniylar balog'at ilmi asoslariga oid ikki kitob yozdi. "Daloil al-e'joz - دلائل الإعجاز", hamda "Asror al-balog'a - أسرار البلاغة" kitoblari bu fanga asos vazifasini o'tadi. Undan keyingi balog'atchi olimlar Zamaxshariy, Faxriddin Roziy Abdulqohir aytgan so'zdan boshqa so'z deyishmadi.

Jurjoniylardan keyin kelgan mashhur olimlardan biri, shubhasiz, Abu Ya'qub Yusuf Sakkokiy(1160-1229) edi. Asli xorazmlik bu olim arab tili ilmlarini qamrab olgan "Miftah al-ulum - مفتاح العلوم" nomli kitob yozgan.

Bu kitob sarf, nahv, aruz, lugʻat, qofiya ilmlari bilan birgalikda maʼoniy va bayon ilmlarini ham qamrab olgan.[3, 7-b.] Asar turli fanlarga koʻra bir necha qismlarga boʻlingan, balogʻat ilmi bu asarning uchinchi qismidan joy olgan va benihoya mashhurdir. Muhammad Qazvinij(1268-1338) esa aynan mana shu uchinchi qismga kichik xulosa “تلخيص المفتاح” yozgan. Keyinchalik bu xulosasiga oʻzi sharh yozib “Izoh fi ulum al-balagʻa - الإيضاح في علوم البلاغة” deya nomlagan. Shu bilan buyuk olim Sakkokiy zamonaviy balogʻat ilmiga poydevor vazifasini oʻtagan va oʻtab kelayotgan kitobni yozib qoldiradi.

Imom Qazvinijning xulosa kitobiga keyinchalik Bahouddin Subkiy(1319-1372), Saʼduddin Taftazonij(1322-1390) kabi yetuk olimlar ham sharh bitishgan. Xususan, Bahouddin Subkiyning “Arus al-afroh - عروس الأفراح” asari balogʻat ulamolari nazdida yuksak baholanadi, hamda Taftazonijning “Mutavval - المطول” va “Muxtasar al-maʼoniy” kitoblari uchun muhim manba boʻlib xizmat qildi. Bu ulamolardan keyin yozilgan asarlar faqatgina ularga taqlid qila oldi xolos. Shu sababli ham asrlar mobaynida yuqorida eslab oʻtilgan kitoblar dasturilamal boʻlib xizmat qildi.[4, 9-b.]

Oʻtgan asrlardagi ulamolardan taʼsirlanib, ularning yoʻlini davom ettirgan, asarlarini tushunishga oson qilib bergan, yangi asr ulamolaridan Ahmad Hoshimiy “Javohir al-balagʻa”, Mustafo Sodiqli Rofeʼiy “Eʼjoz al-Qurʼon va balagʻot an-nabaviyya”, Horun Abdurroziq “Husn as-siyagʻo fi funun al-balagʻa”, Ali Jorim va Mustafo Amin “al-Balagʻot al-vodiha”, Doktor Abdulaziz Atiq “Ilm al-bayon”, “Ilm al-maʼoniy”, “Ilm al-badeʼ”, Hifniy Nosif va doʻstlari “Durus al-balagʻo”, Muhammad Anvar Badaxshoniy “al-Balagʻot as-sofiya”, Ahmad Qollash “Taysir al-balagʻo”, hamda Doktor Fozil Somirroiyning bir necha kitoblarini misol qilish mumkin. Bu fanga doir nafaqat kitoblar, maqolalar balki sheʼriy yoʻsinda yozilgan manzumalar ham mavjud, jumladan: Ibn Shihna “Miat al- maʼoniy”, Abdurahmon Axdoriy “Javhar al-maknun” kabi takrorlanmas ilmiy meros qoldirishgan.[5, 43-b.]

Bu fanning ahamiyati haqida juda koʻplab ulamolar soʻz bitishgan. Xususan, Qurʼoni Karimning nozik maʼnolari va moʻjizakorligi, Nabiy (s.a.v)ning yuksak maʼnoda aytgan soʻzlari, arab tilida yozilgan sheʼrlar, qasidalar, hikmatli gaplarni tahlil qilib, tadqiq qiladigan ayni shu ilmdir. Aql bu ilmni chuqur oʻrganib borar ekan, qalbning sezgirligi yanada yuksaladi. Bunga misol uchun bir baytni koʻrishimiz mumkin:

فلما (كل متني) كلمتني طرقت الباب حتى (كل متني)
فقلت أيا (أسما عيل صبري) صبراً (إسماعيل) فقلت لي أيا

Maʼnosi: Eshikni yelkam charchaguncha taqillatdim,
Yelkam charchagach menga soʻz boshladi,
Dediki, ey Ismoil sabr qilgin,
Dedimki, ey Asmo sabrim tugadi.[6..]

Koʻrinib turibdiki, ushbu baytda jinos orqali chiroyli musiqiy ohang vujudga kelgan. Bu kabi misollarni cheksiz keltirish mumkin. Undan tashqari, bu ilm arab tilida goʻzal, ravon, dadil va eng muhimi tushunarli gapirishiga koʻmaklashadi. Shu sababli ham Abdulqohir Jurjoniy: “Soʻzlarning yigʻilishi bizga maʼno hosil etmaydi, balki ular maʼnoga munosib tartiblashishi zarur”,- degan. Yusuf Sakkokiy esa: “Holat taqazosiga koʻra gap aytish balogʻatdir”,- degan. Zamaxshariy esa “Kashshof” nomli tafsir kitoblarining muqaddimasida bu ilm haqida shunday deydi: “Agar faqih barcha zamonning fatvolarini oʻrganib chiqqan boʻlsa, yoki kalom ilmi mutaxassisi qolgan barcha ulamolarni yenggan boʻlsa, yoki roviy ham dunyodagi barcha qissalarni yodlasa, yoki voiz ham eng yaxshi voiz boʻlsa, yoki nahvchi eng kuchli olim boʻlsa, yoki tilshunos eng kuchli lugʻatchi boʻlsa ham, ularning hech biri Qurʼoni Karim maʼnolari, haqiqatlarini bayon qilish uchun talabgor boʻlolmaydi, faqatgina balogʻat fanini puxta bilgan kishi bundan mustasno”. [7, 96-b.]

Xulosa. Xulosa qilib aytganda, balogʻat va fasohat ilmi Sharq adabiy merosining nazariy va amaliy poydevorini tashkil etadi. Ushbu ilm orqali tilning ichki imkoniyatlari, maʼno nozikliklari va estetik goʻzalligi namoyon boʻladi. Balogʻat qoidalarini chuqur oʻrganish Qurʼoni Karim, hadislar va mumtoz adabiyot namunalarini toʻgʻri tushunish hamda talqin etishda muhim ilmiy vosita boʻlib xizmat qiladi.

Ilmiy balogʻat va fasohat adabiyotining nazariy va amaliy rivojida muhim oʻrin egallagan boʻlib, badiiy nutq madaniyatini shakllantiradigan asosiy estetik-mezoniy tizim sifatida namoyon boʻladi. Uch fanlar Sharq tafakkurida so

Balogʻat ilmi orqali nutqning vaziyatga mosligi, obrazlilik va mantiqiy mukammalligi taʼminlangan boʻlsa, fasohat nutqning ravonligi, soddaligi va estetik aniqligini kafolatlagan. Bu ikki loyihaning uygʻunligi Sharqtoz adabiyotida yuqori badiiy did va soʻz mahoratini shakllantirgan, ijodkorning adabiy qoʻllab-quvvatlashini amalga oshirishda muhim mezon yaratishni bajargan.

Bugungi kunda ham balogʻat ilmi oʻz ahamiyatini yoʻqotmagan boʻlib, u tilshunoslik, adabiyotshunoslik, tarjimashunoslik va nutq madaniyatida muhim oʻrin egallaydi. Shu bois mazkur ilmni chuqur oʻrganish va zamonaviy ilmiy tadqiqotlar bilan boyitish Sharq adabiyotini yanada teran anglashga xizmat qiladi.

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“ISYON VA ITOAT” ROMANIDA QAHRAMONLAR RUHIYATI TASVIRI

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Annotatsiya. Mazkur maqolada “Isyon va itoat” romanida qahramonlar ruhiyati tasviri, insonning ichki kechinmalari hamda mustaqillik davri jamiyatidagi ma'naviy-ijtimoiy muammolar tahlil qilinadi. Asarda bosh qahramon Akbar obrazi orqali inson qadr-qimmat, adolat, isyon va itoat tushunchalarining falsafiy mohiyati ochib beriladi. Tadqiqot davomida yozuvchining psixologik tasvir usullari, ramziylik, parallel syujet va mifologik unsurlardan foydalanish mahorati yoritilgan. Shuningdek, romanda inson va jamiyat munosabatlari, ma'naviy inqiroz hamda ruhiy poklanish masalalari ilmiy-estetik jihatdan tahlil etiladi.

Kalit so'zlar: Ulug'bek Hamdam, “Isyon va itoat”, psixologizm, qahramon ruhiyati, isyon, itoat, ma'naviyat, ramziylik, zamonaviy o'zbek romanchiligi, parallel syujet.

ИЗОБРАЖЕНИЕ ПСИХОЛОГИИ ГЕРОЕВ В РОМАНЕ “БУНТ И СМирЕНИЕ”

Аннотация. В данной статье анализируется изображение психологии героев в романе *Isyon va itoat*, внутренний мир человека и духовно-социальные проблемы общества периода независимости. Через образ главного героя Акбара раскрывается философская сущность понятий человеческого достоинства, справедливости, бунта и смирения. В исследовании освещаются психологические методы изображения, символика, параллельный сюжет и использование мифологических элементов в произведении. Также с научно-эстетической точки зрения анализируются взаимоотношения человека и общества, духовный кризис и процесс внутреннего очищения личности.

Ключевые слова: Улугбек Хамдам, “Бунт и смирение”, психологизм, психология героя, бунт, смирение, духовность, символика, современный узбекский роман, параллельный сюжет.

THE DEPICTION OF CHARACTERS' PSYCHOLOGY IN THE NOVEL “REBELLION AND OBEDIENCE”

Abstract. This article examines the depiction of characters' psychology in *Isyon va itoat*, focusing on human inner experiences and the socio-spiritual issues of the independence period. Through the image of the protagonist Akbar, the philosophical essence of human dignity, justice, rebellion, and obedience is revealed. The study highlights the writer's mastery in using psychological portrayal, symbolism, parallel plot structure, and mythological elements. Furthermore, the article analyzes the relationship between the individual and society, spiritual crisis, and moral purification from scientific and aesthetic perspectives.

Keywords: Ulughbek Hamdam, “Rebellion and Obedience”, psychologism, character psychology, rebellion, obedience, spirituality, symbolism, modern Uzbek novel, parallel plot structure.

Kirish. XX asr o'zbek romanchiligi Abdulla Qodiriyning “O'tgan kunlar” va “Mehrobdan chayon” kabi asarlari orqali yangi bosqichga ko'tarilib, jahon adabiyotida o'z o'rnini mustahkamladi. Ushbu an'analar Abdulla Qahhor, Oybek, Asqad Muxtor, Odil Yoqubov kabi iste'dodli yozuvchilarning ijodida davom etib, yanada rivojlandi va yuksaldi. O'zbek adabiyotida o'ziga xos yo'nalishga ega bo'lgan yana bir nosir bor bo'lib, u ham o'z ijodi bilan bu qadriyatlarning taraqqiyotiga ulkan hissa qo'shib kelmoqda. Shaxs va ijodkor sifatida tan olingan bu yozuvchi – Ulug'bek Hamdamdir.

Ulug'bek Hamdam zamonaviy o'zbek yozuvchisi va adabiyotshunos sifatida o'z asarlarida ko'pincha inson psixologiyasi, ichki kechinmalar va jamiyat bilan bog'liq murakkab masalalarni yoritadi. Muallifning durdona asarlari sirasiga “Tangriga eltuvchi isyon”, “Yolg'izlik”, “Muvozanat”, “Isyon va itoat”, “Sabo va Samandar”, “Uzoqdagi Dilmura” kabi she'riy va nasriy romanlarni kiritish mumkin. Ulug'bek Hamdam zamonaviy o'zbek adiblari orasida asarlari boshqa tillarga ko'p o'girilayotgan va O'zbekistondan tashqarida ham e'tirof etilayotgan oz sonli ijodkorlardan biridir.

Ulug'bek Hamdam ijodi yangilikka, yangilanishlarga boy. Bu haqida adabiyotshunos olimlar, tanqidchilar ham alohida e'tirof etadilar. Yozuvchining adabiyotga chaqindek kirib kelib, katta-yu kichik

kitobxonlarga birdek ma'qul bo'lgan "Muvozanat" romani e'lon qilindi-yu, bunga har bir tanqidchi, adabiyotshunos olimlar munosabat bildirmay qolmadi. "Muvozanat" romanining ro'yobga chiqishida ustoz Ozod Sharafiddinovning roli katta, buni yozuvchi uchrashuv va suhbatlarida har vaqt minnatdorlik bilan e'tirof etadi: "Romanni o'qib chiqar ekanman, bugungi kun odamini tasvirlashda hali realizmning ochilmagan imkoniyatlari ko'p ekaniga imon keltirdim." [9]

Ulug'bek Hamdam roman yozilgan payti ko'pchilikni qiynayotgan, ko'pchilikning ong-u qalbida kechib o'tgan yoki kechib turgan holatni qalamga oldi. Bu holatni Dilmurod Qur'onov shunday izohlaydi: "Muvozanat" mavzu jihatidan g'oyat dolzarb va muhimi, bir paytlari o'z vaqtida yozilgan roman sifatida dunyoga keldi. Masalaning ikkinchi tomoni dolzarb mavzuning qanday yoritilgani. Roman ko'p jihatdan avtobiografik xarakterga ega. Ulug'bek asarning ko'p o'rinlarini yig'lab yozgan, yurak-bag'rini burda-burda qilib matnga singdirib yuborgan. "Muvozanat"ning bir o'tirishda yozilgandek (M.Qo'shjonov) taassurot qoldirishi, hatto, asarni yoki muallifini uncha xushlamaydiganlar ham uning samimiy yozilganini beixtiyor e'tirof etishlari shundan." [7]

"Muvozanat"da yaqin o'tmishimiz, odatlanilgan turmush-tarzdagi o'zgarishlar ruhiyatimizda keskin evrilishlarni keltirib chiqargan davrdagi muvozanatsizlik holati qalamga olingan. "Muvozanat" romanida tanlangan mavzu, asar g'oyasi roman nomidan seziladi. Romanda yangi davr ostonasida turgan insonning qalbidagi mezonni ijtimoiy tuzum, davr va makon o'zgarishlari oqibatida ma'lum darajada buzilishi, saqlab turilgan muvozanatni qalqib ketishi keng ko'lamda yoritiladi. Muallif badiiy ijodda muvozanat tushunchasiga yangicha yondasha bilgan. "Demak, gap bu yerda realizmda yoki modernizmda ham emas. Gap san'atkorda, uning tafakkurida va mahoratida. Adabiy asar esa chinakam asar namunasi bo'lmog'i uchun, realizmga mansub bo'ladimi, romantizm uslubida yozilgan bo'ladimi, yoki qandaydir boshqa modernistik uslubga amal qiladimi, baribir, yana takror aytib o'tmoq joiz, uning markazida inson turmog'i kerak, kitobxon insonning taqdiri, tabiati, hayoti haqida muayyan axborot olish bilan birga bu asardan estetik zavq ham ola bilsin." [8] Bir qarashda oddiydek tuyulgan muvozanat tushunchasi asar davomida nihoyatda katta va keng ko'lamli mohiyat kasb etadi. U turmushning, hayotning, inson ma'naviyatining har bir jabhasida o'z bo'yini ko'rsatadi. Asarda yozuvchi istiqloлга erishganimizdan keyingi davrni, muhitni yoritib berishda ayni tushunchani asosiy mezon sifatida asarning bosh g'oyasi, mavzusi bilan bog'laydi. Asar kompozitsiyasi va syujeti ham ana shu asosda tuziladi. [5]

"Isyon va itoat" romani ham mustaqillikdan keyingi o'zbek romanchiligidagi katta muammolardan biri hisoblangan istiqloл yillari, xalqning o'tish davri ziddiyatlari hamda unga nisbatan munosabati, qiyinchiliklar oldida turgan odamlarning o'zini tutishi masalasini o'zida yorqin aks ettiradi. Asarda mustaqillik davri odamlarining turli qiyofadagi vakillari o'zining badiiy timsolini namoyon etadi. Asar orqali mustaqillikdan keyingi davrda yurtimizning ijtimoiy hayoti haqida to'liq tasavvurga ega bo'lish mumkin. Yozuvchi ushbu davr hayotini jonli chizib berish, odamlarimiz o'zlarini ko'zguga solib ko'rishlari uchun imkon yaratgan holda bugungi kun kitobxonini, zamonamiz yoshlarini fikrida va ahdda sobitlik, nafs qutqusining fojealari, odamiylik mezonlari, me'yor masalalari haqida chuqurroq o'yga toldirishni maqsad qiladi.

Tadqiqot materiallari va metodologiya. Tadqiqot mavzusini yoritishda Ulug'bek Hamdamning "Isyon va itoat" romani hamda tavsiflash, qiyoslash, germeenitk va psixoanalitik tahlil usullaridan foydalanildi.

Natijalar va muhokama. Ulug'bek Hamdamning "Isyon va itoat" romani bosh qahramoni – asar oxirida oltmishlarni qoralagan Akbar butun ongli hayot davomida "Nahotki inson hayoti hech nimaga arzimasa?" degan savolga javob qidirib o'tadi. Adolati hukm chiqaraman, deb qasam ichgan sudyaning yuzsizligi tufayli kesilib ketishi, ozodlikka chiqqach ham jamiyatdagi odamlar tomonidan kamsitilishi, oila boshlig'i bo'la turib, bir tishlam go'shtga zor bolalarining ehtiyojini qondira olmayotgani, rus mafiyasining zulmiga uchrashi, tibbiyot professorining *"grippga o'xshagan kasalliklarni vaqti-vaqti bilan kuchaytirish kerakligi, o'shanda mo'rtoqlaru zaifroqlardan tozlanib turishlik, bu yog'i dori-darmondan ancha-muncha pul ishlab olish mumkinligi"* haqidagi nazariyasi va boshqa qator hayotiy ziddiyatlar asar qahramonining isyoniga sabab bo'ladi. [9, 39] Akbar ma'naviyatga intiladi, tinmay kitob mutolaa qiladi, qalbida va ongida ma'rifiy inqilob yuz beradi. Insoniy qadr-qimmatini toptalgan fohisha Dianani yangi, pokiza hayot sari boshlaydi, himoyasiz kampir qo'shnisiga beminnat g'amxo'rlik qiladi. Shu tariqa uning isyonga to'lgan qalbi itoatga keladi.

Ulug'bek Hamdamning bu romani falsafa va adabiyotdagi taqdir va inson munosabatlari masalasiga bag'ishlangan bo'lib, allebey kompozitsiya ko'rinishida yozilgan, ya'ni ikki syujet chizig'i parallel ketadi. Muallif romandagi voqealarga paralell ravishda Olamning yaratilishi, Odam Ato va Momo Havolarning taqiqlangan mevani yeb, Jannatdan quvilishi haqidagi ilohiy-mifologik unsurlarni qo'llaydi. Ular shaytonning makridan xalos bo'lishga harchand urinmasin, baribir gunohkorlikka mahkum ekanligini anglab yetishidagi

ramziylik – yer yuzidagi jamiki insoniyat tanazzulining sabab hamda oqibatlariga teran nigoh solgan yozuvchi Akbar qilayotgan isyonning mazmuniga, mohiyatiga falsafiy jihatdan urg'u beradi.

Shu o'rinda adabiyotshunos olim D. Quronovning quyidagi fikrlariga e'tibor qarataylik: "...ha "Isyon va itoat"ni "Muvozanat"dan ko'ra xushroq qabul qilganlarning bo'lgani bor gap... "Isyon va itoat"ning chop etilishi P. Koelonning "Alkimyogar" romani uyg'otgan shov-shuvlar hali tinib ulgurmagan bir paytga to'g'ri kelgandi. Albatta, dunyoning ko'plab tillariga o'girilib, millionlab tirajda chop etilgan chin ma'nodagi bestseller qarshisida atigi ikki ming nusxada bosilgan "Isyon va itoat" – misoli dengizga tushgan tanga. Shunday bo'lsa-da, asar beiz ketmadi...". [7, 26]

"Isyon va itoat" romani asosan muallif nutqi orqali yetkaziladi, ammo asarda qahramonlarning ichki olami tasviri bayon etilgan, teran tasvirlangan lavhalar keltirilganki, unda bevosita har bir personaj ichki nutqi va his-tuyg'ulari orqali kitobxonga uni o'rtaq muammolarni yetkazadi. Zero, "realistik asarda voqealarni haqqoniy ko'rsatish uchun qahramonning tashqi qiyofasi bilan birga uning ichki dunyosini ham, murakkab his-tuyg'ularini ham, o'ziga xos fe'l-atvorini ham, xarakterini ham, yashash sharoyitini va holatini ham zarur tafsilotlar bilan tasvir etish kerak". [6]

Romanda dastlab Komil tabib obrazi o'quvchining e'tiborini tortadi. "*Oq yaktagi, boshidagi do'ppisi o'ziga biram yarashgan cho'qqi soqol*" [10, 6] tabibning "*qishlog'ida u davolamagan odam yo'q hisobi. Quyoshga talpingan o'simlikdek hamma unga intiladi*". [10, 18] Ushbu ta'rifdan tabib mehribon va olijanob inson ekanligining guvohi bo'lamiz. Shogirdlari orasida Akbarni boshqacha yaxshi ko'radi va unga doim "safarga o'tlanishi kerakligini" aytadi: "*U avvallari ham buni aytgan. Ustoz boshqa shogirdlariga ham shunday deganmi-yo'qmi, Akbar buni bilmaydi, eshitmagan chunki... Biroq uning o'ziga ko'p bora aytgan: "Sening iching to'la g'alayon, isyon... Yo'lga chiqmog'ing kerak!"*" [10, 8] Ehtimol, tabib Akbarni uning o'ziga o'xshagani uchun ham boshqa ko'zda ko'radi. Buni tabibning "*Bolaginam ichidagi g'alayonni tinchlantirguncha o'zi sob bo'p ketmasaydi. Hali birona odamda bunaqa kuchli tug'yonni ko'rmagandim. Menda-yam unchalik emasdi-yov...*", deya Akbar haqida qayg'urishidan ham bilish mumkin. [10, 18] Ayni damda bu parcha tabibning o'zi ham bir paytlar shunday isyonni boshidan kechirganligidan dalolat beradi. Mamlakatning eng yaxshi tibbiy laboratoriyasidan ustidan jinoiy ish qo'zg'atilib, besh yil qamoqda o'tirib chiqqach, uyga kelib, ne ko'z bilan ko'rsinki, ayoli unga o'zi bilan laboratoriyada ishlagan hamkasb erkaklardan biri bilan xiyonat qilganining guvohi bo'ladi. Nima qilishini bilmay qiziga talpinadi-yu, otasi qamalganida bor-yo'g'i ikki yoshda bo'lgan qizaloq begona odamdan yotsirab, ayasiga yopishadi. "*U go'yo bu yerda – o'z uyida, o'z oilasida ortiqcha edi. Mana shuni his qilganida botini g'alayonga to'ldi...*" [10, 19] Shu-shu tabib shaharga qaytib bormaydi, qishloqqa – tug'ilgan yurtiga qaytib, yolg'iz yashaydi. Hayotini insonlarning sog'ligini yaxshilashga bag'ishlaydi. "*Tabibning xatti-harakatini chetdan kuzatib turgan odam bo'lsa, shubhasiz, "jamiki odamzot taqdiri shu kishining vijdoniga yuklatilgan", deb o'ylashi mumkin edi*" degan ta'rifdan tabibning qanchalik fidokor, mas'uliyatli va o'z kasbini sevuvchi odam ekanligi beixtiyor anglashiladi. [10, 26] Darhaqiqat, tabibning bolaligida onasining tumovdan vafot etgani, onasining qirqi chiqmay otasining ham bandalikni bajo keltirishi uning murg'ak ko'nglida barcha kasalliklarga nisbatan nafrat tuyg'usini paydo qiladi. Hatto ulg'ayganda ham u shu hisni sezib yashaydi. Maktabni bitirmasidan oldinoq kim bo'lishini aniq-tiniq bilardi: vrach! Institutga kirgach, tanlagan yo'lining oson emasligini, kasalliklarning nihoyatda ko'pligini va odamzot bularning bariga chidab kelayotganini anglarkan, uning ko'ngli yana g'alayonga to'lardi. Yuqori kursligida ma'lum mutaxassislikni tanlash vaqti kelganda gripp bilan qattiq og'rib qoladi va do'stlari-yu o'qituvchilarining noroziliklariga qaramasdan hech ikkilanmay Pediatriyaga o'tib ketib, butun izlanishlarini shu grippning davosiga bag'ishlaydi. Chuqur izlanishlar uni bu kasallikni faqatgina inson DNKsiga ta'sir ko'rsatish orqaligina davolash mumkin, degan xulosaga olib keladi va uning yashirin tajribalari bo'lim boshlig'i tomonidan oshkor etilib, butun faoliyatiga chek qo'yiladi. Qamoqda kezlari "*Hammasi o'zimdanda o'tdi*", deb o'zini ko'p koyishida, hayotning turli chig'iriqlaridan o'tib, turli odamlarni ko'rgach, "*Odam bolasi haqiqatan har qanday ko'rgiliklarga loyiqqa o'xshaydi*" deyishida tabib qalbidagi itoatning boshlanganini tushunamiz. [10, 38-39] Lekin u tabiatan nekbin inson bo'lgani uchun qalbida bir kun adolat qaror topishiga umid bilan yashaydi. Ozodlikka chiqqach ham gripp va DNK haqidagi tadqiqotlarini davom ettiradi. Bular tabibning o'jar, maqsadidan qaytmaydigan va izlanuvchanligidan dalolat beradi. Shuningdek, tabibning o'ta kamtar va chin vijdon egasi ekanligi munkillab qolgan kampirdan ko'rsatgan xizmati uchun pul olmasligida, oldiga davo istab kelganlarni ko'krigidan itarmay, mavridimi-bemavridmi qabul qilishida, bir boy-badavlat tadbirkorning qizini davolagani uchun qishloqda haykali o'rnatilishidan voz kechib, qishloq aholisi uchun kasalxona qurib berishini so'rashida ko'rinadi. Tabib – xudojo'y – namozlarini kanda qilmaydi. Televizordan Amerikalik olimlarning inson to'qimasini yaratishga muvaffaq bo'lganliklarini, bu muvaffaqiyatdan keyin insonning barcha tana a'zolarini ko'chirib o'tkazish va klonlash oddiy holga aylanishini eshitgach, joynamoz ustida uzoq vaqt o'tirib, xayoliga kelgan fikrlardan dahshatga tushadi, aziyat

cheka boshlaydi. Sababi – bu bani odamning Yaratganga boshlagan isyoni ekanligini sezadi. Umrining oxirida o‘n yetti yoshli shogirdi Iskandar bilan suhbatlashar ekan, shunday deydi: “...*qarshimda hayotning mazmuni, tug‘ilish va o‘lishning ma‘nisi yarq etib namoyon bo‘lganday edi: u Itoatda, insonlik qismatiga ko‘nikishda edi. Yo‘q, bu shunchaki ko‘r-ko‘rona ko‘nikma emasdi, balki anglash va tushunishdan keladigan buyuk Itoat – Yaratganga tobelik edi.*” Biroq yana televizorda klon mahsuli bo‘lgan qizcha haqidagi ko‘rsatuvni ko‘radi-yu, buni amalga oshirgan olimning “*Inson endi hech qachon o‘lmaydi, u Xudoga tenglashadi... Endi insonga Xudoning keragi yo‘q!..*” degan gapidan yuragi sanchib, ko‘ksini changallagancha ahvoli o‘nglanmaydi. [10, 124-125] Endi uning butun vujudi va aqlida odamzotga nisbatan isyon ko‘tariladi, lekin uni bostirishga ulgurmaydi. Tabib xufton namozida boshini sajdaga qo‘ygancha omonatini topshiradi. Bu holatni yozuvchi o‘ta go‘zal noziklik bilan tasvirlaydi: “...*tabib sajdaga bosh qo‘yib Yaratganga sig‘inib turgandek va nafaqat o‘zining, balki jamiki odamzod gunohlarining avf etilishini so‘rab-tilab olib ko‘ngli xotirjam bo‘lgan ko‘yi, mana, endi-endi boshini ko‘tarib qoladigandek edi...*” [10, 125]

Larisa xola obrazi ham yozuvchi tomonidan o‘zgacha bir mahorat bilan yaratilganki, o‘quvchi asarning boshidan oxirigacha uning dardiga sherik bo‘lib, u bilan baravar aziyat chekadi. Adabiyotshunos Q. Yo‘ldoshev qayd qilganidek: “Aslida esa, chinakam badiiy asar maishiy turmushni yaxshilash yo‘llarini ko‘rsatish uchun emas, balki kishini uning adoqsiz muammolaridan chalg‘itish, odamni, bir zum bo‘lsa-da, ovutish uchun yaratiladi... Yana bir jihati shuki, adabiyot, obyektiv ravishda, odam hayotini yengillatishga emas, balki murakkablashtirishga xizmat qiladi. Usiz ham turmush tashvishlariga ko‘milib yotgan odam adabiy asarlardagi o‘ziga daxli yo‘q kishilar taqdiri bilan tanishadi va ularni deb iztirob chekadi”. [11, 26] Larisa xola – yolg‘iz keksa ayol, sog‘lig‘i ham yomonlashib qolgan. O‘zini ovora qilish maqsadida goh bozorchadan kichik bir xaltada bir nimalar ko‘tarib keladi, goh qo‘shni kampirarlar – Rahbar va Vera bilan “gap sotib o‘tiradi”. Mahalla oqsoqoli va ulug‘lari huzurida Mahkam ismli qo‘shnisi bilan uch xonali uyini unga berishga, evaziga esa Mahkam qarib qolgan ayolga qarashga, kuni bitib qolsa, o‘z udumiga ko‘ra ko‘mishga ahdlashadi-yu, shu bilan uning bor tinchi ham yo‘qoladi. Aslida, Larisa xolaning ham qalbida “*charxi falakning bir aylanib inson qismatini “dod” deb yuboradigan darajada achchiqlatib yuborishini payqay boshlagani*” sabab isyon ko‘tarilgan edi. [10, 13] Bir vaqtlar erkaklarning og‘zidan suvini qochiradigan darajada chiroyli bo‘lgan, o‘z husniga mahliyo bo‘lib, erining qancha yolborishlariga qaramay, belimni buzib qo‘yaman deb homilador bo‘lib qolishdan qo‘rqqan Larisa endilikda yolg‘iz qolib, farzand qadrini bila boshlaydi. Buni tushunar ekan, u o‘ziga savol beradi: “*Voy, nega noliyapman? Bunga haqqim bormi o‘zi? Qilmishimga yarasha jazosini olmayapmanmi, axir?..*” [10, 14] Aynan shu jumlarlar esa qahramonning isyon va itoati orasida qildek masofada turganligidan dalolat beradi, desak mubolag‘a bo‘lmaydi. Sababi, Larisa xola go‘yo shu gaplari bilan taqdirning adolatsizligiga javobni topgandek bo‘ladi. Qo‘shnisi Mahkam o‘z nafsi yo‘lida uyga tezroq ega bo‘lish maqsadida kampirning o‘limini kutadi va ahdiga vafo qilmaydi. Larisa xola ahdlashuvni bekor qilaman, deb qo‘rqitgach, dorilarga pul tashlab ketadi-yu, ichib olganda bechora keksa ayolni haqoratlaydi. Bu voqealardan Larisa xola obrazining naqadar o‘zini kuchli ko‘rsatishga urinmasin, baribir ko‘ngli juda nozik va yordamga muhtoj ekanligini ko‘rib, bevosita o‘quvchining unga rahmi keladi, Mahkamdan esa nafratlanadi. Shartnoma bekor qilinadi, biroq, tasodifan, Larisa xola emas, balki Mahkam bu yorug‘ dunyoni tark etadi. Larisa xola hayotining keying o‘n yilini Akbar va Diananing mehri va g‘amxo‘rligi soyasida o‘tkazadi. Afsuski, qalbidagi isyonga chiday olmay, o‘z joniga qasd qiladi. Yozuvchi buni Akbarning tilidan “*Larisa xola qismat yukini ortiq tortolmay qoldi*”, – deb ta‘riflaydi. [10, 20] Qizig‘i shundaki, u o‘limidan oldin shartnoma bekor bo‘lganidan qat‘iy nazar uyini Mahkamning ayoli va bolalari nomiga o‘tkazishni vasiyat qilib ketadi. Aynan shu parcha o‘quvchilarni Larisa xola qahramoniga tasanno aytishga va bu ko‘rsatgan mardligini olqishlashga undaydi.

Ulug‘bek Hamdamning yozuvchi sifatida xarakter yaratish mahoratini shu darajada ulug‘ baholash mumkinki, u birgina epizodda o‘quvchining butun umr yodidan chiqmaydigan shaxsni keltira oladi. Bu – “Boss” deb atalgan Rus mafiyasi qahramonidir. Akbardan bir mashina qovunni talab qilib ololmaganda “*O‘ldirma, deb yalinmaysanmi, o‘zbek?*”, degan so‘rog‘iga “*O‘zbekligimdan tashqari yana men erkakman!!..*” javobini olgach, uni omon qoldirib, ko‘kragiga bir dasta pul ham tashlab ketadi. Akbar “*Nega? Nima uchun?..*” deb so‘raganda Rus mafiyasining “*Erkak bitta senmi dunyoda!..*” deya javob berishi uning naqadar mard va kuchli inson ekanligiga muallif tomonidan bilvosita ishora qilinadi. [10, 18] Shu lahzada “Boss”ning sal avvalroq Akbarga ko‘rsatgan zulmi kitobxon xotirasidan unut bo‘lib, unga nisbatan allaqanday iliqlik va hurmat tuyg‘usi paydo bo‘ladi.

O‘zbek xalqiga xos xususiyatlar, ma‘naviy-axloqiy qadriyatlar Tursunboy obrazida o‘zining yorqin ifodasini topgan. Tursunboy, u qanchalik fojeiy personaj bo‘lmasin, nihoyat samimiy va mahorat bilan yaratilgan. Uni salbiy obraz ham deb bo‘lmaydi, chunki u haqiqiy mehnatkash, dala ishlari va uy yumushlarini birinchi o‘ringa qo‘yadi, ijobiy obraz ham deyish qiyin, chunki u ma‘naviy jihatdan boshqalarga o‘rnak bo‘la

olmaydi. Tursunboy – sira tin olmagani, doim – ish, ish, ish deb yurgani uchun odamlar uning nomiga orqavarotdan laqab taqib aytishadi: Tursunboy jontalash, ya’ni joni talash. Ha, haqiqatan ham butun umri davomida bechoraning joni turmushning ikir-chikirlari orasida talashda qoldi. Biroq uning o’zi buni bilmadi, hayot shu, tiriklik shu, deya keldi... U hayotiy obraz. Bundaylar kammi dunyoda?! Ish deb ota-ona, qarindosh-urug’, yor-u birodarlardan xabar olishni unutayozganlar yo’qmi?! Lekin koshkiydi, shunday mehnat evaziga uyida qozon qaynab tursa. *“Qozon o’lgurning go’sht ko’rmaganiga ham ikki oy bo’ldi...”*, deb uy bekasining kuyinishida ham jon bor. *“Dunyoda kolbasa, pishloq degan narsalar ham borligini bilasizmi siz?”*, degan so’rog’iga Tursunboy o’zicha munosabat bildirib, ularni “kofirning yemishi” deydi. [10, 33] Qahramon shunday hayotga ko’nikib ketgan, uningcha, hech narsani o’zgartirib bo’lmaydi. Bu – taqdir. Peshona. O’zi – taqdirning quli. Qalbida shunday hayot tarziga nisbatan isyon tugul uning uchquni ham yo’q... Tursunboyning antiqaligi shundaki, u hamma narsani o’z qarichi bilan o’lchaydi. U o’zicha doim haq. Unga bir burda qattiq non, termosda choy, choyga solgani bir dona oq qand bo’lsa bo’lgani. Mana, Jontalashning og’ir mehnat evaziga mukofoti – bir kunlik yemishi. Bu – hayot. Qahramon bunday hayotdan nolimaydi. Faqat uning atrofidagilar qalbidagi isyon kuchli. Lekin, baribir, bu isyon qahramonimizga ta’sir eta olmaydi. U bamisoli robot, hatto uni manqurtga o’xshatish mumkin. Unda isyon yo’q. Itoat bor, xolos. Romanda Tursunboy uchun jon kuydiradigan yaqini – uning xotini. Lekin uning sa’y-harakatlari, qalbidagi tug’yon, isyonning ham zarracha samarasi sezilmaydi.

Ulug’bek Hamdam yozuvchi sifatida xarakter yaratish, uning yetakchi xislatlarini ifodalashning asosiy vositasi tarzida dialogdan unumli foydalangan, dialoglarda ishlatilgan so’zlar, har bir jumлага xilma-xil funksiyalar yuklash, adibning mohir so’z ustasi ekanini yana bir marta tasdiqlovchi dalildir. Har bir yozuvchi o’z asariga dialog kiritar ekan, unga katta mas’uliyat yuklaydi. “Isyon va itoat” romanidagi Tursunboy jontalash va uning ayoli obrazlari tasvirida, badiiy tasvir vositalarini qo’llashda ham muallifning yetuk mahoratidan dalolat beruvchi yorqin lavhalar anchagina. Keltirilgan iqtiboslar orqali dialogning personajlar psixologik portretini chizishda alohida ahamiyat kasb etishining guvohi bo’lamiz:

– *“...Er bo’lib mundog’ odamlarga o’xshab kurort-u sanatoriylarga biror marta olib bordingizmi?*
 – *Pishirib qo’yibdimi u yerlarda!.. Ish turganda kurortma-kurort yuradimi odam?..*
 – *Ish o’lgur qachon tamom bo’libdi... Odam sob bo’ladiki, ish tugamaydi. Mana siz... necha vaqtdan beri ishlaysiz, hech biringiz ikki bo’ldimi?..*
 – *Nega bo’lmas ekan? Qiz chiqardim, o’g’il uyladim, mana, imorat bityapti...*
 – *O’zingiz-chi, o’zingiz... O’zingizni ham hech o’ylaganmisiz?.. Oyog’ingizdagi etikni mundog’ yechib...*

– *Etikka til tekkizma! Shu etikni kiyib yurganim uchun birovdan bir burda non tilab ko’chaga chiqmayapsan, uqdingmi?.. Nonni tug, sen bilan adi-badi aytib o’tirishga vaqt yo’q. Ishga kechikayapman!..*

– *Ha ishgina o’lsin, o’libgina qolsin ishgina...”* Ko’rinib turibdiki, bu yerda biror uydirma yo’q. Hayotdan olingan kundalik tashvish, tashvishning barcha og’irligi esa qahramonimiz gardanida. Uni yengillashtirish haqida o’ylab ham o’tirmaydi. Qaniydi tipik qahramon tipik hayotning bajarilishi lozim bo’lgan istak, tilak, xohishdan iboratligini, hayotda ishdan tashqari boshqa muqaddas narsalar ham borligini anglasa, orzumandlikning ro’yobga chiqmasligidan azob-uqubat, tashvish, xavotirlikning kelib chiqishi, buning oqibatida ko’ngilsiz noxushliklar yuz berishi va ularni bartaraf etish lozimligini tushunib yetsa! Tushunishni xohlamaydi ham. Aksincha, turmushning nosozliklaridan qalbi isyonga to’la, oqila ayolini kamsitadi: *“Sochi uzunu aqli qisqa-da buning... mehnatning nimaligini bilmaydi”*, – deb g’udranadi Tursunboy. [10, 34-35] Qahramonimizning o’zligini namoyish eta olishiga, boshqalarga o’xshab yashashiga to’sqinlik qiluvchi bir holat bor. Bu uning dunyoviy, kundalik turmush tashvishlari bilan bog’liq dunyoqarashi. Yakkayu yagona akasining to’yiga bormasa bormaydiki, dalani qo’ymaydi. Natijada, hatto o’g’lidan *“El-yurtdan, odamgarchilikdan chiqib qolyapsiz”* degan dakkini ham eshitadi. Shu yerda ham *“To’yonani berib yuborgan bo’lsam, bo’bdi-da...”*, deb yana o’zini oqlaydi. Tursunboydaqa jontalashlar kammi bu dunyoda?! Ular hayotning shu mashmashalari ichida ham o’zini baxtli, to’g’ri, adolatpesha hisoblaydilar. Atrofdagilarning uning turmush tarziga munosabatini yoqtirmaydi. To’ydan keyin chaqchaqlashib o’tirgan farzandlarining, otasi daladan kelgach, indamay turib xonalariga kirishib ketganining sababini tushunmaydi. O’zining nazarida Tursunboy qanchalik haq bo’lmasin, uning qalbi bo’m-bo’sh, ma’no yo’q. Shu narsa uning fojeasiga sabab. Dunyoqarashi sog’lom turmush tarziga zid. Boshqalar bilan hisoblashmaydi. Xudbin. Bir joyda qotib qolgan. Xotini, farzandlari, akasi ham uning fe’l-atvoridan norozi. *“Mening bittayu bitta ukam bor edi. Endi u yo’q! Bor ket... o’sha dalangga, o’sha ishingga!..”* [10, 52-54] Akasining ham uyidan quvildi. Cheklangan dunyoqarash, ma’naviy mahdudlik va qashshoqlik inson taqdirini o’zgartira olmaydi. Muhimi – hayotda yagona, haqiqiy, to’g’ri yo’l topa bilish. Ma’naviy olamdan ajralib qolgan shaxs ruhi va ichki olamini o’zgartirishning hamda ezgulikka yo’naltirishning yagona yo’li – shu. Tursunboy jontalash qahramoni haqida

o'quvchilarni kuchli hayratda qoldiradigan parcha uning o'limi oldidan farzandlariga va yaqinlariga so'nggi gaplarini aytishini so'rashganda Tursunboy tabibdan qarshisidagi bitmagan imoratning o'rtasiga bitta g'isht yetishmayotganligi va uni qo'yib kelishini iltimos qilishidir. Hatto o'lim to'shagida yotarkan, o'zini emas, yana ishini o'ylaydigan bu qahramonning sabriga va o'z taqdiriga itoatiga kitobxon chin ma'noda tan beradi.

“Erkin fikr zamonida yashayotgan odamzot jamiyat badiiy tafakkurini xolislik bilan qabul qilarkan, u yoki bu darajada salbiy qarashlarning bo'lishi tabiiydir. U.Hamdamning asarlarida bosh fenomen inson va uning qismati. Yozuvchi jamiyat hayotini zimdan nigoh solib kuzatadi. Baayni esa o'ta xolislik bilan qahramon kechinmalarini tasvirlay boshlaydi. Bu esa tabiiy bir yo'nalishga tutashib, kitobxon diqqat e'tiborini o'ziga tezda jalb etadi”. [10, 138] Ushbu sifatlar U.Hamdam ijodiga xos muhim fazilat ekanligi barchamizga ayondir. Hozirgi adabiy jarayonda ancha yillardan beri qizg'in bahslarga turtki bo'lib kelayotgan adib asarlarini o'qigan kitobxon tasavvurida uning yaratgan qahramonlaridan ibrat olib yashay boshlaydi.

Bu dunyoda, bugungi ijtimoiy sharoitda hukm surayotgan “o'g'irlik, muttahamlikning tabiiy hol, zo'rlash-o'ldirishning oddiy ehtiyoj”ga aylanganligi nafaqat fojeiy obrazni, balki Akbarday kuchli siymoni ham o'yga toldiradi. [10, 23] Yozuvchi hayotda yuz berib turadigan nohaqliklarni ayblaydi. U halol pok, vijdonga dog' tushirmay yashash tarafdori. Bunga erishib bo'ladimi? Barcha dunyoviy dinlar pok turmushni madh etadi. Injilda Muso alayhissalomning 10 ta mashhur Qonunlaridan biri «Bevafolik qilma» deyiladi. [4] Sulaymon payg'ambar “Hikmatlar” kitobida katta bir bobni shu mavzuga bag'ishlagan. Islomiy muqaddas kitoblarda pokiza turmush haqidagi oyati mukarramlarning sanog'i yo'q. Lekin hayot boshqacha. Fohisha Diana, qo'shmachi Marat, baqaloq mijozlar uchun hech qanday muqaddas narsa yo'q. Lahzada boqiylik, qisqa hirsiiy his – bu yuqoridagi shaxslarning qalbidagi bo'shliq va shafqatsizlikdan. Ular uchun hayot mazmuni – shu. Roman muallifi ba'zan beparda, ba'zan tavsifiy, monologik hikoya tarzi bilan kitobxonni isyonga da'vat qiladi. Odam haqiqiy o'zligini yo'qotadi, kundalik turmush tashvishlari ichida, ish, xizmat, oila va jamiyat uchun yaroqsiz mavjudotga aylanadi. Shu darajaga yetib borayotganda Diana hayotida Akbar paydo bo'ladi-da, unda ichki ikkilanish – dunyodan norozilik va borliqni tan olish, isyon va itoatning hamnafas holati yuz beradi. Isyon Diananing ham qalbida cho'g'lanadi va asta-sekin olovlanib, unga to'g'ri yo'l ko'rsatadi. Bu dunyodagi – tevarak-atrofdagi, qahramon yashab turgan muhitdagi qabohat, dahshat, fojea, chorasizlik, shafqatsizlik undagi norozilikni kuchaytirib, oliy ruhiy qudratga – itoatga chaqiradi. Nochor inson ruhiy qudratga iltijo qiladi, yalinib-yolvoradi yoki unga nisbatan isyon hissi qo'zg'oladi. Itoat esa umid uyg'otadi.

Diana – pul uchun, o'z orzusidagi shirin hayotga erishish uchun yengil hayot tarzini, har kuni qadr-qimmatini va sha'nini sotishni tanlagan ayol. Lekin yozuvchi uni shunday mahorat bilan ta'riflaydiki, o'quvchi uni “behayo” deb atashdan o'zi hayo qiladi. Zolim qo'shmachi Maratning buyruqlarini har doim ham bajaravermas ekan, “*Dianaga puldan boshqa narsalar ham kerak*”, – deydi muallif. [10, 26] Taqdiridan alamzada, bunday yo'lni va kelajakni ich-ichidan istamay, hayotini so'roqqa tutib yurgan kezlari uning hayotiga Akbar kirib keladi-yu, Diana ham qalb isyonidan xalos bo'lib itoatga o'tadi: “*Ilgari u o'zini turmush deb atalgan oqimning ixtiyoriga topshirib qo'ygan ekan. Hayot shu, yashash shu, deb bilar ekan. Endi bilsa, endi Diana kurashib yashash lazzatini, maqsad bilan uyg'onish ta'mini bilib qoldi. Qandaydir hayotiy g'oyalar yo'lida ko'ngilning ancha-muncha istaklaridan voz kechishda ham ulkan bir hikmat – mazmun, hatto farog'at borligini his qila boshladi u. Albatta, bularning bariga Akbar va unga bo'lgan muhabbat sabab bo'ldi. Bunday karamga muyassar etgani uchun taqdiridan g'oyat minnatdor.*” [10, 105]

Farida – Akbarning ayoli. U roman davomida o'zining ichki kechinmalari, qarorlaridagi ikkilanishlar, hayotiy tanlovlari orqali o'quvchiga ochiladi. Farida bir vaqtning o'zida jasoratli va nozik, sevuvchi va iztirob chekkan, yuragi va aqli o'rtasida ichki kurash olib boruvchi obraz sifatida tasvirlanadi. Faridaning obrazida muallif ayol psixologiyasining chuqur qatlamlarini ochib berishga urinadi. U sevgi va sadoqat, erk va itoat, o'zligini anglash yo'lida izlanadi. Unga xos bo'lgan ruhiy iztirob va mustaqil fikrlashga intilish Faridani chinakam realistik va samimiy qahramonga aylantiradi. Farida – bu faqat bir insonning hayoti emas, balki jamiyatdagi ko'plab ayollarning ichki hayotining ramzidir. U o'z hayotidagi muhim burilishlarda ko'p o'ylaydi, shubhalanadi – bu esa uni zamonaviy adabiyotga xos noaniqlik, ichki kechinmaga boy obraz sifatida ko'rsatadi. Faridaning o'zligi, ruhiy holati asarda ko'proq bilvosita xarakterlash vositalari, jumladan, uning fikrlari, ichki monologlari, muallifning sharhlari va Akbarning unga bo'lgan munosabati orqali ochiladi. Dastlab, Farida erini naqadar hurmat qilishi va unga Rus o'lkasida o'z akasi tomonidan qilingan xiyonat, adolatsizlikka chiday olmasligining isboti sifatida “*Nurmatni nega yo'qlab bordingiz? Yana sovg'a-salom olvolganingizga o'laymi?..*” deya Akbarning akasini sensirashidan, Akbar bunday qilmasligini so'raganda “*Alam qilmaydimi?*” deb achchiqlanishida ko'ramiz. [10, 31-32] U Akbarni sevardi. Faridaning o'zi Akbarga sovchi qo'yadi. Akbar hali yoshligini, uylanmasligini aytsa ham, bu voqeadan keyin otasi uni uylantirib qo'yadi. Ular Akbar qamalmaguncha juda chiroyli hayot kechirishadi. Faridaning hayotidagi iztiroblar aynan shundan keyin boshlanadi. Eri to'satdan shaharga ketishni taklif qilganda Faridaning hayotiyu rejalari alg'ov-

dalg'ov bo'lib ketadi. Endi u eridan ayro yashashiga to'g'ri keladi. O'zi tug'ilib-o'sgan qishlog'ini, jonajon gazetasini tashlab ketishga ko'zi qiymaydi. *"Ko'nglingga qaraydigan bo'lsang, bu dunyoda yashab bo'lmaydi!"*, deydi-da ishiga sho'ng'ib ketadi. *"Ha, Farida shunaqa, o'zining so'zi bilan aytganda "realist" edi. Eri bilan birga bo'lish istagi qanchalik uni qiynayotgan bo'lmasin, lekin baribir, hech narsani o'zgartirmay turganining bosh sababi ham uning ana shunday "realist" dunyoqarashidan kelib chiqayotgandi"*, – deydi muallif. [10, 81] Nechog'lik aqliga quloq solmasin, Farida – ayol, uning ko'ngli nozik. Akbardan qancha o'pkalmasin, uni sog'inib gohida achchiq-achchiq yig'lab oladi. Farida – matonatli chin o'zbek ayoli timsoli. U umr yo'ldoshi – Akbarsiz ham farzandlarini ulg'aytirib, kamolga yetkazadi va sabri, taqdiriga ko'rsatgan itoati uchun nihoyat mukofotini oladi: *"...inson tomonidan qilinadigan eng ma'qul harakat hukmlarga qarshi bosh ko'tarmasdan, ularga chiroyli bir tarzda bo'yin sunmoqdir; tag'in kim biladi... Farida qiynalishlar evaziga bo'lsada, alal-oqibatda hayotini o'zi bahra olabiladigan bir yo'riqqa sola bildi. Yoki o'z qismatining nurli jihatlarini ko'rishga o'zida kuch topa oldi."* [10, 110]

Xulosa. Yozuvchi muayyan g'oyaviy-ma'naviy masalalar va ularning yechimiga e'tibor qaratadi. Ma'naviy jaholat, uyushgan zo'ravonlik (mafiya), mustabid tizim g'oyasi, tibbiyot sohasidagi turg'unlik (professor e'tiqodi) kabi bir qancha dolzarb ijtimoiy nosoz illatlar borki, ularga nisbatan nafaqat yozuvchi, balki jamiyatning a'zolari, barcha kitobxonlar ham isyon ko'tarishi, itoatga kela olmasligi aniq. Yozuvchining bu hodisalarga bahosi bugungi kundalik hayotdagi tushkunlik, umidsizlik kayfiyati, ma'nisiz hayot, jaholat va zo'ravonlikning o'tkinchiligi (Bossning oliyjanoblighi, Diananing insofga kelishi, Larisa xolaning vasiyatlarini) ichki ma'naviy inqilob orqali itoatga kelish inson xarakteri va tabiatini o'zgartirishi mumkinligi hamda ijtimoiy munosabatlarni qayta qurish imkoniyatlariga ishora qiladi. Isyon sabablari, jaholat, ma'nisizlikni to'liq idrok etish va ularga nisbatan nafrat, norozilik tuyg'usi yozuvchini mas'uliyat, hamkorlik, sadoqat, insof, jasorat, intizom, fidoyilik va fidokorlik kabi insoniy-gumanistik qadriyatlar tomonida ekanligini bildiradi. Badiiy ijod qonuniyatiga ko'ra, yozuvchi bu qadriyatlar mohiyatini tavsiflab o'tirmaydi. Bu vazifani kitobxonning o'ziga havola qiladi. Qahramonlar kechinmalari, ruhiy holatlari, falsafiy mushohadalari psixologik tasvirning eng samarali vositasi bo'lgan ichki monolog orqali beriladi.

Romanda isyon oqilona va amaliy ahamiyatga egaligidan itoat bilan yakun topadi. Nohaq qamalgan Akbarning haqiqatgo'y o'qituvchiligini hurmat qilamiz, unga samimiy hamdard bo'lamiz. Ilmiy tadqiqot instituti laboratoriyasida tadqiqot olib borayotgan doktor – tabibning u yerdan ishdan ketkizilishi va kesilishini qoralaymiz, haqsizlikka qarshi norozilik bildiramiz. Tursunboyning mehnatkashligini oqlab, uning bir taraflama, ma'naviy qashshoqligiga achinamiz. Diananing qaytishi, Larisa xolaning va tabibning bir jumla bilan qayd etilgan o'limlari – nekbin fojea. "Isyon va itoat" romani esa e'tiqod va iymon masalalariga bag'ishlangan bo'lib, asar qahramonlari tiriklik mantig'i va ruh halovatini har ikki dunyo to'g'risidagi mushohadalar yordamida idrok etishga urinadi.

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ZULFIYA IJODIDA MA'NO KO'CHISH USULLARINING USLUBIY TAHLILI

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Annotatsiya. Mazkur tadqiqot Zulfiya ijodida ma'no ko'chish usullarining uslubiy xususiyatlarini o'rganishga bag'ishlangan. Unda shoiraning she'riy asarlarida qo'llanilgan metafora, metonimiya, sinekdoxa va ramziy ifodalar lingvopoetik nuqtayi nazardan tahlil qilinadi. Zulfiya she'riyatida ma'no ko'chish vositalari obrazlilikni kuchaytirish, badiiy tasvirni jonlantirish hamda o'quvchiga estetik ta'sir o'tkazishda muhim vosita sifatida xizmat qilishi asoslab beriladi. Tadqiqot davomida shoiraning tabiat, muhabbat, ona obrazlari va insoniy kechinmalarni ifodalashda til imkoniyatlaridan mahorat bilan foydalangani aniqlanadi. Shuningdek, ma'no ko'chish hodisalarining individual uslubni shakllantirishdagi o'rni ochib beriladi. Natijada Zulfiya ijodining o'ziga xos badiiy tafakkuri, poetik mahorati va lingvistik xususiyatlari ilmiy asosda umumlashtiriladi hamda adabiyotshunoslik uchun muhim xulosalar chiqariladi, yangi ilmiy qarashlar shakllanishiga xizmat qiladi, tadqiqotlar uchun metodologik asos yaratadi

Kalit so'zlar: Zulfiya ijodi, ma'no ko'chish, metafora, metonimiya, sinekdoxa, lingvopoetika, badiiy uslub, obrazlilik, poetik til, ramziy ifoda.

STYLISTIC ANALYSIS OF METHODS OF FIGURATIVE MEANING TRANSFER IN ZULFIYA'S CREATIVE WORKS

Abstract. This study is devoted to examining the stylistic features of semantic transfer devices in the works of Zulfiya. It analyzes metaphor, metonymy, synecdoche, and symbolic expressions used in her poetry from a linguopoetic perspective. The research demonstrates that these devices enhance imagery, enliven artistic expression, and create a strong aesthetic impact on the reader. It also identifies the poet's skillful use of language in portraying nature, love, motherhood, and human emotions. Furthermore, the role of semantic transfer in shaping her individual style is revealed. As a result, the study generalizes the distinctive artistic thinking, poetic mastery, and linguistic features of Zulfiya's творчество on a scientific basis, contributing to literary studies and forming new theoretical approaches, while also providing a methodological foundation for future research.

Keywords: Zulfiya творчество, semantic transfer, metaphor, metonymy, synecdoche, linguopoetics, artistic style, imagery, poetic language, symbolic expression.

СТИЛИСТИЧЕСКИЙ АНАЛИЗ СПОСОБОВ ПЕРЕНОСА ЗНАЧЕНИЯ В ТВОРЧЕСТВЕ ЗУЛЬФИИ

Аннотация. Данное исследование посвящено изучению стилистических особенностей средств переноса значения в творчестве Zulfiya. В работе проводится лингвопоэтический анализ метафоры, метонимии, синекдохи и символических выражений, используемых в её поэзии. Доказывается, что данные средства усиливают образность, оживляют художественное выражение и оказывают сильное эстетическое воздействие на читателя. Также выявляется мастерское использование поэтом языковых возможностей при изображении природы, любви, материнства и человеческих переживаний. Кроме того, раскрывается роль переноса значения в формировании индивидуального стиля автора. В результате обобщаются особенности художественного мышления, поэтического мастерства и языковых характеристик Зульфии на научной основе, что способствует развитию литературоведения, формированию новых научных подходов и созданию методологической базы для дальнейших исследований.

Ключевые слова: творчество Zulfiya, перенос значения, метафора, метонимия, синекдоха, лингвопоэтика, художественный стиль, образность, поэтический язык, символическое выражение.

Kirish. O'zbek adabiyoti taraqqiyotida XX asr she'riyati alohida bosqich sifatida muhim o'rin egallaydi. Bu davrda adabiyotda inson ruhiyatini chuqur ochib berish, hayot voqealiklarini badiiy-estetik mezonlar asosida tasvirlash, milliy qadriyatlarni yangi poetik shakllarda ifodalash jarayoni kuchaydi. Ayniqsa, ayol shoiralar ijodi o'zbek she'riy tafakkurining rivojlanishida muhim ahamiyat kasb etdi. Ana shunday

ijodkorlardan biri — Zulfiya bo‘lib, uning she‘riyati samimiy lirizmi, nafis badiiy tasvirlari, chuqur insoniy tuyg‘ularni yuksak estetik mahorat bilan ifodalashi orqali o‘zbek adabiyotida alohida mavqega ega hisoblanadi. Shoiraning ijodi nafaqat badiiy jihatdan, balki til va uslub nuqtayi nazaridan ham muhim ilmiy tadqiqot obyekti. Zulfiya she‘riyatining badiiy kuchi va ta’sirchanligini ta’minlovchi asosiy omillardan biri unda ma’no ko‘chish usullarining mahorat bilan qo‘llanishidir. Ma’no ko‘chish hodisasi tilning tasviriy imkoniyatlarini kengaytiruvchi, badiiy obrazlilikni kuchaytiruvchi muhim lingvopoetik vositalardan biri sanaladi. Ayniqsa, she‘riy nutqda metafora, tashbeh, metonimiya, sinekdoxa, jonlantirish va ramziy ifodalar orqali muallifning estetik idealini, ruhiy kechinmalarini hamda voqelikka bo‘lgan munosabatini chuqurroq ifodalash imkoniyati yuzaga keladi. Shu jihatdan Zulfiya ijodini ma’no ko‘chish usullari asosida o‘rganish nafaqat adabiyotshunoslik, balki tilshunoslik uchun ham dolzarb masalalardan biri hisoblanadi. Badiiy asarning estetik ta’sirchanligi ko‘p jihatdan undagi poetik tilning jozibadorligi bilan belgilanadi. Poetika nazariyasida ma’no ko‘chish usullari badiiy tilning asosiy komponentlaridan biri sifatida talqin qilinadi. Chunki oddiy nutqda so‘z ma’lum bir predmet yoki hodisani ifodalasa, poetik nutqda u kengroq semantik maydon hosil qilib, ko‘chma ma’nolar orqali yangi estetik mazmun kasb etadi. Natijada she‘riy tasvir obrazli va hissiy jihatdan boyiydi. Zulfiya she‘riyatida ham so‘zlarning ko‘chma ma’noda qo‘llanishi lirik ruhni kuchaytirish, ruhiy kechinmalarni ta’sirchan ifodalash va poetik manzara yaratishda muhim vazifa bajaradi. Shoir tabiat tasvirlari, rang obrazlari, inson qalbiga oid tushunchalar va ramziy ifodalar orqali murakkab ruhiy holatlarni sodda, ammo chuqur poetik shaklda ifodalashga erishgan. Ayniqsa, uning she‘rlarida tabiat va inson ruhiyati uyg‘un holda tasvirlanadi. Bu esa ma’no ko‘chish usullarining poetik funksiyasini yanada kuchaytiradi. Ma’no ko‘chish hodisasi tilshunoslikda semantik jarayon sifatida o‘rganilib, so‘z ma’nosining turli munosabatlar asosida kengayishi yoki boshqa ma’noga o‘tishini bildiradi. Badiiy adabiyotda esa bu hodisa estetik vazifani bajarib, muallifning individual uslubini shakllantirishga xizmat qiladi. Ayniqsa, metafora poetik tafakkurning asosiy belgilaridan biri sifatida qadimdan badiiy ijodning muhim vositasi bo‘lib kelgan. Metafora orqali bir predmetning belgilari boshqa predmetga ko‘chiriladi va natijada yangi badiiy obraz yuzaga keladi. Zulfiya she‘riyatida “bahor”, “tong”, “quyosh”, “gul”, “yurak”, “ko‘ngil” kabi obrazlar ko‘pincha metaforik ma’noda qo‘llanadi. Shoir bu vosita orqali nafaqat tashqi manzarani, balki insonning ichki dunyosini ham yorqin ifodalaydi. Tashbeh esa ikki predmet yoki hodisani o‘xshatish asosida obrazlilik yaratadi. Zulfiya ijodida tashbehlar ko‘pincha ayol qalbining nozik jihatlarini, muhabbat va sog‘inch tuyg‘ularini ifodalashga xizmat qiladi. Jonlantirish usuli orqali esa shoir tabiat hodisalariga insoniy xususiyatlar beradi va shu orqali poetik tasvirni jonlantiradi. Masalan, shamolning kuylashi, tongning kulishi yoki osmonning yig‘lashi kabi obrazlar she‘rning emotsional ta’sirini oshiradi. Bu usullar shoir uslubining musiqiyli va hissiyiligi ta’minlovchi muhim poetik vositalardir. O‘zbek adabiyotshunosligida Zulfiya ijodi yuzasidan ko‘plab ilmiy tadqiqotlar amalga oshirilgan. Shoiraning hayoti va ijodi, poetik mahorati, lirik qahramon obrazi, ayol ruhiyati tasviri, vatanparvarlik motivlari hamda badiiy til xususiyatlari yuzasidan ilmiy izlanishlar mavjud. Biroq uning she‘riyatida ma’no ko‘chish usullarining uslubiy funksiyasi va poetik semantikasi maxsus lingvopoetik tadqiqot sifatida yetarli darajada keng o‘rganilmagan. Shu sababli mazkur mavzuni tadqiq etish ilmiy jihatdan muhim ahamiyatga ega. Chunki ma’no ko‘chish vositalari orqali shoir individual uslubining o‘ziga xos jihatlarini, poetik tafakkurining estetik tamoyillari hamda obraz yaratish mahorati yanada chuqurroq ochib beriladi. Bundan tashqari, bunday tadqiqot o‘zbek poetik tilining rivojlanish xususiyatlarini o‘rganishda ham muhim manba bo‘lib xizmat qiladi. Zulfiya ijodining yana bir muhim jihati shundaki, unda milliy ruh va umuminsoniy tuyg‘ular uyg‘un holda aks etadi. Shoir o‘z she‘rlarida inson qalbining eng nozik kechinmalarini milliy qadriyatlar bilan bog‘liq holda tasvirlaydi. “Ona”, “ro‘mol”, “gul”, “daryo”, “tong” kabi obrazlar xalqona poetik tafakkur mahsuli sifatida qo‘llanadi va ular orqali milliy ruh ifodalanadi. Ma’no ko‘chish usullari aynan shu milliy obrazlarning badiiy-estetik imkoniyatlarini kengaytirishga xizmat qiladi. Natijada shoir she‘riyatida xalqona ruh, samimiylik va lirizm uyg‘unlashadi. Ayniqsa, ayol ruhiyatining poetik tasviri Zulfiya ijodining markaziy mavzularidan biri hisoblanadi. Shoir ayol qalbidagi muhabbat, sadoqat, sabr, hijron va matonat tuyg‘ularini metaforik hamda ramziy ifodalar orqali ta’sirchan tasvirlaydi. Bu esa uning she‘riyatiga chuqur emotsional ohang bag‘ishlaydi. Badiiy matnda ma’no ko‘chish vositalarining qo‘llanishi muallifning individual uslubini shakllantiruvchi asosiy omillardan biri hisoblanadi. Har bir ijodkor ma’no ko‘chish usullaridan o‘z estetik maqsadi va badiiy tafakkuriga mos ravishda foydalanadi. Shu nuqtayi nazardan qaraganda, Zulfiya she‘riyati o‘ziga xos poetik uslubga ega bo‘lib, unda ma’no ko‘chish vositalari tabiiy va samimiy ruhda namoyon bo‘ladi. Shoir obraz yaratishda ortiqcha murakkablikka berilmaydi, aksincha sodda, xalqona, ammo chuqur ma’noli ifodalar orqali katta estetik ta’sir hosil qiladi. Bu esa uning she‘riyatini keng kitobxonlar ommasiga yaqinlashtirgan muhim omillardan biridir. Shoir qo‘llagan metafora, tashbeh, ramz va jonlantirishlar oddiy tasviriy vosita emas, balki poetik fikrni ifodalashning estetik shaklidir. Shu sababli uning she‘riyati nafaqat mazmun jihatdan, balki badiiy til nuqtayi

nazaridan ham yuksak ahamiyat kasb etadi. Bugungi kunda badiiy matnni lingvopoetik jihatdan o'rganish zamonaviy filologiyaning muhim yo'nalishlaridan biri hisoblanadi. Lingvopoetika til birliklarining badiiy-estetik vazifasini o'rganadi va muallifning individual uslubini tahlil qilish imkonini beradi. Mazkur tadqiqot mavzusi ham aynan shu yo'nalish bilan uzviy bog'liq bo'lib, unda Zulfiya she'riyatidagi ma'no ko'chish usullarining uslubiy xususiyatlari lingvopoetik nuqtayi nazardan tahlil qilinadi. Tadqiqot davomida shoira she'rlaridagi metafora, tashbeh, jonlantirish, metonimiya, sinekdoxa va ramziy obrazlarning poetik funksiyasi, semantik xususiyatlari hamda estetik ahamiyati yoritiladi. Shuningdek, ushbu vositalarning shoira individual uslubini shakllantirishdagi roli ham tahlil etiladi. Mazkur mavzuning dolzarbligi shundaki, u o'zbek poetik tilining rivojlanish tendensiyalarini, badiiy obraz yaratish mexanizmlarini hamda shoira poetik tafakkurining estetik xususiyatlarini chuqurroq anglash imkonini beradi. Tadqiqot natijalari o'zbek adabiyotshunosligi va tilshunosligida lingvopoetik izlanishlarni boyitishga xizmat qiladi. Bundan tashqari, Zulfiya she'riyatidagi ma'no ko'chish usullarini o'rganish yosh avlodning badiiy tafakkurini rivojlantirish, poetik nutqni anglash ko'nikmalarini shakllantirish va milliy adabiy merosni chuqurroq o'zlashtirishda ham muhim ahamiyat kasb etadi. Chunki shoira ijodi insoniylik, samimiyat, muhabbat va ezgulik g'oyalarini ulug'laydi. Uning poetik tili esa o'quvchini estetik mushohadaga chorlaydi. Shu bois Zulfiya ijodini lingvopoetik jihatdan tadqiq etish nafaqat ilmiy, balki ma'naviy-ma'rifiy jihatdan ham muhim ahamiyatga ega hisoblanadi.

Adabiyotlar tahlili va metodologiya. Zamonaviy adabiyotshunoslikda badiiy matnni lingvopoetik jihatdan o'rganish masalasi ko'plab olimlar tomonidan tadqiq etilgan bo'lib, ular orasida o'zbek va jahon tilshunosligi vakillarining ilmiy qarashlari muhim o'rin tutadi. Xususan, Roman Jakobson tomonidan ilgari surilgan poetik funksiya nazariyasi badiiy matnda til birliklarining estetik vazifasini ochib berishda asosiy metodologik tayanchlardan biri hisoblanadi. Shuningdek, I. R. Galperin stilistika bo'yicha olib borgan tadqiqotlarida badiiy nutqning ifodaviy vositalarini tizimli ravishda tasniflab, ularning funksional xususiyatlarini izohlagan. O'zbek tilshunosligida esa Qo'ng'urov R., Sh. Rahmatullayev kabi olimlar tomonidan ma'no ko'chish hodisalari, ularning turlari va badiiy matndagi o'rni keng o'rganilgan. Adabiyotlar tahlili shuni ko'rsatadiki, metafora, metonimiya, sinekdoxa kabi ma'no ko'chish usullari nafaqat tilning semantik boyligini namoyon etadi, balki muallifning individual uslubini shakllantirishda ham muhim rol o'ynaydi. Ayrim tadqiqotlarda bu vositalar alohida-alohida o'rganilgan bo'lsa, ba'zilarida ular lingvopoetik birlik sifatida kompleks tahlil qilingan. Shu bilan birga, Zulfiya ijodida ma'no ko'chish usullarini maxsus uslubiy jihatdan tahlil qilishga bag'ishlangan ishlar nisbatan kamligi ushbu mavzuning dolzarbligini yanada oshiradi. Demak, mavjud ilmiy manbalar umumiy nazariy asos yaratib bergan bo'lsa-da, konkret badiiy matn – xususan, Zulfiya she'riyati misolida chuqur lingvopoetik tahlil olib borish zarurati mavjud. Tadqiqot metodologiyasi kompleks yondashuv asosida tashkil etildi. Ish jarayonida tavsifiy (deskriptiv), qiyosiy, kontekstual va lingvopoetik tahlil metodlaridan foydalanildi. Tavsifiy metod orqali Zulfiya she'rlarida uchraydigan ma'no ko'chish vositalari aniqlanib, ularning turlari tasniflandi. Qiyosiy metod yordamida turli she'rlarda qo'llangan badiiy vositalar o'zaro solishtirildi va ularning umumiy hamda farqli jihatlari ochib berildi. Kontekstual tahlil esa ma'no ko'chish hodisalarining aynan matn ichidagi vazifasini, ya'ni qanday semantik va stilistik yuklama bajarayotganini aniqlash imkonini berdi. Lingvopoetik tahlil metodi tadqiqotning asosiy usuli sifatida qo'llanilib, unda til birliklarining badiiy-estetik vazifasi chuqur o'rganildi. Bu metod orqali metafora va boshqa ko'chma ma'no vositalarining obraz yaratishdagi roli, emotsional-ekspressiv ta'siri va muallif uslubini shakllantirishdagi ahamiyati yoritildi. Shuningdek, tahlil jarayonida matnning semantik qatlamlari, yashirin ma'no (implikatsiya) va ramziy ifodalar ham e'tibordan chetda qoldirilmadi. Natijada, qo'llanilgan metodlar majmuasi Zulfiya ijodida ma'no ko'chish usullarining uslubiy xususiyatlarini har tomonlama ochib berishga xizmat qildi. Bu esa tadqiqotning ilmiy asoslanganligini ta'minlab, olingan natijalarning ishonchliligini oshirdi.

Muhokama va natijalar. Mazkur tadqiqot natijalari Zulfiya ijodida ma'no ko'chish usullari badiiy matnning asosiy estetik va semantik tayanchlaridan biri ekanligini ko'rsatdi. Tahlil jarayonida shoira she'riyatida metafora, metonimiya, sinekdoxa va ramziy ifodalar keng qo'llanilgani aniqlandi. Ushbu vositalar orqali oddiy til birliklari chuqur badiiy ma'no kasb etib, obrazlilik darajasi sezilarli oshirilgan. Muhokama jarayonida shuni kuzatish mumkinki, Zulfiya she'rlarida metafora eng faol ishlatilgan usul bo'lib, u orqali inson tuyg'ulari tabiat hodisalari bilan uyg'unlashtiriladi. Masalan, muhabbat, sog'inchi yoki umid kabi abstrakt tushunchalar konkret obrazlar orqali ifodalanadi. Bu esa o'quvchining tasavvurini kengaytiradi va hissiy ta'sirni kuchaytiradi. Metonimiya va sinekdoxa esa asosan qisqa va ixcham ifodalar yaratishda xizmat qilib, matnga dinamiklik bag'ishlaydi. Natijalar shuni ko'rsatadiki, ma'no ko'chish usullari shoira uslubining ajralmas qismi bo'lib, ular uning individual poetik olamini shakllantirishda muhim rol o'ynaydi. Ayniqsa, ramziy ifodalar orqali Zulfiya she'riyatida chuqur falsafiy mazmun va emotsional qatlam hosil qilinadi. Bu esa uning asarlarini oddiy lirik ifodadan ko'ra kengroq ma'no maydoniga olib chiqadi. Shuningdek, tahlil

davomida ma'no ko'chish vositalarining matn ichidagi o'zaro bog'liqligi ham aniqlanadi. Ya'ni, bir she'r ichida bir nechta badiiy vosita uyg'un holda ishlatiladi va bu kompleks badiiy ta'sir yaratadi. Bu holat Zulfiya ijodining lingvopoetik jihatdan boy va serqatlam ekanligini tasdiqlaydi. Umuman olganda, tadqiqot natijalari ma'no ko'chish usullarining nafaqat badiiy ifoda vositasi, balki muallifning dunyoqarashi va estetik konsepsiyasini ifodalovchi muhim omil ekanligini ko'rsatdi. Zulfiya she'riyatida bu vositalar orqali insoniy tuyg'ular, hayotiy tajribalar va falsafiy qarashlar chuqur badiiy shaklda ifodalangan. Xulosa qilib aytganda, ma'no ko'chish hodisalari Zulfiya ijodining markaziy uslubiy xususiyatlaridan biri bo'lib, ular uning she'riyatini nafaqat estetik jihatdan boyitadi, balki uni o'zbek adabiyotida o'ziga xos poetik maktab darajasiga olib chiqadi.

O'tdi oylar g'am bilan oqibat,
Dil topmadi zarra tasallo.
Firoqingda qoldim tutoqib,
Ne baloga etding muftalo!

Ko'z ochgani qo'ymaydi alam,
Boshim qo'ysam kuydirar bolish.
Yupatolmas kitob va Qalam,
Misralarim ko'tarar noli.

Zulfiyaning "Ne baloga etding muftalo" she'rida ma'no ko'chish jarayoni asarning badiiy ta'sir kuchini oshiruvchi asosiy usullardan biri sifatida namoyon bo'ladi. She'rda lirik qahramonning ichki kechinmalari, iztirobi va ruhiy og'riqlari to'g'ridan-to'g'ri emas, balki ko'chma ma'nolar orqali ifodalanadi. Avvalo, she'rda metafora keng qo'llangan. "Baloga muftalo bo'lish" birikmasi oddiy hayotiy holat emas, balki ruhiy iztirob va muhabbat azobining obrazli ifodasidir. Bu yerda "balo" so'zi bevosita falokat emas, balki sevgi sabab yuzaga kelgan ichki qiynoqni bildiradi. Demak, abstrakt hissiyot konkret tushuncha orqali ifodalangan. Shuningdek, she'rda ramziy ifodalar muhim o'rin tutadi. Lirik qahramonning holati umumiy insoniy taqdir bilan bog'lanib, "muhabbat" faqat shaxsiy tuyg'u emas, balki insonni sinovga soluvchi kuch sifatida talqin qilinadi. Bu ramziylik she'rga falsafiy chuqurlik beradi. Metonimiya ham seziladi: his-tuyg'ular ko'pincha yurak, ko'z yoki ko'ngil kabi qismlar orqali ifodalanadi. Bu esa butun inson ruhiy holatini uning bir qismi orqali ko'rsatish imkonini beradi. Natijada matn ixcham, ammo ta'sirchan bo'ladi. Sinekdoxa elementlari ham uchraydi, ya'ni butun holat ayrim detal orqali beriladi. Masalan, ichki azob butun hayotiy sinov sifatida emas, balki bir lahzalik ruhiy portlash orqali tasvirlanadi. Bu usul hissiy intensivlikni oshiradi. Umuman olganda, she'rda ma'no ko'chish jarayoni lirik kechinmalarni bevosita emas, balki obrazli va ramziy shaklda ifodalashga xizmat qiladi. Bu esa Zulfiya she'riyatining asosiy uslubiy xususiyatlaridan biri — chuqur emotsionallik va nozik lirizmni yuzaga chiqaradi.

Mana, bir umrni yashadim sensiz,
Qaytmas shodliklarning qaytishin kutib,
Tobuting boshida cho'kkanimda tiz,
Farzandlar ko'tardi rejimdan tutib.

Shundan beri tikman. Har nega qalqon,
Baxtga, bahorga ham, qishga, qayg'uga.
Birov azasida yig'layman qon – qon,
To'yida yayrayman o'xshab ohuga.

Zulfiyaning "Sensiz" she'ri o'zbek lirikasida hijron, sog'inch va ruhiy iztirobni chuqur ifodalagan asarlardan biri hisoblanadi. Ushbu she'rda shoiraning badiiy mahorati ayniqsa ma'no ko'chish usullaridan unumli foydalanilganida yaqqol namoyon bo'ladi. Ma'no ko'chishi badiiy matnda so'zning o'z ma'nosidan tashqari boshqa ma'noda qo'llanib, obrazlilik va ta'sirchanlikni kuchaytirishga xizmat qiladi. "Sensiz" she'rida metafora, metonimiya, jonlantirish, sifatlash va ramziy obrazlar orqali lirik qahramonning ichki kechinmalari yuksak poetik ruhda ifodalangan. Avvalo, she'rda metafora usuli keng qo'llanganini ko'rish mumkin. Metafora ikki predmet yoki hodisa o'rtasidagi o'xshashlik asosida birining nomini ikkinchisiga ko'chirishdir. Zulfiya she'rda inson qalbidagi iztirobni tabiat hodisalari bilan uyg'unlashtiradi. Masalan, ayriliq va yolg'izlik hissi qorong'ulik, tun, sovuq kabi obrazlar orqali ifodalanadi. Tun oddiy vaqt tushunchasi emas, balki hijronning ramziga aylanadi. Shoir tunni qalbdagi bo'shliq va iztirob bilan bog'lab, uni majoziy ma'noda qo'llaydi. Shu orqali lirik qahramonning ruhiy holati yanada chuqurroq ochiladi. She'rda yurak obrazi ham metaforik ma'noda ishlatiladi. Yurak insonning oddiy biologik a'zosi emas, balki his-tuyg'ular markazi sifatida tasvirlanadi. Shoir yurakni iztirob chekayotgan, sog'ingan va kuygan ruh sifatida ifodalaydi.

Bu esa o'quvchida kuchli hissiy ta'sir uyg'otadi. Yurakning "yonishi", "ezilishi" kabi ifodalar aslida ruhiy azobni anglatadi. Bu yerda ma'no ko'chishi inson kechinmalarini yanada obrazli tasvirlashga xizmat qilgan. Jonlantirish usuli ham she'rning muhim poetik vositalaridan biridir. Jonlantirish jonsiz narsalarga inson xususiyatlarini yuklash orqali yuzaga keladi. "Sensiz" she'rda tabiat hodisalari go'yoki lirik qahramon bilan birga qayg'uradi. Shamolning "nolasi", tunning "jimligi", yulduzlarning "mungli boqishi" kabi tasvirlar jonlantirishning yorqin namunalari. Aslida shamol yoki tun inson kabi his qila olmaydi, ammo shoira ularni jonlantirish orqali ayriliq fojeasini kuchaytiradi. Natijada she'rda tabiat bilan inson qalbi uyg'unlashadi. Metonimiya usuli ham asarda uchraydi. Metonimiya bir predmet nomini unga aloqador boshqa predmet orqali ifodalashdir. Masalan, "ko'z" so'zi faqat inson a'zosini emas, balki sog'inch, kutish va umid ramzini ham anglatadi. Shoira ko'z orqali butun ruhiy kechinmani ifodalaydi. Ba'zan "lab", "yuz", "nigoh" kabi so'zlar ham insonning ichki holatini anglatishda qo'llanadi. Bu esa she'rning poetik boyligini oshiradi.

Ammo qolganimda qalbim – la tanho,
Tuyg'ular zoriga solganda quloq.
O'zni zaif, chanqoq sezganda goho,
Alamdan beraman javobsiz so'roq:

Tirik ekan nega tashlab ketmading?
Mendan nafisroqning husniga oshiq,
Mendan yoniqrog'i tortmadi sani,
Edi nigohingga bor jannat ochiq.

She'rda ramziy ma'no ko'chishi ham muhim o'rin tutadi. Ramz — muayyan tushunchani yashirin ma'noda ifodalovchi obrazdir. "Sensiz" she'rda tun, yulduz, shamol, bahor kabi obrazlar oddiy tabiat unsuri bo'lib qolmay, muayyan ruhiy holatning ramziga aylanadi. Masalan, tun — ayriliq va yolg'izlik, bahor esa visol va umid ramzi sifatida talqin qilinadi. Shoira ayriliq tufayli bahorni ham ma'yus holatda tasvirlaydi. Bu orqali lirik qahramonning dardi shunchalik kuchliki, hatto go'zal fasl ham unga quvonch bera olmayotgani ifodalanadi. Sifatlash san'ati ham ma'no ko'chishining ta'sirchan ko'rinishlaridan biri sifatida qo'llangan. Shoira oddiy so'zlarga badiiy sifatlar qo'shib, yangi poetik ma'no yaratadi. "Mungli tun", "sovuq shamol", "xasta yurak" kabi birikmalar orqali ruhiy holat aniq va ta'sirli ifodalanadi. Bu sifatlar predmetning oddiy belgisi emas, balki lirik qahramonning ichki kechinmalarini aks ettiruvchi vositadir. Natijada she'r musiqiylik va hissiylik kasb etadi. "Sensiz" she'rda tashbeh elementlari ham ma'no ko'chishiga xizmat qiladi. Shoira ayriliq azobini ba'zan olovga, muzga yoki qorong'ilikka qiyoslaydi. Bu qiyoslar orqali iztirobning kuchi yanada aniqroq namoyon bo'ladi. Masalan, hijron olovga o'xshatilganda qalbning kuyishi, iztirobning kuchliligi tasvirlanadi. Sovuq obrazlari esa mehr va yaqinlikning yo'qligini anglatadi.

She'rning umumiy poetik tuzilishida emotsional-ekspressiv ma'no juda kuchli. Ma'no ko'chish usullari aynan shu hissiy ta'sirni oshirish uchun xizmat qiladi. Agar she'r oddiy va bevosita tilda yozilganida, u bu darajada ta'sirchan bo'lmas edi. Zulfiya har bir obrazni chuqur ruhiy ma'no bilan boyitgan. Shu sababli she'r o'quvchi qalbiga tez yetib boradi. Shoira mahorati shundaki, u ayriliq mavzusini faqat shaxsiy iztirob sifatida emas, balki umuminsoniy dard darajasida ifodalay olgan. She'rdagi ma'no ko'chish usullari har bir inson boshidan kechirishi mumkin bo'lgan sog'inch va hijron hissini umumlashtiradi. Shu bois asar yillar davomida o'z qimmatini yo'qotmay kelmoqda. Xulosa qilib aytganda, Zulfiyaning "Sensiz" she'ri badiiy tasvir vositalariga nihoyatda boy asardir. Unda metafora, jonlantirish, metonimiya, ramz va sifatlash kabi ma'no ko'chish usullari mohirona qo'llangan. Ushbu vositalar she'rning emotsional ta'sirini kuchaytirib, lirik qahramonning ruhiy olamini chuqur ochib beradi. Shoira tabiat va inson qalbini uyg'unlashtirib, ayriliq iztirobini o'quvchi yuragiga yetib boradigan darajada samimiy va ta'sirchan ifodalagan. "Sensiz" she'ri shu jihatlari bilan o'zbek lirikasining eng nafis va badiiy yetuk namunalaridan biri hisoblanadi.

Xulosa. Xulosa qilib aytganda, Zulfiya ijodida, xususan "Ne baloga etding muhtalo" she'rda ma'no ko'chish usullari badiiy ifodaning asosiy tayanchlaridan biri sifatida namoyon bo'ladi. Tahlil natijalari shuni ko'rsatadiki, she'rda metafora, metonimiya, sinekdoxa va ramziy ifodalar orqali lirik qahramonning ichki kechinmalari bevosita emas, balki obrazli va ko'p qatlamli tarzda ifodalanagan. Metafora orqali muhabbat va iztirob kabi abstrakt tushunchalar konkret obrazlarga aylantirilgan bo'lsa, ramziylik she'rga falsafiy mazmun va umumiy insoniy ahamiyat bag'ishlaydi. Metonimiya va sinekdoxa esa qisqa, ammo ta'sirchan ifodalar yaratib, lirik holatni yanada jonlantiradi. Bu vositalar birgalikda she'rning emotsional va estetik kuchini oshiradi. Umuman olganda, ma'no ko'chish jarayoni Zulfiya she'riyatida faqat badiiy bezak emas, balki asosiy ifoda vositasi sifatida xizmat qiladi. U orqali shoira inson ruhiyati, sevgi azobi va hayotiy sinovlarni chuqur

badiiy talqinda ifodalaydi. Natijada, ushbu she'r Zulfiya ijodining o'ziga xos lingvopoetik uslubini yaqqol namoyon etadi va uning o'zbek adabiyotidagi yuksak badiiy mahoratini tasdiqlaydi.

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IDENTITY AND DECEPTION IN “THE WOMAN IN WHITE” BY WILKIE COLLINS: A CRITICAL ANALYSIS OF GENDER, SOCIAL INJUSTICE

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Abstract. This article analyzes “The woman in white” by Wilkie Collins, since it explores social and legal problems of Victorian period in the XIX century. Through his work, author Wilkie Collins examines crucial issues, such as personal identity, social inequality and deception. The article also discusses main characters, their characteristics according to their speech and plot of the work. Especially, marginalization of women in the society, limited rights of them should not be neglected. Furthermore, the wrong use of the concept of mental illness and exploitation of it for personal purposes are discussed in a critical way.

Keywords: mistaken identity, “The woman in white”, gender inequality, social injustice, Victorian period, Cult of domesticity

WILKIE COLLINSNING “THE WOMAN IN WHITE” ASARIDA IDENTITET VA ALDOV: GENDER HAMDA IJTIMOY ADOLATSIZLIKNING TANQIDIY TAHLILI

Annotatsiya: Ushbu maqola XIX asrdagi Viktoriya davrining ijtimoiy va huquqiy muammolarini o'rganganligi sababli, Uilki Kollinzning “The woman in white” asarini tahlil qiladi. Muallif Uilki Kollinz o'z asari orqali shaxsiy o'ziga xoslik, ijtimoiy tengsizlik va aldamchilik kabi muhim masalalarni o'rganadi. Maqolada shuningdek, bosh qahramonlar, ularning nutqi va asar syujetiga muvofiq xususiyatlari muhokama qilinadi. Ayniqsa, jamiyatda ayollarning chetlashtirilishi, ularning cheklangan huquqlari e'tibordan chetda qolmasligi kerak. Bundan tashqari, ruhiy kasallik tushunchasidan noto'g'ri foydalanish va uni shaxsiy maqsadlarda ekspluatatsiya qilish tanqidiy tarzda muhokama qilinadi.

Kalit so'zlar: shaxsiyat almashtirilishi, “Oq kiyimli ayol”, gender tengsizligi, ijtimoiy adolatsizlik, Viktoriya davri, oilaviy munosabatlar kulti

ИДЕНТИЧНОСТЬ И ОБМАН В РОМАНЕ «THE WOMAN IN WHITE» УИЛКИ КОЛЛИНЗА: КРИТИЧЕСКИЙ АНАЛИЗ ГЕНДЕРА И СОЦИАЛЬНОЙ НЕСПРАВЕДЛИВОСТИ

Аннотация. В данной статье анализируется произведение Уилки Коллинз «Женщина в белом», поскольку оно исследует социальные и правовые проблемы викторианской эпохи XIX века. В своем произведении автор Уилки Коллинз рассматривает такие важные вопросы, как личная идентичность, социальное неравенство и обман. В статье также обсуждаются главные герои, их характеристики в соответствии с их репликами и сюжетом произведения. Особое внимание уделяется маргинализации женщин в обществе и ограничению их прав. Кроме того, критически рассматривается неправильное использование понятия психического заболевания и его эксплуатация в личных целях.

Ключевые слова: ошибочная идентификация, «Женщина в белом», гендерное неравенство, социальная несправедливость, викторианская эпоха, культ домашнего очага.

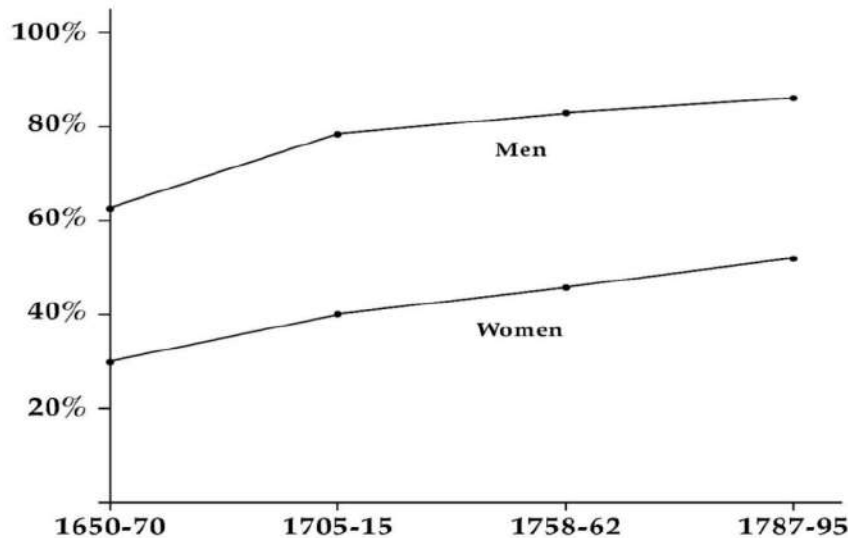
Introduction. Nineteenth-century English literature is directly connected with the complex political and legal issues of the Victorian period, which includes class structures and gender inequalities being shaped day by day. In this period, the society was based on a hierarchy, particularly the role of women was limited and their rights were not preserved by the government. “The Woman In White” by Wilkie Collins is one of the masterpieces expressing this kind of issues literally among the prominent works of this period.

Nicole Maddock (2014), noted that during the 19th century, the United States of America experienced a social framework known as the “Cult of Domesticity”. What does this concept mean? This ideology referred to that the women were the victims of oppression. Their devotion to religion, their obedience towards their husband, their commitment to the home were basis to measure the women’s worth and importance in the society. She also regarded that society was divided in two different spheres:

1 The public sphere (men)

2 The private sphere (women)

Literacy rates in England between 1650-1795 by genders.



The public sphere excluded women, they did not have right to vote, limited mostly with secondary education without access to higher education, generally they did not participate in any formal settings. According to research results Lattier (2016), a former Senior Fellow at Intellectual Takeout, nearly 80% of men were literate in the first half of the 19th century, whereas the figure for women was the half of it, only 40%. They were defined to do house chores during their lives including cooking, cleaning and sewing, the ones which do not require any formal teaching.

The correlation between the novel and the background situation of United States. There is a strong relationship between the novel and political situation of 19th century in Britain and the USA. The events in the novel took place in England and fully comprises of life issues of American women in that period. Here are basic examples of the relationship between the events of work and real life:

- Legal status of women

During the 19th century, proclamation called “Coverture”, which is a long-standing legal practice that is part of colonial heritage was on practice all across the England and the USA. “The concept of “Coverture” referred that no females had a legal identity during their lifespan”, Allgor (2014) believed. He says that when a female baby was born, she was covered by her father’s identity, and once she was married, by her husband’s.

- Domesticity

“Cult of domesticity” is a social belief expressing that the role of females included staying at home and taking time to do household chores, taking care of children, supporting husband, being involved in religion. In the novel, Laura Fairlie is the character possessing these features, by being the symbol of purity, piety and submissiveness.

- The usage of mental hospitals as a weapon

At that period, it was common to diagnose female gender as insane as to make them dispossess from their inheritance just as the example of Laura. This is somehow related to gender inequality, where women are not provided with identity properties and where it was easy to change people who were similar in appearance. Had their identity been assured by the government, it would decrease the possibility of becoming the victims of mental hospitals.

“The woman in white” by Wilkie Collins. “*The Woman In White*” (1860) is a novel written by Wilkie Collins in the modern detective genre. The core of the plot includes identity theft and possessing inherited wealth. Events begin with Walter Hartright, an artist and teacher, encountering a strange women dressed totally in white. Then it becomes distinct, she is the woman named as Anne Catherick, who left the mental asylum and who is very similar to Laura Fairlie in appearance. As the plot develops, antagonists including Sir Percival Glyde and Count Fosco declared Laura as “killed”, instead of her they bury Anne Catherick, as they were identical in appearance. The real Laura, however, is incarcerated in the mental hospital, by the intention of possessing her inheritance. Wilkie Collins discusses a few political and social issues, including gender inequality, coverture legislation, women not possessing any rights or not even having opportunity to choose

their life partners. The period was completely based on gender inequality. One unfairness can be seen in the personal identification, no female gender was considered to be an independent individual that possessed an identity right, being covered by her father until the marriage and then the one by her husband. Author strongly criticizes this policy which led to the deterioration of many lives. Furthermore, unfair laws, such as coverture, in which a married woman's all property automatically belonged to her life partner, was implemented. Spousal relationship for females was something hazardous, according to one author on LitCharts publication. The author strongly disagrees with the marriage through the whole novel, as the female gender tend to lose everything including wealth, freedom, rights, while the male gender is inclined to gain their advantage.

Literature review. The novel *"The Woman In White"*, written by Wilkie Collins, is a novel that captures readers' and critics' interest. This is due to its narrating style, its exploration of social issues, such as identity and gender roles, it played a big role in creating the sensation novel in the 19th century. Several critics argue that the novel represents individuality something shaped by the effects of society by using mistaken identities and false appearances. Another major focus on which bibliographers care about is gender bias. For instance, Sarnelli (2020), examined the novel through the theory of the "Doctrine of Separate Spheres". She argues that the female gender is the victim of Victorian period. In this situation, she regards Marian Halcombe as a heroine of her era who crosses common gender-based boundaries between masculine and feminine. Moreover, other earlier researches also suggest contradictions in the attitudes of female towards unequal position in nineteenth-century society. According to Widodo (1999), Laura Fairlie is portrayed as the ideal but defenseless Victorian woman, while Marian is defined to be resistant and powerful, making a contrast between traditional femininity and emerging feminist ideas. In addition, the novel consists of social class and hierarchy stages. Social class differences and social mobility actions are highlighted and the novel criticizes the upper classes about the misuse control of power. They think that the novel shows how Victorian society was frightened by the illness especially through the character of Anne Catherick. They also think that the novel shows how asylums were used to control people who were seen as different or abnormal. Taylor (2020), mentioned that the novel shows how madness is not a medical condition but also a label that society sticks to vulnerable individuals. This is similar to what Foucault (2020), referred to in his book "Madness and Civilization". He indicated that from the Enlightenment period onward, Western societies did not just try to help people who were mentally ill but excluded and confined them in institutions like asylums. These institutions were not places where people could get help but also ways for society to control "normal" individuals from those labeled "abnormal". Moreover, the novel reflects how education was divided by gender and class in times. Men like Walter Hartright were educated to have careers and be independent while women like Laura Fairlie were educated to be wives and mothers. Laura's education was limited to things like drawing, music and polite behavior, which were meant to make her a good woman of Victorian ideology, then an independent thinker. Dr. Gokulapriya (2025), mentioned his feedback on this topic, being convinced that women should have the educational opportunities as men so they can become leaders and make good decisions in the journal of *"Women Empowerment and Studies"*. The analysis of *"The Woman In White"* shows that literature cannot reflect the society it comes from but also challenge it. The novel highlights the way how knowledge and education affected maintaining hierarchy and limiting individual freedom.

Discussion and analysis.

Identity deception in the novel. Identity forgery is the central compositional core of the novel *"The Woman In White"* by Wilkie Collins. In the novel, manipulating the personality is not only just fraud, but also it appears as a kind of tool of gaining social reputation, wealth and legal status. According to main research results, every central character in the novel is correlated with personality disorder or the concealment of it. Sir Percival Glyde trying to conceal the illegal birthing process of him and Graff Fosco being disguised skillfully produces "cheating aesthetics" in the novel. However, the climax point is personality transportation of Lady Glyde and Anne Katheric using the fact that their appearance is identical. This occasion proves the determination of individuals' social role being confessed by political norms and external documents, not their inner world. This viewpoint can be supported by:

"... Laura, Lady Glyde," lay buried with her mother in Limmeridge churchyard. Torn in her own lifetime from the list of the living, the daughter of Philip Fairlie and the wife of Percival Glyde might still exist ... Dead to her uncle, who had renounced her; dead to the servants of the house, who had failed to recognize her; dead to the persons in authority, who had transmitted her fortune to her husband and her aunt; dead to my mother and my sister, who believed me to be the dupe of adventuress and the victim of a fraud; socially, morally, legally-- dead. And yet alive! Alive in poverty and in hiding". [p. 403, *"The Woman In White"* by Wilkie Collins]

A critical analysis of gender. The concept of gender is criticized as a system of power and pressure, not just with the reference to social or cultural differences. Nineteenth-century women in England had fewer rights by the comparison with their opposing genders due to the belief that they were inferior to men. Even they did not have the right to select their life partner, such an essential decision was controlled by others. Furthermore, married woman tends to give away all her property, as well as liberty and rights to the opposing gender, which makes the situation worse. Laura's marriage to Sir Percival Glyde threatens her identity, fortune, and even her life. Although Laura is a wealthy woman, she has had little say in the distribution of her inheritance, if she dies, her fortune will go to her husband and to her aunt, Madame Fosco, who is conveniently married to Sir Percival's co-conspirator, Count Fosco.

"This part of her inheritance was, in itself, a comfortable little fortune. It was derived under her father's will, and it amounted to the sum of twenty thousand pounds. Besides this, she had a life-interest in ten thousand pounds more". [p. 140, "The Woman In White", Wilkie Collins].

In addition, society is a strong firm believer of gender inequality, by not admitting female sex as an independent person. Since they belonged to their father's identity from babyhood to marriage, then to their husbands'.

"...From that date until the fifteenth of October (the day of her rescue) she had been under restraint, her identity with Anne Catherick systematically asserted, and her sanity, from first to last, practically denied. Faculties less delicately balanced, constitutions less tenderly organized, must have suffered under such an ordeal as this. No man could have gone through it and come out of it unchanged..." [p. 418, "The Woman In White", Wilkie Collins].

Had women been treated the same as men, without discrimination, for instance, providing everyone with personal identity regardless of their sex, there would be less casualties like this or would not be any.

A critical analysis of social injustice. One particular type of social injustice is the concept of "illegal birth" in Victorian period. At that period illegal birth not led to different consequences for men and women. For male gender, it was not very serious problem. As example of Percival Glyde, if he could conceal it anyway, he could have his reputation unaffected in the society. His fault only can be seen on the forgery of documents, nothing else. However, it is female sex again, who experiences the true injustice. This can be exemplified by Anne Catherick and her mother, suffering far more for the sin of her birth than the man involved. Anne is imprisoned to protect a man's stolen title, while her mother is seen as hatred person and was isolated from the society. The novel criticizes how the state is very strict about the family. Percival's position as a noble is based on his parents' marriage papers, not on who he is, as a person.

"Copy of the Marriage Register of Welmingham Parish Church. Executed under my orders, and afterwards compared, entry by entry, with the original, by myself. (Signed) Robert Wansborough, vestry-clerk." Below this note there was a line added, in another handwriting, as follows: "Extending from the first of January, 1800, to the thirtieth of June, 1815" ... [p. 497, "The Woman In White" Wilkie Collins].

The social injustice in the novel is that this law would strip Sir Percival of everything because of his birth. This specific document is the tool Hartright uses to prove that Sir Percival committed a crime (forgery) to escape the "injustice" of being born illegitimate.

Conclusion. The novel *"The Woman In White"* continues to act as a sensation novel skillfully connecting together personal identity, the power of social systems and agency. Collins detects defenseless female gender under Victorian period legislation, especially, their deprivation of any rights and identity forgery by Sir Percival Glyde's concealed secrets and Count Fosco's brilliantly calculated plans. As the core of the plot, author criticizes illegal birth, a strict class system where the birthing process of someone can dictate a lifetime of deception.

In conclusion, the triumph of Walter Hartright and Marian Halcombe is the power of determination and the prove of necessity to reverse the truth, rather than just the victory of goodness over badness we face in fairy tales and stories. The book ends with the women from the story Anne Catherick and Laura Fairlie being the voices for people who are not treated fairly. This is a deal because the writer, Collins helped change the way mystery stories are told and also said some important things about the social rules of his time. The women in the story Anne Catherick and Laura Fairlie show that Collins cared about the people who are often ignored like the women, in the story Anne Catherick and Laura Fairlie.

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THE CONSTRUCTION AND INSTABILITY OF RACIAL IDENTITY IN “PASSING” BY NELLA LARSEN

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Abstract. *This article discusses “Passing”, a book that has had noticeable influence on African American literature. Novel includes significant themes as racism, social and psychological identity and social pressure which took place during a Harlem renaissance. The book highlights the violence of “One drop” rule and its serious effects on various lives, in America. Furthermore, fatal death of one of the protagonists demonstrates a social realism. This article explores the instability and construction of characters in relation to the effect of the socially accepted race. Article investigates the themes such as race as a construction of society and how this affected to individuals and their way of life and ultimately pictures a social realism described in the novel.*

Key words: Harlem renaissance, passing, conflicts of identities, psychological fiction, social construction of race, social realism, race, racism, racial identity, instability.

NELLA LARSENING “PASSING” ASARIDA IRQIY IDENTIFIKATSIYANING SHAKLLANISHI VA BEQARORLIGI

Annotatsiya. *Ushbu maqolada afro-amerika adabiyotga sezilarli ta'sir ko'rsatgan "Passing" kitobi muhokama qilinadi. Roman harlem ranessansi davrida sodir bo'lgan irqchilik, ijtimoiy va psixologik o'ziga xoslik va ijtimoiy bosim kabi muhim mavzularni o'z ichiga oladi. Kitob Amerikada "Bir tomchi" qoidasining zo'ravonligi va uning turli hayotlarga jiddiy ta'sirini ta'kidlaydi. Bundan tashqari, qahramonlardan birining halokatli o'limi ijtimoiy realizmni namoyish etadi. Ushbu maqola ijtimoiy qabul qilingan irqning ta'siri bilan bog'liq holda obrazlarning beqarorligi va tuzilishini o'rganadi. Maqola irq jamiyat tuzilishi sifatida va bu odamlarga va ularning turmush tarziga qanday ta'sir qilgani kabi mavzularni o'rganadi va oxir-oqibat romanda tasvirlangan sotsial realizmni tasvirlaydi.*

Kalit so'zlar: *Harlem ranessansi, o'tish, shaxslar to'qnashuvi, psixologik uydirma, irqning ijtimoiy qurilishi, ijtimoiy realizm, irq, irqchilik, irqiy o'ziga xoslik, beqarorlik.*

КОНСТРУИРОВАНИЕ И НЕУСТОЙЧИВОСТЬ РАСОВОЙ ИДЕНТИЧНОСТИ В РОМАНЕ «PASSING» НЕЛЛЫ ЛАРСЕН

Аннотация. *В данной статье рассматривается роман «Проходя мимо» (Passing), оказавший заметное влияние на афроамериканскую литературу. Роман затрагивает такие важные темы, как расизм, социальная и психологическая идентичность, а также социальное давление, происходившее во время Гарлемского ренессанса. В конечном итоге книга подчеркивает насилие «правила одной капли крови» и его серьезные последствия для жизни многих людей в Америке. Кроме того, трагическая смерть одного из главных героев демонстрирует социальный реализм. В статье исследуется нестабильность и формирование характеров персонажей в связи с влиянием социально принятой расы. Рассматриваются такие темы, как раса как конструкция общества и то, как она влияет на отдельных людей и их образ жизни, и в конечном итоге изображается социальный реализм, описанный в романе.*

Ключевые слова: *Гарлемский ренессанс, проходя мимо, конфликты идентичностей, психологическая фантастика, социальная конструкция расы, социальный реализм, раса, расизм, расовая идентичность, нестабильность.*

Introduction. The novel is one of the most influential literatures about social realism in twentieth-century in New York City of America. This book reveals a number of significant events of that time with the help of psychological fiction. Principally, racism, intersectionality of genders, racial discrimination, social conflicts and pressure on individuals and how social stigmatization towards race influenced the community life at that time. The events take place during Harlem renaissance, since the author herself was raised in that atmosphere.

1. Harlem Renaissance. Harlem Renaissance took place in early twentieth-century, in Harlem district, in New York City. It was a significant phenomenon which was a period of flourishing of African-American culture and literary history. It was known also as a “New Negro Movement because of its profound effect to the entire generation which created core vibe of this movement. The social foundations of this movement included the Great Migration of African-American people from rural areas of south to urban spaces of north to escape from the cruelty of racism and to seek economic opportunity. The Harlem became the most attractive place for “Black” people, since culture, music, literature and literally in every field they started to become involved. For instance, in music field the jazz and blues had become unexpectedly popular throughout the world. Black music provided the popularity of Harlem Renaissance and the Jazz Age. In 1917 Hubert Harrison, known as “father of Harlem Radicalism”, founded the Liberty League and *The Voice*, the first organization and the first newspaper of the New Negro movement. The figures like Langston Hughes, Zora Neale Hurston, Claude McKay gained recognition in literature. This movement was not just, but also intellectual prosperity of African-American society.

2. Nella Larsen. Nella Larsen (1891- 1964) is one of the most important figures of American modernism and Harlem Renaissance. Larsen was born in Chicago in a family of a Danish mother and a West Indian father who died when she was two years old. She studied for a year at Fisk University, one of America’s historically Black colleges and universities, where she first experienced life within an all-Black community. Larsen’s first story was published in 1926. Her first novel, *Quicksand* (1928), unfolds a story about a young, stubborn biracial woman who seeks love, acceptance, and a purpose, only to be mired in an emotional disaster of her own creation. Her second novel, *Passing* (1929), centres on two light-skinned women, one of whom, Irene, marries a Black man and lives in Harlem, while the other, Clare, marries a white man but cannot reject her Black cultural ties. In 1930 Larsen became the first Black woman to be awarded a Guggenheim Fellowship. The year after the publication of *Passing*, Larsen became the first Black woman to win a Guggenheim Fellowship. She and Zora Neale Hurston are considered the most important women writers during the Harlem Renaissance, and Larsen’s *Passing* regularly appears in African-American studies and women’s studies curricula today. A film version of the novel was released in 2021.

3 “Passing”. “Passing” (1929) by Nella Larsen set in 1920s, exploring a number of complex themes of Harlem Renaissance. The title of the novel refers to the practice of light skinned mulattos passing as white in order to escape the barriers that they experience through their daily life. The novel is narrated by third-person with confined perspective mainly focused on Irene Redfield. Novel starts with the encounter of childhood friends, Irene and Clare, in the restaurant, in Chicago. Irene was a woman who passed as a white only at times when she needs to use facilities that are available for white women. She lives in New York with her colored husband and children at peace, while Clare has secretly passed as a white and married to white man who hates black people, her life is riskier and more perilous.

At first Irene is shown as a woman who has everything such as happiness, children, family, caring husband, good career but all complexities begin to appear as Clare become more involved to her life. After an unpleasant meeting with John Bellew, Clare’s husband, Irene makes a decision about never meeting again with Clare. However, Clare is described as deadly attractive woman and she has such great influence on Irene that she cannot bear to ignore her. Clare starts to attend Irene’s house and Negro parties (she was a member of Negro Welfare League), that organized by her and goes to parties and meetings of Irene’s and her husband’s friends with them, whenever Jack left for his job. The frequent and unexpected visits of Clare trigger a sense of insecurity and danger in Irene, which makes her to suspect about relationship of Clare and Brian, Irene’s husband, and she starts to seek the ways of how to get rid of these visits. In the climax of this novel John Bellew discovers Clare’s true race, while she was in Harlem, among Black elite. This moment shows how Clare’s life is based on deception. In the end, Clare falls from a window and dies. But author leaves the end of novel vague, how she died? Did Irene push her? Did Clare jump? Was it accident? The plot is mainly driven by psychological tension, identity conflict and social pressure and the whole novel implies to social realism of that time through the means of psychological fiction.

Literary review. Many critics and scholars have searched various aspects of this novel. Some of them connects identity with performativity, while others argue that it is linked with construction. Critics largely agree that Larsen portrays identity as fluid, unstable and shaped by social pressure, and yet it differs in terms of moral and psychological dimensions.

Rasheed (2023) explores the monoculturalism in *Passing* and highlights passing as a way of survival. Through her research she gives the idea of monoculturalism was prior in America and passing was a diagnostic tool of escaping from social obstacles put by monoculturalism. According to this perspective, passing is not a merely personal choice but an individual’s response towards structured racism and cultural discrimination.

Similarly, Kweshee and Sasani (2024) convey the relation of intersectionality with race, gender and class differences in shaping Clare and Irene's experience. This study highlights authenticity and social survival which suggests that passing creates internal fragmentations and emotional ambiguity. They give further argument that Larsen critiques the limitations imposed on women with racial structures.

On the contrary, earlier scholars have particularly focused on the themes such as desire and sexuality. Rottenberg (2004) gives the idea of desire is fluid and unclear, referring to it as "desire's non-object" and suggests that it produces anxiety rather than clarity and definitive interpretation. Moreover, Sophie discusses the intricate connection of race and economic status, based on the theory of "Intersectionality" suggested by Kimberlé Crenshaw. (Sophie 2022)

Overall, these literatures demonstrate that Larsen's novel is a complex exploration of race, power and identity, yet it continues to be explored by, due to its complexity and ambiguity.

Analysis and Discussion. In *Passing*, Nella Larsen depicts identity as a socially constructed and inherently instable phenomenon, set during the Harlem renaissance. The novel highlights that racial identity is not fixed or biological, instead it is shaped by external perceptions, societal pressures and personal choices. Through the lives of Irene and Clare, Larsen demonstrates that identity is continuously discussed and deeply vulnerable to disruption. Identity is formed through interaction with society. Factors such as family, education and cultural norms influence how individuals see themselves and how they are perceived by others

1 Race as a construction of a society. Racism plays main role in this book. However, as Audrey and Brian Smedleys mentioned: "Race as biology is fiction, but racism as a social problem is real." (Smedleys, 2005) They conclude that, race is a social construct rather than biological reality which emphasizes on its historical origin and profound implication on society. Both protagonists have social pressure in their life because of their race which leads them to pass as white in many circumstances. The imposed rule of that time, "One drop" rule, in America was also one pressure to society. The meaning of this rule was that if one of the ancestors of an individual is African, the person is considered as black. This means not only Negroes but also mulattoes were not spared from social humiliation. For instance, when Irene set out to shop for things which she had promised to take home from Chicago, day was brilliantly hot and when she was about to faint, took help from a driver of cab. In this scene we may know that she passed as white.

All her efforts to ignore her, it, were futile. She stole another glance. Still looking. What strange languorous eyes she had! And gradually there rose in Irene a small inner disturbance, odious and hatefully familiar. Did that woman, could that woman, somehow know that here before her very eyes on the roof of the Drayton sat a Negro? Absurd! Impossible! No, the woman sitting there staring at her couldn't possibly know. (p.11)

While she was drinking tea on the roof of Drayton, she feels a strange dark eye are observing her. Her nervousness and fear show how race-based society depressed colored people. In this circumstance author showed even little things such as public places were also limited facilities for black people. At the same time this scene shows the cause of how she could easily pass regardless of her negro blood.

Nevertheless, Irene felt, in turn, anger, scorn, and fear slide over her. It wasn't that she was ashamed of being a Negro, or even of having it declared. It was the idea of being ejected from any place, even in the polite and tactful way in which the Drayton would probably do it, that disturbed her. (p.11)

This scene gives the idea about how race can matter to identity and how society was strict towards the race.

She said humorously: "So you dislike Negroes, Mr. Bellew?" But her amusement was at her thought, rather than her words. John Bellew gave a short denying laugh. "You got me wrong there, Mrs. Redfield. Nothing like that at all. I don't dislike them, I hate them. And so does Nig, for all she's trying to turn into one. She wouldn't have a nigger maid around her for love nor money. Not that I'd want her to. They give me the creeps. The black scrimy devils." (p. 34)

Through the response of John Bellew, author implies to rude misconception about negroes of that time. This is also one effect of the race-based society. Segregation and discrimination of millions of colored people in American community is highlighted in the lives of two protagonists.

2. Construction of identity. In *Passing*, Larsen shows Clare's identity was her personal choice, whereas Irene's identity was shaped by her race and social environment.

Precisely that! The words came to Irene as she sat there on the Drayton roof, facing Clare Kendry. "A having way." Well, Irene acknowledged, judging from her appearance and manner, Clare seemed certainly to have succeeded in having a few of the things that she wanted (p.14)

This scene shows that Irene's slight admiration about Clare's life and her choice. Although, she has her own life and choices, yet she somehow wants to experience Clare's life. Despite of her high priorities about

race, Irene also chooses to pass as white in some cases. For instance, when Irene went into the hotel to get away from the heat, she chose to pass as white, since the hotel is only for white people. This was again her choice. At the same time, she performed as a white woman and in either word, both construction and performing can be seen in the same situation. In another scene when she suddenly met with John Bellew, she performs as a black as her race is revealed due to her partner Felise. Both protagonists ignore and at the same time approve passing, and in those situations their identity depends on their decisions and preferences according to certain circumstances. These cases indicate that identity is more than personality and it is shaped with multiple reasons that taken into consideration by individual.

3 Instability of racial identity in Passing. This novel interpreted as psychological tension, because of psychological and social conflicts of racial identities. Both protagonists of novel indicate true psychological stiffness created by racial complexity and social pressure. On the one hand, Irene's vague thoughts and mysterious obsession towards Clare leaves confusing impression on reader. Her words about race and passing may prove that the cause of this tension is race and social stigmatization towards race. *"It's funny about 'passing'. We disapprove of it and at the same time condone it. It excites our contempt and yet we rather admire it."* (p.47)

Irene's thoughts about passing can illustrate how psychologically challenged was she. She criticizes passing morally, but secretly respects its advantages. Her desire for truth and freedom always stays behind the feeling of security and stability. Her clear ignoring attitude along with her obsession and jealousy towards Clare can be one more example of this tension. The novel demonstrates every single conflict existed in Irene's mind, from the very beginning at the roof of Drayton hotel her feeling of both attraction and disturbance by Clare may illustrate her instable identity. At the ending, tragic death of Clare also promotes both mental challenged and remorseful state in Irene. Her confidence and strong belief in her husband, yet her suspicion about his cheating on her with Clare, her faith and loyalty as well as her jealousy towards Clare shows her identity tensions.

On the other hand, Clare also performs several conflicts of her character. For instance, her passing as white in spite of her belonged race, but still her desire to reintegrate into black community. Her freedom along with her restrained opportunities, her double life, is the outcome of racial unfairness. Her identity is the absolute model of rebellion. Therefore, in the root of all this instabilities and tensions, lies a racial behaviour and social structure.

Conclusion. In conclusion, *Passing* demonstrates that identity is not a fixed or inherent essence, but a socially constructed and continuously negotiated phenomenon. Through the experiences of Irene Redfield and Clare Kendry, Nella Larsen reveals how racial identity is shaped by external perception, social expectations, and individual performance. However, identities that rely on appearance and social validation remain fundamentally unstable, as they are constantly threatened by exposure and internal conflict. Thus, "Passing" not only critiques rigid racial categories but also exposes the psychological and social consequences of living within identities that are both constructed and inherently unstable.

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THE ILLUSION OF THE AMERICAN DREAM IN “THE GREAT GATSBY” BY F. SCOTT FITZGERALD

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Abstract. This article discusses the illusion of the American Dream by F. Scott Fitzgerald's novel “The Great Gatsby” and analyzes its themes and characters. The novel shows a society where wealth, social class, and material success to believe happiness, but in reality, they lead to disappointment and moral decline. Through the character Jay Gatsby, Fitzgerald presents how the American Dream becomes an illusion when it based only on material success and unreachably hopes.

Jay Gatsby is a self-made man who believes that money can help him achieve everything, including love. He builds his life around his aim that he can win back Daisy Buchanan. However, Daisy represents not only love, but also social status and inequality. Jay Gatsby fail to understand wealth can not helps him and also change his position. This creates gap between his reality and dream.

Keywords: the illusion of the American Dream, the Great Gatsby, social status and inequality.

“BUYUK GATSBY” ASARIDA AMERIKA ORZUSI ILLYUZIYASI

Annotatsiya. Ushbu maqola F. Scott Fitzgeraldning “The Great Gatsby” (“Buyuk Getsbi”) romanidagi Amerika orzusi illuziyasi masalasini muhokama qiladi hamda uning mavzulari va qahramonlarini tahlil qiladi. Roman boylik, ijtimoiy tabaqa va moddiy muvaffaqiyat insonni baxtga eltadi, degan jamiyat qarashini tasvirlaydi, biroq aslida ular hafsalasizlik va axloqiy tanazzulga olib kelishini ko'rsatadi. Jay Gatsby obrazi orqali Fitzgerald Amerika orzusi faqat moddiy muvaffaqiyat va amalga oshmaydigan umidlarga asoslanganda illuziyaga aylanishini namoyon etadi. Jay Gatsby — o'z mehnati bilan muvaffaqiyatga erishgan inson bo'lib, u pul yordamida hamma narsaga, jumladan sevgiga ham erishish mumkinligiga ishonadi. U butun hayotini Daisy Buchanan bilan qayta birlashish maqsadi atrofida quradi. Biroq Daisy nafaqat sevgini, balki ijtimoiy mavqe va tengsizlikni ham ifodalaydi. Jay Gatsby boylik unga hamma narsani bera olmasligini va uning ijtimoiy mavqeini o'zgartira olmasligini anglay olmaydi. Natijada, bu uning haqiqati va orzusi o'rtasida katta tafovut yuzaga kelishiga sabab bo'ladi.

Kalit so'zlar: Amerika orzusining yolg'onligi, “Buyuk Getsbi”, ijtimoiy mavqe va tengsizlik.

ИЛЛЮЗИЯ АМЕРИКАНСКОЙ МЕЧТЫ В РОМАНЕ «ВЕЛИКИЙ ГЭТСБИ» Ф. СКОТТА ФИЦДЖЕРАЛЬДА

Аннотация. В данной статье рассматривается иллюзия американской мечты в романе Ф. Скотта Фицджеральда «Великий Гэтсби», а также анализируются его темы и персонажи. Роман изображает общество, в котором богатство, социальный статус и материальный успех считаются источниками счастья, однако в действительности они приводят к разочарованию и моральному упадку. Через образ Джей Гэтсби Фицджеральд показывает, как американская мечта превращается в иллюзию, если она основана исключительно на материальном успехе и недостижимых надеждах. Джей Гэтсби — человек, добившийся успеха собственными силами, который верит, что деньги помогут ему достичь всего, включая любовь. Он строит всю свою жизнь вокруг цели вернуть Дейзи Бьюкенен. Однако Дейзи символизирует не только любовь, но и социальный статус и неравенство. Джей Гэтсби не понимает, что богатство не может помочь ему изменить своё положение в обществе. Это создаёт разрыв между его реальностью и мечтой.

Ключевые понятия: иллюзия Американской мечты, «Великий Гэтсби», социальный статус и неравенство

Introduction. F. Scott Fitzgerald was one of the most significant American writers of 20th century. He is famous for describing the Jazz Age, a period in the 1920s where American society experienced economic growth, luxury, and cultural change. He also revealed its problems, such as moral decay, materialism and inequality.

“The Great Gatsby”. The novel was published in 1925. This story is narrated by Nick Carraway who moves to West Eggs, a place where new money people live. Through his eyes, we learn about Jay Gatsby, a millionaire who is famous for his big and luxurious parties. Gatsby lives in a huge majestic and invites many guests every weekend. However, most of these guests do not know Gatsby’s personality. They come only for entertainment, music and free drink. This shows Gatsby’s world is based on appearance, not real relationship.

Nick describes Gatsby’s parties as full of life: *“There was music from my neighbour’s house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft.....”* (Chapter 3, p.33)

This image illustrates beauty and a sense of excitement, but also suggest that people are not stable or meaningful, like moths that move without purpose. Although Gatsby seems successful, his life has a deeper purpose. He is in love with Daisy Buchanan. He met her before the war. Everything he does such as earning money, buying a mansion, organizing parties to impress her and win back her.

However, Gatsby’s life is built on illusion. He creates new identity for himself and hides his past. His real name is James Gatz and he comes from poor family. This highlights that his success is not completely honest and it questions the idea of true achievement. Nick describes Gatsby’s personality in a unique way: *“There was something gorgeous about him... an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again.”* (Chapter 1, p.4). This shows that Gatsby is different from other characters. He truly believes in his dream, even when it is impossible.

In the end, Gatsby’s story is tragic. Despite his wealth and effort, he cannot achieve his goal. Daisy does not choose him, and he dies alone. This proves that success without reality and truth leads to failure.

The illusion of the American Dream. The American Dream is the idea anyone can achieve success, happiness and wealth through hard work. However, in this novel, this dream is shown as illusion. Jay Gatsby represents this false dream. He believes that money can help him recreate the past and win Daisy back. Unfortunately, it was only dream. Daisy is married already and belongs to the higher social class. One important symbol of Gatsby’s dream is green light at the end of Daisy’s dock.

“He stretched out his arms toward the dark water... and distinguished nothing except a single green light” (Chapter 1, p.26). This green light represents hope, but it also distant and unreachable. It shows that Gatsby’s dream will never become real. Gatsby also believes that he can repeat the past. He says: *“Can’t repeat the past? ... Why of course you can!”* (Chapter 6). This shows that Gatsby lives in an illusion.

Social Class and Inequality. Social class and inequality are central themes in the “The Great Gatsby”. Fitzgerald presents that American society is divided into clear groups and it is very difficult to move from one class to another. The novel presents three main social classes. The first is **old money**, represented by Tom and Daisy Buchanan. They were born into wealth and have high social status. They live in East Egg, which symbolizes tradition and stability. Their lifestyle is elegant, but also careless and irresponsible. Tom is described as powerful and dominant:

“He seemed to fill those glistening boots until he strained the top lacing”. (Chapter 1, p.8)

This shows his physical and social strength. He feels superior to others, especially people from lower classes. The second group is **new money**, represented by Jay Gatsby. He earned it through unknown and possibly illegal ways. He lives in West Egg, which is less respected than East Egg. Even though Gatsby is rich, he is not accepted by people like Tom and Daisy. This difference highlights that society values background more rather than money. Gatsby can not enter the old money world, no matter how rich he becomes.

The third group is the lower class, showed by George Wilson. He lives in the Valley, a place full of dust and poverty. This place is described as: *“This is a valley of ashes- a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-gray men, who move dimly and already crumbling through the powdery air”.* (Chapter 2, p.27). This shows a hopeless and lifeless environment. Wilson works hard, but he remains poor. This proves that hard work does not always lead to success. Inequality is also shown through relationships. Tom has an affair with Myrtle Wilson, who is from the lower class. He uses her for pleasure but does not respect her.

Literature review. The idea of the American Dream has been widely discussed in literature, especially as something that may not be real but rather an illusion. Many scholars have analyzed this concept through The Great Gatsby and have shown that the dream often leads to disappointment instead of success.

First, Adhikari (2025) explains that the novel presents the American Dream as something that cannot truly be achieved. He argues that people believe money and social status will bring happiness, but this is not

true. Through the character of Gatsby, Adhikari shows that even when a person becomes rich, they may still feel empty and unhappy. Gatsby's dream is not only about wealth but also about love, yet he fails to achieve both. This proves that the American Dream is based on false hope.

Second, Lorena (2020) focuses on the social aspect of the dream. According to Lorena, the American Dream promises equal opportunity for everyone, but in reality, society is divided into classes. Rich people have more power and freedom, while poor people struggle. This inequality makes the dream impossible for many people. Lorena also points out that this situation creates moral problems, as people become selfish and careless in their pursuit of success. Hisa (2021) focus on how social position directly shapes the behavior and decisions of characters in *The Great Gatsby*. They show that Gatsby's identity is not natural, but carefully constructed in order to enter a social world that is closed to him. His wealth is not simply for comfort; it is used as a tool to recreate himself as someone worthy of Daisy. For example, Gatsby's big parties and expensive house are not for his own enjoyment. They are meant to attract Daisy and show that he belongs to her social group. However, despite his efforts, people like Tom still see him as an outsider because his money is new and he does not have a rich family background.

The authors also examine Daisy's behavior in relation to her social environment. Daisy is not presented as someone who is free to choose based on emotion. Instead, her decision to stay with Tom is influenced by stability, reputation, and inherited wealth. Even when she reconnects with Gatsby, her attachment to comfort and status prevents her from leaving her established position. This makes her actions seem controlled by her surroundings rather than by personal desire. In addition, Myrtle's storyline is used to show a different side of social limitation. Unlike Daisy, Myrtle actively tries to move into a higher class by copying the lifestyle of wealthy women and forming a relationship with Tom. However, her efforts remain superficial, and she never gains real acceptance. Her death in the accident highlights how dangerous this attempt to cross class boundaries can be, especially for those without power or protection.

Hisa et al. (2021) suggest that these three characters represent different responses to the same rigid class system. Gatsby tries to enter it, Daisy maintains her place within it, and Myrtle struggles to escape her lower position. Through their outcomes, the novel presents a clear picture of a society where class is fixed and difficult to change, regardless of personal effort or desire.

Discussion and analysis. In "*The Great Gatsby*", Fitzgerald uses characters, symbols, and settings to show that the American Dream is an illusion. This section analyzes these elements using specific examples from the novel.

First, Gatsby's life shows how the dream becomes false when it is based on illusion. Gatsby creates a new identity for himself. His real name is James Gatz, but he changes it to Jay Gatsby to appear more important. This shows that his success is not natural but constructed. Nick describes Gatsby's dream clearly at the end of the novel: "*Gatsby believed in the green light, the orgastic future that year by year recedes before us*" (Chapter 9, p.86). This sentence shows that Gatsby's dream is always moving further away. No matter how hard he tries, he cannot reach it. The word "recedes" is important because it means the dream is never stable. Another significant thing happens when Gatsby meets Daisy after five years. He expects everything to be perfect, but reality is different.

Second, Fitzgerald uses setting to show inequality. The difference between East Egg and West Egg is very clear. East Egg shows tradition and old wealth, while West Egg represents new wealth. Nick describes West Egg as: "*The less fashionable of two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them*". (Chapter 1, p.6). Even though Gatsby is rich, his home is still considered inferior. This shows that money cannot change social class completely. The Valley of Ashes is another important place. It represents failure and poverty. People like George Wilson live there and cannot escape their position. This proves that the American Dream is not equal for everyone.

Third, characters show how power works in society. Tom Buchanan represents control and privilege. He has money, status, and confidence. He does not respect others, especially Gatsby. During the confrontation in the hotel, Tom exposes Gatsby's background and destroys his image. This shows that old money has more power than new money. Gatsby cannot defend himself because he does not belong to that class. Another strong example is Myrtle's death. She runs toward Gatsby's car because she thinks Tom is inside. This shows her desire to escape her life. However, this desire leads to her death. It proves that trying to move between classes can be dangerous.

Finally, the ending of the novel shows the emptiness of wealth. Gatsby dies alone, and almost nobody comes to his funeral. Nick says: "*No one came*". This is very important. Gatsby had many guests at his parties, but no real friends. This shows that his life was based on illusion, not real connection.

Conclusion. The novel presents a powerful criticism of the American Dream. Fitzgerald highlights that the dream is not based on reality but on illusion. Through Gatsby's story, the novel explains how hope can become dangerous when it is not connected to truth. Gatsby believes that money can bring love and happiness, but he is wrong. His dream is too ideal and cannot exist in the real world. Daisy does not represent true love. She represents wealth and status. This misunderstanding leads to Gatsby's failure.

The novel also shows that society is deeply unequal. Old money has power and control, while new money is not fully accepted. Poor people have no chance to improve their lives. This makes the American Dream unfair and unreachable for people.

At the end of the novel, Gatsby dies alone, while others continue their lives without responsibility without care. This shows that wealth does not bring meaning or justice. Fitzgerald's idea is clear: the American Dream is an illusion when it is based only on material success. True happiness cannot be achieved through money, and ignoring reality leads to destruction.

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THE ILLUSION OF AMERICAN DREAM IN "THE GREAT GATSBY" BY F. SCOTT FITZGERALD

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Abstract. This article explains how American dream can be just a fantasy, if it is built on wrong beliefs and wealth which is the main topic of the book "Great Gatsby" by F. Scott Fitzgerald. This theme is vividly described in the case of Jay Gatsby as he hopes to achieve his only love by the power of his wealth. Moreover, Fitzgerald employed some symbols effectively to show social inequality and the moral decay of the characters, like Tom and Daisy Buchanan.

Key words: American dream, "The Great Gatsby" by F. Scott Fitzgerald, illusion, social decay

F. SKOTT FITSJERALDNING "BUYUK GATSBY" ASARIDA AMERIKA ORZUSI ILLYUZIYASI

Annotatsiya. Ushbu maqolada Amerika orzusi, agar u noto'g'ri e'tiqod va boylik asosida qurilgan bo'lsa, qanday qilib shunchaki xayol bo'lishi mumkinligi tushuntiriladi, bu esa F. Skott Fitsjeraldning "Buyuk Getsbi" kitobining asosiy mavzusidir. Bu mavzu Jey Gatsby misolida yorqin tasvirlangan, chunki u o'zining yagona sevgisiga boyligining kuchi bilan erishmoqchi. Bundan tashqari, Fitsjerald ijtimoiy tengsizlik va Tom va Daisy Buchanan kabi qahramonlarning axloqiy tanazzulini ko'rsatish uchun ba'zi ramzlardan samarali foydalangan.

Kalit so'zlar: Amerika orzusi, F. Skott Fitsjeraldning "Buyuk Getsbi", illyuziya, ijtimoiy tanazzul

ИЛЛЮЗИЯ АМЕРИКАНСКОЙ МЕЧТЫ В РОМАНЕ «ВЕЛИКИЙ ГЭТСБИ» Ф. СКОТТА ФИЦДЖЕРАЛЬДА

Аннотация. В данной статье объясняется, как американская мечта может оказаться всего лишь фантазией, если она построена на ложных убеждениях и богатстве, что является главной темой книги Ф. Скотта Фицджеральда «Великий Гэтсби». Эта тема ярко описана на примере Джея Гэтсби, который надеется обрести свою единственную любовь силой своего богатства. Более того, Фицджеральд эффективно использовал некоторые символы, чтобы показать социальное неравенство и моральный упадок персонажей, таких как Том и Дейзи Бьюкенен.

Ключевые слова: американская мечта, «Великий Гэтсби» Ф. Скотта Фицджеральда, иллюзия, социальный упадок

Introduction. "The Great Gatsby" is a novel which was written by F. Scott Fitzgerald in 1925. The author takes the main themes of his novel from his own life, because Fitzgerald and Zelda were the symbols of Jazz age as they were in the center of the parties of New York and Paris. However, their lives were full of arguments due to alcohol and these lead to the death of Fitzgerald when he was only 44 due to heart attack. So, his books often reflect his tragic life as it is in "The Great Gatsby" covering the themes of wealth, social class and American dream.

1. American dream. In the early times, when many immigrants moved to America, they only wanted to get rid of their poor lives and become wealthy enough to have their own houses. So, America was seen as a place that is full of opportunities where people can achieve success, happiness, better life and all their goals through hard work and determination, no matter their background. The word "American Dream" was first used by James Truslow Adams in 1931 in his book "The Epic of America". He describes it as "dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement" (Adams, 1931). Later it was referred to the general dream of many people in America, but in some cases, it was just an illusion when it is built on false hopes and unrealistic expectations as it is illustrated in the book "The Great Gatsby".

2. "The Great Gatsby" by F. Scott Fitzgerald. The story takes place in the 1920s in New York, especially in the West and East Egg. Nick Carraway, who is the narrator, moves to West Egg and rents a house here. In the neighboring mansion, he hears the loud noise of music and people who are having parties every day. However, the owner of the house was a mysterious man that no one has seen him, but there were some strange gossips about him. Some people say that he had been a spy during the World War 1, while others say

he is a bootlegger or murder. One day Nick Carraway received an invitation from his neighbor, Jay Gatsby and here he saw him for the first time. After some time Nick finds out that Jay Gatsby and his cousin Daisy Buchanan were in love deeply with each other and so he helps them to reunion by offering Daisy to drink tea together in his house. So, Gatsby hopes Daisy will divorce from her husband, Tom Buchanan, but it was just the dreams of Jay Gatsby. Because Tom learns about their love and shows resistance to Gatsby and they will have a fight while they are having a drink in the hotel. Daisy gets confused and while she was driving Gatsby's car through the Ashes Valley, accidentally hits and causes the death of Myrtle Wilson who was the mistress of Tom. Instead of taking the responsibility of her work's consequence, Daisy decides to leave New York and as well as Jay Gatsby, so she departs from this city with her family, Tom Buchanan and her daughter. However, Gatsby takes all the blames himself, so that he was killed by Myrtle Wilson's husband, George Wilson. After all, nobody attends to Jay Gatsby's funeral except Nick Carraway despite all his parties and wealth. So, it shows that how dishonest and empty wealthy society is.

Literature review. The dream is "always vaguely present, but never clearly defined" which is the mythical ingredient that defines the American Dream as a motivating force of American civilization and therefore of literature as well (Carpenter, 2017). This quotation emphasizes the abstract and vague side of American dream. It is not also clearly defined, because everyone sees American Dream with different eyes, for some people it is being wealthy, while for some others it is just freedom. However, in the case of Jay Gatsby it is about making more money and achieving his love through his money. That's why it shows that his dreams are mostly an illusion rather than reality.

Singh (2020) mentions after reading this quote: *"I feel like I should follow in his footsteps while starting this review because it straightaway warns us that the story would be filled with diverse characters entangled in complicated situations and in the end, we would be left with a list of characters divided into like and dislike categories"*. Despite mentioning this quote in the beginning, the narrator seems like biased to Jay Gatsby, so we consider him as a nice gentleman. However, the unseen part of the story is the source of money that Gatsby is getting from raises a suspicion for the readers as Gatsby always receives mysterious calls. He always mentions that it is a kind of "business", but, actually, he works with Meyer Wolfsheim, a shady businessman. They make money mainly from illegal activities, like bootlegging. This means selling illegal alcohol during the prohibition. Gatsby's involvement in this wretched business represents the dark side of The American dream as it should be achieved by true labor of oneself. That's why still he cannot fully win his only love, Daisy, back or the acceptance in "old money" society. This suggests that the way Gatsby used to achieve his goal is not morally good which shows that he is not working hard truly to make a fortune and it creates just an illusion.

"Now he was a sturdy straw-haired man of thirty with a rather hard mouth and a supercilious manner. Two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward" (Fitzgerald, 2004, p. 8). This description creates an image of person who is physically strong and young, but a *rather hard mouth* expression suggests us he is cruel and cold man. A *supercilious manner* means being arrogant and discriminating lower class people which perfectly describes his attitude. His eyes are the representation of his aggressiveness and ill-tempered behavior. While they are having lunch together, Nick saw Tom Buchanan for the first time and also learned about his treachery to his wife, Daisy.

In this story, Nick Carraway can be an only good character as he tries to be honest and fair, don't judge people too quickly and always stays loyal to the people around him, especially to Jay Gatsby. However, in some situations, where he should speak up, he prefers silence by feeling uncomfortable with the rich people's behavior. He is not perfectly good, but he is more moral and caring for people compared to other characters.

When we study the ethics of society as a whole, it shows a lack of moral in every class of people, starting with Tom Buchanan who is a member of upper-class and Myrtle Willson, mistress of Tom, who is a clear portrait of lower-class people.

"However, Daisy's character is that of a "vampire", that is shown by her selfishness, reliance on men, and the way she needs great wealth in her life, as a vampire would need blood" says Dovbush (2018). She always lived a wealthy life without thinking about financial problems, that's why she is a character who is very selfish and irresponsible for her actions. When Gatsby met her at first, he fell in love with her and lied her by showing himself as a rich man because he knew that he couldn't reach Daisy's love without fortune. So, while he was in war, he always thought about earning good money because he didn't want to return as a poor man and lost five years of his life. While this period, Daisy married to Tom Buchanan, who is an "old money" millionaire. However, Daisy's unhappiness in her marriage can be seen obviously because she wants her daughter to be a little beautiful fool, so that she cannot understand what the real world is and how painful

or disappointing the truth is. In short, Daisy didn't want her daughter to suffer like herself. In general, it also reflects the role of women at that time as they were required to be beautiful but quiet. Despite all the challenges that Gatsby faced, he couldn't become successful in gaining Daisy back. According to Dovbush, Tom had two things that has great importance in Daisy's life, these were the upper-class lifestyle which she cannot live without it and the second one is, of course, money. Dovbush describes it like this: *"She maintains a firm illusion that she is in control of her situation. Though she is like a puppet whose strings are held by her husband. Whether or not she would readily admit it, she clings to Tom as though he is the air that keeps her alive"*. Party attenders showed also lack of morals because they just visited to have fun and to drink, but still they gossiped about Jay Gatsby even though they are not sure. However, when Gatsby dies, no one wants to visit the funeral, and it means that their friendship was built on their own profits and his money. It suggests that society as a whole are corrupted, they have no loyalty to each other. In the past years, wealth, social inequality and moral decay of the society have been discussed broadly, but Fitzgerald wanted to show the environmental degradation as well through The Ashes Valley. However, many critics argue that it is symbol of the wealthy society in order to show their lack of ethics, rather than ecocritical approach. Naveed Yousaf tries to interpret the scene of Ashes Valley as a place where environmental decline and social injustice coincide (2026).

"The Valley of Ashes embodies the symbols of industrial pollution, ecological devastation, and such outcome of modern capitalistic environment as the ecological catastrophe together with social disparity" (Yousaf, 2026). The author describes this area in grey colors to show the difficulties of people who are living here. For example, George Wilson is a working-class character who owns a small garage and whenever Tom or Gatsby drives through this valley, he will be always working hard in dirty clothes. Moreover, he truly loves his wife, Myrtle Wilson and loyal to her, but Myrtle cheats on him with Tom Buchanan. When he lost his wife, he became mentally broken and killed Jay Gatsby.

Yousaf (2026) mentions that *through its portrayal of dust, smoke, and the harsh lives of marginalized characters, the novel critiques unregulated industrialization, highlighting the ethical and ecological costs of economic ambition*. The people who are working for the development of America had a really poor living conditions, additionally they were left to live such a polluted environment where the particles of ash flying in the air, while rich people are living in luxury. Moreover, there is a great symbol of injustice which is portrayed through a big poster with blue eyes of T. J. Eckleburg and it symbolizes that they are watching everyone but they do nothing. I think, it is the portrayal of government at that time who sees everything, like the suffering of poor people but doesn't take any actions to change it. Overall, one can assume that The Valley of Ashes represents both environmental catastrophe and also moral decay of society.

Analysis and Discussion. In this novel, Fitzgerald uses different symbols effectively to make his novel more readable and also to show the unreality of American dream. For example, The Valley of Ashes, the eyes of T. J. Eckleburg and also the green light which Jay Gatsby stares all the time reflect the idea that American dream does not always come true. The formers are interpreted already and now what does the green light mean?

"But I didn't call to him, for he gave a sudden intimation that he was content to be alone – he stretched out his arms towards the dark water in a curious way, and, far as I was from him, I would have sworn he was trembling. Involuntarily, I glanced seaward – and distinguished nothing except a single green light, minute and far away, that might have been the end of a dock" (Fitzgerald, 2004, p. 20). This was the first time that Nick Carraway saw his mysterious neighbor from far away. The green light that he was staring at was coming from the end of Daisy Buchanan's dock. So, this light is Gatsby's hope and dream, his desire to be with Daisy as he knew that the mansion on the other side of the water was Daisy's, but he was chasing something that remains always distant. Moreover, the green light gives us the idea of American dream in the case of Jay Gatsby which is something unreachable, because his dream is not fully real. Gatsby tries to idealize himself, he wants to have enough wealth and even changes his name for not only gaining social status but also recreate the past, so he loses five years of his life. Nick Carraway tells to Gatsby that he cannot repeat the past, but he ignores Nick and insists and says that "of course, you can", even himself is not so sure. When he comes back as a rich gentleman, he wants to go back to the past in order to be together with his love, but it is impossible as Daisy has already married to a wealthy, "old money" millionaire. However, when Jay Gatsby and Daisy Buchanan reunion with each other, the significance of a green light becomes less important, but it lasts for a short period of time. Despite all efforts that Gatsby making to achieve Daisy, she was so frivolous as it can be seen in her actions and words. For instance, *"They're such beautiful shirts," she sobbed, her voice muffled in the thick folds. "It makes me sad because I've never seen such – such beautiful shirts before"*. She mostly cares about materialistic things that he has rather than the feelings of Jay Gatsby.

On the other hand, Jay Gatsby comes from lower-class and works for Dan Cody in his yacht who is a very wealthy businessman who made his fortune by mining silver. He worked for Dan Cody as James Gatz and traveled around the world because he became a role model and mentor for Gatsby and he learned to become a gentleman from him. Gatsby hoped to inherit his money, but it was taken by Cody's mistress. Now Jay Gatsby was a penniless gentleman and dreamed about becoming rich. After five years, when he made a fortune by an illegal way, he was throwing big parties in his mansion and he had dozens of servers working for him. However, there was a conflict between "old money" and "new money" people. For example, East Egg was a place where "old money" people live, like Tom and Daisy Buchanan. It means their wealth was inherited and there is no need for them to work in order to earn money. In the book, it is described like this: "*They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made...*" (Fitzgerald, 2004, p. 146).

While the West egg was represented as a place where "new money" people live, like Jay Gatsby and it means that a person who works very hard and makes a big fortune themselves. The acceptance of "new money" people to the upper-class society was very hard as it is explained in the case of Gatsby. We can notice this class division in Tom's speech: "*An Oxford man! He wears a pink suit... you can't buy a man's character, Gatsby. You can't buy him into the old money world. His money is new, and he'll never be one of us*" (Fitzgerald, 2004, p. 99).

Conclusion. The book "The Great Gatsby" by F. Scott Fitzgerald has shown us the illusion of American dream that it suggests it is not always possible to buy one's love and respect with money. Even though people work hard, earn money, their acceptance was rejected by "old money" people because of strict class division at that time. The author depicted the effect of money on people through different characters, like Daisy and Tom Buchanan. This theme is still relevant to today's modern life as many people chase after the money and sometimes forget about their life or family. So, this novel explains all these themes very effectively through different symbols.

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AHMAD YASSAVIYNING “ME’ROJNOMA” ASARI XUSUSIDA

Latipova Saodat A'zamovna,

Buxoro davlat universiteti O'zbek tili va adabiyoti kafedrasitayanch doktoranti

Annotatsiya. Mazkur maqola Sharq musulmon mamalakatlari adabiyotida keng yoritilgan masalalardan biri me'roj va uning badiiy talqiniga bag'ishlangan. Ayni mavzuda ko'plab ijodkorlar o'z mahoratlarini namoyon etganlar. Ayniqsa, Ahmad Yassaviy hikmatlarida mazkur mavzu alohida yoritilganligini ta'kidlash lozim. Jumladan, Ahmad Yassaviyning maxsus shu xarakteridagi “Me'rojnoma” asari ham mavjudki, maqolada ushbu asar g'oyaviy-badiiy jihatdan tahlil qilinadi. Asarda Payg'ambar Muhammad (s.a.v.)ning me'rojga ko'tarilishi, Buroq vositasida samoviy safarga chiqishi hamda Jabroil obrazining tasviri muhim o'rin egallashi yoritiladi. Shuningdek, asardagi ilohiy nur, ruhiy poklanish, ma'naviy kamolot va tasavvufiy ramzlarning mazmun-mohiyati ochib beriladi.

Kalit so'zlar: Ahmad Yassaviy, Me'rojnoma, me'roj, Buroq, Jabroil, tasavvuf, ilohiy safar, ma'naviy kamolot, mumtoz adabiyot, diniy obrazlar.

О ПРОИЗВЕДЕНИИ АХМАДА ЯССАВИ “МИ’РАДЖНАМЕ”

Аннотация. В данной статье анализируется художественное и суфийское содержание произведения Ахмада Яссави «Ми'раджнаме». В центре внимания находится восхождение пророка Мухаммада (с.а.в.) на ми'радж, его небесное путешествие на Буреке, а также образ Джабраила. Особое внимание уделяется раскрытию сущности божественного света, духовного очищения, нравственного совершенствования и суфийских символов.

Ключевые слова: Ахмад Яссави, Ми'раджнаме, ми'радж, Бурек, Джабраил, суфизм, божественное путешествие, духовное совершенствование, классическая литература, религиозные образы.

ON AHMAD YASAWI'S WORK “MI'RAJNAMA”

Abstract. This article provides a literary and Sufi analysis of Ahmad Yasawi's work “Mi'rajnama.” The text highlights the ascension of the Prophet Muhammad (peace be upon him) during the Mi'raj, his celestial journey on Buraq, and the depiction of the angel Gabriel. Furthermore, the study explores the essence of divine light, spiritual purification, moral perfection, and the symbolic meanings of Sufi imagery.

Keywords: Ahmad Yasawi, Mi'rajnama, Mi'raj, Buraq, Gabriel, Sufism, divine journey, spiritual perfection, classical literature, religious imagery.

Me'roj hodisasi islom ta'limotidagi eng muhim va mo'jizaviy voqealardan biri hisoblanadi. Bu hodisa Payg'ambar Muhammad (s.a.v.)ning Allohning irodasi bilan bir kechada Masjidul Haramdan Masjidul Aqsoga olib borilishi hamda u yerdan osmon qavatlariga ko'tarilishi bilan bog'liqdir. Islom manbalarida ushbu voqea “Isro va Me'roj” nomi bilan tilga olinadi. “Isro”-tungi sayr, “Me'roj” esa yuksalish, osmon sari ko'tarilish ma'nolarini anglatadi. Mazkur hodisa Qur'oni karimning “Isro” surasi birinchi oyatida hamda ko'plab hadisi shariflarda keltirilgan. Me'rojda payg'ambarimiz bilan bog'liq tungi sayohat bayon etiladi. Bu hodisa bashariyatda buyuk hodisa hisoblanib, diniy hamda badiiy adabiyotlarda o'z ifodasini topgan. Shu yo'sinda turkiy, arab, fors adabiyotda “Me'rojnoma” asarlar yuzaga kelgan. Qur'oni Karimning “Isro” surasida me'roj bilan bog'liq hodisalar bayon etilgan: **“O'z bandasini kechasi Masjidul Haromdan atrofini barakali qilganimiz. Masjidul Aqsoga mo'jizalarni ko'rsatish uchun sayr qildirgan Zot pok bo'ldi. Albatta, u eshitguvchi va ko'rguvchi Zotdir [5. –B.387].** Payg'ambarimiz (s.a.v.) Makka shahridan Buroq nomli ulovda Masjid ul-Haramdan Masjidull-Aqsoga olib boriladi. Ushbu safarda unga farishta Jabroil hamroh bo'ladi. Buroq islomiy manbalarda nihoyatda tezkor va nurdan yaratilgan ulov sifatida tasvirlanadi. Bu obraz Sharq adabiyoti va tasavvufda ilohiy qudrat hamda ruhiy poklik ramziga aylangan. Masjidul Aqsoga yetib kelgach, Muhammad (s.a.v.) boshqa payg'ambarlar bilan uchrashib, ularga imomlik qilganlari rivoyat qilinadi. Shundan keyin Me'roj bosqichi boshlanadi. Payg'ambarimiz (s.a.v.) Jabroil boshchiligida yetti osmon qavatidan o'tadilar. Har bir osmon qatida turli payg'ambarlar bilan uchrashuv tasvirlanadi: birinchi osmonda Odam (a.s.), keyingilarida Iso (a.s.), Yahyo (a.s.), Yusuf (a.s.), Idris (a.s.), Horun (a.s.), Muso (a.s.) va Ibrohim (a.s.) bilan

muloqot qiladilar. Ushbu lavhalar islomdagi payg‘ambarlik silsilasining birligini va ilohiy risolat davomiyligini anglatadi.

Me‘rojning eng oliy nuqtasi “Sidratul muntaho” bilan bog‘liqdir. Tasavvufiy talqinlarda bu manzil inson tafakkuri yetolmaydigan ilohiy haqiqat chegarasi sifatida izohlanadi. Rivoyatlarga ko‘ra, Jabroil shu yerga kelgach to‘xtaydi va undan nariga o‘ta olmasligini aytadi. Muhammad (s.a.v.) esa ilohiy huzurga yaqinlashadilar. Aynan shu jarayonda musulmonlarga besh vaqt namoz farz qilingani haqida hadislar mavjud. Shu sababli Me‘roj hodisasi islom ibodat tizimining shakllanishida ham muhim o‘rin tutadi.

Tasavvuf adabiyotida Me‘roj voqeasi ko‘pincha ruhning Alloh sari intilishi, ma‘naviy kamolotga erishish yo‘li sifatida talqin qilinadi. Xususan, Ahmad Yassaviy, Alisher Navoiy kabi mutasavvif shoirlar asarlarida Me‘roj timsollari chuqur ramziy ma‘noda qo‘llangan. Buroq - ruhiy yuksalish vositasi, Jabroil - ilohiy hidoyat timsoli, osmonlarga ko‘tarilish esa komil inson maqomiga erishish belgisi sifatida tasvirlanadi.

Shuningdek, Me‘roj hodisasi Sharq mumtoz adabiyotida “Me‘rojnoma” janrining yuzaga kelishiga sabab bo‘lgan. Bu turdagi asarlarda Payg‘ambarimizning samoviy safari badiiy va diniy ruhda tasvirlanib, insonlarni ezgulikka, poklikka va iymonga da‘vat etuvchi g‘oyalar ilgari suriladi.

Ahmad Yassaviy turkiy tasavvuf adabiyotining yirik namoyandalardan biri bo‘lib, uning ijodi turkiy xalqlar ma‘naviy tafakkuri taraqqiyotida muhim o‘rin egallaydi. Shoirning hikmatlarida islomiy aqidalar, tasavvufiy qarashlar bilan bir qatorda Me‘roj voqeasiga oid talqinlar ham alohida o‘rin tutadi. Ahmad Yassaviy hikmatlarida Muhammad alayhisalomning me‘rojga ko‘tarilishlariga murojaat qilish orqali insonning ma‘naviy yuksalish yo‘li ramziy ifodalanadi:

*Ayo, do‘stlar, bayon aytay Haq Rasulidan
Ummat bo‘lsang eshtib durud ayting, do‘stlar
Ul “rahmatan lil-olamin” juzvu kuldin,
Ummat bo‘lsang, eshtib durud ayting do‘stlar*

Ushbu misralar adabiyotdagi na‘t namunalaridan biridir. Unda Muhammad (s.a.v.)ga bo‘lgan muhabbat, ehtirom va sadoqat tuyg‘ulari ifodalangan. Shoir asar orqali insonlarni Payg‘ambarni ulug‘lashga, unga salovot aytishga va chin ummat bo‘lishga da‘vat etadi. Boshlanish misralar “Ayo, do‘stlar, bayon aytay Haq Rasulidin” murojaat shaklida boshlangan. “Ayo, do‘stlar” birikmasi orqali shoir o‘quvchi va tinglovchilarga yuzlanib, ularni ma‘naviy suhbatga chorlaydi. “Haq Rasulidin” ifodasi esa Muhammad(s.a.v.)ning Alloh tomonidan yuborilgan haq payg‘ambar ekanini anglatadi. “Ummat bo‘lsang eshtib durud ayting, do‘stlar” misralarida esa shoir chin musulmon kishining eng muhim belgilaridan biri Payg‘ambar nomini eshitganda unga salovot aytish ekanini ta‘kidlaydi. “Durud ayting” iborasi orqali o‘quvchilar muhabbat va hurmatga undaladi. Keyingi misrada: “Ul ‘rahmatan lil-olamin’ juzvu kuldin” deyiladi. Bu ibora Qur‘ondagi “Rahmatan lil-olamin”, ya‘ni “Olamlarga rahmat” degan oyatga ishora qiladi. Ijodkor Muhammad (s.a.v.)ning nafaqat insoniyat, balki butun borliq uchun rahmat qilib yuborilganini badiiy ifodalaydi. “Juzvu kuldin” so‘zlari esa uning rahmati barcha mavjudotlarga tegishli ekanini anglatadi. Misralarda “Ummat bo‘lsang eshtib durud ayting, do‘stlar” misrasi takror qo‘llangan bo‘lib, u naqarot vazifasini bajaradi. Takror orqali asarning asosiy g‘oyasi yanada ta‘sirchan ifodalangan. Shu bilan birga, misralarga musiqiylik va ohangdorlik baxsh etilgan. Asarda bir qancha badiiy san‘atlardan ham mohirona foydalanilgan. Jumladan, nido san‘ati “Ayo, do‘stlar” jumlasida namoyon bo‘lsa, talmeh san‘ati “rahmatan lil-olamin” iborasida ko‘rinadi.

*Xudovandim ato qildi anga me‘roj
Rahmat bahri to‘lib-toshib urdi mavvoj
Qo‘di ani boshi uzra “laamruk” toj,
Chin ummatsen, eshtib durud ayting do‘stlar*

Mazkur band avvalgi misralarning mantiqiy davomi sifatida kelib, undagi fikrlar mazmunni yanada chuqurlashtiradi. Agar oldingi bandlarda Muhammad(s.a.v.)ning “olamlarga rahmat” ekanliklari va unga salovot aytish ummatlikning muhim belgisi sifatida talqin etilgan bo‘lsa, keyingi misralarda Payg‘ambarning ilohiy martabasi, me‘roj mo‘jizasi va Alloh huzuridagi yuksak maqomi tasvirlanadi. Shu tariqa she‘rning g‘oyaviy yo‘nalishi oddiydan murakkab talqinga ko‘tariladi. “Xudovandim ato qildi anga me‘roj” misrasi orqali islom tarixidagi eng ulug‘ mo‘jizalardan biri – Me‘roj hodisasiga murojaat qilinadi. Me‘roj voqeasi Sharq mumtoz adabiyotida alohida badiiy va tasavvufiy timsol sifatida keng talqin etilgan. Xususan, Sulaymon Boqirg‘oniy, Alisher Navoiyning “Xamsa”sidagi na‘tlarda, So‘fi Olloyor hamda Mashrab ijodida ham Me‘roj voqeasi Payg‘ambarning komillik va ilohiy yaqinlik ramzi sifatida talqin qilinadi. Ushbu misrada ham Me‘roj oddiy mo‘jiza emas, balki inson ruhining yuksalishi, ilohiy haqiqat sari ko‘tarilish timsoli sifatida anglashiladi. Shoir “ato qildi” iborasi orqali bu martabaning faqat ilohiy inoyat bilan berilganini ta‘kidlaydi. “Rahmat bahri to‘lib-toshib urdi mavvoj” misrasi esa oldingi banddagi “rahmatan lil-olamin” g‘oyasini davom ettiradi. Endilikda rahmat tushunchasi dengiz obrazi orqali yanada kengaytiriladi. Sharq she‘riyatida “bahr” obrazi

cheksizlik va ilohiy qudrat timsoli hisoblanadi. Shoir Payg‘ambar orqali insoniyatga yuborilgan rahmatni jo‘shqin dengizga qiyoslash orqali uning cheksiz va abadiy mohiyatini ko‘rsatadi. Bu tasvir Jaloliddin Rumiyni tasavvufiy qarashlariga hamohang bo‘lib, unda ilohiy muhabbat va rahmat ummonsifat cheksiz hodisa sifatida talqin qilinadi. “Qo‘ydi ani boshi uzra ‘laamruk’ toj” misrasi esa Payg‘ambarimizning ilohiy sharaflarini yuksak badiiy timsol orqali ochib beradi. “Laamruk”, arabcha (“la’amruka”) so‘zidan kelib chiqqan bo‘lib, ma‘nosi: “Sening umring haqqi”, “Sening hayoting bilan qasam” deganidir. Bu birikma Qur‘oni Karimda ham keltirilgan bo‘lib, mufasssirlar tomonidan Payg‘ambar sha‘niga berilgan ulkan ehtirom sifatida talqin qilinadi. Shoir ushbu ilohiy sharaflarni “to‘j” timsolida ifodalab, Muhammad (s.a.v)ning barcha mavjudotdan ustun maqomga ega ekanini badiiylashtiradi. Mumtoz adabiyotda “to‘j” ko‘pincha sultonlik, sharaf va ma‘naviy hukmronlik ramzi hisoblangan. Masalan, Ahmad Yassaviy ijodidan ilhomlangan, uni “Turkiston mulkining shayxul mashoyixi” tarzida e‘tirof etgan Alisher Navoiy na‘tlarida Payg‘ambarni “ikki olam sultoni” sifatida madh etgan. Bandning yakunidagi “Chin ummatsen, eshitib durud ayting, do‘stlar” misrasi esa bandning asosiy g‘oyaviy markazini tashkil etadi. Mazkur band ham she‘rning oldingi qismlari bilan mazmunan uzviy bog‘langan bo‘lib, unda Muhammad(s.a.v)ning Me‘roj safarlariga doir voqealar badiiy tasvirlanadi.

*Ul Jibril olib keldi anga Buroq
Buroq minib keldi hazrat ming tumtaroq
Buroq uchib parvoz qildi Hind al-Iroq
Chin ummatsen, eshitib durud ayting, do‘stlar*

“Ul Jibril olib keldi anga Buroq” – bu yerda islomiy olamidagi mashhur Me‘roj voqeariga ishora qilingan. Ma‘lumotlarga ko‘ra, Jabroil Payg‘ambar(s.a.v) huzurlariga samoviy ulov – Buroqni olib keladi. Mumtoz adabiyotda Buroq oddiy mavjudot emas, balki ilohiy qudrat va ruhiy yuksalish ramzi sifatida talqin qilinadi. Shoir ushbu timsol orqali Payg‘ambarning insoniy chegaralardan yuqori maqomga ega ekanini ko‘rsatadi. Bu tasvir Sharq mumtoz adabiyotidagi me‘rojnoma an‘analari bilan hamohangdir. Jumladan, Alisher Navoiy ham o‘z asarlarida Buroqni ilohiy safarning muborak vositasi sifatida talqin qiladi. Alisher Navoiyning “Lison ut-tayr” asarida Rasululloh alayhi vasallamning Me‘rojga ko‘tarilish hodisalari bayoni keltirilgan. Asarning 4-bobi me‘roj tuni ta‘rifiga bag‘ishlangan. Unda payg‘ambarimizning huzurlariga “Ruhul-amin” (Jabroil farishta) kelib, Yaratganning xabarini yetkazgani va rasuli akramning Buroq otini minib, Alloh huzuriga ko‘tarilganliklari, oradagi yetmish qavat parda ko‘tarilib, bor-yo‘q to‘siqlar bartaraf bo‘lganligi, payg‘ambarimiz Allohdan ummatlarining gunohini so‘raganliklari va Alloh o‘z habibining barcha istaklarini qabul qilgani haqida fikr yuritiladi [12. 42b]. Ko‘rinadiki, har ikkala asarda ham Buroq tasviri va ul muborak zotning osmonga ko‘tarilish tasvirlari aynan bir xil keltirilgan. Ikkinchi misrada: “*Buroq minib keldi Hazrat ming tumtaroq*” deyiladi. Bu yerda “Hazrat” so‘zi bilan Muhammad (s.a.v) nazarda tutiladi. “*Ming tumtaroq*” ifodasi esa mubolag‘ali tasvir bo‘lib, Payg‘ambarning ulug‘vor holatini, safarning hayratomuz va sirli mohiyatini kuchaytirishga xizmat qiladi. “Buroq uchib parvoz qildi Hind al-Iroq” misrasida esa badiiy joy nomlari yuzaga keladi. “Hind” va “Iroq” nomlari Sharq adabiyotida ko‘pincha kenglik, cheksizlik va uzoq masofalarni ifodalash uchun ishlatilgan. Shoir Buroqning parvozini tilga olib, Me‘roj safarining favqulodda tezligi va ilohiy qudratini ta‘kidlaydi. Bu tasvir tasavvufiy ma‘noda inson ruhining moddiy olam chegaralaridan chiqib, ma‘naviy kamolot sari yuksalishini ham anglatadi. Xususan, Farididdin Attorning tasavvufiy qarashlarida ham ruhning ilohiy olam sari parvozi qush va safar timsollari orqali ifodalangan bo‘lib, ushbu misralarda ana shu an‘ananing ta‘siri seziladi. Bandning so‘nggi misrasi - “*Chin ummatsen, eshitib durud ayting, do‘stlar*”-avvalgi bandlardagi naqarotning mantiqiy davomi hisoblanadi. Voqealar shu tartibda davom etib, Rasul alayhisalom ko‘kka ko‘tariladilar.

*Jibril olib, ul Hazratni qildi parvoz
Ul Sidrat ul-muntahoya ettilar boz*

misralari orqali Me‘roj voqearining eng yuksak ruhiy bosqichi tasvirlanadi. Tasavvuf tafakkurida Sidrat ul-muntaho bashariy idrok yetolmaydigan ilohiy chegaraning timsoli hisoblanadi. Shoir aynan shu maqomni tilga olish orqali Muhammad (s.a.v)ning boshqa yaratiqlardan ustunligini ko‘rsatadi. Me‘roj bu yerda oddiy osmon sayri emas, balki ruhning ilohiy haqiqat sari yuksalishi sifatida talqin etiladi. Ayniqsa, keyingi misralarda Jabroilning “maqomidin o‘tolmayin” qolishi ramziy ma‘noni yanada chuqurlashtiradi.

*Maqomidin o‘tolmayin Jibril qoldi
Jilovini ul Mekoyil kelib oldi.*

Chunki Jabroil ilohiy ilm va aql timsoli bo‘lsa-da, u ham ma‘lum nuqtadan nariga o‘ta olmaydi. Demak, ilohiy visol maqomiga faqat Rasululloh(s.a.v) muyassar bo‘lganlar.

Asarda Mikoyil va Isrofil farishtalarining ham ma'lum maqomlarda qolib ketishi Me'rojning buyuk mohiyatini yanada oydinlashtiradi. Har bir mavjudotning imkoniyati chegaralangan, biroq Rasulullohning ruhiy maqomlarini ulardan yuksakdir.

*Arshga qarab qadam qo'ydi Rasululloh
Na'laynni solay dedi haq Mustafo*

Bu baytlar orqali Payg'ambar alayhissalomning ilohiy huzur sari yaqinlashuvlari go'zal usulda tasvirlanadi. Arsh tasavvufda mutlaq qudrat va ilohiy haqiqat timsoli sanaladi. Shoir ushbu obraz orqali Me'rojni inson ruhining komillik sari intilishi bilan bog'laydi. *Na'laynni solay dedi haq Mustafo* misrasi tasavvufiy mazmun jihatidan alohida ahamiyatga ega. Mumtoz tasavvuf adabiyotida na'layn moddiy dunyo va bashariy bog'liqlik ramzi sifatida talqin qilinadi. Uni yechish esa dunyoviylikdan voz kechish ma'nosini anglatadi. Biroq asarda ilohiy nido orqali Rasulullohning na'layn bilan ham yaqinlashishiga ruxsat beriladi. Bu esa Payg'ambar alayhissalomning mutlaq pok zot ekanini, u kishining barcha mavjudotlardan afzal maqomga egaligini anglatadi. Keyingi misralarda ilohiy murojaat ohangi kuchayadi:

*Ey habibim, manga qarab kelgil beri,
Mahram qilay xos sirring'a emdi seni.*

Baytda "habib" so'zi Payg'ambar alayhissalomning Alloh huzuridagi eng suyuqli zot ekanini bildiradi. "Xos sir" tushunchasi esa tasavvufda ilohiy ma'rifat va yashirin haqiqatlarni anglatadi. Shoir Rasulullohning Me'rojdagil maqomini ilohiy sirga mahramlik orqali ifodalaydi. Bu maqom boshqa mavjudotlarga nasib etmagan ruhiy yaqinlik timsolidir.

*Haqqa qarab qo'ydi qadam Rasululloh
Haqdin o'zga hech kim yo'qtur anda hamroh*

Mazkur misrada ham chuqur tasavvufiy ma'no mavjud. Bu yerda Me'rojning shunday bosqichi tasvirlanadiki, endi Rasululloh bilan birga hech kim qolmaydi. Tasavvufda bu hol "fano" maqomi bilan bog'liq bo'lib, banda barcha vositalardan uzilib, faqat Haq bilan qolishini anglatadi. Demak, Me'roj voqeasi ilohiy birlik va mutlaq ruhiy yaqinlikning ifodasi sifatida talqin qilinmoqda.

Shoirning: "*Mundoq maqom hech kimga yo'q, valloh-billoh*" misrasi Rasululloh maqomining yagonaligini ta'kidlaydi. "Valloh-billoh" shaklidagi qasam badiiy ta'sirchanlikni oshirish bilan birga, aytilayotgan fikrning mutlaq haqiqat ekanini bildiradi. Bu orqali Ahmad Yassaviy Payg'ambar alayhissalomni tasavvufiy muhabbat ruhida madh etadi.

Asarning keyingi qismida Me'roj voqeasi bevosita ummat taqdiri bilan bog'lanadi: *Rasul aydi: tilagonim osiy ummat.*

Ushbu misra hikmatning asosiy g'oyaviy nuqtalaridan biridir. Payg'ambar alayhissalom Alloh huzurida o'zlari uchun emas, balki gunohkor ummat uchun iltijo qiladilar. Tasavvuf adabiyotida komil insonning eng muhim belgisi boshqalar dardi bilan yashashdir. Shu sababli Rasululloh obrazi bu yerda mutlaq rahm-shafqat va mehr timsoli sifatida gavdalanadi.

*Ey Xudoyo, sendin rahmat, mendin shafqat
Chin ummatsen, eshtib durud ayting do'stlar*

misralari esa ilohiy rahmat va payg'ambar shafolatining o'zaro bog'liqligini ifodalaydi. Alloh rahmati najotning asosiy manbayi bo'lsa, Rasululloh shafoti o'sha rahmatga eltuvchi vosita sifatida talqin qilinadi. Matnda yosh bosqichlarining ketma-ket tilga olinishi ham ramziy mohiyatga ega: *Qirqdin nari ellik yoshni qildim talab.*

Tasavvufda qirq yosh ma'naviy yetilish va ruhiy uyg'onish davri sifatida qaraladi. Chunki Payg'ambar alayhissalomga vahiy ham aynan qirq yoshda nozil bo'lgan. Ellik, oltmish, yetmish yoshlarning tilga olinishi esa inson umrining o'tkinchiligi va ilohiy rahmatga ehtiyojini eslatadi. Rasulullohning ummat uchun qayta-qayta rahmat so'rashi uning cheksiz mehribonligini ochib beradi.

*Bekas, yetim yig'lab qildim sanga qarab
Ko'zim tikdim, yo Ilohi, sanga yig'lab*

misralari tasavvufdagi tavozu tushunchasining yorqin ifodasidir. Rasulullohni "bekas" va "yetim" sifatida tasvirlashlari insonning Haq oldidagi ojizligini bildiradi. Tasavvuf ta'limotida banda qancha yuksalsa ham, o'zini mutlaq muhtoj deb bilishi komillik belgisi hisoblanadi. Asarda ilohiy rahmatning cheksizligi ham alohida ta'kidlanadi:

*Qaytib tila, men erurman najot- ravo
Ko'proq tila, har ne desang beray sango.*

Bu misralar Allohning saxovatli va rahmdil Zot sifatidagi tasvirini beradi. Shoir insonni ilohiy rahmatdan noumid bo'lmashga undaydi. Chunki tasavvufda noumidlik eng katta ma'naviy xatolardan biri sanaladi.

*Yetmish, sakson, to 'qson yoshga yetsa banda,
Kechib ani gunohini qilgum karam*

misralari esa tavba va rahmat g'oyasini yanada kuchaytiradi. Ijodkor insonning gunohkor tabiati mavjudligini inkor qilmaydi, biroq Alloh rahmatining undan ham ulug' ekanini ko'rsatadi. Bu esa ulug'vorlik ruhini aks ettiradi.

Ummatim deb men ichmadim to 'yib oshni, misrasi Payg'ambar alayhissalomning ummat tashvishi bilan yashaganini nihoyatda ta'sirchan ifodalaydi. Bu yerda ochlik va o'zini tiyish obrazlari orqali Rasulullohning fidoyiligi va ummatga bo'lgan muhabbati yoritilgan.

Matn davomida: *Chin ummatsen, eshitib durud ayting, do'stlar*, misrasining takroriy qo'llanishi zikr ohangini yuzaga keltiradi. Ushbu takror nafaqat shunchaki vazifa bajarmay, balki o'quvchini ham ruhiy ishtirokka chorlaydi. Tasavvuf she'riyatida bunday takrorlar qalbni uyg'otuvchi vosita sifatida xizmat qiladi. Asarning yakunida:

*Ey birodar, me'roj so 'zi yolg'on emas
Dini sustroq birodarlar nelar demas*

degan qat'iy ta'kid orqali Me'roj voqeasining haqiqat ekaniga bo'lgan mustahkam e'tiqod ifodalanadi. Shoir munofiqlik va shubha qarashlarini inkor etib, diniy haqiqatni tasdiqlaydi. Bu esa hikmatning nafaqat badiiy, balki aqidaviy-ma'rifiy mohiyatga ham ega ekanini ko'rsatadi.

*Hikmat qildi me'roj so 'zin Qul Xoja Ahmad
Shukri lilloh, Mustafog'a qildi farzand*

misrasi esa shoirning o'zini "Qul" sifatida taqdim etishi bilan yakunlanadi. Bu tasavvufdagi faqirlik va kamtarlik an'anasining ifodasidir. Ahmad Yassaviy o'zini ilohiy haqiqatni yetkazuvchi banda sifatida ko'rsatadi. Shu jihatdan ushbu hikmatlarda Me'roj voqeasi oddiy voqea darajasida emas, balki komil inson g'oyasi, ilohiy muhabbat, shafolat va ruhiy kamolot falsafasini mujassam etgan yuksak hodisa sifatida namoyon bo'ladi.

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Navoiy gulshani

YO RAB, UL SOATKI TUSHKAY HAJR JISM-U JON ARO...

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Jon (ruh) va jism o'rtasidagi munosabatlar asrlar davomida falsafiy, diniy va ilmiy jihatdan muhokama qilib kelinayotgan mavzu sanaladi. Ruhsiz vujud bo'lmaganidek, jisimsiz ruhni ham tasavvur qilib bo'lmaydi. Ishqsiz ruh (jon) esa mohiyatsiz jism (tana)dir. Shuning uchun falsafa, tasavvuf hamda mumtoz adabiyotda jon (ruh) va jism, jon va ishq masalalari eng ko'p tilga olingan.

"Kashful-mahjub" asarining muallifi Hujviriyning ta'kidicha, yaratilish nuqtayi nazaridan insonlar ruh, jon va tanadan iboratdir [1]. Chunki Alloh taolo ularning har birini bir-birining buyrug'iga qo'yib, shu butunlik ichida bir-biriga qaram qilib qo'ygan. Mutasavvuflar ruhni "g'ayb ilmini qalbga yetkazuvchi narsa" deb ta'riflaganlar. Jumladan, Hujviri "Ruh tanaga hayot baxsh etuvchi nozik jismdir", Qurayshi esa "Ruh tanaga hayot baxsh etuvchi latifadir", Kalobodiyga ko'ra, "Ruh zich tana ichidagi nozik bir tanadir". Umuman olganda, mutasavvuflar va so'fiylar mazkur masalada hamfikir bo'lganlar va ruhni tanaga hayot baxsh etuvchi "ma'no" sifatida baholaganlar.

Tana bizning jismoniy mavjudligimizning bir qismidir. Tana tashqi dunyo bilan o'zaro munosabatda bo'lishimizga, bizga atrof-muhitni hislar orqali idrok etish va his qilish imkonini beradi. Ba'zan ruh jismoniy tanadan ajralib turadigan shaxsning o'lmas mohiyati sifatida qaralsa, ba'zan tana ruh uchun insonning yerdagi mavjudligi uchun idishdir, degan fikr o'rta tashlanadi. Imom G'azzoliyning "Kimyoyi saodat" asarida jism va jon haqidagi quyidagi fikrlar keltirib o'tilgan: "Bilg' ilkim, seni kim xalq qilibdur? Ikki nimarsadin biri zohir badandurki, ani tan atabdurlar, muni zohir ko'z birla ko'rsa bo'lur. Yana biri ma'niy botindurki, ani nafs derlar, jon atarlar va dil ham derlar"[2]. Imom G'azzoliy Alloh tomonidan xalq qilingan inson ikki "nimarsadan" tashkil topganligini qayd qiladi. Biri zohiriy ko'rish mumkin bo'lgan vujud bo'lsa, ikkinchisi botiniy jon – ruhdur.

Jism va ruhning o'z vazifalari mavjud. Shu bois ham Sharq she'riyatida, ayniqsa, tasavvuf she'riyatida har ikki tushuncha va ular vositasida hosil qilingan tasvir yoki obrazlarga ramziy ma'no yuklangan. Masalan, jismga vaqtinchalik moddiy mavjudot deb qaralgan. Jism – moddiy ehtiyoj va istaklari bilan kurashish, ruhni tarbiyalash, ma'naviy rivojlanishga intilish manbasi. Tana – ruhning Xudoga yetib borishi uchun vosita. Tana ehtiyojlarini nazorat qilish, ibodat qilish va ruhni tarbiyalash kabi yo'llar uni Xudoga yaqinlashishiga yordam beradi. Ruhning xususiyatlari faqat tana orqali namoyon bo'ladi. Bu esa ruhsiz tana yoki tanasiz ruh mavjud bo'lmagligini ko'rsatadi.

Ruh – badanning sultoni. U abadiy. Ruh o'z ta'siri bilan tananing hamma joyida mavjud, ammo uning o'rni yo'q. U tananing ichida ham, tashqarisida ham emas. Unga na uzoq, na yaqin. U bir vaqtning o'zida barcha vazifalarni boshqaradi, bir vazifa boshqasiga xalaqit bermaydi.

Allohning buyuk qudratiga, insonning Yer yuzidagi hayoti va oxirati haqidagi ilohiy mavzularni badiiy talqin etishda ulug' shoir Alisher Navoiy jon va jism tasviridan mahorat bilan foydalanadi. "Navodir ush-shabob" devonidagi "Yo rab, ul soatki tushkay hajr jismu jon aro" misrasi bilan boshlanuvchi g'azalida jon va jism munosabati o'ziga xos talqin qilingan. G'azal 9 baytdan iborat.

Yo rab, ul soatki tushkay hajr jism-u jon aro,

Solg'ung oyini firoq ul ganju bu vayron aro. [3]

G'azal maqta'sida jism va jon so'zlari yonma - yon qo'llangan. Alloh va inson o'rtasidagi "hajr" tufayli jism "vayron aro" ya'ni yer yuziga tushgan. Baytda Qur'oniyy oyatning mazmuni singdirilgan. Ilohiy ruh puflangan vujud Alloh – asl mahzaridan ayro tushdi. Keyingi baytda shoir jismning Yerdagi hayotini badiiy ifoladash uchun o'ziga xos tasvirlar tanlaydi.

Sarsaroyin har quyun qilg'ay badan tufrog'ining,

Juzv-juzvin bir-bir ushbu gunbadi gardon aro.

Tasavvuf ta'limotiga ko'ra, ruh (jon) ilohiy olamga mansub bo'lib, u jism (tuproq) bilan birlashgach, o'zining asl makonidan ayriladi. Shoir bu dunyoni girdobga o'xshatayaptiki, uning ichida insonning moddiy vujudi sovrilib ketishga mahkum. *Sarsaroyin* – sovuq, kuchli va qattiq shamol. Aylanuvchi falak (gunbadi gardon) badan tufrog'ini quyundek sovrishi, natijada “bu vodiy xirmoni”da “to'rt anosir”dan nishon qolmasligi bilan bog'liq tasvirlar keltirilgan. Inson bu dunyoga kelgach, vaqt shiddati uning jismoniy borlig'ini tinimsiz yemirib boradi va oxir-oqibat o'lim quyuni uni parchalab tashlaydi.

Shoir bu bayt orqali o'quvchini tafakkurga chorlaydi: Ey inson, sen maqtanayotgan va suyanayotgan bu jismoniy vujudning shunchalik omonat va zaifki, falakning birgina quyuni uning zarralarini koinot aro sovrilib yuborishga qodir. Shunday ekan, diqqatingni foniy jismga emas, balki boqiy ruhga va uning Yaratgan bilan bo'lgan aloqasiga qarat.

Uyla sovrulg'an anosir har tarafkim, topmag'ay,

Bir-birisidin nishon, bu vodiysi xirmon aro.

Oldingi baytda ajal shamolining shiddati (“sarsaroyin”) tasvirlangan bo'lsa, bu baytda o'sha shiddatning natijasi, ya'ni insonning moddiy “men”ligidan asar ham qolmasligi badiiy talqin qilingan. Bu esa solikni (haqiqat yo'lovchisini) o'tkinchi jismga emas, balki boqiy bo'lgan Ilohiy ruhga tayanishga undaydi

Jism tarkibi parishon bo'lg'ay ul yanglig'ki, aql

So'ngra jam' o'lmoqqa ruxsat bermagay imkon aro.

Mutasavvufning fikricha, inson tanasining tarkibi to'rt unsurdan – tuproq, suv, havo va olovdan iborat. So'fiylar nazarida tananing o'limi bu unsurlarning buzilishi va yo'q bo'lib ketishiga olib keladi. Bu buzilish va parchalanish bilan tananing barcha harakatlari yo'qoladi. Natijada ruh tana bilan aloqasini yo'qotadi.

Diqqat qilsak, shoir inson jismining to'rt unsurdan tashkil topishi, “bu vodiy xirmoni”da jam bo'lganda ulardan nishon qolmasligi, hatto ularni yana birlashtirishga imkon yo'qligi bilan bog'liq fikrlarni bayon qilar ekan, ruhning yaratilishiga doir diniy - irfoniy qarashlarga tayangani ko'rinadi. Demak, badan (jism) ruh bilan tirik va ruh faqat bitta jismga tegishlidir.

G'azalning beshinchi baytida jismning mohiyati iymonda ekanligi ta'kidlanadi.

Jism ila jon ichra garchi tushkay oshubi firoq,

Solma furqat ibtilosi jon bila iymon aro.

Insonning haqiqiy borlig'i uning iymonidir. Jism – vaqtinchalik libos, jon – harakatlantiruvchi kuch, iymon esa jonning nuri va najotidir. Sadoqatli oshiq uchun firoq nafaqat dard, balki iymonini mustahkamlaydigan ma'naviy sinovdir. Shuning uchun ham u firoq azobini jon va iymon orasidagi qarama-qarshilik sifatida emas, balki bir-birini to'ldiruvchi hodisalar sifatida baholaydi. Shu bois, jonini “iymondan ayirma” deb iltijo qiladi. Chunki iymonsizlik jon (ruh)ning Ruhi Mutlaq bilan birlashishiga to'sqinlik qiladi.

Juzv-juzv ayrilsa bir-birdin ne g'am, gar qo'ymasang

Lutf etib yolg'uz meni ul vodiysi hijron aro.

Agar ilohiy lutf solik bilan birga bo'lsa, jismning zarralarga bo'linishi “ne g'am”, ya'ni hech qanday qayg'u emas. Chunki haqiqiy qo'rquv moddiy yo'qlik emas, balki Tangridan uzoqlikdir (hijron). O'lim ayriliq emas, balki visolga qo'yilgan ilk qadamdir.

Har necha to'foni isyonim chekar gardung'a mavj,

Kimsaga Nuh o'lsa kashtiybon ne g'am to'fon aro.

Solik (lirik qahramon) o'z xatolarini, gunohlarini shunchaki bir nuqson emas, balki “to'fon” deb ataydi. Bu to'fonning to'lqinlari (mavj) hatto falakka (gardun) qadar yetadi. Shoir solikning ojizligini va gunohlarining ko'pligini ifodalash uchun mubolag'a san'atidan foydalangan. Tasavvufda bu holat solikning o'z nafs oldidagi xijolati va tavbasining boshlanishidir. Ikkinchi misrada Nuh alayhissalomning kemasi va mashhur To'fon voqeasiga ishora qilinmoqda. Bu bilan talmeh san'ati hosil qilingan. Nuh (a.s.) – najot beruvchi kuch, ilohiy rahmat yoki komil inson (pir) ramzidir. Kashtiybon (kemabon) – yo'l ko'rsatuvchi, qutqaruvchi. Insonning isyoni (gunohi) qanchalik cheksiz bo'lib, koinotni tutib ketmasin, agar u Haqning rahmatiga (Nuh kemasiga) suyansa, bu ma'naviy to'fon ichida najot topadi.

Ul habibingni shafi'im qilki, bo'lg'ay yuz tuman

Nuh muhtoji aning bu bahri bepoyon aro.

Habib – Allohning seviklisi, Muhammad Mustafo (s.a.v.)ning sifatlaridan biri. Shafi' – shifoatchi, qiyomat kuni gunohkorlarning avf etilishini so'rovchi vositachi. Shoir Tangriga murojaat qilib, Uning eng suyuqli do'stini o'ziga qo'llovchi va najotkor qilishini o'tinmoqda.

Baytdan baytga lirik qahramonning iltijolari kuchayib boradi. Bu iltijo butun insoniyatning iltijosi sifatida yangraydi. Yo Rabbim! Sening o'sha suyuqli do'stingni (Habibingni) menga shifoatchi qilgin, zero

bu (qiyomat) cheksiz dengizi ichida nafaqat men, balki yuz minglab Nuh (alayhissalom) kabi ulug' zotlar ham Uning muborak nuri va najotiga muhtojdirlar.

Ey Navoiy, jonni tufroq aylagil faqr ahlig'a

Istasang manshurluq ul xayli oliyshon aro. [3]

G'azal maqtasida shoir o'zining didaktik qarashlarini badiiy ifodalaydi. Buning uchun faqr timsoliga murojaat qiladi. Faqr – Allohdan boshqa hech bir narsaga muhtojligi bo'lmasdan, tavakkul e'tiqodi bilan yashash, eng yuqori maqom. Shoir Allohning oliy yorlig'i (manshur)ni istasang, faqr ahli yo'lida tuproq bo'l, – deydi.

Bunday ta'kid bilan, *birinchidan*, jonning tuproqdan yaralib yana tuproqqa qaytishiga, *ikkinchidan*, tasavvuf adabiyotidagi kamtarlik, xoksorlik g'oyalariga urg'u berilishiga erishilgan.

Umuman olganda, Navoiy lirik qahramoni *jon, ruh, jism, jonon, ishq* tushunchalari orqali borliqqa nazar soladi. Uning joni (ruhi) hayotdan insonga, insondan Haqqa yuzlanadi. Mutafakkir shoir Alisher Navoiy lirik qahramon kechinmalari, hayoti, orzu niyatlari, iztirob va dardlarini badiiy ifodalashda jon (ruh), jismning holatidan mahorat bilan foydalanadi. Jon – jism, jon – ishq, jon – jononning turli sifat va o'zgarishlarini tavsiflab, ilohiy muhabbat, ishq va oshiqlik muammolariga o'zining munosabatini bildiradi. Shuning uchun mumtoz adabiyotda, ayniqsa, Alisher Navoiy g'azaliyotida ruh tushunchasi ishq, ayriliq, sog'inch va ruhiy izlanishlarning ramziy ifodasi sifatida qo'llaniladi. Bu tushunchalar insonning o'zini moddiy dunyodan ajratib, ma'naviy voqelikni kashf etishga intilishini aks ettiradi.

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ХАТТОТ, ТАРИХЧИ, АДИБ, ФАЙЛАСУФ ВА ТАСАВВУФ ОЛИМИ ҲАЗРАТИ ЮСУФ ҚОРАБОҒИЙНИНГ ТАРИХИ

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Аннотация. Мазкур мақолада файласуф, фақиҳ, ҳадисишунос ва тасаввуфшунос олим, Юсуф ибн Муҳаммад ал-Қорабоғий ал-Муҳаммад Шоҳий, Мовароуннаҳрнинг таниқли олимларидан бўлиб, унинг илмий-диний ва фалсафий тарихларини ўрганиш ҳозирда долзарб бўлиб қолмоқда.

Калит сўзлар: Бухоро, Самарқанд, Марказий Осиё, Мовароуннаҳр, Озарбайжон, Қорабоғ, фалсафа, фақиҳ, ҳадис, хаттот, тасаввуф, тарих.

ИСТОРИЯ ХАЗРАТА ЮСУФА КАРАБОГИ, КАЛЛИГРАФА, ИСТОРИКА, ФИЛОСОФА И МИСТИЧЕСКОГО УЧЕНОГО

Аннотация. В данной статье рассматривается философ, юрист, хадисовед и мистик Юсуф ибн Мухаммад аль-Карабахи аль-Мухаммад Шахи, один из известных ученых Мовареуннахра, и изучение его научной, религиозной и философской истории остается актуальным и сегодня.

Ключевые слова: Бухара, Самарканд, Центральная Азия, Муваруннахр, Азербайджан, Карабах, философия, юрист, хадис, мистицизм, история.

THE STORY OF HAZRAT YUSUF KARABOGI, CALLIGRAPH, HISTORIAN, PHILOSOPHER AND MYSTICAL SCIENTIST

Abstract. This article examines the philosopher, jurist, hadith scholar, and mystic Yusuf ibn Muhammad al-Qarabakhi al-Muhammad Shahi, one of the renowned scholars of Muwarunnahr. The study of his scientific, religious, and philosophical history remains relevant today.

Keywords: Bukhara, Samarkand, Central Asia, Muwarunnahr, Azerbaijan, Karabakh, philosophy, jurist, hadith, mysticism, history.

Кириш. Тарихий, маданий ва диний жиҳатдан кўп жиҳатдан умумий бўлган икки минтақани - Марказий Осиё ва Кавказни таққослаганда ва уларнинг сиёсий ва маънавий ҳаётида ўхшашликларни ўрганганда, у ерда содир бўлаётган кўплаб жараёнлар ва ҳодисалар бир-бири билан чамбарчас боғлиқлиги, мафкуралар ва фикр оқимларининг ўзаро кириб бориши, ўзаро боғлиқлиги ва таъсирини кўрсатиб бериши аниқ бўлади.

VIII асрдан бошлаб Ислом дини шаклланган ва кўплаб халқлари бой маънавий мероси билан мусулмон дунёсининг бир қисмига айланган Марказий Осиё ва Кавказ Араб халифалигининг маданий юксалиши ва мусулмон Шарқининг маданий ривожланишида муҳим рол ўйнади.

Мусулмон маданиятининг муҳим таркибий қисмларидан бири бўлган сўфийлик ҳам араб мусулмон минтақаси, ҳам мусулмон бўлмаган дунё халқлари онгида чуқур из қолдирди. У Марказий Осиё ва Кавказни ўз ичига олган мусулмон Шарқининг маънавий ҳаёти тарихида муҳим маънавий ва мафкуравий рол ўйнади.

Асосий қисм. Марказий Осиёнинг ва Озарбайжонда XVII асрдаги ижтимоий ва илмий тафаккурининг йирик намояндаси ва кам ўрганилган йирик файласуф ҳамда тасаввуфшуносларидан бири, мавлоно Юсуф Қорабоғийнинг ижоди ва фалсафий қарашлари биринчи марта машхур озарбайжонлик олим, Али Аминзода томонидан ўрганилган. У ўз китобида мавлоно Юсуф Қорабоғийни туғилган жойи ҳақида шундай маълумот келтиради: “Кавказнинг Аракс дарёсининг ўртасидан шимолда жойлашган тоғли ҳудудда жойлашган.” Қорабоғ қишлоғида туғилган ва умрининг кўп қисмини Мовароуннаҳрда ўтказган мавлоно Юсуф Қорабоғийнинг (1563-1647) асари маданий синтезнинг ёрқин намунасидир. Унинг илмий мероси фалсафа, геометрия, грамматика, ҳуқуқ, нотиклик (риторика), мантик ва бошқа фанларга оид асарлардан иборат. Олимнинг мантик, фалсафа, жуғрофия, араб тили, риёзиёт, луғатшуносликка доир йигирма тўрт асари жумладан, ғазаллар *دولان* “Девони” ҳам бўлган. Алломанинг *ريسولای باتينيا* “Рисолаи ботиния” (“Ботиний илмлар ҳақида рисола”

бу ҳафта бешт “Етти жаннат” деб ҳам аталади), ريسولای خيلواتيا, “Рисолаи хилватия”, (هيلوات, “Хилват” шарҳига оид рисола) في تعريف علمي “Фи таърифил илм”, (Илм таърифига оид) جازا ياتا جازا “Рисолаи фи баёнил жуз ла йата жазза”, مافاتح “Мафотих” (Калитлар) каби асарлари сақланиб қолган бўлиб, уларнинг аксарияти Ўзбекистон Республикаси Фанлар академиясининг Абу Райҳон Беруний номидаги Шарқшунослик институтининг нодир қўлёмалар фондида сақланиб келинмоқда. XVI ва XVII асрлар мутафаккири мавлоно Юсуф Қорабоғийнинг мероси Шарқ халқлари маънавий маданияти ютуқлари билан зийнатланган. Унинг дунёқараши Шарқ перипатетизми, пантеизм ва суфийлик каби фалсафий оқимларнинг таъсирини очиб беради.

Бухоро азалдан илм марказларидан бири саналган. Шу боис дунёнинг турли гўшаларида яшовчилар ушбу заминга келиб илм ўрганиш истагида бўлишган. Ана шундай инсонлардан бири мавлоно Юсуф ибн Муҳаммад ал-Қорабоғий ал-Муҳаммад Шоҳий, Мовароуннахрнинг таниқли олимларидан. У 1562-йилда Қорабоғда Отузик оиласи Муҳаммаджон Оға оиласида туғилган. У Отузик кўчманчи туркман қабиласидан, Муҳаммадшоҳлу уруғидан келиб чиққан. Усмонли-Сафавий уруши пайтида Аррандан кўчиб келиб, Самарқандга жойлашди ва мадрасада дарс беришни бошлаган. У Ибн Синонинг “Тиб қонун”ига шарҳлар ва иловалар ёзган. Самарқандликлар уни ҳурмат қилиб, “Буюк Охунд” (اوخونی كالون “Охуни Калон”) деб аташган. Кейинчалик Самарқанддан, Бухоройи шарифга кўчиб ўтади ва умрининг кўп қисмини Бухорода ўтказган. Мавлоно Юсуф Қорабоғий XVI – асрнинг охири ва XVII – аср бошларида Марказий Осиё ижтимоий-фалсафий ҳамда илмий тафаккури ривожига муносиб ҳисса қўшган файласуф ва тасаввуфшунос олим саналган.

Тадқиқот маълумотларга кўра: “Бухоро, Самарқанд шаҳарларига илм истаб келганлар орасида Мавлоно Юсуф Қорабоғийни ҳам алоҳида таъкидлаш жойиз. У Қорабоғда туғилади. Илм олиш истаги билан Бухорога келади. Мирзажон Шерозликка шогирд тушади. Фалсафа илмини жуда яхши эгаллайди. Ақида илмида Имомқулихоннинг энг яқин суҳбатдоши бўлади. Шеърят билан ҳам шуғулланади.”

Таниқли файласуф, тарихчи ва Ўзбекистон Фанлар академиясининг академиги (1956), Ўзбекистонда фалсафий мактаб асосчиси, Иброҳим Мўминович Мўминов (1908-1974) раҳбарлиги остида яратилган бир монографияда шундай маълумотлар келтирилади: “XVII-XVIII асрларда маданият ва илм-фан мусулмон руҳонийлари, хусусан, дарвеш ва сўфийлик тариқатлари томонидан кучли таъсирланган. Бу даврда биз энди бирон бир йирик олимга дуч келмаймиз. Марказий Осиё халқлари ривожланишига катта ҳисса қўшган аниқ ва табиий фанлар энди деярли бутунлай йўқ қилинди. Бухоро мусулмон илоҳиётининг қалъасига айланди, айниқса сўфийлик гуллаб-яшнади.

Амалий сабабларга кўра, тиббиётга қизиқиш пайдо бўлди. Тиббиёт ўрганиладиган касалхона қурилди. Бу табиий касалхонада тиббий кутубхона бор эди.

Болалар мактаб ва мадрасаларда таълим олишда давом этдилар, у ерда улар илоҳиёт асослари билан танишдилар. Илоҳиёт билан бир қаторда, сўфийлик ғояларига ботган адабиёт ҳам ўрганилди. Эски мактабларда Ҳофиз, Бедил, Навоий, Ғузулий ва бошқаларнинг асарлари ҳам ўрганилди. Бу даврнинг таниқли олимлари орасида “Трактат о сокрытом” (“Яширин рисола”) муаллифи сифатида танилган шоир ва файласуф Юсуф Қорабоғи Муҳаммад Шоҳий ҳам бор.”

Файласуф мавлоно Юсуф Қорабоғий, устози Мирзажон Шерозий билан Марказий Осиёга келганда (1585) у 23 ёшда бўлган. 1579 йили 16 ёшлик Юсуф Ширвонга келади. Бу вақтларда Ширвондаги сиёсий вазият оғир эди. У ердаги сиёсий нотинчликлар туфайли бўлса керак, Қорабоғий Шерозга жўнайди ва Ҳабибуллоҳ Мирзажон ал-Шерозий ал-Боғнавийдан таълим ола бошлайди. Ўша вақтдаги ижтимоий илмларни, хусусан, фикҳ, фалсафа, тасаввуфни чуқур ўрганади. Бу фанлар юзасидан тадқиқотлар олиб боради. Мавлоно Юсуф Қорабоғий устози Шерозий вафотидан сўнг (1587) Самарқанднинг таниқли сиймоларидан “Кубравия” тариқатининг фаол тарғиботчиларидан бўлган Халилуллоҳ Бадахший билан алоқа боғлайди. Кейинчалик мавлоно Юсуф Қорабоғий Бадахшийнинг содиқ шогирдига айланади. Бу даврда тасаввуф адабиёти ривожланди, унинг янги намояндалари пайдо бўлди, бу янги авлод ўз салафларининг анъаналарини давом эттириб, бойита бордилар.

Олимнинг ҳаёти ҳақида سامراتول مشونخ “Самаратул машойих”, تحف از زویرين “Тухфат аз зоирин” каби кўплаб мўътабар манбаларда маълумотлар учрайди. Жумладан, Мутрибийнинг تذکره الشعرا “Тазкират уш-шуаро” асарида мавлоно Юсуф Қорабоғий ҳаёти ҳамда фаолиятига оид қуйидаги маълумотлар келтирилади. Муҳаммаджон Юсуф ал-Қорабоғий ал-Муҳаммад Шоҳий ўзининг буюк салафлари асарларидаги баъзи илғор анъаналарни давом эттира олган ижодкордир. Шарқ манбаларида олимнинг ҳаёти ва ижодига оид маълумотлар учрайди. Аммо улар етарли эмас. Муаллифлар унинг вафот этган йилини ва баъзи асарларини санаб ўтиш билан чекланадилар, холос. Ғарбий Европа адабиётида эса мавлоно Юсуф Қорабоғий ва унинг ижоди ҳақида ҳеч қандай маълумот йўқ.

Мавлоно Юсуф Қорабоғийнинг барча асарлари Самарқанд ва Бухорода ёзилган. У ҳақдаги дастлабки маълумот рус олими, профессор Александр Александрович Семёнов тадқиқотларида учрайди. Жумладан, фалсафа фанлари доктори, файласуф олим Муҳаммад Нуриддиновнинг “Юсуф Қорабоғий (1563-1647)” номли мақоласида, файласуф олим ҳақида маълумотлар келтирилган.

Бухоро ҳукмдори аштархонийлар сулоласининг учинчи вакили Имомқулихон (1611-1642) ҳукмронлик даври давлат ҳокимиятининг бир оз бўлса-да кучайиши, сиёсий барқарорликнинг ўрнатилиши, ўзаро ички низоларга чек қўйилиши билан изоҳланади.

Унинг даври марказлашув, ташқи алоқалар фаоллашуви, меъморий ҳомийлик ва савдо-пул муомалалари ривожига билан эътиборлидир. Имомқулихон 1644 йили Ҳаж сафари вақтида Маккада вафот этгани, жасади Мадинага Жаннат ул-Бакиъ *جنة البقيع* қабристонига дафн этилгани зикр қилинади. Имомқулихон ўз даврининг олим, фозил ва донишмандларини йиғиб, улар билан илмий суҳбатлар қурган. Ўзи ҳам суфиёна шеърлар машқ қилиб турган ҳамда уламолар орасидан шайх Мавлоно Юсуф Қорабоғий суҳбатларини хуш кўрган. Айтиш ўринлики, Бухоро хони Имомқулихон 1642 йилда соғлиги ёмонлашгани (кўз нуридан қолади) сабабли ўз ихтиёри билан тахтни укаси Нодир Муҳаммадга топшириб ва Макка сари Ҳаж сафарига отланади.

Юсуф Қорабоғий машҳур шоғирдларни ҳам тарбиялаган. Жумладан, улардан, бири Мутрибий Самарқандий бўлиб, у ҳақида таниқли тарихчи-шарқшунос ва манбашунос, тарих фанлари доктори, профессор, Бўрибай Аҳмедович Аҳмедовнинг (1924-2002) – “Мутрибий Самарқандийнинг “Тазкират аш-Шуаро” асари XVI-XVII асрлар тарихи ва маданияти бўйича манба сифатида” (1984-йилда нашр этилган) тадқиқотида Мутрибий Самарқандийнинг “Тазкират аш-Шуаро” антологияси таҳлил қилинади. Асар уни Бухоро ва Самарқанд адабиёти, фан ва санъати тарихи бўйича қимматли манба сифатида очиб беради, шунингдек, муаллифнинг ўзи - шоир ва олимнинг таржимаи ҳолига ойдинлик киритиб шундай ёзади: “Мутрибий яшаб ижод қилган маданий муҳит ҳақида бир неча сўз. Хожа Ҳасан Нисорий ва Самарқанд ҳукмдори, хайриячи Ҳожибий Аталиқ Қўшчи Мутрибийнинг адабиётшунос олим, шоир ва мусиқачи сифатида ривожланишида муҳим рол ўйнаган. Мутрибий биринчисининг шоғирди бўлганлиги ва узоқ вақт Ҳожибийга хизмат қилганлиги маълум. Уларнинг тез-тез адабий учрашувлари туфайли Мутрибий Бухоро ва Самарқанд адабий ва бадий оламидаги кўплаб шахслар билан учрашишга ва турли соҳаларда билимини оширишга муваффақ бўлди. “Тазкират аш-шуаро”даги материаллардан кўриниб турибдики, Мутрибий адабиёт ва поэтика (илм ал-аруз), фалсафа ва мусиқа, илоҳиёт ва палмология (илм алид), хаттотлик ва китоб беағи бўйича ўз даври учун юқори даражадаги таълим олди. Адабиёт ва поэтика соҳасида унинг устози Хожа Ҳасан Нисорий, фалсафада эса машҳур Юсуф Қорабоғий (ваф. 1054/1644) бўлган”.

Мавлоно Юсуф Қорабоғий диний ва дунёвий илмларда зукко олим саналади. Ривоятларга кўра, Охунди Калон ҳазратлари инсонпарварлик ғоялари билан йўғрилган ғазаллари асносида Бухоро ҳукмдорига насиҳатлар қилиб турган. Бу ҳолат баъзида ҳукмдорга хуш келмагани сабаб, у зотга; “Менинг иқлимимдан чиқиб кетинг.” Дея, иддао қилади. Алломанинг мазкур ишига изоҳ сўраган ҳукмдорга: “Мен Сизнинг иқлимингиздан бошқа иқлимда турибман.” дея, жавоб қайтарган. Халқ орасида мавлоно Юсуф Қорабоғийнинг обрў-эътибори ошиб кетди. Бу нарса олимнинг ғоявий-сиёсий, ижодий рақибларининг ҳасадини кўзғатди. Улар иғво қилиб мавлоно Юсуф Қорабоғийни Бухородан икки чақирим масофада жойлашган Сепулон (Уч кўприк) деган қишлоғига бадарға қилдирдилар. Мавлоно Юсуф Қорабоғий умрининг сўнгги йилларини шу ерда ўтказди.

Гап шундаки, мавлоно Юсуф Қорабоғий жўғрофий илмларни ҳам пухта билган. Унинг назариясига кўра, Ер юзи етти иқлимдан иборат. Шу ўринда қайд этиш жоизки, Заҳириддин Муҳаммад Бобур ўзининг “Бобурнома” асарини “Фарғона вилояти бешинчи иқлимдиндур.” дея, бошлайди. Демак, илм-фанда иқлим масаласи муҳим мавзулардан саналган. Мавлоно Юсуф Қорабоғий ҳазратлари бешинчи ва олтинчи иқлим кесишмаси Бухоройи шариф шаҳри худудидан ўтганлигини исботлаб бергач, Бухоро ҳукмдори олимнинг заковатига таҳсинлар ўқиган. Маълум бўлишича, бешинчи иқлим “Мовароуннаҳр иқлими”, олтинчи иқлим эса “Хуросон иқлими” дея, юритилган.

Сепулон қишлоғига мухтасар таъриф бериб ўтсак. Сепулон қишлоғининг катталиги, ундаги азиз авлиё ва қадамжойлар ҳақида, тасаввуфшунос олим, Садриддин Салим Бухорий шундай маълумотлар келтирилган. Бухоро шаҳрининг жанубида ҳазрат Шайх Абдулқодир Желоний (Гелоний 1079-1166) Пири Дастгир зиёратгоҳлари бор. Бу мавзенинг номи қадимда Сепулон бўлган. Қадимда бу зиёратгоҳда минора, мармартошли ховуз, чашма (кудук), мақбара ва масжид бўлган. Мақбара ичида қабр бўлиб, бу қабрлар ҳазрат Пири Дастгирнинг муридлари томонида хокжойи деган ривоятлар мавжуд. Бошқа манбаларда, Абдулқодир Жилоний 561/1165 йил рабиу-л-охир ойининг ўн еттинчисида 90 ёшида Бағдод шаҳрида вафот этган. Бағдод шаҳрида унга атаб катта мақбара қурилган бўлиб, у зиёратгоҳ бир маскан саналади.

HISTORY

Ҳазрат Шох Ахсавийнинг шогирдлари Мавлоно Мирак, Бухоро шаҳрига яқин Сепулон қишлоғида туғилганлар, қабрлари ҳам шу қишлоқдадир. Айни шу кунларда Бухоро давлат технология университети ҳудудида ушбу зиёратгоҳ бор. Мавлоно Мирак насаблари ҳазрат Саййид Бандикушога (ваф.1004) бориб тақалади.

Сепулон қишлоғида “Сепулон мадрасаси” бўлганлиги ва Саййид Мансур Олимий рўйхатида номи келтирилганлиги ҳақида, Ўзбекистон Фанлар академияси Абу Райҳон Беруний номидаги шарқшунослик институти илмий ходими, манбашунос олим Абдусаттор Жуманар илмий ва манбавий асарида кўрсатиб ўтган. Муаллиф уни ўрта тоифа мадрасалар қаторига киритган ва 30 минг тилла маблағга эга эканини кўрсатган. Бухорода Сепулони сангин масжиди бўлган ва унга Абдурахим оксоқол Жануби руддаги Жонбобо мавзесида беш таноб экин ерини вақф қилган. Хужжат хижрий 1335-йили (1916-1917) расмийлаштирилган ва қозикалон Муҳаммад Шариф ибн Абдушукур муҳри билан тасдиқланган.



Мавлоно Юсуф Қорабоғий умрининг сўнгги йилларида Сепулон қишлоғида яшаган ва шу ерда 1645 йилда вафот этган. Мавлоно Юсуф Қорабоғийнинг қабрлари, Бухоро туманидаги Лоша қишлоғига борар йўл четидадир. Бу ҳудуд ҳозир Бухоро шаҳрининг 6-кичик (ҳозирги Янги Ўзбекистон боғи) мавзеси таркибида. Ҳазрат Мавлоно Юсуф Қорабоғийнинг ўғиллари Шайх Яъқуб Бухорий раҳматуллоҳи алайҳ бўлиб, бу зоти шариф ҳам ўз замонасининг етук олими эди. Шайх Яъқуб Бухорий оталарининг ёнига дафн қилинган. Ҳозирда ушбу зиёратгоҳ обод этилган бўлиб, унда хизмат қиладиган қоровул Бадриддин ака билан қилган суҳбатда у киши, шундай маълумотлар берди: “Қадимдан ушбу мавзеда тўртта қишлоқлар бўлиб ўтган улар: Сепулон, Янги работ, Қиличхўжа ва Сафедмўй. Шу қишлоқларда фақат Сафедмўй қишлоғи қолган.”

Хулоса қилиб айтганда, мавлоно Юсуф Қорабоғий тарихи ҳамда унинг асарларини ўрганиш ва таҳлил қилиш мавлоно Юсуф Қорабоғий ғоят кенг маънодаги аллома ва чуқур билимли файласуф эканлигини кўрсатади. У аниқ фанлардан хабардор, тиббиётни билган, бошқа кўпгина фанлардан рисоалар ёзган. Олимнинг асарларида машҳур файласуф мутафаккирлар ва табиатшунослардан Арасту, Платон, Пифагор, Сукрот, Анаксагорларнинг номларини тез-тез учратамиз. Шарқ олимларидан Форобий, Ибн Сино, Беруний, Бахманёр, Ғаззолий, Тусий, Тафтазоний қабилар қаторида ас-Сулламий, Ибн Аммуна, Абул Ҳасан ал-Кошийларнинг исмларини ўқиймиз ва шулар қаторда мавлоно Юсуф Қорабоғийнинг тарихини ўрганиш долзарб бўлиб қолмоқда.

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TURKISTONDA MEXANIK YOZUV MASHINKASI: TARIXIY JARAYON VA AHAMIYATI

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Annotatsiya. Ushbu maqolada yozuv mashinkalarining o'lkada madaniy – ma'rifiy va maishiy hayotiga kirib kelishi, yozuv mashinkalarining o'lkada hayotidagi ahamiyati, tashkilot va muassasalarda hujjat ishlari yuritishda qulayliklar vujudga kelganligi yoritib berilgan. Undan tashqari maqolada mashinkalarda afisha (e'lon), savdo-sotiq reklamalari, ishonchnoma qog'ozi, vizit kartochkasi, sirkulyar, qonun va qoidalar matni, gazeta va jurnallarda chop etiladigan materiallar, hisob-kitob ma'lumotlari va hisobotlar, xullas, tashkilot hamda uyushmalarga tegishli bo'lgan barcha materiallar bosilganligi haqidagi ma'lumotlar keltirilgan. Yozuv mashinkalarini ishlatadigan texnik xodimlar guruhi shakllanib, ularning safi kengayganligi, xat va bildirishnomalar aniq, bir xil, tushunarli holda bo'lishi bilan birga, texnik xatoliklarga yo'l qo'yib yozish kamayganligi dalillangan.

Kalit so'zlar: yozuv mashinka, Undervud, Rotari, dublikat, Remington, texnika, Gammond, bosmaxona, nashriyot, gazeta, muassasa.

МЕХАНИЧЕСКАЯ ПИШУЩАЯ МАШИНКА В ТУРКЕСТАНЕ: ИСТОРИЧЕСКОЕ РАЗВИТИЕ И ЗНАЧЕНИЕ

Аннотация. В данной статье освещается процесс проникновения пишущих машинок в культурно-просветительскую и повседневную жизнь региона, а также их значение в жизни общества. Показано, что с их появлением были созданы удобства в ведении документооборота в организациях и учреждениях. Кроме того, в статье приводятся сведения о том, что на пишущих машинках печатались афиши (объявления), торговая реклама, доверенности, визитные карточки, циркуляры, тексты законов и правил, материалы для публикации в газетах и журналах, расчётные данные и отчёты – словом, все материалы, относящиеся к организациям и объединениям. Также отмечается, что сформировалась и расширилась группа технических работников, умеющих работать на пишущих машинках, а письма и уведомления стали более точными, единообразными и понятными, при этом сократилось количество технических ошибок при их составлении.

Ключевые слова: пишущая машинка, «Ундервуд», «Ротари», дубликат, «Ремингтон», техника, «Гаммонд», типография, издательство, газета, учреждение.

THE MECHANICAL TYPEWRITER IN TURKISTAN: HISTORICAL DEVELOPMENT AND SIGNIFICANCE

Abstract. This article examines the introduction of typewriters into the cultural, educational, and everyday life of the region, as well as their significance in local society. It highlights how their emergence facilitated document management in organizations and institutions. Furthermore, the article provides information that typewriters were used to produce posters (announcements), commercial advertisements, power of attorney documents, business cards, circulars, texts of laws and regulations, materials for publication in newspapers and journals, accounting data, and reports—in short, all materials related to organizations and associations. It is also demonstrated that a group of technical personnel skilled in operating typewriters was formed and expanded, while letters and notices became more precise, uniform, and clear, and the number of technical errors in writing decreased.

Keywords: typewriter, Underwood, Rotary, duplicate, Remington, technology, Hammond, printing house, publishing house, newspaper, institution.

Kirish. XIX asrning ikkinchi yarmi va XX asr boshlarida texnika taraqqiyoti insoniyat hayotining turli sohalariga, xususan, axborot uzatish va hujjat yuritish tizimiga tub o'zgarishlar olib kirdi. Shunday muhim texnik ixtirolardan biri mexanik yozuv mashinkasi bo'lib, u qisqa vaqt ichida davlat boshqaruvi, savdo-iqtisodiy aloqalar hamda madaniy-ma'rifiy hayotda keng qo'llanila boshladi. Dastlab G'arb mamlakatlarida paydo bo'lgan yozuv mashinkasi, xususan Remington No. 1 modeli orqali ommalashib, keyinchalik Rossiya imperiyasi hududlari orqali Turkiston o'lkasiga kirib keldi.

XIX asr 80 yillaridan boshlab Turkistonga kirib kelgan mexanik yozuv mashinkalari o'lkadagi ma'muriy idoralarda, aksionerlik jamiyatlari, firma va kompaniyalarning boshqaruv tizimida, bosmaxonalarda, gazeta va jurnallar tahririyatlarida ishlatilgan. Mashinkalarda afisha (e'lon), savdo-sotiq reklamalari, ishonchnoma qog'ozi, vizit kartochkasi, sirkulyar, qonun va qoidalar matni, gazeta va jurnallarda chop etiladigan materiallar, hisob-kitob ma'lumotlari va hisobotlar, xullas, tashkilot hamda uyushmalarga tegishli bo'lgan barcha materiallar bosilgan.

Turkiston hududida mexanik yozuv mashinkasining paydo bo'lishi va tarqalishi ijtimoiy-madaniy hayotda muhim burilishlardan biri bo'ldi. XIX asr oxiri va XX asr boshlarida bu texnik vosita ma'muriy boshqaruv, savdo-sotiq, matbuot va ta'lim sohalarida yozma hujjatlarni tez va aniq tayyorlash imkonini yaratdi. Avval qo'lda yozishga asoslangan tizim asta-sekin mexanik yozuv mashinkalari yordamida zamonaviylashib, ish yuritish madaniyatining yangi bosqichiga o'tdi. Turkistonda yozuv mashinkasining joriy etilishi nafaqat texnologik yangilik, balki ijtimoiy taraqqiyot omili sifatida ham ahamiyat kasb etdi. U savodxonlikni oshirish, matbaa va nashriyot ishlarini rivojlantirish, shuningdek, rasmiy hujjatlar bilan ishlashni tizimlashtirishga xizmat qildi. Shu sababli mexanik yozuv mashinkasi Turkiston tarixida modernizatsiya jarayonlarining ajralmas qismi sifatida qaraladi.

Muhokama va natijalar. Mexanik yozuv mashinkasining paydo bo'lishi texnika tarixida bosqichma-bosqich shakllangan murakkab jarayon sifatida baholanadi. Ilmiy adabiyotlarda qayd etilishicha, yozuvni mexanizatsiyalash g'oyasi dastlab XVIII asr boshlarida yuzaga kelgan bo'lib, 1714-yilda ingliz ixtirochisi Genri Mill tomonidan harflarni mexanik tarzda bosib chiqarishga mo'ljallangan qurilma uchun patent olingan.

Mazkur patent yozuv mashinkasi konsepsiyasining ilk hujjatlashtirilgan namunasi hisoblanadi, biroq uning amaliy modeli saqlanib qolmagan va keng qo'llanilmagan. XIX asr boshlarida yozuv mashinkasining funksional jihatdan ishlaydigan dastlabki namunalarini yaratish borasida sezilarli siljishlar kuzatiladi. 1808-yilda italiyalik ixtirochi Pellegrino Turri tomonidan ko'zi ojizlar uchun mo'ljallangan yozuv qurilmasi ishlab chiqilgan bo'lib, unda klaviatura va siyoh lenta elementlari mavjud edi. Bu esa yozuvni mexanik tarzda qog'ozga tushirish imkonini bergan ilk muvaffaqiyatli tajribalardan biri sifatida e'tirof etiladi.

1829-yilda amerikalik Uilyam Austin Burt tomonidan "Typographer" nomi bilan tanilgan qurilmaning patentlanishi yozuv jarayonini mexanizatsiyalash yo'lida yana bir muhim qadam bo'ldi, garchi uning ishlash tezligi va samaradorligi yuqori bo'lmagan. Mexanik yozuv mashinkasining haqiqiy shakllanishi va amaliy ahamiyat kasb etishi XIX asrning ikkinchi yarmiga to'g'ri keladi. Ayniqsa, 1867–1868-yillarda Kristofer Lethem Shoulz, Karlos Glidden va Samuel Soule hamkorligida yaratilgan yozuv mashinkasi modeli tarixda burilish nuqtasi sifatida baholanadi. 1868-yilda patentlangan ushbu qurilma keyinchalik takomillashtirilib, 1873-yilda sanoat ishlab chiqarishiga joriy etildi. Remington kompaniyasi tomonidan ishlab chiqarilgan ushbu model yozuv mashinkasining tijoriy muvaffaqiyatini ta'minlab, uning keng ommalashuviga zamin yaratdi. Aynan shu davrda QWERTY klaviatura tizimi shakllanib, keyingi yozuv mashinkalari va hatto zamonaviy kompyuter klaviaturalari uchun asos bo'lib xizmat qildi. Shu tariqa, mexanik yozuv mashinkasi bir martalik ixtiro emas, balki uzoq davom etgan ilmiy-texnik izlanishlar natijasida yuzaga kelgan kompleks innovatsiya sifatida qaraladi.

XVIII asrdagi dastlabki nazariy g'oyalardan boshlab, XIX asr oxiriga kelib uning amaliy, sanoat va ijtimoiy ahamiyati to'liq shakllangan. Mazkur ixtiro hujjat yuritish tizimini tubdan o'zgartirib, boshqaruv, matbuot va ilmiy faoliyatning rivojlanishiga kuchli turtki bergan. Yozuv mashinkalari Turkistonga firma va savdo uylari orqali buyurtma asosida yetkazib berilganligini tarixiy hujjatlar tasdiqlaydi. Yozuv mashinkalari yetkazib berishda Kiyev (Ukraina)da faoliyat yuritgan "Zalshanskiy savdo uyi", "Sandgren va Stinberg" savdo uyi, "Smis Primer Rotari Dublikator" savdo va reklama uyi kabilar asosan yetakchilik qilishgan. "Zalshanskiy savdo uyi", "Undervud N5" (AQSHda ishlab chiqarilgan), "Remington", "Gammond", "Vost", "Stantart N5" yozuv mashinkalarni ko'p miqdorda yetkazib bergan bo'lsa, Smis Primer savdo va reklama savdo uyi, Undervud bilan raqobatlasha oladigan "Rotari", "Dublikat" kabi yozuv mashinkalari Turkiston turli shaharlarida sotgan [1].

Mexanik yozuv mashinkalari o'zining markasiga va ishlash tezligiga qarab turli narxlarda baholangan. Ular asosan savdo uylaridan buyurtma berish va pul o'tkazish yo'li bilan xarid qilingan. 1914 yilning iyun oyida Farg'ona viloyati harbiy boshqarmasiga "Undervud" yozuv mashinkasining eng so'nggi nusxalaridan 3 donasi Zalshinskiy savdo uyi orqali yuborilib, uning 5-raqam 46 richagli kichik shriftlisi 300 rubl (2 ta), katta shriftlisining 3-18 raqamli 46 richagli nusxasi 350 rubl baholangani qayd etilgan. Ushbu 3 ta mashinkani Kiyevdan sotib olish uchun oldindan 125 rubl pay puli to'langan. Mashinkalar pulini to'lash muddati 1916 yilgacha qilib belgilangan [2].

Zalshanskiy savdo uyining vositachi vakili A.A.Ostrovskiy "Undervud" markali yozuv mashinkalari uchun birinchi bosqichda 200 rubl o'tkazilganligi haqida yozma ma'lumot bergan. Undan buyurtmachilar tezligi kuchli mashinkalar yetkazib berishni so'rashgan [3].

Ta'kidlash joizki, Farg'ona viloyati boshqarmasida yangi yozuv mashinkalari kelguncha 9 ta eski turli markalardagi mashinalardan foydalanib kelingan. Eski mashinalarni ta'mirlash yoxud ularni mijozlarga bozor ko'targan narxda sotib, pulini yangi mashinkalar sotib olishga sarflash masalasi kun tartibiga qo'yilgan. Uzoq vaqtgacha ushbu eski yozuv mashinalari sotilmay qolib ketgan. Eski yozuv mashinalardan "Remington" ning 2 tasiga Skobelev (Farg'ona) shahridagi velosiped va boshqa texnikalarni tuzatish ustasi A. Voronov xaridor bo'lgan. Ular uchun so'ralgan 40 rubldan ja'mi: 80 rubl o'rniga, ushbu usta bittasiga 35 rubl, ikkinchisiga 25 rubl, ja'mi: 60 rubl to'lagan [4].

Ikkinchi manbada 9 ta eskirgan mashinalardan 2 tasi "Undervud N5" bo'lib ular 75 rubl va 50 rubldan sotilgan, 3 tasi "Remington" bo'lib, 2 tasi 25 rubldan, 1 tasi esa 35 rublga sotilgan, "Vost", "Gammond" markali mashinkalar 3 rubldan, "Standart N5" yozuv mashinkasi esa 15 rublga sotilgan. Ushbu pullardan 175 rubli pristov Gushmanov vositachiligida yangi yozuv mashinalari sotib olish uchun sarflangan. Yuqoridagi raqamlardan ayon bo'ladi, yozuv mashinalari mo'ljallanganidan arzon narxlarda sotilgan. Shu sababli yangi mashinkalar uchun Zalsanskiy savdo uyiga pul o'tkazish ishlari o'z vaqtida amalga oshirilmagan. Shundan bo'lsa kerak, Zalsanskiy savdo uyi bilan Skobelov (Farg'ona) o'rtasida moliyaviy muammolarni hal qilishga qaratilgan munozarali xat almashinuvlari bo'lgan. [5]

Shunday yozishmalardan birida: 1915-yil 27-fevral kuni yozuv mashinkalar to'lovi uchun Zalsanskiy savdo uyi siz yuborgan 244 rubl, 04 kopni oldi. Biroq "Undervud NN 123-02-05", "Undervud 136-980-05" lar uchun va'da qilingan 125 rubl bizni hisobga kelib tushmadi – deb xabar qilgandi, Farg'ona viloyati harbiy gubernatoriga [6]. 1910-1914-yillarda Turkiston o'lkasining Toshkent, Samarqand, Yangi Buxoro, Chorjo'y, Skobelev (Farg'ona), Qo'qon kabi bir qator shaharlarida korxona, bosmaxona, nashriyot va hukumat idoralarda ishlatilib ta'mirlab bo'lib qolgan va eskirgan mashinkalar auksionlarda sotilgan.

Ularni kitob va konselariya buyumlari sotadigan magazinlardan ham sotib olish mumkin bo'lgan. Tarixiy manbalar ma'lumoticha, bunday magazinlarning 54 tasidan XX asr o'ninchi yillarida yozuv mashinkalarini xarid qilish mumkin bo'lgan [7]. Arxiv manbalaridan birida: "1870 yildan boshlab Turkestanskiye vedemosti" gazetasining ilovasi sifatida "Turkiston viloyatining gazetasi" ham chop etilgan. Ushbu gazeta tahririyatida A. Yaushev va M. Kurmisheva kabi tatar millati vakillari harf teruvchi vazifasida ishlashgan. Ular harf terish ishini oddiy mexanik mashinka (Rolington) da bajarishgan.

XX asr 20-yillarida ham yuqorida qayd etilgan qo'l bilan ishlaydigan yozuv mashinkalaridan foydalanilgan, biroq ularning o'lkaga kirib kelishi deyarli to'xtagan, ko'plari esa eskirib ishlatishga yaroqsiz bo'lib qolgan. Shu sababli eski yozuv mashinalarni tuzatadigan ustaxonalar tashkil etilgandi. 1920 yil 5 dekabrda Buxoro inqilobiy qo'mitasining 1325-raqamli bildirishnomasida: yozuv mashinkalarini tuzatib ta'mirlaydigan ustaxona Yangi Buxoro (Kogon) dagi 5-raqamli ta'mirlash zavodida joylashganligi qayd etilgan [8]. Yozuv mashinkalarining o'lkada madaniy – ma'rifiy va maishiy hayotiga kirib kelishi bilan hujjatlarni bosma shaklda, tushunarli xatda taqdim etish imkoni tug'ildi.

Tashkilot va muassasalarda hujjat ishlari yuritishda qulayliklar vujudga keldi. Shuningdek, yozuv mashinkalarini ishlatadigan texnik xodimlar guruhi shakllanib, ularning safi kengaydi. Biroq, yozuv mashinkalarining xorijdan xarid qilinish narxi bir qadar balandligi kabi omillar tufayli barcha tashkilot va muassasalarga yetib bormagandi. Yozuv mashinkalarini tuzatib va ta'mirlay oladigan ustalarga ehtiyoj tug'ilishi asnosida zavod va muassasalar qoshida maxsus ustaxonalar ochildi. Yozuv mashinkasini ishlatadigan texnik xodimlar 1910-1915 yillarda 25 rubldan 35 rublgacha oylik ish haqi olganlari manbalarda qayd etilgan. 1912-yil 16-yanvarda Toshkent dehqonchilik qurollari ombori boshlig'iga yozilgan bildirishnomada: "Dehqonchilik qurollari omborida hujjatlarni yuritish uchun mashinistka xodim va 1 ta yozuv mashinkasi zarurligi, unga 30 rubl miqdorda oylik maoshi ajratish so'ralgan" [9].

Ta'kidlash joizki, XX asrning boshlariga qadar mexanik yozuv mashinalari keng tarqalmaganligi tufayli Rossiya imperiyasi amaldorlari bildirishnoma, xat va sirkulyarlarni bir-birlariga qo'lyozma holatida taqdim etishgani ma'lum bo'ladi. Mexanik yozuv mashinkasi Turkistonda XIX asr oxiridan boshlab ma'muriy boshqaruv, XX asr boshida Jadidchilik harakati doirasida ma'rifiy faoliyat, hamda Sovet davrida markazlashgan hujjat yuritish tizimining ajralmas qismi sifatida faol qo'llanilib, jamiyatning modernizatsiya jarayoniga sezilarli ta'sir ko'rsatgan.

Ta'kidlash joizki, ushbu mashinalarni ishlatib, harf teradigan mutaxassislar ham dastlab Turkistonda tatar, boshqird, mordivin, rusiyzabon aholi vakillari bo'lishgan. Matbuot mahsulotlari soni ortdi, ma'rifiy g'oyalar keng tarqaldi, yangi ziyolilar qatlamining shakllanishi tezlashdi Turkiston hududida mexanik yozuv mashinkasining kirib kelishi XIX asr oxiri va XX asr boshlariga to'g'ri keladi. Bu jarayon, avvalo, Rossiya imperiyasi tomonidan olib borilgan ma'muriy va byurokratik islohotlar bilan chambarchas bog'liq bo'lib, hududda hujjat yuritish tizimining modernizatsiyasiga xizmat qildi. Mexanik yozuv mashinkasi nafaqat texnik vosita sifatida, balki ijtimoiy-madaniy transformatsiyaning muhim elementi sifatida ham namoyon bo'ldi. Muhokama jarayonida aniqlanishicha, yozuv mashinkalarining keng tarqalishi Turkistonda yangi kasbiy guruh

– mashinistkalar (yozuvchilar) qatlamining shakllanishiga olib keldi. Ayniqsa, ayollarning ushbu sohada faol ishtirok etishi jamiyatda gender rollarining asta-sekin o'zgarishiga turtki bo'ldi. Bu holat o'sha davr ijtimoiy taraqqiyotining muhim ko'rsatkichlaridan biri sifatida baholanadi.

Shuningdek, mexanik yozuv mashinkasi matnlarni standartlashtirish, hujjatlarni tez va aniq tayyorlash imkonini berib, davlat boshqaruvi samaradorligini oshirdi. Bu esa o'z navbatida, savdo-sotiq, ta'lim va ilmiy faoliyatda ham sezilarli o'zgarishlarni yuzaga keltirdi. Xususan, yangi usul maktablari va matbuot organlarining rivojlanishida yozuv mashinkasining o'rni katta bo'lgan. Mexanik yozuv mashinkasi Turkiston jamiyatida modernizatsiya jarayonlarini jadallashtirgan asosiy texnologik vositalardan biri bo'lgan. U nafaqat texnik yangilik sifatida, balki axborot almashinuvi tezligini oshirgan, savodxonlik darajasining o'sishiga bilvosita ta'sir ko'rsatgan va ijtimoiy tuzilmaning yangilanishiga xizmat qilgan. Turkistonda mexanik yozuv mashinkasining joriy etilishi hududning siyosiy, iqtisodiy va madaniy rivojlanishida muhim bosqichni tashkil etadi. Ushbu texnologiya orqali shakllangan yangi ish yuritish madaniyati keyingi davrlarda zamonaviy axborot texnologiyalarining qabul qilinishiga zamin yaratgan.

Xulosa. Yozuv mashinkalarining o'lka madaniy – ma'rifiy va maishiy hayotiga kirib kelishi bilan hujjatlarni bosma shaklda, tushunarli xatda taqdim etish imkoni tug'ildi. Tashkilot va muassasalarda hujjat ishlari yuritishda qulayliklar vujudga keldi. Shuningdek, yozuv mashinkalarini ishlata oladigan texnik xodimlar guruhi shakllanib, ularning safi kengaydi, xat va bildirishnomalar aniq, bir xil, tushunarli holda bo'lishi bilan birga, texnik xatoliklarga yo'l qo'yib yozish kamaydi.

Turkistonda mexanik yozuv mashinkasining paydo bo'lishi va rivojlanishi hududning ijtimoiy, siyosiy va madaniy hayotida muhim burilish yasadi. U nafaqat hujjat yuritish jarayonini takomillashtirdi, balki ma'rifatparvarlik harakatlari, yozuv madaniyati va jamiyat modernizatsiyasiga sezilarli hissa qo'shdi. Shunday qilib, mexanik yozuv mashinkasi

Turkiston tarixida oddiy texnik vosita sifatida emas, balki keng qamrovli ijtimoiy-madaniy transformatsiyaning muhim omillaridan biri sifatida baholanishi lozim. Turkistonda mexanik yozuv mashinkasining paydo bo'lishi XIX asr oxiri va XX asr boshlaridagi siyosiy hamda ijtimoiy o'zgarishlar bilan chambarchas bog'liq bo'lib, u hududda zamonaviy boshqaruv va axborot almashuv tizimining shakllanishiga xizmat qildi. Ayniqsa, Jadidchilik harakati davrida yozuv mashinkasi ma'rifiy g'oyalarni tez va samarali tarqatish vositasiga aylandi. Sovet davrida esa u hujjat yuritish tizimining ajralmas qismi sifatida institutsionallashib, davlat boshqaruvi samaradorligini oshirdi.

Shuningdek, yozuv mashinkasi yozuv madaniyati, til siyosati va ijtimoiy tuzilmalarning rivojlanishiga sezilarli ta'sir ko'rsatib, yangi kasblarning shakllanishi va jamiyatda modernizatsiya jarayonlarining jadallashuviga olib keldi. Shu bois, mexanik yozuv mashinkasini Turkiston tarixida nafaqat texnik yangilik, balki keng qamrovli ijtimoiy-madaniy taraqqiyot omili sifatida baholash mumkin.

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4. Ўша архив, 12,13,14,15,15⁴ – варақлар
5. Ўша архив, 16,17,18,19,20,21,22 – варақлар
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АКБАРХОН МУҚИМХОН ЎҒЛИ — ТАРИХ СИНОВЛАРИДАН ЎТГАН ИНСОН

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Аннотация. Ушбу мақолада XIX аср охири – XX асрнинг биринчи ярмида яшаган маърифатпарвар ва диний билим эгаси Акбархон Муқимхон ўғлининг ҳаёт йўли архив хотиралари, оилавий маълумотлар ва реал тарихий воқиялар асосида таҳлил қилинади. Мақолада Марказий Осиёдаги сиёсий ўзгаришлар, шўролар давридаги қатогонлар, уруш йиллари ва жамиятдаги ижтимоий ўзгаришлар шахс тақдири мисолида ёритилади. Шунингдек, инсоннинг маънавий мероси, устозлик анъаналари ва авлодлар хотираси орқали тарихий давр руҳи акс эттирилади.

Калим сўзлар: маҳаллий тарих, биографик тадқиқот, оғзаки тарих, Шаҳрисабз тарихи, қатогонлар даври, маънавий мерос, ижтимоий хотира.

АКБАРХОН МУҚИМХОН ЎҒЛИ — ЧЕЛОВЕК, ПРОШЕДШИЙ ЧЕРЕЗ ИСПЫТАНИЯ ИСТОРИИ

Аннотация. В данной статье анализируется жизненный путь просветителя и религиозного деятеля Акбархона Муқимхон ўғли, жившего в конце XIX — первой половине XX века, на основе архивных материалов, семейных данных и реальных исторических событий. В статье освещаются политические изменения в Центральной Азии, репрессии советского периода, годы войны и социальные преобразования в обществе через призму судьбы одной личности.

Также рассматриваются духовное наследие человека, традиции наставничества и исторический дух эпохи, отражённый через память поколений.

Ключевые слова: локальная история, биографическое исследование, устная история, история Шаҳрисабза, период репрессий, духовное наследие, социальная память.

AKBARKHAN MUQIMKHAN UGLI — A MAN WHO ENDURED THE TRIALS OF HISTORY

Abstract. This article analyzes the life path of the enlightener and religious scholar Akbarkhan Muqimkhan Ugli, who lived in the late 19th and early 20th centuries, based on archival records, family data, and real historical events. The paper highlights political changes in Central Asia, Soviet-era repressions, wartime experiences, and social transformations through the example of an individual life.

It also examines the individual's spiritual heritage, traditions of mentorship, and the historical spirit of the era as reflected in generational memory.

Keywords: local history, biographical research, oral history, history of Shahrissabz, period of repression, spiritual heritage, social memory.

Қириш. XIX аср охири ва XX аср бошлари Марказий Осиё халқлари ҳаётида кескин сиёсий, ижтимоий ва маънавий ўзгаришлар даври бўлди. Бу даврда яшаган кўплаб зиёли инсонлар тарихнинг оғир синовларидан ўтишга мажбур бўлдилар. Акбархон Муқимхон ўғлининг ҳаёт йўли ана шу давр воқеликларини шахсий тақдир мисолида англаш имконини беради.

Мазкур мақола архив маълумотлари, оилавий хотиралар ва реал тарихий воқияларга таяниб ёзилди.

1. Қунчиқар маҳалласида туғилган зиёли фарзанд

1898 йил. Шаҳрисабз шаҳрининг қадимий ва обод маҳаллаларидан бири – Қунчиқар. Бу ерда замонасининг кўзга кўринган, обрўли ва зиёли оилаларидан бири яшар эди. Ана шу хонадонда кейинчалик тақдирнинг оғир синовларини бошидан кечирган, аммо диёнати ва илмга бўлган муҳаббати билан эл орасида хурмат қозонган Акбархон Муқимхон ўғли дунёга келди.

Унинг отаси – Муқимхон, халқ орасида “Тўқсава” лақаби билан танилган, илмли, адолатли ва диёнатли мулкдор инсон эди. У фақат бойлиги билан эмас, балки ҳалоллиги, инсонпарварлиги ва илм аҳлига бўлган ҳурмати билан ҳам ажралиб турарди.

Оналари – Шарофатпошо эса зиёли оиладан чиққан, диний ва дунёвий илмларни яхши ўзлаштирган, оқила ва меҳрибон аёл бўлганлар.

Кунчиқар маҳалласида уларнинг каттагина ҳовлиси, шаҳар ташқарисида кенг ерлари бор эди. Оилада фарзандлар ҳам илмли ва тарбияли бўлиб ўсдилар. Катта опалари Хадичабону, кейинги опалари Ойшабону, акалари Азизхон – барчаси ўз даврининг зиёли кишиларидан саналган. Акбархон эса оиланинг кичик фарзанди бўлиб, кичиклигидан зеҳнлилиги ва тиришқоқлиги билан ажралиб турарди.

Акбархон олти ёшга тўлганида, ота-онаси уни мадрасага беришга қарор қилди. У ерда диний илмлар билан бирга дунёвий билимларни ҳам пухта ўзлаштира бошлади. Қуръонни ёд олади. Ёш бўлишига қарамай, у ўқишдан бўш вақтларида отасининг хўжалик ишларига ёрдам бериб, ҳисоб-китоб ишларини ҳам ўрганиб борди.

Ота мерос қолдирган ерлар катта бўлиб, йиллик ҳосил 600 қоп буғдойга етарди. Бугунги ҳисоб билан тахминан 20 гектар ер майдонига тенг бу мулкда 16 та ишчи оила меҳнат қиларди. Ерда сабзавот ва полиз экинлар ҳам етиштиришарди. Ёш Акбархон шу муҳитда меҳнат қадрини, адолатли бошқарувни ва одамларга ғамхўрлик қилишни ўрганди.

1914 йилнинг ёз ойларида оила учун оғир мусибат юз берди – Муқимхон қаросувдаги дала ҳовлисида вафот этди. У Қарасувдаги Тўрткултепа қабристонида дафн этилади. Бу воқеа ёш Акбархоннинг ҳаётида бурилиш нуқтаси бўлди. Опалари турмушга узатилган, акалари эса Бухородаги мадрасада таҳсил олаётган пайтда деҳқончилик ишларининг асосий юки унинг елкасига тушди.

1916 йилда акалари Азизхон Бухородаги мадрасани битириб қайтгач, Шаҳрисабз беклигида солиқ назоратчиси бўлиб ишлай бошлади. Акбархон ҳам мадрасани тугатиб, ўзи ўқиган масканда дарс беришга киришди.

Унинг билим ва қобилияти диний идора раҳбариятининг эътиборини тортди. Ёзги таътиллarda мадраса талабалари тарқалганда, Акбархон Шаҳрисабз беклигига қарашли Тезоб қишлоғига (ҳозир Яккабоғ туманига қарашли) юбориларди. У ерда у фақат диний таълим берибгина қолмай, аҳолига деҳқончилик сирларини ҳам ўргатар, қишлоқ аҳли орасида катта ҳурмат қозонарди.

Бу давр осон эмас эди. Испан гриппи эпидемияси, очарчилик, сиёсий беқарорлик – барчаси халқ ҳаётини издан чиқарганди. 1916 йилда онаси Шарофатпошо ҳам вафот этди. Ёш устознинг қалбида оғир изтироб қолди.

2. Шўролар даври ва ҳаёт синовлари

1920 йил эди. Бухоро осмонида замон ўзгаришининг совуқ нафаси сезилар, асрлар давомида мустақкамдек кўринган амирлик тузуми кўз ўнгидеда емирилиб борарди. Кечагина барқарор туюлган ҳаёт тартиби бир зумда издан чиқаётгандек эди. Бу фақат давлат бошқарувидаги алмашинув эмас, балки бутун бир даврнинг кулаши, бутун бир авлод тақдирига соя солган оғир бурилиш эди.

Одамлар юрагида хавотир кучайган, гап-сўзлар кўпайган, ҳар ким эртанги кундан беихтиёр чўчий бошлаган эди. Кимдир бу ўзгаришларни умид билан қарши олар, кимдир эса унинг ортида қандай кулфат яширинганини ҳис қилиб, ич-ичидан безовта бўларди. Юрт осойишталигини йўқотаётган, кўнгиллardan хотиржамлик чекинаётган эди.

Бухоро амирлиги тасарруфида бўлган Шаҳрисабз беклигида ҳам ана шу таҳликали кайфият кун сайин кучайиб борарди. Эски тартиблар заифлашган сари янги кучлар саҳнага чиқди. Қишлоқларда ҳам, шаҳарларда ҳам одамлар паст овозда гаплашар, ҳеч ким очикча айтмаса-да, ҳамманинг кўнгилида бир савол яшарди: бу беқарорлик қаерга олиб боради?

Ана шундай оғир паллада бобомнинг яқин сафдошлари унинг ҳузурига келдилар. Уларнинг юзларида шошқинлик, нигоҳларида эса хавотир бор эди. Улар вазият тобора чигаллашиб бораётганини, энди бу юртда қолиш хавфи бўлиши мумкинлигини айтишди. Сўнг бир қарорни ўртага ташлашди: Термиз орқали Афғонистонга ўтиб кетиш.

Улар учун бу йўл — омон қолишнинг энг сўнгги чораси эди. Ортда қолаётган ҳаётдан узилиб, бегона юртга бош олиб кетиш осон эмасди, аммо қолиш янада хатарли туюларди. Шунинг учун ҳам улар бобомга: бирга кетайлик, ҳеч бўлмаганда жонимизни сақлаб қолайлик, деган маънода сўз очдилар.

Бобом эса дарҳол жавоб бермади.

У сукут қилди.

Бу оддий сукут эмас эди. Бу – юракдаги оғир тортишув, инсон умрида камдан-кам учрайдиган машаққатли қарор олдидан чўзилган сукут эди. Унинг кўз олдидан опалари, акаси, қариндош-уруғи,

уйи, ҳовлиси, болалиги ўтган кўчалар, ота-боболари юрган замин бирма-бир ўта бошлади. Бир томонда – қутулиш илинжи, иккинчи томонда, туғилган юртга боғлиқлик, авлод олдидаги бурч, қолишнинг оғир масъулияти.

Инсоннинг қалбида шундай паллалар бўладики, у на фақат ўз тақдирини, балки ўзининг кимлигини ҳам белгилайди. Бобом учун ҳам шу лаҳза ана шундай синов эди. Кетиш мумкин эди. Балки бегона юртда жон сақлаб қолиш ҳам мумкин эди. Аммо кетиш — ўзи билан бирга юракнинг бир бўлагини ҳам олиб кетиш, ортда эса армон қолдириш эди.

Сафдошлари унинг жавобини кутарди. Ҳаво ҳам оғирлашиб кетгандек, вақт ҳам бир зум тўхтаб қолгандек эди.

Ниҳоят, бобом бошини кўтарди.

Унинг юзида изтироб бор эди, аммо шу изтиробнинг ортида синмас қатъият ҳам бор эди. У сафдошларига қараб, паст, лекин мустаҳкам овозда шундай деди:

— Сизларга оқ йўл... мен қоламан.

Бу сўзлар қисқа эди. Лекин шу қисқагина жумла ичига бутун бир юрак дарди, бутун бир инсоннинг орияти ва ватанга садоқати жам бўлган эди. Бу шунчаки қарор эмас, бу – туғилган тупроқдан кечмаслик аҳди эди. Бу – номаълум хавф-хатарга қарамай, ўз юрти билан бирга қолиш танлови эди.

Сафдошлари йўлга отландилар. Улар чегара томон кетар экан, орқада қолаётган юртга сўнгги марта узоқ тикилиб қарадилар. Балки ҳар бирининг кўнглида оғир армон, оғриқ ва соғинич бор эди. Чунки инсон Ватанни тарк этса ҳам, Ватан унинг қалбини тарк этмайди.

Бобом эса қолди.

У Шаҳрисабзнинг тупроғида, ўз хонадони, ўз яқинлари, ўз эл-юрти бағрида қолди. У янги даврнинг қандай синовлар олиб келишини билмасди. Олдинда нималар кутаётганини ҳам аниқ тасаввур қилолмасди. Аммо бир нарсани аниқ биларди: инсон баъзан омонликни эмас, садоқатни танлайди. Баъзан қутулишдан кўра қолиш оғирроқ бўлади, лекин ана шу оғирликнинг ўзи инсонни буюк қилади.

Шу тариқа бобом қочиш йўлини эмас, қолиш қисматини танлади. Унинг бу қарори йиллар ўтиб оддий бир воқеа сифатида эмас, балки оила хотирасида матонат ва орият намунаси сифатида сақланиб қолди. Чунки баъзи сўзлар вақт ўтиши билан унутилмайди. Аксинча, йиллар ўтган сайин уларнинг маъноси чуқурлашади.

“Сизларга оқ йўл... мен қоламан.”

Бу сўзлар бобомнинг тақдиринигина эмас, унинг кимлигини ҳам белгилаб берган эди. У шу бир оғиз гап билан ўзини ҳам, ўз юртига бўлган муҳаббатини ҳам, авлодлар хотирасида қоладиган жасоратини ҳам абадий муҳрлаб қўйган эди.

Бобом Акбархон учун ўша кунлар ҳаётнинг энг оғир синовига айланди. У билан бирга мадрасада дарс берган, илм ва имон йўлида юрган сафдошлари бирма-бир олиб кетилди. Ҳеч ким тушунтирмади, ҳеч ким жавоб бермади – фақат сукут ва хавотир бор эди. Ва бир куни... кўзга кўринган раҳбарлар ва ҳурматли диний уламолардан 18 нафари Оксарой қаласи ёнига олиб чиқилди. Суд ҳам, адолат ҳам йўқ эди. Улар халқ кўз ўнгида, ўз сафдошлари олдида отиб ташланди.

Ўша лаҳза гўё вақт тўхтаб қолгандек эди. Ҳар бир ўқ садоси инсон қалбини парчалар, ҳар бир йиқилган соя эса умиднинг сўнишини англатарди. Бобомнинг юрагига бу манзара чуқур ботди – гўё руҳи иккига бўлингандай: бир томонда умид, иккинчи томонда эса чексиз изтироб. У кўрган адолатсизлик унинг қалбида ўчмас яра қолдирди; сукутда айтилмаган фарёдлар, кўзларда яширинган оғриқлар уни умрбод тарк этмади.

Кеч куз шамоли каби совуқ хотиралар унинг руҳини камраб олди. Инсон кадри қанчалик арзонлашганини кўриш, ҳақиқатнинг сукутига гувоҳ бўлиш – бу унинг дунёқарашини бутунлай ўзгартирди. Оксарой ёнидаги ўша қонли кун нафақат қурбонлар ҳаётини узди, балки тирик қолганларнинг қалбида ҳам абадий оғриқ ва саволлар қолдирди: адолат қаерда эди? Нега сукут ҳукмрон бўлди? Ва нега инсон тақдири шу қадар осон синдирилди?..

Шўролар унинг оилавий бойликларини ҳам мусодара қилди. Бироқ бобом Акбархон мол-дунёга боғланиб қолмади. У ерларининг бир қисмини меҳнаткаш деҳқонлар ва муҳтож оилаларга саховат билан бўлиб берди. Қолганини эса ўз ихтиёри билан топшириб, тақдирнинг оғир синовларини бош эгмасдан қарши олди. Унинг учун ҳақиқий бойлик мол-мулк эмас, балки иймон ва инсон кадри эди.

1925 йилда у киши ўртаҳол савдогар оиласидан чиққан, илмли ва оқила аёл Аҳмадхон кизи Хосиятхонга уйланганлар. Каттам нафақат жуфти ҳалоли, балки руҳий таянчи, ақлли маслаҳатчиси ва оғир кунларда сабр тимсоли эди. Улар бирга қурган ҳаёт орзулар ва умидлар билан бошланган...

1927 йилда отамнинг энг катта акалари – Бурхонхон дунёга келганлар (2018 йилда вафот этганлар). Орадан икки йил ўтиб, Азамхон дунёга келди. Оилада кулги, болалар овози, бахтли кунлар кўпайди. Аммо тақдирнинг синовлари ҳали олдинда экан...

1928 йилдан бошлаб юртда қора булутлар йиғила бошлади. Илмли, диёнатли, обрўли инсонлар “душман” деб эълон қилинди. Судсиз, терговсиз отишлар, сургунлар... Шаҳрисабз кўчаларида қўрқув ҳукм суларди.

Бобом ҳикоя қилади; 1929 йилнинг эрта баҳори... Тунлар узун, осмон эса бекиёс сокин эди. Аммо бу сокинлик алдамчи бўлиб, ер юзида одамлар қалбига қоронғу соя тушганди. Ҳеч ким овозини баланд кўтармас, кўчаларда қадам товушлари ҳам эҳтиёткор эшитиларди. Гўё бутун шаҳар нафасини ичга ютиб, кимнидир кутаётгандек эди.

Ўша кеча эшигим секин тақиллади. Бу оддий тақиллаш эмас – қалбимга тўғридан-тўғри урилган хавотир товуши эди. Кечаси келган меҳмон кўпинча ҳаётни иккига бўлиб ташларди: олдинги ҳаёт ва ундан кейинги номаълумлик.

Эшикни очсам, остонада Абулқосим турибди. Бир вақтлар менга илм ўрганган, кўзларида ёруғлик ва орзу бўлган йигит. Энди эса НКВД хизматчиси. Унинг елкалари оғир юк остида эгилгандек, кўзларида эса инсонни емирувчи икки туйғу – садоқат ва қўрқув – бир-бирига қарши турарди. У ичкари киргач, эшикни ортидан аста ёпди. Гўё ҳар бир товуш уни фош қилиб қўйишидан қўрқардек. Бир неча лаҳза гапирмай турди, кейин пичирлаб деди:

— Устоз... сиз яхши диёнатли инсонсиз. Агар шундай бўлмаганингизда, ўзимни бунчалик хатарга қўйиб келмасдим...

Бу сўзлардан кейин хонадаги ҳаво куюқлашди. Унинг овози титрар, лаблари қуриб кетганди.

— Устингиздан бўҳтон берилган... НКВДда дело очилган. Энди...

— у сўзини давом эттира олмай тўхтаб қолди.

Мен жим турдим. Бу замонда айбнинг исботи керак эмас эди – шубҳа ўзи ҳукм эди.

— Мен сизни ҳимоя қила олмайман, устоз... - деди у минг афсус билан.

— Замон шундай. Бугун сиз учун гапирсам, эртага мен ҳам йўқоламан...

Унинг кўзларида ёш жилва қилди. Бу ёшлар шогирднинг устозига бўлган муҳаббати эмас, балки ўз виждони билан курашаётган инсоннинг оғриғи эди.

— Вақт йўқ. Қочинг. Дарҳол кетинг. Яширининг. Бу ерда қолсангиз... қамоқ ёки...

— у яна гапини тугатмади.

Аммо мен тушундим. Бу замонда одамларни тун ярмида олиб кетишар, эшиклар кулфланар, кейин эса исмлар ҳам сукутга чўмарди. Эрталаб қўшнилари кўзини олиб қочар, гўё ҳеч нарса бўлмагандек яшашда давом этарди. Инсон ҳаёти қоғоздаги бир чизикчадан арзон бўлиб қолган эди.

Ташқарида шамол эсар, менга эса ҳар бир товуш – гўё оғир қадамлар, ҳар бир соя – қора шинел кийган одамлардек туюларди. Ўша дамда англадим: қўрқув инсонни қамоққа туширишдан олдинёқ унинг қалбини қамаб қўяр экан.

Абулқосимга қарадим. У менга хабар эмас, балки тақдирнинг сўнгги огоҳлантирувини олиб келганди. У кетгач, хона яна сукутга чўмди. Мен эса ўтириб, ўз нафасимни эшитдим – гўё ҳар бир нафас сўнггидек.

Чунки бу замонда инсонни йўқ қилиш учун гуноҳ шарт эмас эди. Фақат кимнингдир пичирлаган гумони кифоя эди...

Абулқосим кетганидан кейин хона яна сукутга чўмди. Эшик ортидан унинг қадам товушлари секин йўқолди, аммо у олиб келган хабарнинг оғирлиги деворлар орасида қолиб кетди. Мен ёлғиз қолдим – ўз нафасим, ўз ўйларим ва тақдирим билан юзма-юз.

Шамол деразага урилиб, енгил шивирларди. Ҳар бир товуш менга қадам садосидек эшитилар, гўё тун қоронғулиги ичидан кимдир яқинлашиб келаётгандек. Шу дамда илк бор ўлим ҳақида бунчалик яқин ўйладим. Ўлим... Илгари китобларда ўқиган, маърузаларда тилга олган тушунча эмас, балки эшик остонасида турган ҳақиқатга айланган эди.

«Инсон қачон ўлади?» - деб ўйладим. Танаси йўқ бўлганидами? Ёки унинг исми тилдан тушганидами? Ёхуд у ҳақиқатни айтишдан қўрқиб, ўз виждонини ўлдирганидами?

Мен ўзимга савол бердим: қочиш – қўрқоқликми ёки ҳаётни сақлаб қолиш учун берилган имкониятми? Агар кетсам, бу юртга, шогирдларимга, илм йўлига хиёнат қилган бўламанми? Агар қолсам, ўлимни қучиб олиш – жасоратми ёки беҳуда қўрбонлик?

Бу саволлар қалбимда ўткир пичоқдек айланарди.

Виждон... Инсонни тирик сақлайдиган ҳам, азоблайдиган ҳам шу эмасми? Абулқосимнинг кўзларида кўрганим – айнан шу эди. У мени сотмаган, лекин ҳимоя ҳам қила олмаган. Бу замонда виждон билан яшаш – қўрқув билан яшаш дегани эди.

Мен дераза томон қарадим. Ташқарида тун қоронғу, аммо осмонда юлдузлар бор эди. Шу юлдузлар асрлардан бери инсонларнинг келиб-кетишини томоша қилиб турган бўлса керак. Балки мен ҳам улар учун навбатдаги соядан бошқа ҳеч ким эмасдирман.

Ўша тун уйда чироқ ёниб турган, аммо қалбларда қоронғулик эди. Бобом бир арвага бор-йўғини, бир хуржин китобларини жойлади. Китоблар – унинг бойлиги, умрининг маъноси эди. Хотини ва икки боласини олиб, тун бағрида ўз уйини тарк этди. Ортида туғилган ҳовлиси, хотиралари, умр меҳнати қолди...

Шаҳрисабздан 18 чақирим узоқдаги Тезоб қишлоғи уларга паноҳ бўлди. Қишлоқ аҳли бобомни ҳурмат билан қабул қилди. Бу – инсоннинг ҳақиқий қадри мансаб ё молда эмас, балки диёнат ва инсонийликда эканининг далили эди.

1931 йилда оилада бир қиз фарзанд дунёга келади. Унга Рисолатпошо деб исм қўйишади – маъноси элчилик, вакиллик, пайғамбар авлодига мансубликни англатадиган муборак ва мазмунли исм эди. Рисолатпошо аммам (2008 йилда вафот этганлар) оиланинг қувончи, барчани бирлаштириб турадиган меҳрибон ва самимий инсон бўлганлар.

Хаёт давом этарди, аммо ҳар бир кун кўпинча кўркув ва синовлар билан ўтарди. Шундай бўлса-да, инсонлар қалбида сабр ва умид сўнмаган.

Бобом Қуръони Каримни мукаммал ёд билар эдилар, аммо ҳеч қачон бу неъмат билан кибрланмас, ўзларини бошқалардан устун қўймас эдилар. Улар учун илм – мақтаниш воситаси эмас, балки одамларга хизмат қилиш, уларга йўл кўрсатиш ва яхшилик улашиш учун берилган омонат эди. Камтарлик, ихлос ва пок ният бобомнинг энг буюк фазилатларидан бўлиб, улар билан суҳбатлашган ҳар бир инсон қалбида ҳурмат ва илиқлик ҳис қиларди.

Ўша даврларда исломий расм-русмлар очикчасига бажарилиши осон эмас эди, баъзи ҳолларда тақиқлар ҳам мавжуд бўлган. Шунга қарамасдан, бобом қишлоқ аҳлининг маънавий таянчи бўлиб қолдилар. Никоҳ маросимлари ўтказиш, кимдир вафот этганда жаноза намозини ўқиб бериш каби масъулиятли ишларга уларни таклиф қилишарди. Одамлар уларнинг илмига, адолатига ва самимийлигига ишонар, ҳар бир маросимда уларнинг ҳузури барчага тасалли берарди.

Қишлоқда кимдир касал бўлиб қолса, одамлар бобомни олиб боришар ёки унинг ҳузурига беморни олиб келишарди. Бобом эса Қуръон тиловат қилиб, самимий дуолар билан дам солар, ҳақ талаб қилмас эдилар. беморнинг кўнглини кўтаришга ҳаракат қилар эдилар. Кўпчилик бобомнинг дуоларидан кейин ўзини енгил ҳис қилиб, шифо топганини айтарди, балки бу Қуръоннинг баракасидан, балки бобомнинг самимийлиги ва пок қалбидан эди. Улар нафақат жисмга, балки қалбларга ҳам тасалли бағишлаган инсон эдилар.

У киши фақат диний илм соҳасида эмас, балки инсонпарварликда ҳам ҳақиқий намуна эдилар. Ҳеч кимни ранжитмас, ҳар кимга меҳр билан муомала қилар, ёшларга одоб-ахлоқ ўргатар, катталарга эса чуқур ҳурмат билан қарар эдилар. Шу сабабли қишлоқ аҳли уларни нафақат билимли инсон, балки қалби пок, нияти соф, ҳақиқий маънавий устоз сифатида қадрларди.

Ўша вақтларда кўплаб қишлоқларга тиббиёт ҳали тўлиқ кириб келмагани сабабли, одамлар шифони кўпроқ дуо, иймон ва қалб тасаллисида излашарди. Бобомнинг сўзлари ва дуолари эса уларга рухий куч ва умид бағишларди.

Бугун ҳам бобом ҳақидаги хотиралар қалбларда яшайди – уларнинг камтарлиги, ихлоси ва инсонларга қилган беғараз хизмати кўпчилик учун ибрат бўлиб қолган.

Колхоз ташкил қилинган, бобом тракторларга сув етказиб берувчи бўлиб ишлади. Илмли инсон ерда меҳнат қиларди, аммо қалбида ҳеч қачон шикоят йўқ эди. Фақат юрт соғинчи... “Қама-қамалар тинчиса, яна Шаҳрисабзга қайтаман”, дерди.

1934 йилда отамнинг акалари Тойрхон дунёга келади. (2013 йил 20 октябрда вафот этганлар). оилага яна нур киргандек бўлди. Аммо тақдир яна бир оғир зарба тайёрлаб турган эди.

1937 йил... яна қатоғонлар, яна кўркув... Шу йил аммам Адолатпоша туғилди (1996 йилда вафот этганлар).. Ва айнан шу йилда – эндигина 9 ёшга тўлган бобомнинг иккинчи фарзандлари Аъзамхоннинг вафот этади. Боланинг жим қолган овози, она қалбидаги йиғи, отанинг ичга ютиб яшаган дарди... Бу оғрикни сўз билан тасвирлаш қийин. Бобомнинг сабри шунда ҳам синиб кетмади, аммо юрагида ўчмас яра қолди.

1939 йилда отам Мухторхон туғилди. Оилада янги қувонч, янги масъулият пайдо бўлди. Аммо тақдир яна бир оғир зарба тайёрлаб турган эди.

3. Уруш йиллари ва орқа фронт ҳаёти

1941 йилда уруш бошланди. Бу йилда бошланган уруш фақат фронт чизиғида эмас, балки ҳар бир шаҳарда, ҳар бир қишлоқда, ҳар бир хонадонда ўз изини қолдирди. Орқа фронт – бу ҳам алоҳида майдон эди. Қишлоқларда аёллар ер ҳайдади, қариялар ва ўсмирлар кечаю кундуз меҳнат қилди. Бир

парча нон, бир томчи ёғ қадри бекиёс бўлиб қолди. Одамлар чарчокни ҳис этмасликка ҳаракат қилди, чунки ҳар бир меҳнат соати фронтдаги ғалаба учун хизмат қилаётганини билишарди.

Бобомнинг акаси Азизхон ўз даврининг диний ва дунёвий илмларини чуқур эгаллаган, қалби нурга тўла, зиё ва маърифат йўлида юрган инсонлардан бири эди. Аммо унинг қисмати осойишта ҳаётдан насиба бермади. Зулм ва таъқиблар уни юртида ҳам бегонадай яшашга мажбур қилди – у кўп вақт хавотир ва қочқинликда, эртанги кун қандай бўлишини билмаган ҳолда умр кечирди. Шундай бўлса-да, унинг руҳи синмади, қалбидаги иймон ва орият сўнмади.

Уруш бошланганида, гўё тақдир уни яна бир синовга чақиргандек бўлди. Азизхон иккиланмади – у кўнгилли бўлиб фронтга кетди. Бу қарор ортида кўрқувдан устун турган жасорат, шахсий тақдирдан устун қўйилган Ватан муҳаббати бор эди. У кетган кундан бошлаб укаси бобом учун вақт бошқача ўта бошлади – ҳар бир тонг умид билан бошланиб, ҳар бир кеча интизорлик билан якунланарди.

1942 йил. Узоқ фронтдан бир хат келди. Унда разветкада хизмат қилаётгани, ҳозир Сталинград учун қаҳшатлиқ жанглар кетаётгани ёзилган эди. Ўзининг соғ-саломат эканини билдириб, аввал ҳам икки марта хат йўллаганини айтган. Ука-опаларимиздан хабар олиб туришни тайинлаб, “Ўзингизни эҳтиёт қилинглар, ҳозирча менга хат ёзмай туринглар”, деб ёзганди. Бу сўзлар гўё оддий илтимос эмас, балки юрак тубидан чиққан сўнгги огоҳлантиришдек эшитиларди.

Бу мактуб гўё тирикликнинг охиригидек сандасидек эди. Қоғоздаги ҳар бир сўз қалбларни титратди, ҳар бир жумла соғинч ва сабр билан қайта-қайта ўқилди. Унда фронтнинг совуқ нафаси, узоқликнинг беомон оғирлиги ва уйга бўлган бекиёс меҳр мужассам эди. Сатрлар орасида хавотир ҳам, умид ҳам, сўз билан айтилмаган изтироб ҳам яширинганди.

Бобом бу хатни муқаддас ёдгорликдек асради. Уни қўлига олганида гўё йўқолиб кетган инсоннинг овозини эшитгандек бўлар, ҳар бир сатрини кўзлари намланиб мутолаа қиларди. Бу хат унинг учун оддий қоғоз эмас – умиднинг охириги ипидек қадрли эди. Аммо тақдир бошқача ҳукм чиқарган экан... Бу мактуб охиригиси бўлиб чиқди.

Шундан кейин узоқ ва оғир сукут бошланди. Йўлга қараб қолган кўзлар, ҳар бир келган хабарга юраги тез ура бошлайдиган инсонлар... ҳар бир почта келганда умид билан очилган эшиклар... аммо Азизхондан ҳеч қандай дарак келмади.

У бедарак йўқолди – гўё урушнинг шовқинли гирдобида номсиз қаҳрамонлар қаторида изсиз сингиб кетгандек. Қардадир ўқ ёмғири остида, тутун ва олов ичида унинг номи шамолга қўшилиб кетгандек туюларди.

Йиллар ўтди. Уруш тугади, ҳаёт ўз йўлида давом этди. Аммо кутиш тугамади. Умидлар аста-секин оғриқли хотираларга айланди. Шунга қарамай, унинг номи бобом хотирасида ўчмас из бўлиб қолди.

У қайтмади... лекин уни кутиш ҳеч қачон тугамади. Чунки баъзан инсон жисман йўқолса ҳам, унинг изи юракларда абадий қолади.

Одамлар оғир кунларда ҳам умидни йўқотмади. Улар ишонч билан эртанги тинч кунларни орзу қилди ва шу ишонч уларни олға етаклади.

Бобомнинг катта ўғиллари Бурхонхоннинг (2018 йил вафот этганлар) ўсмирлик йиллари оддий болаликдан анча йироқ эди. Бошқалар учун ўйнаб-куладиган, беғубор орзуларга тўла бўлиши керак бўлган бу давр унинг ҳаётида оғир синовлар билан бошланди. Урушдан олдинги танқислик йиллари, урушнинг оғир нафаси ва урушдан кейинги қийинчиликлар уни эрта улғайишга мажбур қилди. Болаликнинг енгил қувончлари ўрнига у колхоз далаларида оталари билан ёнма-ён тинмай меҳнат қилиб, ҳаётнинг аччиқ ҳақиқатлари билан юзма-юз келди.

Қаҳратон совуқларда ҳам, жазирама иссиқларда ҳам у ер билан олишар, ҳар бир дон, ҳар бир ҳосил ортида инсон меҳнати ва сабри ётганини чуқур ҳис этарди. Очлик, етишмовчилик ва оғир меҳнат унинг иродасини тоблади, қалбида эса синмас матонат пайдо қилди. У ҳаёт учун курашар, сингил укаларни оиласини боқиш асраш ва келажакка умид билан қараш учун оталари билан бирга елкадош бўлиб барча қийинчиликларга бардош берарди.

1942 йил амаким Жаффархон амаким туғилди янги қувонч, янги масъулият пайдо бўлди.

1943 йилда бир куни бобом Шаҳрисабз шаҳрига опаларидан хабар олиш мақсадида келади. Қайтиш вақтида йўлда ҳарбийлар томонидан ушланиб, урушга сафарбар қилиш учун йиғув нуқтаси – Шаҳрисабз вокзалига олиб борилади. Бу даврда фронт учун оммавий сафарбарлик авжида бўлиб, кўплаб инсонлар ўз тақдири ҳақида ҳеч қандай аниқликсиз ҳолда жўнатилади эди.

Вокзал майдонида фронтга жўнашни кутиб ўтирган пайтда унинг ҳаёли оиласи билан банд эди. Ортида қолган фарзандлари, умр йўлдоши ва келажак тақдири ҳақидаги оғир ўйлар қалбини эзиб турарди. Ноаниқлик ва хавотирга тўла шу лаҳзаларда кутилмаган воқеа юз берди.

Бир қўли йўқ ўзбек офицери унга яқинлашиб, уни четга чақирди. Офицер уни синчковлик билан кузатиб, мулойим овозда шундай деди: “Устоз, фронт сиз борадиган жой эмас. Сиз халққа илм

беришингиз, одамларни тарбиялашингиз керак”. Шунда маълум бўлишича, у офицер бобом Акбархоннинг ёшликда мадрасада таълим берган шогирдларидан бири экан.

Шогирд устозини таниб, уни урушнинг қонли майдонига кетишдан асраб қолганди. Бу воқеа таълим ва маънавий мероснинг инсон тақдиридаги ўрнини яққол намоён этади. Илм ва устозлик муносабатлари тоталитар даврнинг оғир шароитида ҳам инсон ҳаётига таъсир кўрсата олишини кўрсатди. Шу тариқа бобом Акбархон фронтга жўнатиб, қишлоққа – оиласи бағрига қайтиш имконига эга бўлади.

Уруш йиллари оғир – очлик, танқислик, колхозда тинмай меҳнат қилиб, ҳаёт учун курашишади. 1943 йил урушнинг оғир йиллари ҳали давом этаётган бир пайтда фронтдан ярадор бўлиб қайтган Шукр исмли киши колхозга раҳбар қилиб тайинланади. Янги раҳбар учун қишлоқда кимга суяниш мумкинлиги, ким жамоат ишончига лойиқ эканини аниқлаш муҳим эди. Шу боис у аҳоли орасида суриштирувлар ўтказиб, ҳар бир инсон ҳақида фикрлар тўплаб бошлайди.

Қишлоқ аҳли бир овоздан бобом Акбархоннинг номи билан тилга оларди: ҳалол, покдил, адолатли ва одамларга меҳр билан муносабатда бўладиган инсон сифатида. Бу фикрлар Шукр раиснинг эътиборини тортади ва у бобом Акбархонни ун чиқарадиган тегирмонга бошқарувчи қилиб тайинлайди.

Тегирмон қишлоқ ҳаётининг юраги эди. У ерда адолат, ишонч ва ҳалоллик биринчи ўринда туриши лозим эди. Бобом Акбархон бу масъулиятни юксак виждон билан адо этди. Унинг бошқарувида тегирмон нафақат меҳнат жойи, балки одамлар ўртасидаги ишонч ва ҳамжиҳатлик рамзига айланди. Камбағалларга кўмак бериш, адолатли тақсимот қилиш ва инсонларга ҳурмат билан муносабатда бўлиш унинг кундалик одатига айланди.

Шу тариқа уруш ва қийинчиликларга қарамай, Бобом Акбархон ҳалол меҳнат ва маънавий барқарорлик орқали жамоат ҳаётида муҳим ўрин эгаллади. Бу давр унинг шахсиятида инсон қадри мансаб ё бойлик билан эмас, балки пок ният ва халқ хизмати билан белгиланишини яна бир бор намоён этди.

4. Урушдан кейинги ҳаёт ва жамоатдаги ўрни

1947 йилда Шарофат аммам дунёга келиб, оилага меҳр ва қувонч олиб кирди. У киши ўзининг меҳрибон қалби, самимий табассуми билан барчага яқин эди. Аммо тақдирнинг оғир синовиди 2025 йилда уни орамиздан олиб кетди – автоҳалокат туфайли ҳаётдан кўз юмди. 1949 йилда амаким Жалолхон туғилди. 1954 йилда Муҳаббат аммам дунёга келди; у ҳам ҳаётга муҳаббат, оилага меҳр бахш этган инсон эди. Афсуски, у ҳам 2025 йилда опалари билан бирга фожиаи автоҳалокат қурбони бўлди. Бу йўқотишлар қариндошлар қалбида чуқур яра қолдирди.

Урушдан кейинги йиллар... очарчилик, машаққат ва сабр билан синалган тақдирлар. Одамлар ҳаётнинг оғир зарбаларидан толиққан бўлса-да, қалбларида умид чироғи сўнмаган эди. Аста-секин ҳаёт ўз изига туша бошлади. Бобом ҳам барча синовларга бардош бериб, оиласини асраб-авайлаб яшадилар. Бир пайтлар Шаҳрисабзга кўчиб кетишни ўйлаган бўлсалар-да, фарзандларининг бу юртга кўникиб кетгани, қишлоқ аҳли билан бирга кечирилган қийин кунлар уларни шу ерга муҳрлаб қўйган эди. Бу қишлоқ энди фақат яшаш жойи эмас, балки тақдир, хотира ва ҳаётнинг ўзига айланган эди.

Қишлоқнинг бирор тўйи ёки маросими бобомсиз ўтмасди. Одамлар уларни ҳурмат қилар, дуоларини олар, сўзларидан таскин топар эдилар. Ҳаёт давом этар, фарзандлар бирин-кетин улғайиб, ўз йўлини топарди. Қизларини бахтли турмушга узатдилар. Отамнинг акалари Тойрхон ва отам Мухторхон Тошкентдаги педагогика олийгоҳида таҳсил олдилар. Амаким Жалолхон эса Андижон тиббиёт олийгоҳида ўқиб, инсонларга шифо улашиш йўлини танлади. Илм, меҳнат ва сабр орқали оилада тинчлик ва барака қарор топгандек эди.

Аммо ҳаёт – синовлар силсиласи. Инсон тақдири баъзан сабр, баъзан матонат, баъзан эса қалбни эзиб юборгудек дардлар билан синаб кўради. Бобомнинг умр йўлдоши, 49 йил давомида барча машаққат ва қувончларда елкадош бўлган азиз каттам – Хосиятпоша онамиз 1974 йилда, 66 ёшларида, яқинларидан рози-ризалик сўраб, бу фаний дунё билан видолашдилар. У кун гўё вақт ҳам бир лаҳзага тўхтаб қолгандек, ҳаво ҳам сукутга чўмгандек эди.

Каттамнинг кетиши бутун оила учун оғир йўқотиш бўлди. У киши хонадоннинг меҳри, барокати ва бирлаштирувчи қуввати эди. Аммо бу айрилиқ бобом учун бошқача – юракнинг ярми узилиб кетгандек, умр йўлдошидан айрилишнинг сўз билан ифода этиб бўлмас оғриғи эди. Бирга босиб ўтилган йиллар, бирга кўрилган машаққат ва қийинчиликлар ва бахтли лаҳзалар хотираларга айланиб, қалбнинг энг чуқур қатламларига муҳрланиб қолди.

Тезоб қишлоғи қабристонидан у киши сукут бағрига топширилди. Ер бағри уни ўз қучоғига олган бўлса-да, хотираси ҳар бир юракда тирик, ҳар бир дуода яшовчан бўлиб қолди. Инсон танаси кетар, аммо унинг эзгу излари, меҳри ва қолдирган нурли хотиралари авлодлар қалбида абадий яшайди.

Шунинг учун ҳам Хосиятпоша каттам нафақат бир оиланинг, балки уни таниган ҳар бир инсоннинг хотирасида меҳр-оқибат тимсоли бўлиб қолди.

Бобомнинг ҳаётининг сўнгги кунлари меҳр, садоқат ва сукут билан ўралган эди. Фарзандлари ва келинлари уларнинг атрофида парвона бўлиб, ҳар бир нафасини эҳтиётлаб, қалбларидаги муҳаббатни амал билан намоён этдилар. Ҳар бир нигоҳда миннатдорлик, ҳар бир ҳаракатда эҳтиром бор эди. Гўё бутун умр бошқаларга улашган меҳрлари ўша лаҳзаларда нур бўлиб ўзларига қайтгандай...

Аммо инсон умри — омонат. Бир кун келиб, ҳар бир юрак ўз манзилига қайтиши муқаррар. 1984 йилнинг ҳазин кузи... Табиат ҳам ғамга ботгандек, шамоллар ҳам сукутда эди. 86 ёшларида бобом бу фоний дунё билан видолашдилар. Ўша лаҳзада вақт гўё бир зумга тўхтаб қолгандек туюлди. Уларни каттамнинг ёнига қўйдилар — гўё йиллар давом этган айрилиқ тугаб, икки қалб яна бир-бирини топгандек... Ер бағри уларни бағрига олди, аммо қалбларимиз бу айрилиқни қабул қилишга шошилмади.

Бобом — оддий инсон эмас эдилар. Улар бутун умрларини одамларни дину диёнатга, инсоф ва меҳрга қақаришга бағишладилар. Уларнинг ҳар бир сўзи қалбларга таскин, ҳар бир амали умид эди. Улар нафақат оиламиз учун, балки бутун атрофдагилар учун нур манбаи эдилар. Кўплар улардан дуо олди, кўплар уларнинг насиҳатидан йўл топди. Шу боис, улар кетган кун фақат бир инсон эмас, балки бир давр, бир маънавий суянч гўё сукутга чўмгандек бўлди.

Бугун уларнинг овозлари эшитилмайди... аммо гўё ҳар бир дуода уларнинг оҳанги бор. Қилган яхшиликлари инсонлар хотирасида тирик — гўё кўринмас қўл каби бизга йўл кўрсатиб турибди. Баъзан сукутда уларни соғиниб қоламиз, баъзан эса ёдга олганда қалбларимизда бир илиқ нур ёнади. Чунки ҳақиқий инсон кетмайди — у хотираларга айланиб, қалбларда яшайди.

Вақт ўтади... йиллар изларини қолдиради... авлодлар алмашади... Аммо бобом қолдирган эзгулик излари ҳеч қачон ўчмайди. Чунки улар ҳаёти билан бизга бир ҳақиқатни ўргатдилар: инсоннинг ҳақиқий мероси — мол-дунё эмас, балки одамлар қалбида қолдирган меҳр ва дуодир...

Набера хотираси — вақт билан суҳбат

Йиллар ўтди. Замон ўзгарди, авлодлар алмашди. Аммо баъзи инсонлар борки, уларнинг излари вақт билан ўчмайди, аксинча, йиллар ўтган сайин янада равшанлашади. Мен учун бобом ана шундай инсонлардан эди.

Мен, унинг набераси, бугун Яккабоғдан Шаҳрисабзга қатнаб, университетда дарс бераётган инсон сифатида, баъзан Кунчиқар маҳалласидан ўтганимда, йўл ёқасидаги оддий скамейкага ўтириб қоламан. Атроф сокин, шамол енгил эсади. Шу лаҳзаларда ҳаёлларим ўтмишга қайтиб, бобомнинг ҳаёт йўли кўз ўнгимда жонланади. Гўё бу кўчалар унинг қадам товушларини ҳали ҳам сақлаб қўйгандек.

Қулоғимда унинг доимо такрорлайдиган сўзлари жаранглайди: “Яхшилик қилинг, фойдангиз тексин. Фойдангиз тегмаса — зарарингиз ҳам тегмасин”.

Бу оддий гаплар ортида қандай чуқур ҳаётий маъно борлигини йиллар ўтиб англаяпман. Болаликда бу сўзлар оддий насиҳатдек туюларди. Бугун эса улар бутун бир ҳаёт фалсафасига айланганини ҳис қиламан.

Кўп ўйлайман: нега шунча яхши инсон шунча қийинчилик кўрди? Нега ҳаёт уни синовлардан аямаган? Балки жавоб шуки — у кўрган сабр ва меҳнат авлодларда бошқача шаклда давом этиши учун эди. Унинг чидамлилиги илмга муҳаббат бўлиб қайта туғилди, унинг ҳалоллиги эса обрў ва эҳтиромга айланди.

Бобом қолдирган руҳий мерос — бу фақат хотира эмас. Бу — йўл кўрсатувчи нур. Шу нур мени илм йўлига бошлаб, фан доктори қилди ва халқ хизматига чорлади. Баъзан ўйлайман: инсоннинг ҳақиқий бойлиги унинг ортда қолдирган мол-мулк эмас, балки қалбларда ёққан шу нуридир.

Шаҳрисабз шаҳар кўчаларида юрар эканман, бир ҳақиқатни янада чуқурроқ ҳис қиламан: вақт ҳамма нарсани ўзгартириши мумкин, аммо ҳақиқий инсонлар қолдирган маънавий излар ҳеч қачон йўқолмайди. Акбархон бобомнинг ҳаёти — шунчаки ўтган кунлар ҳақидаги хотира эмас; у авлодларга сабр, меҳнат ва яхшиликнинг қадрини ўргатувчи маънавий меросдир.

Хулоса. Бобом Акбархон Муқимхон ўғлининг ҳаёт йўли — бу шунчаки бир инсон биографияси эмас, балки бутун бир даврнинг оғриқлари, умидлари ва маънавий қиёфасини акс эттирувчи тирик тарихдир. Унинг тақдири орқали XIX аср охири ва XX асрнинг мураккаб сиёсий-иқтимоий жараёнлари, қатогонлар, уруш йиллари ва жамиятдаги ўзгаришлар инсон қалби ва ҳаётида қандай акс этганини англаш мумкин.

Барча синовларга қарамай, Акбархоннинг илмга садоқати, инсонийлик ва адолат тамойилларига бўлган катъий ишончи уни нафақат оиласи, балки жамоа хотирасида ҳам юксак маънавий тимсолга айлантирди. Унинг ҳаёти инсоннинг ҳақиқий бойлиги мол-мулк ёки мансаб эмас, балки қолдирган маънавий мероси, устозлик анъанаси ва одамлар қалбида ёққан нур эканини яққол намоён этади.

HISTORY

Бундай биографик тадқиқотлар миллий тарихни “катта воқеалар” орқали эмас, балки оддий инсонлар тақдири орқали англаш имконини беради. Чунки тарих – фақат саналар ва сиёсий жараёнлар эмас; у инсон сабри, меҳнати ва эзгуликка бўлган ишонч орқали яшайди. Бобом Акбархон Муқимхон ўғлининг ҳаёти ана шу маънода авлодлар учун ибрат, маънавий мерос ва вақт синовларидан ўтган инсон қадрининг ёрқин намунаси бўлиб қолади.

АДАБИЁТЛАР:

1. *Оилавий архив материаллари.*
2. *Оғзаки тарихий хотиралар ва ривоятлар.*
3. *Шаҳрисабз тарихи бўйича маҳаллий манбалар.*

“MAOSIR AL-MULUK” - IJTIMOYIY MUNOSABATLAR JAMLANGAN MUHIM MANBA

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Annotatsiya. Ushbu maqola G'iyosiddin Xondamirning eng birinchi asari “Maosir al-muluk”da keltirilgan qadimiy ajam podshohlari va qadimiy podshohlar faoliyati, Rasululloh (s.a.v.)dan avvalgi hakimlarning asarlari va hikmatli so'zlari, Payg'ambarimiz Muhammad (s.a.v.)ning zuhuri hamda ma'sum imomlarning so'zlari, Umaviylar, Abbosiylar, Somoniylar, G'aznaviylar, Daylamiylar, Ismoililar, Ayyubiylar, Saljuqiylar, Xorazmshohlar, Atabeklar, Salg'uriylar, Qoraxoniylar, Muzaffariylar, G'uriylar, Kartlar, Turkiston xonlari, mo'g'ullar, Eron viloyatlaridagi Chingizxon avlodlari, Amir Temur Ko'ragon va uning ulug'vor avlodlari, zamin va zamon shohi Sulton Husayn Bahodirxon davridagi hukmronliklar va ijtimoiy munosabatlarni manbashunoslik nuqtayi nazardan tahlil qiladi. Asar orqali o'sha davrlarning ijtimoiy-siyosiy hayoti, podshohlarning amaliy faoliyati, hikmatli so'zlari va davlat boshqaruvi tajribasi chuqur yoritilgan bo'lib, tarixiy xotirada ijtimoiy munosabatlarning uzviy rivojini ko'rsatadi.

Kalit so'zlar: Xondamir, “Maosir ul-muluk”, ijtimoiy munosabatlar, podshohlar faoliyati, hikmatli so'zlar, qadimiy ajam shohlari, islomiy sulolalar, Temuriylar, Sulton Husayn Bahodirxon, tarixiy meros.

“МАОСИР АЛ-МУЛУК» — ВАЖНЫЙ ИСТОЧНИК СВЕДЕНИЙ О СОЦИАЛЬНЫХ ОТНОШЕНИЯХ

Аннотация. В данной статье проводится академический анализ социальных отношений в периоды правления различных правителей и династий, отражённых в первом труде Гияс ад-дина Хондамира «Маосир ул-мулук». Рассматриваются деятельность и изречения древних ахеменидских и доисламских царей, произведения и мудрые слова древних мудрецов до Пророка Мухаммада (с.а.в.), появление Пророка и высказывания непорочных имамов, а также Омейяды, Аббасиды, Саманиды, Газневиды, Дейлемиты, Исмаилиты, Айюбиды, Сельджукиды, Хорезмиахи, Атабеки, Салгуриды, Караханиды, Музаффариды, Гуриды, Курты, ханы Туркестана, монголы, чингизиды в иранских провинциях, Amir Timur Kuragan и его великие потомки, а также качества и деяния Султана Хусейна Байкара. Через текст произведения раскрывается социально-политическая жизнь, практическое управление и культурное наследие этих эпох, подчёркивая органическое развитие социальных отношений в исторической памяти.

Ключевые слова: Хондамир, “Маосир ул-мулук”, социальные отношения, деятельность правителей, мудрые изречения, древние ахеменидские цари, исламские династии, Тимуриды, Султан Хусейн Байкара, историческое наследие.

“MAOSIR AL-MULUK” – AN IMPORTANT SOURCE BASED ON SOCIAL RELATIONS

Abstract. This article provides an academic analysis of social relations during the reigns of various rulers and dynasties as depicted in Giyas ad-din Khwandamir's first work “Maosir ul-muluk”. It examines the activities and words of ancient Ajam and pre-Islamic kings, the works and wise sayings of ancient sages before Prophet Muhammad (s.a.v.), the emergence of the Prophet and the sayings of the infallible Imams, as well as the Umayyads, Abbasids, Samanids, Ghaznavids, Daylamites, Ismailis, Ayyubids, Seljuks, Khwarezmshahs, Atabegs, Salghurids, Qarakhanids, Muzaffarids, Ghurids, Karts, Turkestan khans, Mongols, Chingisid rulers in Iranian provinces, Amir Timur Guragan and his illustrious descendants, and finally the qualities and deeds of Sultan Husayn Boyqaro. Through the lens of the text, the study reveals the socio-political life, practical governance, and cultural legacy of these eras, highlighting the organic development of social relations in historical memory.

Key words: Khwandamir, “Maosir al-muluk”, social relations, rulers' activities, wise sayings, ancient Ajam kings, Islamic dynasties, Timurids, Sultan Husayn Bayqara, historical legacy.

Kirish. G'iyosiddin Xondamirning “Maosir al-muluk” asarida ijtimoiy jarayonlar, ijtimoiy hayot faqat saroy va vazirlar bilan cheklanib qolmagan. Unda oddiy xalqning kundalik turmushi, huquqlari va ularning davlat barqarorligidagi o'rni juda aniq va hayotiy misollar bilan ko'rsatilgan. Ushbu manbada oddiy xalq

hayotiga oid quyidagi aniq dalillar aks etgan. Manbada oddiy dehqonlar va ziroat ahlining ijtimoiy mavqeyi juda baland baholangan va ularga xazinanaing asosiy kalitlari sifatida qaralgan. Hukmdorlar tegishkli davlat amaldorlariga dehqonlarni asrash, ularning ekinzorlarini payhon qilishidan himoya qilish uqtirilgan. Chunki “Raiyat farovon bo‘lmasa, xazina bo‘shab qoladi, xazina bo‘sh bo‘lsa, askarlar tarqab ketadi”, degan ijtimoiy-iqtisodiy zanjir ko‘rsatilgan. Sug‘orish ishlari, yangi ariqlar qazish va yerga egalik qilish tartiblari oddiy xalq hayotining asosi sifatida tasvirlanadi. Oddiy xalqning katta qismi shaharlarda hunarmandchilik bilan shug‘ullangan. Har bir hunarmand o‘z mahallasiga va o‘z “piri”ga (ustoziga) ega bo‘lgan. Bu esa ijtimoiy tartib tizimini vujudga keltirgan va tabaqalararo muvozanatni saqlagan. Oddiy xalqni qiyinchilikka qo‘ymaslik uchun bozorlarda narxlarni sun‘iy oshirmaslik (muhtasiblik tizimi) ijtimoiy barqarorlikning muhim sharti bo‘lgan. “Maosir al-muluk”da keltirilgan hikoyatlarda oddiy fuqaro (beva ayol, dehqon yoki kambag‘al kosib) o‘z haqini talab qilib, hatto yuqori martabali amaldor ustidan shikoyat qila olishi ko‘rsatilgan. Adolatli podshohlar davrida oddiy xalqning shikoyat eshiklari ochiq bo‘lishi — jamiyatning eng muhim ijtimoiy ko‘rsatkichi sifatida keltiriladi. Manbalarda oddiy xalqning dam olish madaniyati, sayillar, Navro‘z va hayit bayramlaridagi ishtiroki ham chetda qolmagan. Xalq sayillarida tabaqalararo masofaning kamayishi, oddiy xalq uchun yoziladigan “ommaviy dasturxonlar” o‘sha davr ijtimoiy hayotining samimiy manzaralaridir.

Adabiyotlar tahlili va metodologiya. Amir Temur va Temuriylar davri ijtimoiy hayotini o‘rganishda bizga o‘sha davrning tartib-qoidalari, tabaqalanishi va kundalik turmush tarzi haqida ma’lumot beruvchi bir qancha ishonchli va aniq tarixiy manbalar mavjud, jumladan, ijtimoiy hayotga oid asosiy manbalar va ularda aks etgan muhim jihatlar keltirilgan manbalari qatorida, avvalo, “Temur tuzuklari”ni tahlil qilish zarurdir. Bu manba davlat boshqaruvi bilan birga jamiyatning ijtimoiy qatlamlarini tushunish uchun eng asosiy hujjatdir. Temur jamiyatni 12 tabaqaga (sayyidlar, olimlar, mashoyixlar, harbiylar, hunarmandlar va h.k.) bo‘lib, ularning har biriga alohida e’tibor qaratgan. Kambag‘allarga yordam berish, yetim-yesirlarni himoya qilish va soliq tizimidagi adolat tamoyillari bayon etilgan. “Zafarnoma” (Sharafuddin Ali Yazdiy va Nizomiddin Shomiy asarlari) esa garchi ko‘proq harbiy yurishlarga bag‘ishlangan bo‘lsa-da, ularda ijtimoiy hayotga oid muhim detallar bor: masalan, g‘alabalardan keyin o‘tkaziladigan dabdabali ziyofatlar, xalq sayillari va undagi tabaqalararo muloqotlar shular jumlasidandir. Samarqand va boshqa shaharlarning ijtimoiy infratuzilmasi (bog‘lar, hammomlar, madrasalar) birma-bir tavsiflangan. Ibn Arabshohning “Ajoyib al-maqdur fi tarixi Taymur” asari tanqidiy ruhda yozgan bo‘lsa-da, uning asari ijtimoiy hayotning real manzaralarini beradi. Unda oddiy xalq hayoti, urushlar davridagi aholining holati, dehqonlar va hunarmandlarning kundalik turmushi aks ettirilgan. Saroy ayollarining ijtimoiy-siyosiy hayotdagi o‘rni va ularning o‘tkir zehnlilik ekanligi haqida muhim ma’lumotlar bor. Rui Gonsales de Klavixoning “Samarqandga sayohat kundaligi” ham davr kishilari ijtimoiy hayoti haqida muhim manba bo‘la oladi. Ispaniya elchisining ushbu asari “tashqi kuzatuvchi” sifatida juda xolis ma’lumotlar beradi: Samarqand bozorlaridagi mahsulotlarning ko‘pligi, xorijiy savdogarlar uchun yaratilgan sharoitlari, mehmondorchilik odoblari: ovqatlanish madaniyati, kiyinish uslublari va turli tabaq vakillarining o‘zaro muomalasi va hokazo. Zahiriddin Muhammad Boburning “Boburnoma”sida ham Temuriylar davri oxiri va ijtimoiy hayotning “oltin davri” haqida xabar beruvchi eng samimiy manba hisoblanadi. Unda: madaniy hayot, olimlar, shoirlar, musiqachilar va xattotlarning ijtimoiy mavqeyi, Navro‘z bayrami, meva-chevalar, kiyim-kechaklar va o‘sha davrning intellektual muhiti ham o‘z aksini topgan [1].

Ijtimoiy hayotning asosiy ko‘rinishlari

Yo‘nalish	Tavsifi
Vaqf mulklari	Madrassa va shifoxonalarni saqlash uchun ijtimoiy ta’minot tizimi.
Soliq tizimi	“Hosilning uchdan biri” tamoyili va dehqonlarni himoya qilish.
Hunarmandchilik	Samarqandda dunyoning eng mohir ustalarining jamlanishi (mahallalar bo‘yicha joylashuv).
Infratuzilma	Karvonsaroylar va “Yom” (pochta-aloqa) tizimining ijtimoiy ahamiyati.

Ushbu manbalar orqali Temuriylar davridagi jamiyatning nafaqat boyligi, balki tartib va intizomga asoslangan murakkab tizim ham uzluksiz ishlab turganligini ko‘rish mumkin.

Muhokama va natijalar. Turon davlatchiligi tarixida, ayniqsa, Amir Temur va Temuriylar davrida ijtimoiy hayot murakkab iyerarxik tuzilishga va o‘ziga xos huquqiy me’yorlarga asoslangan edi. Ushbu davr ijtimoiy jarayonlarini tahlil qilishda faqatgina siyosiy voqealiklar bilan cheklanib qolmay, jamiyatning eng quyi qatlamidan tortib yuqori tabaqalarigacha bo‘lgan o‘zaro munosabatlarni o‘rganish muhim ahamiyat kasb etadi. Turon xalqlari davlatchiligi tarixida ijtimoiy hayotning shakllanishi va rivojlanishi uzoq davom etgan evolyutsion jarayon bo‘lib, u o‘zining eng yuqori cho‘qqisiga Temuriylar renessansi davrida erishdi. “Maosir al-muluk” va “Temur tuzuklari” kabi nodir manbalar shuni ko‘rsatadiki, bu davrda ijtimoiy jarayonlar

faqatgina hokimiyat boshqaruvi bilan emas, balki oddiy xalq - dehqonlar, hunarmandlar va savdogarlarning huquqiy hamda iqtisodiy himoyasi bilan ham xarakterlanadi. Jamiyatning har bir qatlami davlat mexanizmining uzviy bo'lagi sifatida e'tirof etilgani Turon sivilizatsiyasining barqarorligini ta'minlagan asosiy omil edi. Har bir buyuk sulolaning yuksalishi va inqirozi uning ijtimoiy hayotni qanchalik adolatli tashkil etganiga bevosita bog'liq bo'lgan. Eng qadimgi davrlardan to Temuriylar saltanatining inqiroziga qadar bo'lgan vaqt oralig'ida ijtimoiy jarayonlar raiyat farovonligi – davlat qudrati tamoyili atrofida aylangan. Tarixiy manbalarda aks etgan oddiy xalq hayoti, ularning soliq tizimidagi o'rni va tabaqalararo munosabatlar Turon davlatchiligidan ijtimoiy qiyofasini belgilab beradi. Turon zaminida hukm surgan sulolalar tarixi – bu nafaqat urushlar va fathlar solnomasi, balki yuksak ijtimoiy tartib va madaniy uyg'unlik namunasidir. Tarixiy hujjatlar va dalillar asosida ko'rinadiki, jamiyatning quyi qatlami bo'lmish oddiy xalq hayoti davlat barqarorligining asosi sanalgan. Quyida qadimgi davrlardan boshlab Temuriylar inqirozigacha bo'lgan ijtimoiy jarayonlar, aholining kundalik turmushi va tabaqalanish tizimining mohiyati ko'rib chiqiladi:

1. Kayoniylar sulolasi davri. Ajam shohlari (Eron) tarixida ijtimoiy munosabatlarning mifologik bosqichdan qat'iy diniy-mafkuraviy bosqichga o'tishi bilan xarakterlanadi. Peshdodiylar davridagi ijtimoiy jihatdan tabqalanish muqaddas qonuniyat darajasiga ko'tarilgan va Kayoniylar davrida ijtimoiy tabaqalanish zardushtiylikning muqaddas kitobi "Avesto" da belgilangan qoida asosida uch (keyinchalik to'rt) asosiy guruhga bo'lingan: ruhoniylar - eng yuqori tabaqa. ular ilohiy bilimlar saqlovchisi va jamiyatning ma'naviy yo'naltiruvchisi bo'lgan. Jangchilar: harbiy aristokratiya. davlat xavfsizligini ta'minlovchi va shohning asosiy tayanchi bo'lgan tabaqa. Chorvadorlar-dehqonlar: jamiyatning iqtisodiy asosi. zardushtiylikda yerga ishlov berish savob amal sanalgani bois, bu tabaqa yuksak hurmatga ega bo'lgan. Hunarmandlar: keyinchalik shakllangan to'rtinchi tabaqa bo'lib, shahar ijtimoiy hayotining asosini tashkil qilgan [2].

2. Rasululloh (s.a.v) va ma'sum imomlar davri: Bu davrda ijtimoiy munosabatlarda inqilobiy o'zgarish yuz berdi: nasabga asoslangan tabaqalanish o'rnini taqvo va tenglik egalladi. Imomlar va payg'ambarlarning namunali hayoti orqali jamiyatda "ijtimoiy adolat" va "ma'naviy rahbarlik" tizimi shakllandi. Bu keyingi barcha islomiy sulolalar uchun ijtimoiy namuna vazifasini ham bajardi deyish mumkin.

3. Arab xalifaligi davri. Turon va umuman Islom olamidagi ijtimoiy hayot tubdan o'zgardi. Bu davrda ijtimoiy jarayonlar nafaqat siyosiy, balki diniy-huquqiy (shariat) asoslariga ko'chirildi. Arab xalifaligi davridagi ijtimoiy hayotning o'ziga xos jihatlari va tabaqalanishida aslzoda arablar - davlat boshqaruvi va harbiy sohada imtiyozli qatlam, islomni qabul qilgan mahalliy aholi (turkiylar, so'g'diylar va h.k.), dastlab ular arablarga qaraganda kamroq huquqqa ega bo'lishgan, biroq Abbosiylar davriga kelib, ularning ijtimoiy mavqeyi oshib ketdi va davlat boshqaruviga (vazirlar, kotiblar) jalb qilindi va yana bir ijtimoiy qatlam bu "zimmiylar" deb atalib, ular islomni qabul qilmagan, lekin xalifalik himoyasida bo'lgan aholidir (nasroniylar, yahudiylar, zardushtiylar). Ular "jiz'ya"(jon) solig'i evaziga o'z diniy e'tiqodi va ijtimoiy hayotini saqlab qolgan. Oddiy xalq hayoti bevosita soliq tizimi bilan bog'liq edi. Tarixiy manbalarda: masalan, Abu Yusufning "Kitob al-xiroj" asarida) ijtimoiy-iqtisodiy majburiyatlar aniq ko'rsatilgan. Xalifa Umar ibn Abdulaziz davrida ijtimoiy adolatni ta'minlash uchun soliqlar kamaytirilgan, bu esa xalq orasida Islomning tezroq yoyilishiga va ijtimoiy barqarorlikka sabab bo'lgan. Arab xalifaligi davrida Turon shaharlari (Buxoro, Samarqand, Marv) yirik ijtimoiy markazlarga aylandi. Bozorlar esa ijtimoiy hayotning yuragi bo'lib, u yerda "muhtasib" (bozor nazoratchisi) tartibni, tarozidan urmaslikni va tovarlar sifatini nazorat qilgan. Hunarmandlar uyushmalari esa shahar aholisining o'zaro yordam va birdamlik tizimi asosida shakllandi. Keyinchalik bu jarayonlar "futuva"(javonmardiylik) kabi ijtimoiy-axloqiy harakatlarga asos bo'ldi. Bu davrda ijtimoiy zinadan ko'tarilishning asosiy yo'li ilm edi. Oddiy xalq farzandlari madrasalarda bepul ta'lim olib, qozilik, mudarrislik yoki vazirlik darajasiga ko'tarila olgan. Bu – xalifalik davridagi eng muhim ijtimoiy adolat edi. Arab xalifaligi davrida ijtimoiy hayot mahalliy an'analar va islomiy qoidalar sintezidan iborat bo'ldi. Bu davrdagi ijtimoiy jarayonlar keyinchalik Somoniylar va Temuriylar davridagi davlatchilik madaniyati uchun poydevor vazifasini o'tadi [3].

4. Umaviylar va Abbosiylar davri: Bu davrda arab aristokratiyasi va keyinchalik arab bo'lmagan musulmonlar o'rtasidagi ziddiyat asosiy ijtimoiy masala edi. Abbosiylar davrida davlat boshqaruviga forslarning (Barmakiylar misolida) kirib kelishi ijtimoiy tabaqalanishda "ma'muriy byurokratiya" qatlamini kuchaytirdi. Abu Muslim Marvaziy harakati esa ijtimoiy norozilikning qurolli siyosiy kuchga aylanishining yorqin misolidir. Arab xalifaligi tarixida Umaviylar va Abbosiylar davrlari ijtimoiy hayot va ijtimoiy jarayonlar nuqtayi nazaridan bir-biridan keskin farq qiluvchi ikki bosqichni tashkil etadi. Bu davrlar Turon xalqlari hayotida ham tub burilish yasadi. Umaviylar davrida ijtimoiy hayot ko'proq milliy aholi (arab) ustunlikka asoslangan edi. Jamiyatning eng yuqori qatlamini faqat arab aslzodalari egallagan. Islomni qabul qilgan mahalliy xalqlar musulmon bo'lsalar-da, amalda ikkinchi darajali hisoblangan. Umaviylar davrida Turon aholisidan (hatto, Islomni qabul qilganlardan ham) "jiz'ya" (jon solig'i) olishda davom etilgan. Bu esa ijtimoiy norozilikka va yirik isyonlarga (masalan, Sug'd ixtiloflari) sabab bo'lgan. Dehqonlar va hunarmandlar

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og'ir soliq yuki ostida qolgan. Bu davrda ijtimoiy hayot "bosqinchi va bo'ysunuvchi" shaklida namoyon bo'lgan, bu esa sulolaning tezroq inqirozga yuz tutishiga olib kelgan. Abbosiylar davri esa "Islom olamining oltin davri" va ijtimoiy tenglik davri bo'ldi. Abbosiylar hokimiyatga kelishi bilan ijtimoiy jarayonlarda "kosmopolitizm" (millat ajratmaslik) tamoyili ustuvor bo'ldi. Arab bo'lmagan xalqlar (ayniqsa, turkiylar va forslar) davlat boshqaruvida yuqori lavozimlarga (vazir, amir al-umaro) ko'tarila boshladi. Barmakiylar xonadoni (vazirlar) bunga yorqin misol bo'la oladi. Xalifa Mansur va Horun ar-Rashid davrida soliq tizimi tartibga solindi. "Xiroj" (yer solig'i) hosilning miqdoriga qarab belgilandi, bu esa oddiy dehqonlar hayotini yengillashtirdi. Shahar hayoti gullab-yashnadi. Bozorlar ijtimoiy markazga aylandi. Madrasalar va "Bayt ul-hikma" (Donishmandlar uyi) kabi ilmiy maskanlar orqali oddiy xalq farzandlari ilm olib, ijtimoiy martabaga erishish imkoniyatiga ega bo'ldi. Abbosiylar davrida turkiy g'ulomlardan tashkil topgan professional armiya shakllandi. Bu tabaqa keyinchalik siyosiy hayotda hal qiluvchi kuchga aylandi [4].

Ijtimoiy jarayonlar

Xususiyat	Umaviylar davri	Abbosiylar davri
Siyosiy yo'nalish	Arab millatchiligi	Islomiy tenglik
Arab bo'lmagan xalqlar mavqeyi	Past (soliq to'lovchi)	Yuqori (vazir, amir, olim)
Soliq siyosati	Qattiq (jiz'ya majburiy)	Yumshoqroq (islohotlar qilingan)
Ijtimoiy adolat	Nasl-nasab	Ilm va qobiliyat

Agar Umaviylar davrida ijtimoiy hayot qarshilik va isyonlar bilan xarakterlansa, Abbosiylar davri ijtimoiy integratsiya va ilm-fan yuksalishi bilan ajralib turadi. Turon zaminida shakllangan sulolalar davrida jamiyat shunchaki boy va kambag'alga emas, balki davlat boshqaruvidagi o'rni, yerga egalik huquqi va ilmiy-diniy nufuziga ko'ra murakkab qatlamlarga bo'lingan.

5. Somoniylar davrida ijtimoiy hayotning asosiy tayanchi "dehqonlar" tabaqasi edi. Bu atama u paytda oddiy dehqonni emas, balki qishloq hokimi va yirik yer egasini anglatgan. Jamiyatning eng yuqori qatlamini Somoniy xonadoni va ularga yaqin bo'lgan harbiy amirlar hamda vazirlar (masalan, Jayhoniylar, Bal'amiylar) tashkil etgan. Davlat boshqaruvi "devonlar" tizimi orqali amalga oshirilgan bo'lib, unda xizmat qilish yuksak ijtimoiy martaba sanalgan. Somoniylar ilm ahliga nihoyatda katta imtiyozlar bergan. Buxoro "Islom olamining gumbazi"ga aylanishi natijasida mudarrislar, qozilar va shayxlar ijtimoiy jarayonlarga (hatto siyosatga) ta'sir o'tkaza oladigan qudratli tabaqaga aylandi. "Kasanachilik" va hunarmandchilik mahallalar bo'yicha tashkil etilgan. Har bir kasb egasining o'z ichki nizomi va oqsoqoli bo'lgan. Savdogarlar (tujjor) esa Buyuk Ipak yo'li orqali jamiyatning eng boy qatlamiga aylangan [5].

6. G'aznaviylar va Saljuqiylar davrida esa Turon ijtimoiy hayotiga "Iqto" (yerni xizmat evaziga berish) tushunchasi chuqur kirib keldi. G'aznaviylar davrida turkiy g'ulomlardan tashkil topgan professional armiya jamiyatning eng imtiyozli qatlamiga aylandi. Saljuqiylar davrida esa "Iqto" tizimi tufayli harbiy amirlar mahalliy yer egalari aylandilar. Bu esa markaziy hokimiyat va mahalliy kuchlar o'rtasidagi yangi ijtimoiy muvozanatni yaratdi. Nizomulmulk tomonidan asos solingan "Nizomiya" madrasalari jamiyatda yangi bir ijtimoiy jarayonni boshlab berdi. Bu davlat uchun sodiq va bilimli kadrlar ("Ahli qalam") tayyorlash maskani edi. Bu madrasalarda o'qish kambag'al oila farzandlari uchun ham ijtimoiy pog'onadan ko'tarilishga imkon bergan. Oddiy xalq soliq to'lovchi asosiy qatlam bo'lib, ularning hayoti bevosita "muhtasib" (bozor va axloq nazoratchisi) hamda qozilar tomonidan tartibga solingan.

7. Qoraxoniylar davrida esa Turon ijtimoiy-siyosiy hayotida tub burilish yasagan bosqich hisoblanadi. Bu davrda islomiy qadriyatlar turkiy davlatchilik an'analari bilan to'liq uyg'unlashdi va jamiyatning yangi ijtimoiy qiyofasi shakllandi. Bu davrda aholi asosan ikki yirik qutbga bo'lingan: harbiy-siyosiy elita (asosan turkiy qabilalar) va o'troq dehqon-hunarmandlar (mahalliy aholi). Jamiyatning eng yuqori cho'qqisida "Arslonxon", "Bug'roxon" kabi unvonlarga ega bo'lgan sulola vakillari turgan. Qoraxoniylarda davlat "ulush" tizimi asosida boshqarilgani sababli, har bir hududning o'z kichik xoni va uning ijtimoiy elitasi bo'lgan. Turkiy qabila boshliqlari va beklar davlatning tayanchi hisoblangan. Ularning ijtimoiy nufuzi harbiy yurishlardagi ishtiroki va qo'l ostidagi jangchilar soni bilan o'lchangan. Qoraxoniylar Islomni davlat dini sifatida qat'iy qabul qilgan birinchi turkiy sulola bo'lgani uchun, ulamolar (faqihlar, qozilar) ijtimoiy hayotda mislsiz qudratga ega bo'ldi. Masalan, Buxorodagi "Sadri jahon" (Jahon sadrlari) sulolasi shunchalik nufuzli ediki, ular amalda shaharni boshqargan va xonlar bilan tengma-teng muloqot qilgan. Qoraxoniylar davrida ijtimoiy munosabatlarning asosi yerga egalik qilishning yangi shakli "Iqto" bilan belgilandi. Xon harbiy xizmat evaziga amirlarga muayyan hududning soliq yig'ish huquqini bergan. Bu jarayon natijasida yangi ijtimoiy qatlam "yer-mulkka ega bo'lgan harbiylar" shakllandi. Ular dehqonlar ustidan nafaqat iqtisodiy, balki ma'muriy hukmronlik ham qilganlar. Ijtimoiy muhitning barqarorligini ta'minlash uchun masjid va madrasalarga juda

katta yer maydonlari va do'konlar vaqf qilib berilgan. Bu esa jamiyatda diniy tabaqalarning iqtisodiy mustaqilligini ta'minlagan. Qoraxoniylar davrida shaharlar ijtimoiy hayotning markaziga aylandi. Shahar aholisining asosiy qismini tashkil etgan. Bu davrda hunarmandchilikning ixtisoslashuvi kuchaydi (masalan, Samarqand qog'ozi, Buxoro matolari). Savdogarlar xalqaro miqyosda nufuzga ega bo'lib, "Karvonboshi (sarbon) kabi lavozimlar ijtimoiy iyerarxiyada yuqori o'rin tutgan. Mahmud Qoshg'ariyning "Devoni lug'otit-turk" va Yusuf Xos Hojibning "Qutadg'u bilig" asarlari o'sha davr ijtimoiy ideallarini aks ettiradi. Yusuf Xos Hojib o'z asarida jamiyatni adolatli boshqarish uchun "tora" (qonun) va "qut" (baxt, baraka) uyg'unligini targ'ib qilgan. Qoraxoniylar davri ijtimoiy hayoti ko'chmanchi turkiy ruh va o'troq islomiy madaniyatning qorishmasidan iborat bo'lgan. Jamiyatda ulamolarning o'ta kuchli nufuzi va harbiy "iqto" tizimining qaror topishi keyinchalik davr ijtimoiy tuzilishi uchun andoza bo'lib xizmat qildi [6].

8. Xorazmshohlar davrida (ayniqsa, Anushteginiylar sulolasi hukmronligi davrida) Turon ijtimoiy-siyosiy hayoti o'zining eng yuqori darajadagi urbanizatsiya (shaharlashuv) va iqtisodiy qudrat bosqichiga ko'tarildi. Biroq bu davr ijtimoiy jarayonlari ziddiyatli xarakterga ega bo'lib, u yuksak madaniyat va chuqur tabaqaviy bo'linishlar orasida kechgan. Xorazmshohlar jamiyati qat'iy iyerarxiyaga asoslangan bo'lib, unda nasl-nasab, harbiy kuch va diniy nufuz asosiy o'rin tutgan. Jamiyat iyerarxiyasining eng yuqorisida Xorazmshoh turgan. Bu davrda Sulton unvoni bilan birga "Zillulloh" (Allohning yerdagi soyasi) tushunchasi ijtimoiy ongga singdirilgan, bu esa hukmdorning ijtimoiy mavqeyini ilohiylashtirgan. Xorazmshohlar qo'shinining asosi turkiy-qipchoq qabilalaridan iborat bo'lgan. Turkon xotun (Sulton Muhammadning onasi) nufuzi tufayli qipchoq amirlari jamiyatning eng imtiyozli va daxlsiz qatlamiga aylangan. Ular ko'pincha fuqarolik qonunlariga bo'ysunmagan, bu esa ijtimoiy ziddiyatlarni keltirib chiqargan. Vazir, mustovfiy va munshiydardan iborat bu qatlam davlatning iqtisodiy va devon ishlarini boshqargan. Xorazmda (Gurganjda) islom ilmi nihoyatda rivojlangan edi. Xorazmshohlar davrida ijtimoiy munosabatlar ikki turdagi qoidalar bilan tartibga solingan:

1. Shariat qoidalari: Oilaviy munosabatlar, meros va fuqarolik ishlari qozilar tomonidan Islom huquqi asosida hal etilgan.

2. Ma'muriy nizom (davlat qonunlari va siyosat): Bozorlar va shahar hayoti muhtasiblar tomonidan nazorat qilingan. Muhtasiblar ijtimoiy tartibni saqlash, tarozidan urmaslik, jamoat joylarida axloq me'yorlariga amal qilinishini tekshirishga mas'ul bo'lgan. Bu davrda yerga egalik qilishning "iqto" shakli (xizmat evaziga yer berish) ijtimoiy qonuniyatga aylangan. Iqto egalari o'z yerlarida dehqonlar ustidan qisman sud va ma'muriy huquqlarga ega bo'lgan, bu esa oddiy xalqning yer egalari qaramligini oshirgan. Xorazmshohlar davri — bu ulkan shaharlar va boy bozorlar davri bo'lib, shahar aholisi kasbi bo'yicha uyushmalarga ("asnof") bo'lingan. Har bir kasb (masalan, to'quvchilar, zargarlar, temirchilar) o'zining ijtimoiy iyerarxiyasiga ("ustoz-shogird" tizimi) ega bo'lgan. Hunarmandlar shahar mudofaasida ham faol ishtirok etgan. "Tujjorlar" (savdogarlar) qatlami esa Xorazmshohlar davrida eng boy va nufuzli tabaqaga aylandi. Ular uzoq o'lkalarga karvonlar yuborib, davlat iqtisodiyotini ushlab turgan. Sulton Muhammad davrida savdogarlarning elchilik vazifasini bajarishi ularning ijtimoiy mavqeyi naqadar baland bo'lganini ko'rsatadi. Ijtimoiy prizmaning eng pastida turgan dehqonlar og'ir soliq yukini (xiroj, ushr) ko'targan. Harbiy yurishlar va ichki nizolar davrida ularning ekinzorlari payhon qilinishi ijtimoiy inqirozning asosiy sababi bo'lgan. Mo'g'ullar istilosi arafasida Xorazmshohlar jamiyatida ijtimoiy yoriqlar paydo bo'ldi: Turkon xotun guruhi (qipchoq harbiylari) va Sulton Muhammad guruhi (ma'muriy elita) o'rtasidagi adovat, markaziy hokimiyatning ulamolar (ayniqsa, xalifalik bilan munosabatlar tufayli) bilan ziddiyati, soliqlarning haddan tashqari ortishi natijasida oddiy xalqning davlatga bo'lgan ishonchi yo'qolishiga olib keldi. Xorazmshohlar davridagi ijtimoiy muhit — bu tashqi tomondan nihoyatda dabdabali va boy, ammo ichki tomondan siyosiy va tabaqaviy nizolar bilan zaiflashgan tizim edi. Aynan mana shu ijtimoiy birlikning yo'qligi mo'g'ullar hujumi vaqtida mamlakatning tezda mag'lub bo'lishiga ijtimoiy zamin yaratgan [7].

9. Mo'g'ullar istilosi va Chig'atoy ulusi davri. Turon ijtimoiy hayotida eng og'ir, shu bilan birga tub burilish yasagan bosqich hisoblanadi. Bu davrda asrlar davomida shakllangan o'troq islomiy ijtimoiy tizim ustidan ko'chmanchi mo'g'ul harbiy-ma'muriy tartiblari o'rnatildi. Bu davr ijtimoiy qonuniyatida "Yasoq" va shariat qarama-qarshiliklari yuzaga keldi. Mo'g'ullar davrida ijtimoiy munosabatlar ikki xil huquqiy tizim asosida tartibga solina boshlandi:

1. Chingizxonning "Yasoq" tizimi — bu ko'chmanchi mo'g'ullarning qat'iy harbiy-ma'muriy qonunlar to'plami edi. Ijtimoiy hayotda intizom, xon xonadoniga sadoqat va harbiy majburiyatlar "Yasoq" orqali belgilangan. O'lim jazosi juda ko'p holatlarda (o'g'rilik, xiyonat, hatto ular muqaddas deb qaragan suvga bavl qilish kabi) qo'llanilgan [8].

2. Shariat: Mahalliy aholining oilaviy, meros va diniy ishlari shariat asosida qozilar tomonidan ko'rilgan. Dastlab mo'g'ul hukmdorlari shariatga bepisand qarashgan bo'lsa-da, keyinchalik (ayniqsa, Kebekxon va

Tarmashirin davrida) islomiy qonunlarning nufuzi qayta tiklana boshladi. Shunga qaramay, jamiyat keskin tarzda ikki tabaqaga bo'lingan edi:

1. Jamiyatning eng yuqori pog'onasida Chingiziy shahzodalar, noyonlar va tumanboshilar turgan. Ular barcha yer va suv resurslarining haqiqiy egalari hisoblangan.

2. Mo'g'ullar mahalliy aholini boshqarish uchun tajribali mahalliy amaldorlardan foydalanganlar. Masalan, Mahmud Yalavoch va uning o'g'li Mas'udbek kabi shaxslar butun Turon iqtisodiyotini boshqaruvchi qudratli tabaqaga aylangan.

3. Diniy qatlam (sadrilar va shayxlar): Mo'g'ullar diniy ulamolarga nisbatan ehtirom ko'rsatishgan (ular soliqdan ozod qilingan "tarxon" maqomi bilan). Bu tabaqa xalq va istilochilar o'rtasida vositachi bo'lib, ijtimoiy keskinlikni yumshatib turgan.

4. Raiyat: dehqonlar va hunarmandlar. Ularning ahvoli nihoyatda og'ir bo'lib, ular nafaqat soliq to'lovchi, balki har qanday vaqtda harbiy xizmatga yoki hashar ishlariga safarbar qilinadigan qatlam edi. Mo'g'ullar davridagi ijtimoiy muhitni "solliqlar qabristoni" deb atash mumkin. Aholi zimmasiga 20 dan ortiq soliq va majburiyatlar yuklangan:

- Qopchur: chorvadorlardan olinadigan soliq (keyinchalik o'troq aholiga ham joriy etilgan).

- Kalon: yer solig'i (juda og'ir miqdorda) [9].

- Ulov va Shulen: mo'g'ul elchilari va harbiylarini ot-ulov hamda oziq-ovqat bilan ta'minlash majburiyati. Ushbu solliqlar tizimi aholini qashshoqlashtirgan, ko'plab dehqonlarning o'z yerlarini tashlab qochishiga yoki qullikka tushishiga sabab bo'lgan. Mo'g'ullar Turonni harbiy hududlarga – tumanlarga (10 ming askar bera oladigan hudud) bo'lib tashlashgan. Ijtimoiy hayot qishloq jamoasi asosida emas, balki harbiy ma'muriy birlik asosida boshqarilgan. Muayyan xizmatlari uchun ayrim shaxslarga "tarxon" unvoni berilgan, bu ularni solliqlardan va to'qqiztagacha aybdorlik jazolanishidan ozod etgan. Bu tabaqa jamiyatda alohida imtiyozli qatlamni tashkil etgan. Ijtimoiy muhitda biroz barqarorlik Kebekxon davrida yuz berdi. U ko'chmanchi aristokratiyani o'troq hayotga o'rgatishga harakat qildi: Mamlakatni tumanlarga bo'lib, ma'muriy boshqaruvni tartibga soldi. Pul islohoti o'tkazdi. Yagona kumush tanga (kepakiy) joriy etildi, bu savdogarlar va hunarmandlar hayotini biroz jonlantirdi. Qarshi shahrida saroy qurib, poytaxtni o'troq hududga ko'chirdi, bu esa ijtimoiy hayotning shaharlashuvga tomon burilishiga sabab bo'ldi. Mo'g'ullar davridagi Turon ijtimoiy muhiti – bu vayronagarchilikdan so'ng o'zini qayta tiklashga urinayotgan, ammo og'ir soliq va harbiy tazyiq ostidagi jamiyat edi. Aynan shu davrdagi ijtimoiy noroziliklar va tarqoqlik keyinchalik Amir Temur kabi shaxsning maydonga chiqishiga va yangi, adolatli ijtimoiy nizom o'rnatilishiga ijtimoiy ehtiyoj yaratgan [10].

10. Amir Temur va Temuriylar davri tizimlashtirilgan jamiyat bo'lib, Amir Temur (1370–1405) tarqoq jamiyatni "Temur tuzuklari"da 12 ta aniq tabaqaga bo'lib chiqdi. bu — Turon tarixidagi eng mukammal ijtimoiy klassifikatsiyadir. 12 tabaqa tizimi orqali Temur jamiyatni muayyan tartibga soldi: sayyidlar va olimlar (ma'naviy ustunlar), vazirlar va kotiblar (ma'muriy), amirlar va sipohiylar (harbiy), savdogarlar va hunarmandlar (iqtisodiy). Temuriylar davrida ijtimoiy jarayonlar xayriya va vaqf tizimi orqali boshqarildi. Davlat xazinasidan shifoxonalar (dor ush-shifolar), bepul oshxonalar va talabalar uchun yotoqxonalar ajratilgan. Bu — o'rta asrlardagi "ijtimoiy davlat" modelining ayni ko'rinishi edi. Klavixoning yozishicha, temuriylar saroyidagi malikalar (masalan, Saroymulkxonim) ijtimoiy va madaniy hayotda faol bo'lishgan, yirik me'moriy obidalar qurilishiga homiylik qilishgan. Ushbu davr Markaziy Osiyo renessansi va harbiy davlatchilikning cho'qqisidir. Turon davlatchiligi tarixida ijtimoiy munosabatlar eng mukammal darajaga ko'tarilgan, qonun ustuvorligi va ijtimoiy adolat tizimli ravishda yo'lga qo'yilgan davr hisoblanadi. Amir temur jamiyatni boshqarishda tartib va intizomni saqlash uchun aholini 12 ta asosiy tabaqaga bo'lishi bu shunchaki iyerarxiya emas, balki har bir qatlamning davlat oldidagi huquq va majburiyatlarini belgilab bergan. Temuriylar davrida ijtimoiy-iqtisodiy munosabatlarning asosi "suyurg'ol" (xizmat evaziga beriladigan merosiy yer mulki) tizimi edi. Bu tizim harbiy va fuqarolik amaldorlarini davlatga yanada sodiq bo'lishga undagan. Shu bilan birga, Amir Temur "Temur tuzuklari"da suyurg'ol egalari raiyatga (oddiy xalqqa) zulm qilmaslikni qat'iy tayinlagan, agar yer egasi dehqonni xonavayron qilsa, undan yer tortib olingan. Amir Temur davrida oddiy aholi hayoti "Rosti-rasti" tamoyili asosida himoyalangan. Solliqlar faqat hosil olingandan keyin, aholining imkoniyatiga qarab belgilangan. hosilning uchdan biridan ortig'ini olish taqiqlangan. agar dehqon qurg'oqchilik yoki urush sabab zarar ko'rsa, unga davlat xazinasidan urug'lik va ish hayvonlari berilgan. Yo'llarda savdogarlar va oddiy yo'lovchilar xavfsizligi qat'iy ta'minlangan. Agar biror hududda karvon talansa, o'sha hudud hokimi zararni o'z yonidan qoplab berishga majbur bo'lgan. Ijtimoiy hayotning barqarorligini ta'minlashda vaqf mulklari (masjid, madrasa va shifoxonalarga birlashtirilgan yerlar) katta rol o'ynagan. Shaharlarda bepul shifoxonalar (dor ush-shifo), musofirxonalar va talabalar uchun yotoqxonalar faoliyat yuritgan. Har bir qishloqda masjid va hammom bo'lishi majburiy etib belgilangan, bu esa aholining sanitariya va ma'naviy hayoti davlat nazoratida bo'lganidan dalolat beradi. Amir Temur davrida muhim

ijtimoiy-siyosiy qarorlar qurultoylar va kengashlar orqali qabul qilingan. unda nafaqat amirlar, balki ulamolar va tabaqa vakillari ham ishtirok etgan. bu esa jamiyatning turli qatlamlari o'rtasida muloqot mavjud bo'lganini ko'rsatadi. Soliq tizimi adolatli tarzda amalga oshirilgan, hosilning uchdan biridan ortig'ini olish taqiqlangan, yangi yer ochganlar esa uch yilgacha soliqlardan ozod etilgan. Mamlakat bo'ylab "yom" (pochta-aloqa) va xavfsizlik tizimi shunchalik kuchli ediki, yolg'iz ayol boshida bir tovoq tilla bilan mamlakatning bir chetidan ikkinchi chetiga bexavotir bora olganligi tarixiy manbalarda bot-bot takrorlanadi. Amir Temur davri ijtimoiy hayoti bu qat'iy tartib, harbiy intizom va raiyatni asrashga qaratilgan ijtimoiy tizimning eng mukammal namunasi edi [9].

Husayn Boyqaro davri ijtimoiy hayotning eng nafis va madaniylashgan, ammo siyosiy jihatdan zaiflashgan bosqichidir. Bu davrda jamiyat hayotida aholi toifalari va ijtimoiy muhit:

1. Ziyolilar va san'at ahli: bu davrda ijtimoiy zinaning eng yuqori pog'onasiga shoirlar, rassomlar, musiqachilar va xattotlar ko'tarildi. Alisher Navoiyning sa'y-harakatlari bilan ilm va san'at ahli davlatning eng imtiyozli qatlamiga aylandi.

2. Vaqf tizimining gullashi: ijtimoiy himoya tizimi o'zining eng yuqori nuqtasiga yetdi. Navoiy boshchiligidagi ko'plab madrasalar, shifoxonalar (dor ush-shifolar), hammomlar va rabotlar qurildi. kam ta'minlangan talabalar va muhtojlarga muntazam nafaqalar ajratilgan.

3. Saroy aristokratiyasining o'zgarishi yuz berdi. Amir Temur davridagi "jangovar amirlar" o'rnini ko'proq maishatga moyil, hashamatga berilgan aslzodalar egalladi. bu ijtimoiy muhitning nafislashishiga, lekin harbiy qudratning pasayishiga olib keldi. Tabaqalararo uzilish: saroy elitasi va chekka hududlardagi aholi o'rtasidagi ijtimoiy masofa haddan tashqari kengaydi. Sulton Husayn Boyqaroning so'nggi yillarida ichki nizolar va o'g'illari o'rtasidagi taxt talashishlari ijtimoiy barqarorlikka butkul barham berdi. Xondamir o'zining "Maosir al-muluk" asarida ta'kidlaganidek, Husayn Boyqaro davridagi ijtimoiy farovonlik ko'p jihatdan Alisher Navoiy kabi shaxslarning shaxsiy sa'y-harakatlariga bog'liq edi. u ketgach, ijtimoiy tizim o'z muvozanatini yo'qotdi. Temuriylar davrining so'nggi yillarida (Sulton Husayn Boyqaro va undan keyingi davr) ijtimoiy muhitda inqiroz alomatlari ko'rinishga boshladi [9].

Xulosa. Yuqoridagi sulolalar tarixini ijtimoiy munosabatlar prizmasidan tahlil qilinsa, quyidagi xulosalarga kelish mumkin:

1. Legitimatsiya dinamikasi - har bir sulola o'zidan oldingi "buyuklar" (shohlar, payg'ambarlar, donishmandlar) merosiga tayanib, o'z ijtimoiy mavqeyini oqlashga harakat qilgan. "Maosir al-muluk" asari ham aynan shu zanjirni ko'rsatish uchun xizmat qiladi.

2. Ijtimoiy shartlarning buzilishi. Tahlillar shuni ko'rsatadiki, qaysi davrda "adolat" (ijtimoiy balans) buzilgan bo'lsa (masalan, Abbosiylar yoki Xorazmshohlarning so'nggi davrlari), o'sha davrda ijtimoiy inqiroz va sulola tanazzuli yuz bergan.

3. Tabaqalar o'zgarishi: tarixiy jarayonda ijtimoiy yetakchilik diniy rahnamolardan harbiy elitaga, undan keyin temuriylar davrida ma'rifatli elitaga o'tib borganini ko'ramiz. Bu yerda tahlil va tanqid qilishimiz kerak bo'lgan nuqta oddiy xalq, hunarmandlar va dehqonlarning kundalik ijtimoiy hayoti hukmdorlarning "hikmatli so'zlari" yoki va'dalari soyasida qolib ketgan. Biroq ushbu manba bizga jamiyatning boshqaruv falsafasi va etik me'yorlarini o'rganish uchun eng ishonchli faktik materialni taqdim etadi. Jamiyatda isrof va hashamatning ko'payishi, oqibatda umumiy xavfsizlik va mudofaaning zaiflashishiga ham olib kelganini ko'rish mumkin. Turon davlatchiligi tarixidagi barcha sulolalar ijtimoiy hayotini tahlil qilganda, ularni birlashtiruvchi umumiy qadriyatlar va davr talabidan kelib chiqqan keskin farqlovchi jihatlarni ko'rish mumkin. Bu tahlil bizga mintaqa ijtimoiy taraqqiyotining dialektikasini tushunishga yordam beradi. Birlashtiruvchi umumiy jihatlar (mushtarak qadriyatlar)ga barcha sulolalar davrida ijtimoiy muhitni ushlab turgan "oltin halqalar" mavjud bo'lgan. Jumladan:

- Islomiy huquq (shariat) ustuvorligi: Islom dini kirib kelgandan so'ng, barcha sulolalar (hatto mo'g'ullar ham keyinchalik) ijtimoiy munosabatlarni tartibga solishda shariat me'yorlariga tayangan. Oila, meros va fuqarolik munosabatlarida qozi instituti doimiy barqarorlik omili bo'lib xizmat qilgan.

- Vaqf tizimi - ijtimoiy himoya: jamiyatning muhtoj qatlamlarini qo'llab-quvvatlash, ta'lim (madrasa) va tibbiyotni moliyalashtirishda vaqf mulklari instituti barcha davrlarda eng samarali ijtimoiy mexanizm bo'lgan.

- Shaharlashuv va savdo madaniyati: Turon ijtimoiy hayoti doimo yirik shaharlar (Buxoro, Samarqand, Urganch, Marv) va Buyuk ipak yo'li atrofida shakllangan. "Tujjor" (savdogarlar) va "Asnof" (hunarmandlar uyushmalari) barcha sulolalar iqtisodiyotining harakatlantiruvchi kuchi bo'lib qolgan.

- Ulamolarning siyosiy ta'siri: olimlar va shayxlar tabaqasi nafaqat ma'naviy rahbar, balki xalq va hukmdor o'rtasidagi ijtimoiy muvozanatni saqlab turuvchilar vazifasini o'tagan. Shunga qaramay, sulolalararo evolutsiyaga nazar tashlansa, har bir sulola ijtimoiy muhitga o'ziga xos "yangi qon" va yangilik olib kirgan. Turon ijtimoiy tizimi o'z davri uchun eng ilg'or va insonparvar shakllarni (vaqf, adolat eshiklari, 12 tabaqa

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nizomi) taklif eta olgan yagona tamaddun o'chog'idir. "Maosir al-muluk" asari Turon davlatchiligi tarixida, ayniqsa, hukmdorlar va vazirlarning ijtimoiy mas'uliyatini tushunishda eng muhim manbalardan biri sanaladi. Ushbu asar va unga ergashgan tarixiy hujjatlar asosida sulolalardagi ijtimoiy jarayonlarning eng muhim nuqtalarini yakuniy xulosa sifatida jamlash mumkin. Turon davlatchiligida ijtimoiy hayot – bu shunchaki odamlarning yashashi emas, balki "adolat va intizom" tushunchalari ustiga qurilgan murakkab tizim bo'lganligining yaqqol dalilidir.

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DAVLAT SIYOSATI VA BOSHQARUV NAZARIYASI TARIXINI O'RGANISHDA ILM-FAN XODIMLARI DINAMIKASINING AHAMIYATI (O'zbekiston SSR 1960-yillar misolida)

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Annotatsiya. Davlat siyosati va boshqaruvi nazariyasi tarixida ilm-fan siyosatining ham muhim o'rni mavjud. Zero, davlat boshqaruvining takomili barcha sohalarda ilg'or kadrlar tayyorlash siyosati bilan chambarchas bog'liqdir. Shuningdek, ijtimoiy, siyosiy, huquqiy, iqtisodiy, ma'naviy, ma'rifiy va ekologik muhitning rivojlanishi uchun ham ilmiy xodimlar, hamda ularning fan yutuqlari ahamiyatli. Buni anglagan sovet hukumati O'zbekiston SSR olimlaridan foydalanishni maqsad qilgan. Mazkur maqolada 1960-yillardagi ilmiy tadqiqotchilarning dinamik ko'rsatkichlari tahlil qilingan.

Kalit so'zlar: davlat siyosati, ilm-fan, O'zbekiston SSR, ilmiy tadqiqotchi, statistika, ilmiy xodim, ilmiy daraja, aspirant, fan doktori.

ЗНАЧЕНИЕ ДИНАМИКИ НАУЧНЫХ КАДРОВ В ИЗУЧЕНИИ ИСТОРИИ ГОСУДАРСТВЕННОЙ ПОЛИТИКИ И ТЕОРИИ УПРАВЛЕНИЯ (НА ПРИМЕРЕ УЗБЕКСКОЙ ССР 1960-Х ГОДОВ)

Аннотация. В истории государственной политики и теории управления важное место занимает научная политика. Поскольку совершенствование государственного управления тесно связано с политикой подготовки высококвалифицированных кадров во всех сферах. Кроме того, для развития социальной, политической, правовой, экономической, духовной, просветительской и экологической среды большое значение имеют научные работники и их достижения.

Осознавая это, советское правительство ставило целью эффективное использование научного потенциала учёных Узбекской ССР. В данной статье проанализированы динамические показатели научных исследователей 1960-х годов.

Ключевые слова: государственная политика, наука, Узбекская ССР, научный исследователь, статистика, научный сотрудник, учёная степень, аспирант, доктор наук.

THE IMPORTANCE OF THE DYNAMICS OF SCIENTIFIC PERSONNEL IN STUDYING THE HISTORY OF STATE POLICY AND GOVERNANCE THEORY (ON THE EXAMPLE OF THE UZBEK SSR IN THE 1960S)

Abstract. Scientific policy holds an important place in the history of state policy and governance theory, as the improvement of public administration is closely linked with policies for training highly qualified personnel in all fields. Furthermore, scientific workers and their achievements play a significant role in the development of social, political, legal, economic, spiritual, educational, and environmental spheres.

Recognizing this, the Soviet government aimed to effectively utilize the scientific potential of scholars in the Uzbek SSR. This article analyzes the dynamic indicators of scientific researchers in the 1960s.

Keywords: state policy, science, Uzbek SSR, scientific researcher, statistics, scientific staff, academic degree, postgraduate student, doctor of sciences.

Kirish. Fan tashkil etilishi bilan bog'liq muammolar xilma-xilligini quyidagi to'rt asosiy yo'nalishga guruhlash mumkin: 1) moliyaviy, 2) kadrlar bilan ta'minlash, 3) moddiy-texnik baza, 4) axborot bilan ta'minlash [13;4].

Metodlar. Tarixiylik, ilmiylik, statistik tahlil.

Natijalar. Markaziy statistika boshqarmasi (MSB) ma'lumotlariga tayangan holda bir qator mahalliy tadqiqotchilar tomonidan berilgan baholarga ko'ra, SSSRda 1960-yillarning boshidan boshlab ilmiy xodimlar soni atigi 6 yil ichida ikki baravarga oshgan, holbuki, boshqa rivojlangan mamlakatlarda bunday ikki karra o'sish 10–15 yil ichida yuz beradi.

AQShdagi olimlar soniga oid statistik ma'lumotlar 1955-yilda – 208,5 ming kishi, 1966-yilda esa 416,8 ming kishini tashkil etgan. Demak, AQShda olimlar soni 1955 – 1966-yillar oralig'ida, ya'ni o'n bir yil ichida ikki baravarga oshgan. Sovet statistikasi ma'lumotlariga tayanib aytish mumkinki, ayni shu davrda SSSRda olimlar soni 3,2 baravar ko'paygan, ya'ni ularning soni uch martadan ortiq oshgan.

Birinchidan, ilmiy xodimlar sonidagi o'zgarishlarni aks ettiruvchi statistik qatorlarni taqqoslash xronologik davr davomida ularni "ilmiy xodimlar" toifasiga kiritish mezonlari o'zgarmagan bo'lgandagina, shartli ravishda to'g'ri deb hisoblanadi. SSSRda esa 1962-yildan boshlab Markaziy statistika boshqarmasi (MSB) ilmiy xodimlar tarkibiga sanoat korxonalarida va loyihalash-konstruktorlik tashkilotlarida ilmiy ishlar bilan shug'ullanuvchi mutaxassislarini ham kiritishni boshlagan. Shu bois, 1962-yilga oid ma'lumotlar (1961-yilga nisbatan 30 foizga o'sish qayd etilgan) aslida nafaqat 1962-yildagi, balki oldingi bir necha yil davomida mazkur toifadagi xodimlar sonining o'sishini aks ettirgan.

"Ilmiy xodim" tushunchasining mazmuni o'zgarganligini hisobga olish shart bo'lgan holatlarda ham taqqoslovchi tahlilni o'tkazish mumkin, biroq bu holda, albatta, aniq ogohlantirishlar va izohlar bilan birga bo'lishi zarur.

Ikkinchidan, "olim" tushunchasi SSSR va AQShda turlicha mazmunga ega bo'lgan, chunki har ikkala mamlakatda ilmiy kadrlarni statistik hisobga olish metodologiyasi va uslubiyatida o'ziga xos xususiyatlar mavjud edi. Masalan, AQShning ilmiy kadrlar statistikasi metodikasida "olim" tushunchasi ilmiy faoliyat bilan shug'ullanayotgan barcha xodimlarni emas, balki ularning faqat bir qismini qamrab olgan. Xususan, AQShda oliy o'quv yurtlari o'qituvchilari, ayrim texnik fanlar bo'yicha mutaxassislar, shuningdek, barcha ijtimoiy va gumanitar fanlar sohasidagi olimlar umumiy statistik ko'rsatkichga kiritilmagan. Urushdan keyingi sovet fanida (1950–1980-yillar) ilmiy xodimlar sonining o'sishi fan sohasining barcha yo'nalishlarini qamrab oldi, biroq bu o'sish ilmiy bilishning turli sohalarida bir xilda kechmagan. To'rt o'n yillik davomida eng katta o'sish texnika fanlari sohasida qayd etildi (17,3 baravar); eng past o'sish esa gumanitar fanlar sohasida – (4,5 baravar (jumladan, tarix fanlarida - 3,6 baravar)) bo'lgan [7;18].

Fanning bevosita ishlab chiqarish kuchiga aylanishi – bu tarixiy jarayondir. U tarixiy xususiyatga ega bo'lib, bir tomondan, ilmiy tafakkur taraqqiyotining tobora yuksalayotgan yutuqlarini aks ettiradi, ikkinchi tomondan esa fan va jamiyat o'rtasidagi o'zaro munosabatlar tarixini yaqqol namoyon etadi [9; 3].

Sovet statistikasida "ilmiy xodim" tushunchasi quyidagi toifadagi shaxslarni o'z ichiga olgan:

1. Ilmiy darajaga ega barcha shaxslar – fan nomzodi, fan doktori ilmiy darajalari, shuningdek, professor, dotsent, katta ilmiy xodim, kichik ilmiy xodim, assistent ilmiy unvonlariga ega bo'lgan barcha mutaxassislar, ularning mehnat faoliyatining joyi va xarakteridan qat'i nazar;

2. SSSR Fanlar akademiyasi va respublika fanlar akademiyalari hamda tarmoq fanlar akademiyalarining akademiklari va muxbir a'zolari;

3. Ilmiy muassasalarda ilmiy-tadqiqot ishlarini olib borayotgan, hamda oliy o'quv yurtlarida ilmiy va ilmiy-pedagogik faoliyat bilan shug'ullanayotgan shaxslar (ilmiy daraja yoki ilmiy unvonga ega bo'lmasa ham);

4. Oliy ma'lumotga ega, ammo ilmiy daraja yoki unvonga ega bo'lmagan mutaxassislar, biroq yuqori turuvchi tashkilot tomonidan tasdiqlangan mavzuviy rejaga binoan ishlab chiqarish korxonalarida, loyihalash, konstruktorlik yoki texnologik loyihalash tashkilotlarida muntazam ravishda ilmiy ish olib boruvchi xodimlar. Ilmiy xodimlar statistik hisobda ularning tabiiy-ilmiy, texnik va ijtimoiy-gumanitar fanlar yo'nalishidagi haqqoniy soni asosida qayd etilgan.

1970-yillarning boshlarida SSSR F.A. akademigi D.M.Gvishiani (1928-2003) quyidagicha ta'kidlagan edi: "Hozirgi vaqtda ikki mingdan ortiq ilmiy fan tarmoqlari mavjud bo'lib, fan sohalarining bunday "shoxlanish" jarayoni yaqin yillarda sekinlashadi, deb o'ylashga asos yo'q. Ilmiy-texnik axborot oqimlari tobora ortib bormoqda, ularning o'zaro ta'siri va bog'liqligi kuchaymoqda. Fan sohalarida o'rtasida o'ziga xos "zanjirli reaksiya" kuzatilmoqda: bir sohada erishilgan har qanday yangi kashfiyot boshqa sohalarida ham jiddiy siljishlarga olib kelmoqda. Natijada fan asta-sekin murakkab integrallashgan tizimga aylanmoqda va uni boshqarish ilgari mavjud bo'lmagan mutlaqo yangi muammolarni yuzaga chiqarmoqda" [8;176].

Shu boisdan ham sovet hukumatining ilm-fan sohasiga oid siyosatining mazmuni, hamda, mohiyati davlat nazorati markazida tutildi. Aspirantura ilmiy xodimlarni tayyorlashning tayanchi hisoblangan (Aspirantura bosqichining Ittifoq Respublikalaridagi ibtidosi 1925-yilda Xalq Maorifi Komissarligi "Oliy o'quv yurtlari va ilmiy-tadqiqot muassasalari qoshida ilmiy xodimlar tayyorlash tartibi to'g'risidagi Nizom"ni tasdiqlashi bilan bog'liqdir. Ushbu hujjat orqali aspirantura orqali ilmiy kadrlarni tashkil etilgan holda tayyorlash jarayoni boshlandi. Mazkur hujjatda ilmiy va ilmiy-pedagogik faoliyatga tayyorlanayotgan shaxslar birinchi marta "aspirantlar" deb atalgan. Aspirantlar uchun me'yoriy ish muddati 3 yil etib belgilangan edi. Istisno tariqasida ushbu bosqichda uch yillik muddatdan keyin qolishga faqat istisno hollarda va Davlat ilmiy kengashining ruxsati bilan yo'l qo'yilgan).

O'zbekiston SSRda 1950-1968 yillarda jami ilmiy xodimlar soni 4 barobar (400 %)ga, 1960-1968 yillarda esa 2,15 barobar (216 %)ga oshgan. Xususan, Jami ilmiy xodimlar soni 1950-yilda – 4541 nafar, 1960-yilda – 10329 nafar, 1965-yilda – 16329 nafar, 1967-yilda – 19 923 nafar va 1968-yilda esa – 22274 nafarni tashkil etgan.

HISTORY

Fan doktorlari miqdori ham sun'iy oshirildi. 1950-1968 yillarda fan doktorlari 2,5 barobar (253 %)ga, 1960-1968 yillarda esa 1,81 barobar (181 %)ga oshgan. Dinamik ko'rsatkichlar 1950-yilda – 159 nafar, 1960-yilda – 222 nafar, 1965-yilda – 314 nafar, 1967-yilda – 358 nafar va 1968-yilda esa – 402 nafarni tashkil etgan.

Fan nomzodlari tayyorlashga oid davlat siyosati kutilgan ortiq natijaga erishdi, bunga esa ilmiy doiraga qaratilgan imtiyozlar, hamda, ilmiy tadqiqotlarda sun'iy yaratilgan raqobat sababli erishildi. 1950-1968 yillarda fan nomzodari 4,65 marotaba (465 %)ga, 1960-1968 yillarda esa 2,23 barobar (228 %)ga oshgan. 1950-yilda – 1198 ta, 1960-yilda – 2442 ta, 1965-yilda – 3879 ta, 1967-yilda – 4930 ta va 1968-yilda esa – 5578 tani tashkil etgan.

Ilmiy darajaga ega tadqiqotchilar bilan mos ravishda ilmiy unvonga ega olimlar dinamikasi ham oshdi. Akademik, muxbir a'zo va professorlar 1960-1968 yillarda 1,48 marotaba (147 %)ga oshgan. Ya'ni 1960-yilda – 241 ta, 1965-yilda – 295 ta, 1967-yilda – 327 ta va 1968-yilda esa – 354 tani tashkil etgan. Dotsentlar soni 1960-1968 yillarda 1,73 marotaba (173,5 %)ga oshgan. 1960-yilda – 1021 ta, 1965-yilda – 1330 ta, 1967-yilda – 1626 ta va 1968-yilda esa – 1771 tani tashkil etgan.

Katta ilmiy xodim, hamda, kichik ilmiy xodim miqdoriy ko'rsatkichlari oshishi ham kuzatildi. Jumladan, katta ilmiy xodimlar 1960-1968 yillarda 2,1 marotaba (214,6%)ga oshgan. 1960-yilda – 431 ta, 1965-yilda – 735 ta, 1967-yilda – 814 ta va 1968-yilda esa – 925 tani tashkil etgan. Kichik ilmiy xodimlar esa 1960-1968 yillarda 1,2 martaga (116 %)ga oshgan. 1960-yilda – 687 ta, 1965-yilda – 1454 ta, 1967-yilda – 933 ta va 1968-yilda esa – 798 tani tashkil etgan. 1965 yildan 1968 yilgacha bo'lgan muddatda kichik ilmiy hodimlar miqdorining (656 taga) pasayishiga tadqiqotchilarning ilmiy daraja va unvonga ega bo'lishi sabab bo'lgan [12;300].

Sovet hukumati o'z navbatida ayol ilmiy xodimlardan manfaatli foydalanish davlat ilmiy siyosatida alohida o'rin egallay olishini anglagan. Ayol ilmiy xodimlar soni 1960-1968 yillarda 2,3 marotaba (231,1 %)ga o'sgan. Jami ayol ilmiy xodimlar soni 1960-yilda – 3680 ta, 1965-yilda – 6211 ta, 1967-yilda – 7324 ta va 1968-yilda esa – 8505 tani tashkil etgan. Asosiy o'sish 1960-1965 yillarda (2531 ta) ro'y bergan. Ilmiy darajaga ega ayol olimlar dinamikasiga batafsil to'xtaladigan bo'lsak, fan doktorlari 1960-yilda – 24 ta, 1965-yilda – 35 ta, 1967-yilda – 46 ta va 1968-yilda esa – 50 tani tashkil etgan. 1960-1968 yillarda miqdor 2,1 marta (208 %)ga ortdi.

Fan nomzodi bo'lgan olimlar esa 1960-yilda – 683 ta, 1965-yilda – 931 ta, 1967-yilda – 1179 ta, hamda, 1968-yilda esa – 1215 tani tashkil etgan. 1960-1968 yillarda miqdor 1,78 marta (177,8%)ga ko'paygan.

1968-yil oxiriga kelib ilmiy xodimlarning fan tarmoqlari bo'yicha taqsimlanishi texnika fanlari ixtisosligida miqdor 3997 tani tashkil etib, ular orasida 19 ta fan doktori, hamda, 673 ta fan nomzodi mavjud edi. Fizika-matematika fanlarida 27 ta fan doktori va 470 ta fan nomzodi, jami 2355 nafar tadqiqotchi faoliyat yuritgan. Shuningdek, filologiya fanlarida 2976 ta (38 fan doktori va 460 fan nomzodi), tibbiyot va farmatsevtika fanlarida 1847 ta (105 fan doktori va 855 fan nomzodi), qishloq xo'jaligi va veterinariya fanlarida 1792 ta (31 fan doktori va 567 fan nomzodi), biologiya fanlarida 1755 ta (58 fan doktori va 649 fan nomzodi), tarix va falsafa fanlarida 1599 ta (39 fan doktori va 563 fan nomzodi), pedagogika fanlarida 1415 ta (4 fan doktori va 141 fan nomzodi), kimyo fanlarida 1191 ta (24 fan doktori va 319 fan nomzodi), iqtisodiyot fanlari 1190 ta (10 fan doktori va 376 fan nomzodi), geologiya-minerologiya fanlarida 828 ta (28 fan doktori va 283 fan nomzodi), san'atshunoslik fanlarida 500 ta (3 fan doktori va 40 fan nomzodi), geografiya fanlarida 242 ta (8 fan doktori va 77 fan nomzodi), huquqshunoslik fanlarida 169 ta (7 fan doktori va 78 fan nomzodi), arxitekturada 113 ta (1 fan doktori va 23 fan nomzodi), boshqa fan yo'nalishlarida esa 305 ta (4 fan nomzodi) tadqiqotchi ilmiy izlanishlarini olib borgan. [12;299]

Ilmiy xodimlarning millatlar bo'yicha taqsimoti ham alohida tadqiqotni talab etadi. Garchi O'zbekiston SSRdagi aholining katta qismini o'zbeklar tashkil etgan bo'lsa-da, 1960- yillarda rus millatiga mansub ilmiy tadqiqotchilar miqdori ustunlik qilgan. Ushbu jarayonga tabiiy hodisa sifatida emas, balki sovet hukumatining tegishli "sa'yi-harakatlari, hamda siyosati natijasi" mahsuli deyishimiz uchun yetarli asoslar mavjud.

O'zbek millatiga mansub tadqiqotchilar 1960- yilda 3552 nafarni (78 fan doktori va 821 fan nomzodi), 1968- yilda esa 9670 nafarni (197 fan doktori va 2804 fan nomzodi) tashkil etgan holda, o'sish 2,7 barobar (272 %) edi.

Ruslar tadqiqotchilar 1960-yilda 3971 nafarni (80 fan doktori va 915 fan nomzodi), 1968-yilda esa 6957 nafarni (103 fan doktori va 1354 fan nomzodi), o'sish 1,75 barobar (175%)ni tashkil etgan.

Tadqiqotchilar miqdoriga ko'ra yahudiylar 3-o'rinda bo'lib, 1960-yilda 857 nafarni (32 fan doktori va 275 fan nomzodi), 1968-yilda esa 1488 nafarni (43 fan doktori va 451 fan nomzodi), o'sish 1,75 barobar (175%)ni tashkil etgan.

Keyingi o'rinni tatar tadqiqotchilar egallagan. 1960-yilda 566 nafarni (4 fan doktori va 119 fan nomzodi), 1968-yilda 1209 nafarni (9 fan doktori va 258 fan nomzodi) tashkil etgan, 2,14 barobar (213,6%) ko'paygan.

HISTORY

Ukrain izlanuvchilar 1960-yilda 321 nafarni (7 fan doktori va 73 fan nomzodi), 1968-yilda esa 621 nafarni (5 fan doktori va 118 fan nomzodi) tashkil etgan, 1,93 hissa (193,4%) ko'paygan.

Armanlar 1960- yilda 207 nafarni (8 fan doktori va 54 fan nomzodi), 1968- yilda esa 384 nafarni (12 fan doktori va 98 fan nomzodi) tashkil etgan, 1,85 barobar (185,5%) oshgan.

Qozoq millatiga mansub tadqiqotchilar 1960-yilda 138 nafarni (3 fan doktori va 26 fan nomzodi), 1968-yilda esa 421 nafarni (9 fan doktori va 93 fan nomzodi) tashkil etgan, 3 marotaba (305%) oshgan.

Qoraqalpoq izlanuvchilar 1960-yilda 134 nafar (fan doktori bo'lmagan va 11 fan nomzodi), 1968- yilda esa 319 nafar (4 fan doktori va 100 fan nomzodi) mavjud edi, bu yillar davomida 2,4 barobar (238%) ko'paygan.

Tojik tadqiqotchilari 1960-yilda 120 nafar (1 fan doktori va 37 fan nomzodi), 1968-yilda 238 nafar (6 fan doktori va 90 fan nomzodi) mavjud edi, bu yillar davomida 2 hissa (198%) o'sdi.

Boshqa millatlar vakillari esa 1960-yilda 463 nafar (9 fan doktori va 111 fan nomzodi), 1968-yilda 967 nafar (14 fan doktori va 212 fan nomzodi) tashkil etdi, bu yillar davomida 2,1 hissa (209%) oshdi.

Sovet hukumati ilmiy xodimlar miqdorining o'sishidan manfaatdor ekanligi sababli aspirantura bosqichidan unumli foydalanishni maqsad qildi. O'zbekiston SSRda aspirantlar dinamikasi 1950-yilda 596 nafar, 1950-yilda 596 nafar, 1960-yilda 1432 nafar (ishdan ajralgan holda 1064 ta, ishdan ajralmagan holda 368 ta), 1965-yilda 2972 nafar (ishdan ajralgan holda 2024 ta, ishdan ajralmagan holda 948 ta), 1967-yilda 3214 nafar (ishdan ajralgan holda 2166 ta, ishdan ajralmagan holda 1048 ta), 1968-yilda 3172 nafar (ishdan ajralgan holda 2106 ta, ishdan ajralmagan holda 1066 ta), 1969-yilda 3 203 nafar (ishdan ajralgan holda 2101 ta, ishdan ajralmagan holda 1102 ta [10;275]), 1970-yilda 3197 nafar (ishdan ajralgan holda 2020 ta, ishdan ajralmagan holda 1177 ta) ko'rinishida oshgan.

1950-1960 yillarda miqdor 5,4 marta (536%)ga, 1960-1969 yillarda esa 2,2 martaga (224%) oshgan.

Shundan, ilmiy tadqiqot muassasalarida 1950-yilda 309 nafar, 1960-yilda 940 nafar (ishdan ajralgan holda 727 ta, ishdan ajralmagan holda 213 ta), 1965-yilda 1602 nafar (ishdan ajralgan holda 1120 ta, ishdan ajralmagan holda 482 ta), 1967-yilda 1706 nafar (ishdan ajralgan holda 1174 ta, ishdan ajralmagan holda 532 ta), 1968-yilda 1673 nafar (ishdan ajralgan holda 1124 ta, ishdan ajralmagan holda 549 ta), 1969-yilda 1661 nafar (ishdan ajralgan holda 1101 ta, ishdan ajralmagan holda 560 ta), 1970-yilda 1636 nafar (ishdan ajralgan holda 1037 ta, ishdan ajralmagan holda 599 ta) ko'rinishida oshgan [11;307].

Oliy o'quv yurtlarida esa 1950-yilda 287 nafar, 1960-yilda 492 nafar (ishdan ajralgan holda 337 ta, ishdan ajralmagan holda 155 ta), 1965-yilda 1370 nafar (ishdan ajralgan holda 904 ta, ishdan ajralmagan holda 466 ta), 1967-yilda 1508 nafar (ishdan ajralgan holda 994 ta, ishdan ajralmagan holda 514 ta), 1968-yilda 1499 nafar (ishdan ajralgan holda 982 ta, ishdan ajralmagan holda 517ta), 1969-yilda 1542 nafar (ishdan ajralgan holda 1000 ta, ishdan ajralmagan holda 542 ta), 1970-yilda 1561 nafar (ishdan ajralgan holda 983 ta, ishdan ajralmagan holda 578 ta) ko'rinishida oshgan.

Yil davomida aspiranturani bitirganlar soni 1950-yilda 146 ta, 1960-yilda 358 ta (oliy o'quv yurtlarida 110 ta, ilmiy muassasalarda 248 ta), 1965-yilda 683 ta (oliy o'quv yurtlarida 265 ta, ilmiy muassasalarda 418 ta), 1967-yilda 812 ta (oliy o'quv yurtlarida 361 ta, ilmiy muassasalarda 451 ta), 1968-yilda 884 ta (oliy o'quv yurtlarida 402 ta, ilmiy muassasalarda 482 ta)ni tashkil etdi [12;300].

Shundan dissertatsiya himoyasi bilan aspiranturani bitirganlar miqdori 1965-yilda 52 ta (ITMlarda 26 ta, OTMlarida 26 ta), 1967-yilda 99 ta (ITMlarda 50 ta, OTMlarida 49 ta), 1968-yilda 122 ta (ITMlarda 69 ta, OTMlarida 53 ta), 1969-yilda 91 ta (ITMlarda 58 ta, OTMlarida 33 ta), 1970-yilda 146 ta (ITMlarda 73 ta, OTMlarida 73 ta) edi.

Himoyaga taqdim etilgan dissertatsiya bilan aspiranturani bitirganlar tadqiqotchilar 1965-yilda 179 ta (ITMlarda 88 ta, OTMlarida 91 ta), 1967-yilda 230 ta (ITMlarda 154 ta, OTMlarida 76 ta), 1968-yilda 219 ta (ITMlarda 119 ta, OTMlarida 100 ta), 1969-yilda 248 ta (ITMlarda 159 ta, OTMlarida 89 ta), 1970-yilda 267 ta (ITMlarda 132 ta, OTMlarida 135 ta) hisoblangan.

Xulosa. Davlat boshqaruvining takomili barcha sohalarda ilg'or kadrlar tayyorlash siyosati bilan chambarchas bog'liq bo'lgani sababli, ularning miqdori oshirilishiga katta e'tibor qaratildi. O'n yillikda tadqiqotchilar sonining bir necha barobarga oshirilganligining mohiyati ham shunda edi. Biroq ushbu vaziyatning nozik jihati ilmiy kadrlar xalq manfaatlari uchun emas, sovet hukumati manfaatlarga yo'naltirish maqsadida dinamik oshirish siyosatining mavjudligida bo'ldi.

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SHARQ ALLOMALARINING DINSHUNOSLIK SOHASIDAGI O'RNI

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“Islom tarixi va manbashunoslik, falsafa”

kafedrası katta o'qituvchisi

Annotatsiya. Mazkur maqola dinshunoslik fanining shakllanishi va rivojlanishida O'rta asr Sharq mutafakkirlarining tutgan beqiyos o'rnini tadqiq etadi. Tadqiqotda Abu Rayhon Beruniy, Muhammad ash-Shahristoniy, Ibn Hazm, Mas'udiy va Imom G'azzoliy kabi allomalarning asarlari qiyosiy-tahliliy va manbashunoslik metodlari asosida yoritilgan. Xususan, Beruniyning qiyosiy dinshunoslik metodologiyasiga asos solgani, Shahristoniyning dinlarni tizimli tasniflagani va Ibn Hazmning tanqidiy matnshunoslik uslubini qo'llagani alohida ta'kidlanadi. Muallif Sharq sivilizatsiyasi vakillari tomonidan yaratilgan “Al-Milal”, “Al-Firaq” va “Al-Diyonat” yo'nalishidagi manbalarining zamonaviy dinshunoslik tamoyillari bilan hamohangligini isbotlaydi. Maqola musulmon olimlarining jahon dinshunosligi poydevorini yaratishga qo'shgan ulkan hissasini ilmiy asoslab beradi.

Kalit so'zlar: “Al-Diyonat”, “Al-Firaq”, “Al-Milal”, qiyosiy dinshunoslik, moniylik, xristianlik, hinduylilik, Ash'ariylik, e'tiqod, xoriijylar, aqida, raddiya.

РОЛЬ ВОСТОЧНЫХ УЧЕНЫХ В СТАНОВЛЕНИИ И РАЗВИТИИ РЕЛИГИОВЕДЕНИЯ

Аннотация. В данной статье рассматривается уникальная роль средневековых восточных мыслителей в формировании и развитии теологии. Исследование анализирует труды таких ученых, как Абу Райхан аль-Бируни, Мухаммад аль-Шахристани, Ибн Хазм, Масуди и Имам аль-Газали, используя сравнительно-аналитические и источниковедческие методы. В частности, подчеркивается, что аль-Бируни заложил основы методологии сравнительной теологии, аль-Шахристани систематически классифицировал религии, а Ибн Хазм использовал метод критического текстового анализа. Автор доказывает, что источники в областях «Аль-Милал», «Аль-Фирак» и «Аль-Дийонат», созданные представителями восточной цивилизации, соответствуют принципам современной теологии. Статья научно обосновывает огромный вклад мусульманских ученых в становление мировой теологии.

Ключевые слова: «Аль-Диянат», «Аль-Фирак», «Аль-Милал», сравнительное религиоведение, манихейство, христианство, индуизм, ашаризм, вера, иностранцы, вероисповедание, опровержение.

THE ROLE OF EASTERN SCHOLARS IN THE FIELD OF RELIGIOUS STUDIES

Abstract. This article examines the unique role of medieval Eastern thinkers in the formation and development of theology. The study analyzes the works of scholars such as Abu Rayhan al-Biruni, Muhammad al-Shahristani, Ibn Hazm, Masudi, and Imam al-Ghazali, using comparative analytical and source-based methods. Specifically, it emphasizes that al-Biruni laid the foundations of comparative theology, al-Shahristani systematically classified religions, and Ibn Hazm employed the method of critical textual analysis. The author demonstrates that sources in the fields of al-Milal, al-Firaq, and al-Diyanat, created by representatives of Eastern civilization, are consistent with the principles of modern theology. The article provides a scientific justification for the enormous contribution of Muslim scholars to the development of world theology.

Key words: Al-Diyanot, Al-Firaq, Al-Milal, comparative religion, Manichaeism, Christianity, Hinduism, Asharism, faith, foreigners, confession, refutation.

Kirish. Din insoniyat tarixida muhim o'rin egallaydi. Jamiyatdagi mavqeyidan qat'iy nazar u doimo o'rganish obyekti bo'lib kelgan. Globallashuv natijasida ro'y berayotgan millatlar, irqqlar, dinlararo muloqotning o'ziga xos ahamiyat kasb etishi dinlarni o'rganishda yanada muhim ahamiyat kasb etmoqda.

Turli xalq va sivilizatsiyalarning diniy qarashlarini o'rganish natijasida dinshunoslik fani shakllangan. Sharq mamlakatlarida ham diniy qarashlarni ilmiy o'rganishda ham katta e'tibor berilgan. Bu borada sharq mutafakkirlaridan Abu Rayhon Beruniy, Imom G'azzoliy, Muhammad-ash-Shahristoniy va boshqalarning xizmatlari alohida ta'kidlab o'tiladi. Sharq mutafakkirlari dinlarning kelib chiqishi, rivojlanishi va ularning jamiyat hayotidagi o'rnini chuqur tahlil qilgan. Mavzuning dolzarbligi shundan iboratki, dinshunoslikni

rivojida sharq mutafakkirlari tomonidan yaratilgan asarlar va ularning fan rivojlantirishdagi ahamiyatini ochib berishdan iborat.

Adabiyotlar tahlili va metodlar. Dinshunoslik fanining shakllanishi va rivojlanishi masalasi ham G'arb, ham Sharq tadqiqotchilari tomonidan keng o'rganilgan. Tadqiqotlar shuni ko'rsatadiki, bu sohaning poydevori antik davr yunon va rim olimlari (Gerodot, Aristotel, Strabon, Varron, Pliniy va boshqalar) tomonidan boshqa xalqlarning dinlarini o'z e'tiqodlari bilan qiyoslash orqali qo'yilgan.

G'arbda dinshunoslikning mustaqil fan sifatida tan olinishi XIX asrga to'g'ri kelsa-da, o'rta asrlar Sharq uyg'onish davri manbalari bu borada musulmon olimlarining roli beqiyos ekanini isbotlaydi. G'arb tadqiqotchilarining o'zlari ham qiyosiy dinshunoslikni "musulmon olimlarining ilm-fan rivoji uchun buyuk tuhfasi" deb e'tirof etganlar.

Maqolada ko'rib chiqilgan adabiyotlarni uchta asosiy yo'nalishga ajratish mumkin:

1. **"Al-Diyonat" (Dinlar) yo'nalishi:** Mas'udiyning "Muruj az-zahab" va "at-Tanbix val-ishraf" asarlari jahon dinlari va madaniyatlari ensiklopediyasi vazifasini o'taydi.

2. **"Al-Milal" va "Al-Firaq" (Dinlar va oqimlar) yo'nalishi:** Muhammad ash-Shahristoniyning "Al-Milal van-Nihal" asari e'tiqodlarni tizimli tasniflashda eng mukammal manba hisoblanadi. Ibn Hazmning "Al-Fisal" asari esa dinlarni matnshunoslik asosida tanqidiy o'rganishning ilk namunasidir.

3. **Qiyosiy va antropologik tadqiqotlar:** Abu Rayhon Beruniyning "Tahqiq ma lil-Hind" asari qiyosiy dinshunoslik metodologiyasiga asos solgan birinchi manba sifatida tan olingan.

Ushbu maqolani tayyorlashda dinshunoslik fani rivojini o'rganish uchun bir qator ilmiy metodlardan foydalanildi:

Tarixiylik metodi: Dinshunoslik fanining antik davrdan boshlab O'rta asrlar Sharq sivilizatsiyasigacha bo'lgan bosqichma-bosqich rivojlanish jarayoni tahlil qilindi.

Qiyosiy-tahliliy metod: Sharq mutafakkirlarining dinlarni o'rganishda qo'llagan yondashuvlari bir-biri bilan va zamonaviy fan tamoyillari bilan solishtirildi.

Tasniflash (klassifikatsiya) metodi: Sharq olimlari tomonidan dinlarning "vahiylik" va "aqliy" ta'limotlarga bo'linishi (masalan, Shahristoniy tizimi) hamda fan yo'nalishlarining ("al-Milal", "al-Firaq", "ar-Radd") turlari tahlilga tortildi.

Metodologik tahlil: Beruniyning "hikoya qilish" (betaraflik) va G'azzoliyning "diniy-falsafiy tahlil" uslublari fan metodologiyasiga qo'shilgan hissa sifatida o'rganildi.

Manbashunoslik tahlili: O'rta asr allomalarining bizgacha yetib kelgan va yo'qolgan asarlarining ro'yxati, ularning tarkibi va mazmuniy qismlari tadqiq etildi.

Muhokama va natijalar. Dinlar tarixi va dinlarning jamiyat hayotidagi o'rnini har tomonlama o'rganish natijasida dinshunoslik mustaqil fan sifatida paydo bo'lgan degan qarashlar g'arb mutafakkirlari G'arbda Immanuel Kant (1724-1804), Lyudvig Feyerbax (1804-1872), Fridrix Maks Myuller (1823-1900), Kornelis Piter Tile (1830-1902), Per Daniyel Shantepi de la Sosse (1848-1920), Zigmund Freyd (1856-1939) na Maks Veber (1864-1920) kabi olimlar tomonidan manbalarda ta'kidlab o'tilgan. Ammo izlanishlar shuni ko'rsatmoqdaki, dinlarni ilmiy jihatdan yoritish miloddan avvalgi asrlardayoq Yunon hamda Rim olimlarining qadimgi Sharq va G'arb dinlarini tadqiq qilishlari natijasida shakllangan. Jumladan, Gesiod (mil.avv. 700) , Ksenofan Kolofonskiy (mil. avv. 570-480) , Pifagor (mil.avv. 540- 500), Gerodot (mil.avv. 484-425) , Aristotel (mil.avv. 384-322) , Polibiy (mil.avv. 200- 120) , Poligister Aleksandr (mil. avv. 105 yilda tug'ilgan) , Strabon (mil.ava, 64-mil.20) , Plutarx (46-119) , Lukian (120-190) singari yunon olimlari boshqa xalqlarning dinlarini o'rganish va ularni o'z dinlari bilan qiyoslashga harakat qilganlar. Bu jarayon keyinchalik rimliklar tomonidan o'zlashtirilib, Varron (mil.avv. 116-27), Ovidiy Nazon Publiy (mil.avv. 43-mil. 18), Pliniy (61/62-113), Apuley (tax. 124), Yevseviy (260-339) kabi klassik davr yozuvchilari tomonidan diniy ta'limotlarning vujudga kelishi va rivojlanishi masalalari yoritilgan.

O'rta asrlarga doir dinlarni o'rganishga bag'ishlangan islom manbalarini tahlil qilish bu sohada Sharq, xususan musulmon olimlarining ham o'rni yuksak bo'lganini ko'rsatadi. Bu fikrni hatto G'arb tadqiqotchilari ham e'tirof etgan holda, "Qiyosiy dinshunoslik fani musulmon olimlarining ilm-fan rivoji uchun buyuk tuhfasi" bo'lganini ta'kidlaganlar.

Ma'lumki, VIII-X asrlarda Arab xalifaligi sharkda Xitoydan garbda Ispaniyagacha, shimolda Hazar hoqonligidan janubda Hindistongacha cho'zilgan yerlarni o'z ichiga olgan yirik davlat bo'lgan. Uning ichki hududi va chegaradosh mintaqalarida turli din va madaniyatga ega xalqlar, elatlar yashagan. Mamlakat aholisining ko'pchiligini musulmonlar tashkil qilgani holda uning tarkibida yahudiylar, masihiylar kabi boshqa din vakillari ham bo'lgan.

Islom olamida dinlarni o'rganish bo'yicha tadqiqotlar uzoq tarixga borib taqaladi. Milodiy VII-VIII asrlardayoq diniy tortushuvlarni o'z ichiga olgan "maloqatlar", VIII-IX asrlardan e'tiboran esa boshqa dinlarga

“raddiyalar” yozila boshlagan. Keying asrlardan esa “al-Firaq” (Firqalar), “ar-Radd” (Raddiya), “ad-Diyonat” (Dinlar) va “al-Milal” (Xalqlar) yo‘nalishidagi adabiyotlar vujudga kelgan.

“Al-Diyonat” (Dinlar) yo‘nalishida yozilgan ilk asar Hasan ibn Muso an-Navbaxtiyning “al-Aro‘ vad-diyonat” (E‘tiqodlar va dinlar) kitobi hisoblanadi. Keyinchalik Mas‘udiy o‘zining “al-Diyonat” (Dinlar) kitobini yozadi.

Mas‘udiy (896-958), asl ismi Abul Hasan Ali ibn al-Xusayn al-Mas‘udiy bo‘lib, uning bizgacha ikkita yirik asari yetib kelgan. Ulardan biri 956-yilda yozilgan o‘ttiz tomlik “Muruj az- zahab va ma‘adin al-javhar” (“Oltin konlar va javhar ma‘danlar”)dir. Asarda qisman bo‘lsa-da, aniqrog‘i 132 bobdan uchta dinshunoslik masalalarining o‘rganilganligini ko‘ramiz.

Mas‘udiyning din masalalari o‘rganilgan yana bir kitobi “at-Tanbix val-ishraf” (“Yo‘naltirish va nazorat”) dir. Ma‘lumotlarga ko‘ra, ushbu kitob avvalgisini qo‘shimcha ma‘lumotlar bilan to‘ldirib turadi”. “Muruj zahab” singari bu kitob ham madaniyatlar ensiklopediyasiga o‘xshaydi. Faqat avvalgi kitobga nisbatan muhtasari tarzda yozilgan. Kitob yulduzlar, fasllar, dengizlar va daryolarga oid ma‘lumotlar bilan boshlanib, so‘ng tarix, tillar va yetti iqlim dinlari o‘rganilgan. Turli xalqlar tarixi batafsil yoritilgach, so‘ngida islom dini haqida ma‘lumot berilgan.

“Al-Milal” yo‘nalishida Qozi Abu Bakr Baqilloniyning asarlari diqqatga sazovordir.

Baqilloni (950-1013). Ash‘ariylik ta‘limotiga mansub bo‘lgan ushbu olimning to‘liq ismi Abu Bakr Muhammad ibn Toyib ibn Ja‘far ibn Muhammad ibn Qosim Baqilloni (950-1013). U umumiy hisobda 55 ta kitob yozib qoldirgan bo‘lsada, uning to‘rt asari “Kitabul tamhid” (“Osonlashtirish kitobi”), “I‘jazul Kuron” (“Kur‘on mo‘jizalari”), “Kitabul bayon”, “Bayon kitobi”), “Al- insaf fiy ma yajibu i‘tiqaduhu va la yajuzu al-jahlu bix” (“E‘tiqod qilish va bilish lozim bo‘lgan masalalar”) asarlariga bizgacha yetib kelgan. Ash‘ariylik e‘tiqodi qo‘llanmasi deya ta‘riflangan “Kitabul tamhid” asarida islom aqidalari mukammal o‘rganilib, boshqa din va ta‘limotlarga raddiyalar berilgan. Uch qismdan iborat kitobning birinchi bo‘limida bilim olish yo‘llari, haqiqatga yetishish masalalari, ikkinchi qismida zardushtiylar, xristianlar, brahmanlar, yahudiylar e‘tiqodiy qarashlari muhokama qilingan. Uchinchi qismida ortodoks islom ta‘limotiga asoslanib, mu‘taziliylik, rofiziylar, xoriijiylik kabi oqimlarning payg‘ambarlik, mo‘jizalar, imomat masalalaridagi qarashlari tanqid qilingan. Kitob “agar ular bunday desa, ularga bizning javobimiz shundaydir” shaklidagi gipotetik munozara usulida yozilgan. Baqilloni bu uslubni Ash‘ariyga taqlidan qo‘llaganini taxmin qilish mumkin.

“Al-Milal” yo‘nalishida Muhammad ash-Shahrisoniyning xizmatlari nihoyatda kattadir. Muhammad ash-Shahrisoniy (1086–1153) - o‘rta asrlarning eng buyuk dinshunos olimi va dinlar tarixini tizimli fan darajasiga ko‘targan mutafakkirdir. Agar Beruniy dinshunoslikka antropologik yondashgan bo‘lsa, Shahrisoniy bu sohaning ensiklopedik va tasnifiy (klassifikatsiya) asoslarini yaratgan.

Uning dinshunoslikdagi o‘rni quyidagi jihatlardan belgilanadi: Uning shoh asari “Al-Milal van-Nihal” (“Dinlar va mazhablar”) o‘z davrining eng mukammal diniy xaritasi hisoblanadi. Shahrisoniy bu asarda insoniyat e‘tiqodlarini ikki katta guruhga bo‘lgan: “Al-Milal” (Millatlar): Vahiyga asoslangan dinlar (Islom, Yahudiylik, Nasroniylik). “An-Nihal” (Nihallar): Insoniy aql yoki shaxsiy qarashlarga asoslangan ta‘limotlar (Falsafa, Majusiylar, Hind dinlari, Dahriylar). Shahrisoniy nafaqat dinlarni, balki falsafiy oqimlarni ham chuqur tahlil qilgan. Uning “Musora‘at al-falosifa” (“Faylasuflar bilan olishuv”) asari Ibn Sinoning qarashlariga raddiya sifatida yozilgan bo‘lib, unda ilohiyot va falsafa o‘rtasidagi nozik masalalar tadqiq etilgan.

O‘rta asr Sharq dinshunosligida “Al Milal” yo‘nalishida hissa qo‘shgan yana bir olim Ibn Hazmdir. Uning 44 ta asari mavjud bo‘lib, aksariyati bizgacha yetib kelmagan. Din masalalariga oid mashhur kitobi “Kitab al-fisal fil milal val ahva van nihal” bo‘lib, uni 1027-30 yillarda yozishni boshlagan. Kitob islom olamidan boshqa dinlar hamda islom firqalarini o‘rganishga bag‘ishlangan ikki qismdan iborat. Ibn Hazm o‘z asarida islom ta‘limotini boshqa dinlar, asosan, xristianlik va yahudiylik bilan solishtirishga uringan. U dinlarning tarixi, g‘oyalarini yuzaga kelish sabablarini o‘rganmay, ularning ta‘limotini tadqiq etish bilangina cheklanadi, ularni muhokama qilib, matnidan kelib chiqqan holda tanqid qiladi. Ta‘kidlash lozimki, Ibn Hazm boshqa dinni o‘rganish jarayonida tanqidiy uslubni qo‘llagan birinchi musulmon olimidir.

O‘rta asrlarda Islom olamida salmoqli hissa qo‘shgan olimlardan yana biri Maqdisiy hisoblanadi. Maqdisiy (vaf. hijriy 355). Uning 966-yilda Sijistonning Bust shahrida yozilgan “Kitabul bad vat tarix” (“Boshlanish va tarix haqida kitob”) nomli asarining 22 bobidan 15 tasi bashariyat tarixi, jumladan 8 tasi bevosita islom tarixi bilan bog‘liq bo‘lib, ularda boshqa xalqlarning dinlari ham yoritilgan. Xususan, asarda yahudiylik ta‘limoti va amallari keng o‘rganilganini ko‘ramiz. “Kitabul bad” Maqdisiyning yagona asari bo‘lmagan. Unda “Kitabu ma‘oniy Qur‘on”ga ishora qilingan havolalarni ko‘p uchramiz. Bundan tashqari kitobda muallif yozmoqchi bo‘lgan asarlari haqida ham ma‘lumotlar beriladi.

Islom olamida qiyosiy dinshunoslik sohasida ham salmoqli ishlar qilingan alloma ibn Nadimning xizmatlari kattadir. Abul Faraj Muhammad ibn Is‘hoq an-Nadim (vaf. 995/998) ham dinlarni o‘rganishda o‘z

hissasini qo'shgan musulmon allomalaridan biri bo'lgan. Uning "Kitabul fixristi" ("Fihrist kitobi") 987-988-yillarda yozilgan bo'lib, yirik ensiklopedik asarlardan biri hisoblanadi. Ushbu asar o'zida arab davlatlari bilan birga sharqiy O'rta yer dengizi, Kavkaz oldi yerlari, Iroq, Eron, Xitoy va shu kabi ayrim sharqiy mamlakatlarning birinchi ming yillikning ikkinchi yarmiga oid geografiyasi, etnografiyasi, adabiyoti, she'riyati, madaniyati, dini, milliy urf-odat va marosimlarini o'nta bo'limda aks ettirgan. Ibn Nadim asosan dinlarning tarixini o'rganishga urg'u bergan, zamonasida mavjud bo'lgan e'tiqodlar haqida ma'lumot qoldirgan. Jumladan, u o'z davrida yashagan moniylarning uygur hoqonlari himoyasida bo'lgani haqidagi ma'lumotni qoldirgan.

Ibn Nadimning ushbu asarini o'rganish jarayonida uning "Musulmon, yaxudiy va xristianlarning muqaddas kitoblari", "Fiks", "Afsona va ertaklar", "Moniylik, hinduiylik, buddaviylik va Xitoy dinlari" kabi bo'limlarida bevosita din bilan bog'liq masalalar o'rganilganining guvohi bo'lamiz. Bu esa uning dinshunos olimlardan biri sifatida e'tirof etilishiga asos bo'ladi.

Sharq allomalaridan yana biri dinshunoslikga oid ma'lumotlarni asoslab bergan alloma Johiz (776-868). Uning to'liq ismi Abu Usmon Amr ibn Bahr ibn Mahbub al-Kanoni al-Basriy bo'lib, o'zining "Kitabul hayovon" (Hayvonlar haqida kitob)ida arablar va g'ayri arablar tarixi, ularning urf-odatlarini, turli mamlakatlarning geografiyasi, elatlarning tili, adabiyoti haqida ma'lumot bergan. O'zi yashagan davrda mavjud bo'lgan e'tiqodlarni o'rganishga harakat qiladi. Johizning din masalalariga oid yana bir asari "Ar-Radd 'alan nasoro" ("Xristianlarga raddiya") hisoblanadi. Unda xristianlarning Maryamga sig'inishi, Iso payg'ambarni "Yaratganning o'g'li" deb ishonilishi, Mahdiylik haqida Iso payg'ambarning so'zlari, xristianlarning boshqa din vakillariga nisbatan musulmonlarga yaqinroq ekanlari va boshqa masalalar bayon etilgan.

Islom olamida qiyosiy dinshunoslik sohasida salmoqli hissa qo'shgan mutafakkir Abu Rayhon Beruniy(973–1048) "Al-Osorul boqiya"(Boqiy asarlar) orqali katta hissa qo'shib kelgan. Ayniqsa, Abu Rayhon Beruniy Jahon ilm-fani tarixida qiyosiy dinshunoslik metodologiyasiga asos solgan birinchi olimlardan biri hisoblanadi. Uning bu sohadagi yondashuvi o'z davri uchun inqilobiy bo'lib, bugungi kundagi zamonaviy dinshunoslik tamoyillariga to'la mos keladi.

Beruniyning "Tahqiq ma lil-Hind" ("Hindlarning aqlga sig'adigan va sig'maydigan ta'limotlarini aniqlash") asari qiyosiy dinshunoslikning ilk namunasi deb tan olingan. Olim hinduiylikni o'rganish uchun sanskrit tilini mukammal o'zlashtirgan va muqaddas matnlarni (masalan, Bhagavadgita, Patanjali) asl nusxada o'qigan. Abu Rayhon Beruniy boshqa din vakillarining qarashlarini tanqid qilmasdan yoki kamsitmasdan, boricha bayon etishga harakat qilgan. Uning: "Mening maqsadim raddiya yozish emas, balki hikoya qilishdir" degan tamoyili ilm-fanda hali ham yuksak qadrlanadi. Beruniy turli dinlar va madaniyatlar o'rtasidagi o'xshashliklarni topishda mohir bo'lgan: U hinduiylikdagi falsafiy qarashlarni qadimgi yunon falsafasi, islom tasavvufi va xristianlikdagi ayrim g'oyalar bilan qiyoslagan. Olim e'tiqodlardagi farqlarni iqlim, geografik sharoit va xalqning yashash tarzi bilan bog'lab tushuntirishga harakat qilgan. "Qadimgi xalqlardan qolgan yodgorliklar" asarida Beruniy turli xalqlar (arablar, forslar, yunonlar, yahudiylar, nasroniylar va boshqalar)ning taqvimlari, bayramlari va diniy marosimlarini xronologik tartibda tizimlashtirgan. Bu ma'lumotlar yo'qolib ketgan ko'plab qadimiy dinlar va urf-odatlarini tiklashda yagona manba bo'lib xizmat qiladi. Beruniy dinlarni tadqiq etishda fan odobiga qat'iy amal qilgan. U "biz va ular" degan qarama-qarshilikdan qochib, har bir dinni o'z mantiqiy tizimi ichida tushunishga intilgan. Aynan shu xislati tufayli u Sharq va G'arb olimlari tomonidan "birinchi antropolog" va "dinlar tarixchisi" sifatida e'tirof etiladi.

"Ar-Radd" (Raddiya) yo'nalishida ham ko'plab asarlar dunyo yuzini ko'rgan. B u sohada Imom G'azzoliyning asarlarini alohida qayd etish lozim. Imom Abu Homid al-G'azzoliy(1058–1111) islom olamida "**Hujjatul Islom**" unvoniga sazovor bo'lgan buyuk mutafakkir bo'lib, uning dinshunoslik rivojidagi o'rni Beruniynikidan farqli ravishda ko'proq diniy-falsafiy tahlil va islom aqidasi himoya qilishga qaratilgan. G'azzoliyning bu sohadagi asosiy xizmatlari quyidagilardan iborat: Uning eng mashhur asari "Din ilmlarini tiriltirish" asari dinshunoslikda metodologik ahamiyatga ega. Olim dinni to'rtta asosiy qismga (ibodatlar, urf-odatlar, halokatga yetaklovchi va najot beruvchi xislatlar) bo'lib, har birini ruhiy va huquqiy jihatdan tahlil qilgan. G'azzoliy dinni faqat tashqi qoidalar (fiqh) yig'indisi emas, balki qalb pokligi va axloqiy yuksalish tizimi sifatida talqin etgan. Uning xristianlik aqidalariga bag'ishlangan "Ar-Radd al-jamil"("Go'zal raddiya") asari o'sha davrdagi qiyosiy dinshunoslikning muhim namunasi sanaladi. Uning "Tahofut al-falosifa" ("Faylasuflarning o'z-o'ziga zid kelishi") asari orqali din va falsafa o'rtasidagi chegaralarni aniqlab bergan. G'azzoliyning eng katta xizmatlaridan biri - tasavvufni (islomiy mistikani) rasmiy shariat ilmlari bilan uyg'unlashtirganidir. U "rasmiy din" va "botiniy din" o'rtasidagi ziddiyatni bartaraf etib, islomning ma'naviy qismini mustahkamlagan. Imom G'azzoliyning asarlari bugungi kunda ham diniy psixologiya va axloq falsafasini o'rganishda asosiy manbalardan biri bo'lib qolmoqda.

Xulosa. Xulosa sifatida shuni aytish mumkinki, dinshunoslik fani avvaliga yunon-rim mutafakkirlarining falsafiy qarashlarida, keyinroq musulmon olimlarining turli din va elatlar e'tiqodlariga bo'lgan qiziqishlari natijasida yuzaga kelgan asarlarida bosqichma- bosqich ravishda rivoj topdi.

Bu jarayonda dinning va insonning paydo bo'lishi, odob-axloq masalalarining yuzaga kelishi, turli siyosiy va ijtimoiy omillar tufayli turli dinlarni o'rganishga bo'lgan qiziqish kuchayib borgan va bu jarayonda musulmon olimlarining roli alohida o'rin egallaydi. Xususan, Mas'udiy, Abul-Faraj ibn an-Nadim, Maqdisiy, Boqilloni, Ibn Hazm, Abu Rayhon Beruniy, Muhammad ash Shahristoniy kabi olimlar o'zlarining dinlarni o'rganishga qaratilgan asarlari bilan mashhur bo'lgan. Buning natijasida ular o'ziga xos Sharq dinshunosligining yuzaga kelishi va rivojlanishiga benazir hissa qo'shganlar.

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SOVET DAVRIDA BUXORO TA'LIM TIZIMI: MAKTAB MUAMMOLARI

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Annotatsiya. Ushbu maqolada Buxoro viloyatida xalq maorifi tarixi masalalarining matbuotda yoritilishi to'g'risida ma'lumot berilgan. Buxorodagi sovet maktablari, dars o'tish jarayonlari, kechki maktablar, to'garaklar to'g'risidagi ma'lumotlar matbuotdagi maqolalar orqali yoritilgan. "Sovet maktabi" deb nomlangan jurnalning ma'lum sonlarida Buxoro oblasti maktab ta'limiga doir ma'lumotlar berib borilgan. Shuningdek, sovet hokimiyati yillarida amalga oshirilgan ta'lim tizimidagi islohotlar, maktablarning tashkil etilishi va uning kommunistik mafkura siyosati ta'siriga olinishining oqibatlari va natijalari, ta'limdagi kamchiliklar manbalar asosida ilmiy tahlil qilindi.

Kalit so'zlar: maktab, "Sovet maktabi" jurnali, kommunistik mafkura, sovet maktablari, o'qituvchilar, o'quvchi, xalq maorifi, xalq maorifi bo'limining mudiri, mehnat-politexnika maktablari

СОВЕТСКАЯ СИСТЕМА ОБРАЗОВАНИЯ В БУХАРЕ: ПРОБЛЕМЫ ШКОЛЬНОГО ОБРАЗОВАНИЯ

Аннотация. В этой статье приведены сведения об освещении вопросов истории народного образования в печати Бухарская области. Информация о советских школах Бухары, учебном процессе, вечерних школах и клубах освещалась в статьях в прессе. В отдельных номерах журнала «Советская школа» публиковалась информация о школьном образовании в Бухарской области. Также на основе источников научно проанализированы реформы в системе образования, проведенные в годы советской власти, последствия и результаты организации школ и их подверженность коммунистической идеологической политике, недостатки в образовании.

Ключевые слова. школа, журнал "Советская школа", коммунистическая идеология, советские школы, учителя, ученики, народное образование, заведующий отделом народного образования, трудовые политехникумы

THE EDUCATION SYSTEM IN BUKHARA DURING THE SOVIET PERIOD: PROBLEMS OF SCHOOL EDUCATION

Abstract. In this article, Bukhara region information is given on the coverage of issues of the history of public education in the press. Information about Soviet schools in Bukhara, learning processes, evening schools, and clubs was covered by articles in the press. In certain issues of the magazine called "Soviet School", information was provided on school education in the Bukhara region. The reforms in the education system implemented during the years of Soviet rule, the consequences and results of the organization of schools and their influence on communist ideological policy, and shortcomings in education were scientifically analyzed based on sources.

Key words. school, "Soviet School" magazine, communist ideology, Soviet schools, teachers, students, public education, head of public education department, labor polytechnic schools.

Kirish. Mustaqillik yillarida O'zbekistonning sovet davri tarixini xolis va haqqoniy yoritish imkoniyati yaratildi va millatni uyg'otish, ma'naviyatini oshirishda buyuk tarixiy adolat qaror topdi.

Asosiy qism. Buxoro viloyatida ta'lim sohasiga oid muammolarni matbuotda yoritishda "Sovet maktabi" jurnali muhim o'rin tutgan. Ushbu nashr oylik ilmiy-pedagogik jurnal bo'lib, pedagogik-uslubiy yo'nalishdagi nashrlar qatoriga kiradi. U O'zbekiston SSR Ta'lim vazirligiga qarashli bo'lib, 1918-yildan boshlab Toshkent shahrida o'zbek tilida chop etilgan. Jurnal faoliyati davomida o'z nomini bir necha bor o'zgartirgan. Dastlab, 1918-yilda haftalik nashr sifatida o'zbek va rus tillarida "Maorif" nomi bilan chop etilgan.

1923-1924 - yillarda "Bilim o'chog'i" ("Znaniye") nomi ostida, 1925 - yildan oyda bir marta "Maorif va maktab" ("Prosvesheniye i uchitel") nomi bilan nashr etilgan. 1934—1937-yillarda oyda bir marta nashr etilgan va "Politehnika maktabi va pedagogi" ("Politehnicheskaya shkola i pedagogika"), 1937—1941-yillarda

esa "Pedagogiyetkasida kengash", "Sovet pedagogikasi" ("Sovetskaya pedagogika") deb nomlangan. 1941-yildan 1951 - yilgacha jurnal nashr etilmagan. Nashr 1951 - yilda yana qayta tiklangan.

"Sovet maktabi" jurnalining maqsadi - o'qituvchilar va xalq ta'limining boshqa xodimlariga o'qitish samaradorligini oshirishda yordam berish bo'lgan. Ta'lim jarayoni, umumta'lim, mehnat va politexnika fanlarini o'qitishni takomillashtirish masalalari yoritilib borilgan. Asosiy maqsadi esa ta'limdagi o'quvchi va talabalarni kommunistik ruhda tarbiyalash bo'lgan.

Ushbu jurnal ishida respublika o'qituvchilari, oliy o'quv yurtlari professor-o'qituvchilari, olimlari, xalq ta'limi, maorif xodimlari, partiya va sovet tashkilotlari rahbarlari ishtirok etganlar.

Mavzuga oid adabiyotlar tahlili. Buxoro oblastida maktab masalalariga doir maqolalarni "Sovet maktabi" jurnali sahifalarida uchratishimiz mumkin. Muzaffarovning "Maktab to'g'risida qonunni amalga oshirishdagi birinchi qadamlar", E.Yusupovning "Darsning samaraligi uchun", J.Polvonovning "Ijtimoiy burch hissini shakllantirish", S.Tursunov, U.Orifjonovning "Fakultativ mashg'ulotlarni planlashtirish", R.Q.Otajonovning "Fakultativ mashg'ulotlarda geometrik almashtirishlar", N.Ochilovning "Jamoatchilikning yordami", S.Matyobovning "Darsda o'quvchilar bilan individual ishlash", R.I.Aronboyevning "O'quvchilar shahar tarixini o'rganmoqdalar", M.Mirqosimovning "O'zbekistonSSR"ni o'rganish", L.Karimovning "Kuni uzaytirilgan maktablarda uy vazifasi", S.S.Korn, S.T.Og'ajonova, K.Ahmadjonovning "Ertalabki gimnastika va uning ahamiyati", I.Huseynovning "Tajriba ishlarini uyushtirish", L.M.Shvedkoning "O'quvchilarning aktivlashtirish", A.M.Minayevning "O'qish darslarida texnika vositalaridan foydalanish", T.Shirinovning "Kollektivning tashabbusi", U.Fayzullayeva, A.Zokirovning "Shudgorlashning ahamiyati", A.Ahmedov "O'quvchilarda kollektivizmni shakllantirish" deb nomlangan maqolalarida Buxoro oblastida sovet maktablaridagi ahvoli tasvirlangan.

Asosiy qism. Buxoro oblast xalq maorifi bo'limining mudiri A.Muzaffarovning "Maktab to'g'risida qonunni amalga oshirishdagi birinchi qadamlar" deb nomlangan maqolasida "SSSR Oliy Soveti va O'zbekiston SSR Oliy Sovetining "Maktabning turmush bilan bog'lanishini mustahkamlash to'g'risida va xalq maorifi sistemasini yanada rivojlantirish haqida" qabul qilgan qonunlari kommunistik g'oya bilan sug'orilgan bo'lib, o'sha davr nuqtai-nazaridan mamlakatda kommunistik qurilishning hozirgi vazifalariga tamomila munosibdir" degan ma'lumotlarni uchratishimiz mumkin.

1959-1960-o'quv yili maktabni qayta qurish to'g'risidagi qonunni amalga oshirishning birinchi yili bo'lganligi va ana shu davr ichida Buxoro oblastida partiya, sovet tashkilotlari hamda jamoatchilik yordami bilan maktab to'g'risidagi Qonunni amalga oshirish bo'yicha dastlabki ishlar qo'lga kiritilganligini izohlab:

- maktablarning o'quv-materiallar bazasi ancha kengaytirilganligi;
- darslarni bir smenada olib borish uchun ko'pgina yangi maktab binolari qurilganligi va qo'shimcha sinf xonalari tashkil etilganligi;
- bir smenali mashg'ulotlarga ko'chirish uchun kolxozlarning kuchi va mablag'lari hisobidan 32 tipovoy maktab binolari qurilganligi;
- 25 klub, 106 ma'muriy xo'jalik binolari maktabga topshirilganligi;
- maktablarga qo'shimcha ravishda 41600 o'quvchiga mo'ljallangan 1366 sinf xonasi qurib berilganligi;
- maktablar yuqori ixtisosli o'qituvchi kadrlar bilan ta'minlanganligi;
- o'quv-tarbiya muassasalarining yangi tipi-internat-maktablar tarmog'i kengaytirilganligini tekshirish natijasida hisobotlarda o'z aksini topgan.

Endilikda deb yoziladi maqolada Buxoro oblastidagi maktablarning hammasi 1960 - yilning 1 - sentyabridan boshlab bir smenali mashg'ulotlarga to'la o'tganligi aniqlangan.

Buxoro oblast maktablarini bir smenaga ko'chirilishi, maktablarning o'quv-material bazasini mustahkamlash uchun boshlangan harakat natijalar berganligi, hamda o'qituvchilarga ishlab chiqarish ta'limi berishning bazasi ancha kengayganligini maqolada aytib o'tilgan.

Buxoro oblastidagi o'rta va yetti yillik maktablar huzurida yog'och va metallni qayta ishlash, tikuvchilik bo'yicha 287 ta o'quv ustaxonalari, avtomobil va traktorlarni o'rganish yuzasidan 50 ta kabinet, 250 ta fizika kabineti borligi aniqlangan. Ko'pchilik maktablarining o'quv-tajriba uchastkalariga ega degan ma'lumotlarni Buxoro oblast xalq maorifi bo'limining mudiri A.Muzaffarov o'z hisobotida keltirgan. Fikrini davom ettirib, Buxoro oblastidagi 25 ta maktab huzurida terish mashinalari va traktorlarni o'rganish to'garaklari tashkil etilganligi, ayrim maktablar paxta terish mashinalarini boshqaruvchilarni tayyorlash sohasida anchagina muvaffaqiyatlarni qo'lga kiritganligi aniqlangan. Masalan, Sverdlov (hozirgi Jondor) rayonidagi Pravda, Qorako'l rayonidagi Krupskaya nomli maktablarda dongdor mexanizator Tursunoy Oxunovanning tashabbusidan ilhomlanib, xotin-qizlardan paxta terish mashinalarini boshqaruvchi 40 kishi tayyorlanganligi hisobotlarida o'z aksini topgan.

Xalq maorifining yangi sistemasida ishlab chiqarish ta'limi bilan umumiy ma'lumot beradigan mehnat-politexnika maktablari muhim o'rin tutgan. 1959-60-o'quv yilida Buxoro oblastida ishlab chiqarish ta'limi

beradigan 22 ta IX sinflar ochildi. 1965 - yilning oxiriga borib bunday maktablarning soni 100 taga yetkazildi, o'quvchilar kontingenti esa qariyb 11 ming kishini tashkil etganligi aniqlangan.

Buxoro shahridagi Navoiy nomli, Navoiy rayonidagi Lenin nomli, G'ijduvon rayonidagi Lenin nomli, Qorako'l rayonidagi Telman nomli va boshqa rayonlarning ko'pgina maktablarida ta'lim ustaxonalarining ishi yaxshi yo'lga qo'yilganligi, bu maktablarda umumiy ta'lim fanlarining o'qitish ishlab chiqarish bilan qo'shib olib borilganligi hisobotlarda o'z aksini topgan.

Buxoro oblastidagi maktablarda o'quvchilar traktor, paxta terish mashinalari, avtomobillarni boshqarishni o'rgatganlar. O'tgan o'quv yilida (1960-yil) deb yoziladi, hisobotda 4 mingdan ortiqroq o'quvchi paxtachilik, makkajo'xorichilik, parrandachilik bo'yicha tashkil qilingan 268 ta ishlab chiqarish brigadalarida, shuningdek 100 dan ortiq pillachilik zvenolarida ishlaganligi aniqlangan.

Ayrim maktablar tekshirilganda deb yozadi, Buxoro oblast xalq maorifi bo'limining mudiri A.Muzaffarov (1960 yil) hozirgi kunda maktablar 10 ming suv parrandasiga, 2 mingdan ortiq quyonga ega ekanligi, ba'zi bir maktablarning o'quvchilari cho'chqa boqish va uni ko'paytirish bilan shug'ullanayotganligi tekshirishlar natijasida aniqlangan. Maktablarda o'quvchilardan tuzilgan brigada va zvenolarning hammasi o'z ishlarida yaxshi natijalarni qo'lga kiritib, zimmalariga olgan majburiyatni muvaffaqiyatli uddalaganlari, ta'limni ishlab chiqarish mehnati bilan bog'lab olib borish mumkin ekanligini amalda ko'rsatib berganliklari hisobotlarda ma'lumot sifatida berilgan.

Buxoro oblast xalq maorifi bo'limining mudiri A.Muzaffarov maktablarni tekshirganida o'tgan yili (1960-yil) o'quvchilar paxtachilik brigadalarining ko'pchiligida yuqori hosil yetishtirganliklari aytib o'tilgan. Masalan, Sverdlov rayonidagi 9 ta ishlab chiqarish brigadasi 100 gektar maydonning har gektaridan 31 syentnerdan paxta yetishtirganligi, G'ijduvon rayonidagi Sadridin Ayniy nomli o'rta maktab o'quvchilar brigadasining a'zolari 20 gektar maydonning har gektaridan 44 syentnerdan hosil ko'targanliklari, shu bilan birga, barcha o'quvchilar brigadalarining a'zolari yaxshi va a'lo baholarda o'qiganliklari, deb hisobotda yozilgan. Aslida esa moddiy ishlab chiqarish birinchi darajali vazifa degan bahonada va ta'limni ishlab chiqarish bilan bog'lab olib borish degan vaj asosida maktablarda ta'lim-tarbiya bo'shashib ketdi, u ta'lim ikkinchi rejaga surib qo'yildi. Maktab o'quvchilari bir necha oylab paxtani yagonalash, qator oralariga ishlov berish, terim mavsumiga va chorva uchun yem-hashak tayyorlash kabi ishlarga surunkali safarbar qilinganlar. Yosh pillachilar 135 quti urug' boqib har qutidan o'rta hisob bilan 67 kilogramm pilla olishga muvaffaq bo'lganliklari ham aniqlangan.

Buxoro oblastining Qorako'l, Shofirkon, Vobkent rayonlari (tumanlari) maktablaridagi pillachilik zvenolari, ayniqssa, yaxshi ishlaganligi, Qorako'l rayonidagi Navoiy nomli maktab o'quvchilar pillachilik zvenosi har quti urug'dan 128 kilogrammdan pilla topshirganligi, Kogon rayonidagi Kirov nomli maktab o'quvchilari 4 quti urug'dan 488 kilogramm yuqori sifatli pilla olganliklari matbuot sahifalarida yoritilgan.

Hisobotlar natijasida "Sovet maktab" jurnali sahifalarida Sverdlov rayonidagi o'rta maktabni tamomlab chiqqan 225 o'quvchi kolxozlarda traktorchi, paxta terish mashinalarining mexanik-haydovchilari, cho'chqaboqar, sut sog'uvchi bo'lib ishlash istagini bildirganligi yozilgan. Demak, sovet maktablarida dars berish jarayonida ta'lim berishda ayrim kasb mutaxassislarni ham tayyorlab borganlar.

Maktablarning bir smenali mashg'ulotlarga o'tishi bilan ko'pgina fanlarni o'qitish saviyasi ko'tarilganligi, sinfdan tashqari ishlar, pioner va komsomol ishi jonlanganligi aniqlangan. O'quvchilarning estetik va jismoniy tarbiyasi hamda fanlarni o'zlashtirilishi yaxshilanib, bir sinfdan ikki yil qoluvchilar soni keskin ravishda kamayganligi hisobotlarda berilgan.

Buxoro oblast xalq maorifi bo'limining mudiri A.Muzaffarov maktablarni tekshirish jarayonida oldingi yillarga (1960-yil) nisbatan o'qituvchilar o'zlarining g'oyaviy-nazariy saviyalarini, ish malakalarini oshirishga, ijtimoiy-siyosiy ishlarda yanada aktivroq (faol) qatnashishga ko'proq e'tibor bera boshlaganliklarini o'z hisobotida ta'kidlab o'tgan.

"Sovet maktabi" jurnalining 1960-yil 10-oktyabr sonida maktab masalalariga doir ma'lumotlarda quyidagilarni ko'rishimiz mumkin: "Biz bu o'quv yilidan boshlab yetti yillikdan sakkiz yillik ta'limga o'ta boshlaymiz. Mahalliy sharoit, mavjud material baza va pedagog kadrlar tayyorlashni e'tiborga olib, 182 ta maktabdan 50 tasi ishlab chiqarish ta'limi beradigan mehnat-politexnika maktablariga aylantirildi. Yangi o'quv muassasasi bo'lgan internat maktablar tarmog'i kengaytiriladi. Ularda o'quvchilar kontingenti 3 890 kishiga ko'patirildi".

Maktablarning I-IV sinflarida yangi o'quv plani (reja) va programmasi (dasturi) asosida mashg'ulotlar o'tkazilgan. Bularda fan asoslarini unumli mehnat bilan chuqur bog'lab olib borishni amalga oshirilishi ko'zda tutilganligi, yuqori sinflarda "Siyosiy bilim asoslari" degan yangi fan o'qitilishiga kiritilganligi, bu o'quvchilarining dunyoqarashini shakllantirishga yordam beradi degan fikrlari, ayniqssa, o'quvchilarni kommunistik ruhda tarbiyalash masalasi ekanligi matbuot sahifalaridagi maqolalarda yaqqol namoyon bo'ladi.

Buxoro oblastining shahar maktablarida va qishloq joylarida o'rta va yetti yillik maktablarda to'garaklar ishi ancha yaxshilanganligi, ayniqsa, o'tgan o'quv yilida (1960-yil) Buxoro oblasti maktablarida 105 dan ziyodroq texnika to'garaklari ishlab turganligi, to'garak qatnashchilarining kuchi bilan ko'plab chiroyli eksponatlar tayyorlanganligi tekshirishlar asosida aniqlangan.

Hisobot natijalariga ko'ra, Buxoro oblast xalq maorifi bo'limining mudiri A.Muzaffarov quyidagi fikrlarni keltiradi: "O'quv yilining yakunlari o'quvchilarning davomati oshganligidan, ularning o'quv-prosessiga (jarayon) aktiv (faol) qo'shilganligidan, sinfdan tashqari tadbirlar va ijtimoiy-foydali mehnatga katta havas bilan qatnasha boshlaganliklaridan dalolat beradi. Ularning umum ta'lim doiralari kengayganligi, maktablarning ichki kontrol (nazorat) ishlari ham ancha yaxshilanganligi, maktab direktorlari va ilmiy bo'lim mudirlari o'qituvchilarning darslari bilan ko'proq shug'ullanadigan, o'qituvchilar bilan ko'proq suhbatlashadigan bo'lganligini" to'g'risidagi ma'lumotlarni o'z hisobotida keltirgan. Fikrini davom ettirib, Buxoro oblastida o'qituvchilari o'z ishlarini yangi talablar asosida qayta ko'ra boshladilar. Ular darslarning effektiligini (samaradorligi) oshirmoqdalar, o'qitishda abstraktlikni tugatmoqdalar, o'qitishning metodlarini yanada yaxshilash ustida qunt bilan ishlamoqdalar. Tabiiy-gumanitar fanlarni o'qitish darajasi oshdi. Kimyo, biologiya, fizika fanlarining o'qituvchilari o'quvchilarni fan qonuniyatlarini amaliy ishda, sanoatda, qishloq xo'jaligida, turmushda qo'llay olishga o'rgatmoqdalar. O'quvchilar ishlab chiqarishda amaliy ish bilan ko'proq shug'ullanadigan bo'ldilar degan ma'lumotlarni bayon etgan.

Maqola sovet mafkurasi bilan sug'orilganligi yaqqol ko'zga tashlanadi. Ushbu maqolada o'quvchilarni "xalqlar do'stligi", "proletar internasionalizm" va "sosialistik vatanparvarlik" ruhida tarbiyalashga alohida e'tibor berilmoqda deyilishining o'zi sovet maktablarida o'quvchilarni kommunistik ruhda tarbiyalanganligi isbotlaydi.

Sovet tuzumi davrida maktablarda Kommunistik partiyaning roli o'quvchilarga har tomonlama singdirilishiga alohida e'tibor qaratilgan. Quyidagi fikrlar buning dalilidir: "Tarix, adabiyot darslarida o'qituvchilar Vatanimizning vujudga kelishi va uning gullab-yashnayotganligi haqida, xalqlar do'stligining ilhombaxsh kuchi to'g'risida, kommunizm qurish uchun kurashda Kommunistik partiyaning dono siyosati haqida tushuntirib bermoqdalar". Bundan tashqari maktablarda o'quvchilarni "internasiolizm" ruhida tarbiyalashga alohida e'tibor qaratilgan. Umumta'lim maktablarida, internat-maktablarda turli millat farzandlarining birgalikda ta'lim olishlari, dam olishlari va tarbiyalanishlari o'quvchilarni "internasiolizm" ruhida tarbiyalashning muhim omillaridan hisoblanadi.

Maktablarda asosiy e'tibor rus tilini o'rgatishga qaratilgan. Buxoro oblast maktablarida bolalar o'zbek, rus, tojik, qozoq, turkman tillarida o'qitilmoqda, degan ma'lumotlar keltirilgan. "Vatanimizning barcha xalqlari kabi oblastimiz maktablarining o'quvchilari ham "ulug' rus tilini" zo'r havas va katta ishtiyoq bilan o'rganmoqdalar",- deb yozilishining o'zi rus tilining o'zbek o'quvchilarning ongiga qanday darajada singdirilishini matbuotdagi maqolalar orqali bilishimiz mumkin.

Buxoroda maktab masalalarida kamchiliklar birga yutuqlar ham qo'lga kiritilganligi matbuot sahifalarida o'z aksini topgan. "Buxoro oblasti xalq maorif organlari" ishchi va qishloq yoshlari o'qishini tashkil etishda ayrim muvaffaqiyatlarga erishdilar. Pedagog kadrlarning sifat sostavi (tarkibi) yaxshilandi, 362 o'qituvchidan 207 tasi oliy ma'lumotli o'qituvchilar ekanligi matbuot sahifalarida o'z aksini topgan. Shunindek, maktablarning o'quv-material bazasi ham ancha mustahkamlandi. 14 ta ishchi-yoshlar maktablaridan 3 tasi o'z binosiga ega, yigit va qizlarning umumiy ma'lumot darajasi ancha yaxshilandi, degan ma'lumotlar hisobotlarda o'z aksini topgan.

Buxoro oblastida kechki maktablar masalasiga alohida e'tibor qaratilganligi "Sovet maktabi" jurnalining sahifalarida yoritib borilgan. "Yoshlarga ishlab chiqarishdan ajralmagan holda ta'lim beradigan kechki maktablar to'g'risida alohida g'amxo'rlik qilish kerak. Ularni tegishli binolar va tajribali o'qituvchilar bilan ta'minlash har taraflama qo'llab-quvvatlash lozim. Shuni e'tiborga olish kerakki, kechki maktablar ishchi-yoshlarga umumiy o'rta ta'lim beribgina qolmay, balki o'z professional bilimlarini oshirishlari va takomillashtirishlari, umumiy, madaniy, siyosiy tayyorgarliklarini oshirishlariga ham yordam beradi",- degan ma'lumotlarni uchratishimiz mumkin.

Sovet maktabi jurnalining sahifalarida Buxoro oblastida internat masalasida quyidagi ma'lumotlar keltirilgan. "Bundan tashqari kommunistik g'oyani maktab internatlarga o'quvchilar ongiga singdirishga har tomonlama harakat qilingan. "O'sib kelayotgan yosh avlodni "kommunistik ruhda tarbiyalashda" internat-maktablar katta rol o'ynaydi". Sovet maktablari bilan birga internatlarda ham "Kommunistik ruhda" o'quvchilarni tarbiyalanganligini matbuot sahifalarida ko'rishimiz mumkin. "Qisqa vaqt ichida yangi tipdagi ana shu ta'lim-tarbiya muassasalari keng xalq ommasining, ota-onalarning umumiy hurmatiga sazovor bo'ldi. 1960-1961-o'quv yili boshida 1700 tarbiyalanuvchidan iborat bo'lgan 8 internat-maktab ishlay boshlaganligi" aniqlangan.

Xalq maorifi Buxoro oblastida yaylovlardagi chorvadorlar bolalarga sharoit yaratish masalasini ham ko'rib chiqilgan. "Xalq maorifi organlari partiya, sovet va jamoat tashkilotlari bilan hamkorlikda yaylovlardagi chorvadorlar bolalarining bilim olishlari uchun sharoit yaratib berish to'g'risida doimiy g'amxo'rlik qilmoqdalar. Ular uchun 120 bino qurib berildi", degan ma'lumotni matbuot sahifalarida berib borganlar.

Buxoro oblastidagi uzaytirilgan kun maktablari masalasiga doir quyidagi ishlar amalga oshirilganligi "Sovet maktabi" jurnali sahifalarida yoritib borilgan. "KPSS Markaziy Komiteti va SSSR Ministrlar Sovetining qaroriga muvofiq uzaytirilgan kun maktablari ham bolalarining ijtimoiy tarbiyasini kuchaytirishda katta rol o'ynashi lozim. Oblastda yangi o'quv yilidan boshlab 7 ta uzaytirilgan kun maktablari ishlay boshladi",- degan ma'lumotlarni uchratishimiz mumkin.

Maktablarda asosiy e'tibor "Kommunistik qurilish" masalalariga qaratilishi o'z davri uchun kun tartibi hisoblangan. "Kommunistik qurilish sohasida erishilayotgan muvaffaqiyatlar xalq maorifining barcha xodimlarini, o'qituvchilarini yangi maktab oldida turgan vazifalarni bajarish uchun ijodiy mehnatga ilhomlantirmoqda, degan ma'lumotdan shuni bilishimiz mumkinki, o'z davri uchun Kommunistik qurilish masalasi sovet o'qituvchisi oldida turgan asosiy vazifa bo'lgan.

O'zbekiston SSR Oliy Sovetining to'rtinchi sessiyasida "Maktabning turmush bilan bog'lanishini mustahkamlash to'g'risida va O'zbekiston SSR da xalq maorifi sistemasini yanada rivojlantirish haqida"gi qonunning bajarilishini ta'minlash uchun respublika maktablarida ushbu qonunning qanday amalga oshirilishini nazorat qilish masalasi o'z davri uchun dolzarb bo'ldi.

O'zbekiston SSR da Maorif ministri deputat E.Q.Qodirov dokladini o'rganish natijasida Buxoro oblastida maktab masalalariga doir quyidagi ma'lumotlarga ega bo'ldik: "O'zbekiston Kompartiyasi Markaziy Komiteti va respublika hukumati bilan barcha maktablarni bir smenali mashg'ulotga ko'chirish sohasida ko'p ish qilinmoqda. O'tgan o'quv yilining oxirigacha 6,249 maktabdan 4.102 tasi bir smenali mashg'ulotlarga o'tkazildi. Buxoro oblasti jamoatchiligi bu muhim ishda katta muvaffaqiyatlarga erishdi. Bu oblastdagi 546 maktabning 513 tasi yoki qariyb 94 pro senti o'tgan o'quv yilida bir smenada mashg'ulot olib bordi. Oblast partiya va sovet tashkilotlari, xalq maorifi organlari, kolxoz va sovxozlar qishloq maktablarining hammasini bir smenali mashg'ulotga ko'chirdilar",- degan ma'lumotlarni matbuot sahifalarida uchratishimiz mumkin.

O'tmishda bironta oliy o'quv yurti bo'lmagan O'zbekistonda hozirgi kunda 39 ta oliy o'quv yurti bo'lib, 1968-1969-o'quv yilida 224 ming student(talaba) ta'lim olmoqda. Bu esa 1967-1968 yildagiga nisbatan 20 ming kishi ko'p demakdir. O'zbekistonda o'tmishda bironta oliy o'quv yurti bo'lmagan, degan noto'g'ri ma'lumotlar sovet mafkurasi sifatida talqin qilinib, noto'g'ri ma'lumotlar o'quvchi yoshlar ongida singdirishga harakat qilingan. Vaholanki, hozirgi nuqtai-nazardan qaralganda, O'zbekistonda o'tmishda o'zining dunyoga mashhur bo'lgan madrasalari mavjud bo'lgan va o'z davri uchun mutaxassis kadrlarni yetkazib bergan.

"Sovet maktabi" jurnali sahifalarida 1968-yilda oliy va o'rta maxsus yurtlarida 54 mingga yaqin mutaxassis bitirib chiqqanligi va bulardan 23 ming kishi oliy ma'lumotli va 31 ming kishi maxsus o'rta ma'lumotli ekanligi, Oliy va maxsus o'rta bilim yurtlariga o'tgan yili 95 mingdan ortiq kishi o'qishga kirgan bo'lsa, Oliy o'quv yurtlari va texnikumlarining kechki bo'limlarida 179,5 mingdan ko'proq student ishlab chiqarishdan ajralmagan holda ta'lim olganligini ko'rishimiz mumkin.

Yosh avlodni tarbiyalashda maktabning rolini KPSS Markaziy Komiteti, SSSR Oliy Soveti Prezidiumi hamda SSSR Ministrlar Sovetining o'qituvchilarining Butunittifoq II syezdiga yozgan tabriknomasida: "maktab hayotga qadam qo'yuvchi har bir kishiga ijtimoiy va ilmiy texnika taraqqiyotining hozirgi talablariga javob beruvchi mukammal umumiy ma'lumot berishi, yosh avlodga kommunistik dunyoqarashini shakllantirishi, o'quvchilarni kollektivism ruhida, o'z vataniga va socialistik internacionalizmga mehr-muhabbat ruhida tarbiyalashi, yoshlarni jamiyat baxt-saodati yo'lida mehnat qilishga tayyorlashi, ularda burjua ideologiyasining har bir ko'rinishlariga nisbatan keskin qarshi tura bilish mahoratini qaror toptirishi lozim" deb ochiq-oydin belgilab berdi. Yuqorida ta'kidlab o'tilgan ma'lumotlar kommunistik g'oyaning qay darajada yoshlar ongiga singdirilishini ko'rishimiz mumkin. Sovet maktabini kommunistik partiya yaratgan va ravnaq bergan, degan ma'lumotlar o'quvchi yoshlarning ongiga kommunistik g'oya nechog'lik singdirilishi kerakligini bilishimiz mumkin.

Buxoro oblastida 1967-1968-o'quv yilidan boshlab ayrim fanlar bo'yicha yangi plan (reja) va programmalarga o'tila boshlandi. Bundan tashqari, maqolada sovet davridagi maktab o'quvchilarning burchi haqida fikr bildirilib, "Maktab o'quvchisining burchi-kommunistik munosabatda bo'lishi bu socialistik ijtimoiy burchi mazmuniga kiradi", degan fikr sovet maktabi o'quvchi ongiga kommunistik g'oyaning majburan singdirilishi masalalari matbuot sahifalarida doimiy ravishda berilib borilgan.

Sovet O'zbekistonida 1964-65-66 - yillarda paxta planini ortig'i bajarganligi, maktab o'quvchilarning paxta kompaniyalarga jalb etilishi bunga yaqqol dalili bo'la oladi. Maktablarda fakultativ darslar ham bo'lgan. 1965-yildan boshlab ba'zi ittifoqchi respublikalarda tajriba tariqasida predmetlar bo'yicha fakultativ mashg'ulotlar joriy qilindi.

HISTORY

Respublikamiz maktablari uchun 1967-yilda fakultativ mashg'ulotlar programmasi ishlab chiqildi va matbuotda e'lon qilindi. Bu programmada 8-10-sinflarning har birida 70 soatdan (haftasiga 2 soat) fakultativ mashg'ulotlar o'tkazishning hajmi va mazmuni tavsiya qilingan. Masalan, fizika predmeti bo'yicha fakultativ mashg'ulotlar respublikamiz maktablarida 1967-1968-o'quv yilidan boshlab yuborildi. Bundan tashqari, fakultativ mashg'ulotlarda geometrik almashtirishlar kabi masalalar ko'rib chiqilgan.

1953-1957-yillar mobaynida Buxoro shahridagi o'quv yurti Surxandaryo va Qashqadaryo oblastlariga malakali o'qituvchi kadrlar yetkazib berishda yordami katta bo'ldi.

Buxoro oblasti maktablarida maktablarda o'quvchilar bilan individual ishlash masalasi yaxshi yo'lga qo'yilgan. Darsda o'quvchilar bilan individual ishlash, o'quv-tarbiya ishlarining yuqori saviyada bo'lishida o'quvchilar bilan individual ravishda ishlash katta ahamiyatga ega bo'lgan. Maktablarda sinflar, yoshlari bo'yicha sxema, jadvallar tuzilgan, boladagi (o'quvchi) kamchilikni sezish bilan uni tuzatishga kirishish samarali natija berganligi matbuot sahifalarida o'z aksini topgan.

Sovet maktablarida ertalabki gimnastikaga alohida e'tibor qaratilgan. Buxoro oblasti maktablarda ertalabki gimnastika ham bajarilganligini matbuot sahifalarida ko'rishimiz mumkin.

Buxoro oblast yosh tabiatshunoslar stansiyasining metodisti I.Huseynov "Tajriba ishlarini uyushtirish" deb nomlangan maqolasida sinfdan va maktabdan tashqari olib boriladigan ta'lim-tarbiya ishlarining asosiy ish formalaridan biri-har xil turdagi to'garaklarni tashkil qilishdir. Biz Buxoro oblast Yosh tabiatshunoslar stansiyasida 4-8-sinf o'quvchilaridan iborat gulkorlar to'garagini tashkil qildik, degan ma'lumotlar uchratishimiz mumkin.

T.Shirinovning: "Kollektivning tashabbusi" deb nomlangan maqolasi sovet maktabi o'qituvchisi va pedagogik kollektivlarning faoliyatiga bag'ishlangan. "Yosh avlodni o'qitish va tarbiyalashdek qiyin, lekin sharaflil vazifa sovet maktabi, o'qituvchilar zimmasiga yuklatilgan. Bolalarga chuqur bilim berish, uni kommunizm kishisi qilib tarbiyalash ishning muvaffaqiyati, asosan, pedagogik kollektivlarning faoliyatiga, tashabbusiga bog'liqdir",- degan ma'lumotlar matbuot sahifalarida doimiy ravishda yoritilib, o'z davri ya'ni sovet hokimiyati uchun eng dolzarb masalasi hisoblanib, butun diqqat e'tibor shu masalaga (ya'ni sovet maktabi o'quvchisi ongiga kommunistik g'oyani singdirish) qaratilgan.

Xulosa qilib aytganda, maktablarda sovet hokimiyatining olib borgan siyosati biryoqlamalilik bo'lgan. Bu sovet hukumatining maktablarga nisbatan chuqur o'ylagan ishi edi. O'zbek millati o'quvchilariga yod bo'lgan kommunistik mafkura bilan ularning ongini zabt etishga harakat qilganlar. Shu asnoda xalqni qaramlikda, kuchli tazyiq ostida tutib turish sovet hukumatining pirovard maqsadi bo'lgan. Maktablarda olib borilayotgan ishlar davlatchilik siyosati manfaatlariga bo'ysundirilgan holda olib borilgan. Shuningdek, sovet maktablarda o'ziga yarasha kamchiliklar va muammolar mavjud bo'lgan.

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“SHO‘ROYI ISLOMIYA” VA TURKISTONDA MILLIY KUCHLARNING HOKIMIYAT UCHUN KURASHI

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Annotatsiya. Maqolada 1917- yil fevral inqilobidan keyin boshlangan hokimiyat uchun kurashlarda turkistonlik taraqqiyparvarlar tomonidan milliy kuchlarni safarbar etishga bo‘lgan harakatlar va “Sho‘royi Islomiya” jamiyatining tuzilishi, uning qisqa vaqt davom etgan bo‘lsa-da, samarali faoliyati xususida so‘z boradi. Mazkur tashkilot Turkiston oydinlarining milliy mustaqillikni tiklashga bo‘lgan intilishlari, ozodlik va erkinlik g‘oyalari bilan to‘yingan maqsadlarining eng ko‘zga ko‘ringan natijalaridan biri bo‘lib, 1917-1918-yillarda Turkistonda siyosiy hokimiyat uchun olib borilgan kurashlarda o‘lka musulmon aholisining siyosiy platformasi o‘laroq ham muhim o‘rin egallaydi.

Kalit so‘zlar: Fevral inqilobi, Muvaqqat hukumat, sovetlar, Milliy tashkilotlar, “Turon”, muvaqqat qo‘mitalar

«ШУРАЪИ ИСЛАМИЯ» И БОРЬБА НАЦИОНАЛЬНЫХ СИЛ ЗА ВЛАСТЬ В ТУРКЕСТАНЕ

Аннотация. В статье рассматриваются усилия прогрессистов Туркестана по мобилизации национальных сил в борьбе за власть, начавшейся после Февральской революции 1917 года, и структура общества “Шурай Исламия”, несмотря на его недолговечную, эффективную деятельность. Эта организация является одним из наиболее заметных результатов стремлений туркестанских айдынов к восстановлению национальной независимости, пропитана идеями свободы и раскрепощенности, а также занимает важное место в борьбе за политическую власть в Туркестане в 1917-1918 годах, в отличие от политической платформы мусульманского населения страны.

Ключевые слова: Февральская революция, временное правительство, Советы, национальные организации, “Турон”, временные комитеты

"SHURAI ISLAMIA" AND THE STRUGGLE OF NATIONAL FORCES FOR POWER IN TURKESTAN

Abstract. The article examines the efforts of the progressives of Turkestan to mobilize national forces in the struggle for power that began after the February Revolution of 1917, and the structure of the Shurai Islamiya society, despite its short-lived, effective activities. This organization is one of the most notable results of the aspirations of the Turkestan Aydins to restore national independence, imbued with the ideas of freedom and emancipation, and also occupies an important place in the struggle for political power in Turkestan in 1917-1918, in contrast to the political platform of the Muslim population of the country.

Keywords: February Revolution, provisional government, Soviets, national organizations, "Turon", provisional committees

Kirish. 20-yuzyillikning boshlanishi Turkiston o‘lkasi tarixida jiddiy burilish davriga to‘g‘ri keldi. O‘tgan o‘n yilliklar davomida o‘lka bag‘rida yetilgan jarayonlar ijtimoiy-siyosiy hayot yuzasiga qalqib chiqib, uning negizini qamrab olgan chuqur tanglikni ochib tashladi. Tashqi va ichki omillar tufayli vujudga kelgan bu jarayonlar o‘z tabiatiga ko‘ra turlicha, ammo o‘zining yemiruvchilik ta’siri jihatidan yaxlit edi [8].

Mustamlakachilik Turkiston o‘lkasi xo‘jaligining an’anaviy tarkibiga putur yetkazish bilan bir qatorda uni o‘z ahvolini mustaqil ravishda milliy asosda kapitalistik o‘zgartirish imkoniyatidan mahrum etdi. Bularning hammasi ijtimoiy hayotda nizo va mojarolarni ko‘paytirdi, siyosiy beqarorlikni, kuchlar qarama qarshiligini kuchaytirdi.

Tahlil va natija. 1917- yilga kelganda Turkiston o‘lkasining katta qismi Rossiya imperiyasi tarkibida bo‘lib, rasman bo‘lsa-da, o‘zining siyosiy mustaqilligini saqlab qolgan Buxoro amirligi va Xiva xonligi amalda rus davlatiga qaram edi.

1917- yil 27-28 fevral kunlari Rossiya imperiyasining Petrograd (Birinchi jahon urushi yillarida Sankt-Peterburgning nomi rus milliyatchilarining talabi bilan Petrograd deb o'zgartirilgan edi), Moskva, Novgorod va boshqa yirik shaharlarida sodir bo'lgan inqilobiy voqealar, Romanovlar sulolasining hokimiyatdan ag'darilishi imperiya tarkibidagi boshqa mintaqalar qatori Turkiston o'lkasi dagi ijtimoiy-siyosiy holatga ham katta ta'sir ko'rsatdi, natijasida o'lkada ham muhim ijtimoiy-siyosiy o'zgarishlar yuz bera boshladi. Ta'kidlash joizki, 1917- yil fevral inqilobi g'oyalari va uning natijasida yuz bergan o'zgarishlarni Turkiston aholisining ilg'or qismi ko'tarinlik bilan kutib oldi, chunki bu bosqichga kelib Turkistonlik oydinlarda ularning asriy orzusi – milliy mustaqillik bilan bog'liq dolzard muammolarni adolatli va huquqiy yo'l bilan hal qilishga umid paydo qildi.

Rossiyada podsho (samoderjaviye) hokimiyatining ag'darilganligi to'g'risidagi dastlabki xabar – “jang bilan qo'lga kiritilgan g'alaba haqidagi birinchi telegrammalar” 1917- yil mart oyi boshlarida Toshkentdan tashqari Turkistonning boshqa shaharlariga ham telegraf orqali tezlik bilan tarqala boshladi. Bu voqea Turkistondagi jamoatchilikni ham kuchli darajada to'ldinlagtirib yubordi, hatto, bu inqilobiy hodisalarga u qadar qiziqmagan mahalliy aholining bir qismi, xususan, Toshkentdagi eski shahar aholisi o'rtasida ham bo'layotgan voqealar katta qiziqish uyg'otgan. Ko'plab joylarda bir necha ming kishi qatnashgan miting va namoyishlar bo'lib o'tdi [9].

Shu bilan birga mamlakat aholisining ko'pchiligi, imperiya hududida yashovchi turli xalqlar, sinflar, ijtimoiy guruhlar, siyosiy partiyalar va ijtimoiy harakatlar Fevral inqilobini baland ruh bilan qabul qildilar va uni qo'llab-quvvatladilar. G'alaba shavq-zavqi, ozodlik, tenglik va mustaqillik shiorlari jamoatchilik kayfiyatini ko'tarib yubordi, xalqlarning orzu-umidlarini tikladi, ularning ongini oshirdi. O'z turmushini demokratik asosda qayta qurish, o'z davlatini idora qilishda bevosita ishtirok qatnashish istagi ularning ijtimoiy ijodkorligini faollashtirdi [12].

1917- yil fevral inqilobidan keyin Turkiston da sodir bo'lgan jarayonlarda o'zlarining zamon ruhiga moslashtirilgan dasturlari, aniq maqsad va vazifalariga ega, mahalliy aholi tomonidan qo'llab-quvvatlanayotgan hamda ular tomonidan xayrixohlik bildirilayotgan yangi milliy tashkilotlar va milliy kuchlar yuzaga kela boshladi. Xususan, 1917- yilda Toshkentda “Turon”, “Sho'ro yi Islomiya” (“Islom Kengashi”) [12], “Sho'royi Ulamo” (“Ulamo Kengashi” - 1917- yil iyunida “Sho'roi Islom”dan ajralib chiqqan kuchlar tomonidan tashkil etilgan), “Turk adami markaziyat firqasi” (“Turkiston federalistlar partiyasi”), Andijonda “Ozod xalq”, “Miftoh ul-maorif”, “Hurriyat”, “Ma'rifat va shariat”, “Ittifoqi Islomiya”, “Tijorat ul-islom”, Sano ul-islom, “Haddod ul-islom”, Samarqandda “Mirvaj ul-islom”, Kattaqo'rg'onda “Ravnaq ul-islom”, “Guliston”, Xo'jandda “Muayyin at-tolibin”, Namanganda “Jamiyati islomiya” kabi tashkilotlar va uyushmalar shakllanib ulgurgan edi [6].

Umuman olganda, 1917- yilning mart-aprel oylari Turkiston o'lkasining musulmon aholisini siyosiy jihatdan uyg'otishda, avj olayotgan demokratik jarayonlarga boshchilik qilish muddaosi bo'lgan yangi kuchlarning siyosiy maydonga chiqishida burilish nuqtasi bo'ldi. O'lkada vujudga kelayotgan milliy demokratik kuchlarning o'zagi taraqqiyparvarlar, ya'ni jadidlar bo'lib qoldi. Yuqorida ta'kidlanganidek, ular o'zlarining avvalgi butun faoliyati davomida ushbu vazifaga tayyorgarlik ko'rgan edilar. Taraqqiyparvarlar Fevral inqilobiga, inqilob e'lon qilgan tamoyillarga katta umidlar bog'lab, uning g'oyalarni va shiorlarini amalga oshirishga faollik bilan kirishdilar [10]. 1917- yil 3, 9 va 13- mart kunlari Toshkentning eski shahar qismida milliy demokratik kuchlarning tashabbusi bilan chaqirilgan [1] ko'p ming kishilik mitinglar ham aholi orasida ishonch va birlik muhitini vujudga keltirishda muhim rol o'ynagan edi [10]. Shu davrda ular xalq ongi-shuuriida jipslashish, milliy birlikni mustahkamlash ehtiyojini uyg'otish masalasida muhim qadamlar quyishga muvaffaq bo'ldilar [11].

Turkistonning keyingi taqdiriga befarq bo'lmagan taraqqiyparvar ulamolar, muallimlar, mirzalar, savdogarlardan iborat bu tashkilotlar va jamiyatlarning a'zolari o'z oldiga katta ko'lamdagi vazifalarni maqsad qilib qo'ygan edilar [12]. Masalan, Samarqand shahrida faoliyat olib borgan “Mirvaj ul-islom” jamiyatining dasturida maktab, madrasa va masjidlarining, faoliyatini yaxshilash, vaqf mulklari bilan bog'liq muammolar ga yechim topish, kambag'allar, yetimlar, qariyalar va bevalarga yordam ko'rsatish, o'g'rilik, piyonistalik, ta'magirlik, poraho'rlik, to'y, marosim va ma'rakalardagi ortiqcha isrofgarchilikka chek qo'yish kabi masalalar o'rin olgan edi [5].

Aytish lozimki, yuqorida nomi keltirilgan tashkilotlar va jamiyatlarning paydo bo'lishi, so'zsiz, yanada kuchli va samarali tashkilotchilik tizimini barpo etish, Turkistondagi musulmon aholining manfaatlarini himoya qilishni o'z maqsad va vazifalari deb bilgan jamiyat va ittifoqlardagi tarqoq siyosiy kuchlarni birlashtirish va integratsiyalash borasida qilingan ilk jiddiy urinishlardan biri edi. Shu bilan birga, yangi milliy jamiyatlar va tashkilotlarning paydo bo'lishi favqulodda hodisa bo'lmasdan, Turkiston aholisining o'qimishli qatlamlari siyosiy ongidagi tadrijiy rivojlanish jarayonlarining hosilasi edi. Bu harakatning boshida turli yo'nalishdagi dunyoqarashga ega bo'lgan kishilar – taraqqiyparvar jadidlardan tortib, an'anaviy din

vakillari, katta sarmoya egalaridan tortib, oddiy mehnatkash aholi vakillariga acha turdi. Biroq ularni birlashtirib turgan qandaydir umumiylik mavjud edi: mavjud tuzumdan norozilik va o'zgarishlarga ishtiyoklilik hissi bu umumiylikning mohiyatini tashkil etar edi [10].

Xususan, taraqqiyparvarlar– jadidlar Turkistonda vujudga kelayotgan milliy demokratik kuchlarning o'zagi bo'lishdi, ular bu vazifani bajarishga o'zlarining ilgari faoliyati davomida jiddiy tayyorgarlik ko'rgan edilar. Ular o'lkada xalqlarining taraqqiyoti va mustaqilligi to'g'risidagi o'z g'oyalarini Turkistondagi demokratik inqilob bilan bog'lab, o'zlari e'lon qilgan tamoyillarni amalga oshirishga faol kirishdilar. Avj olib borayotgan demokratik jarayonlarda xalqlar siyosiy manfaatlarining ustuvorligini himoya qilish ular faoliyatining yo'nalishini belgilab berdi [9].

Faoliyatida taraqqiyparvarlar va aholining siyosiyashgan qatlamlari vakillari– Muhammadamin Afandizoda, Nizomiddin Xo'jayev, Abdulla Orifjonov, Abdulla Avloniy, Ubaydulla Xo'jayev, Isroiljon Ibrohimjon o'g'li, Abulqosim Aminzoda, Muhammadjon Poshxo'jayev, Musixon Mirzaxonov va boshqalar ishtirok etgan [7] "Turon" jamiyatining faollashuvi ham aynan shu davrga to'g'ri keladi hamda uning 1917-yil 14-mart kuni bo'lib o'tgan yig'ilishida "Sho'royi Islomiya" jamiyatining tashkil etilganligi rasmiylashtirilgan edi [9]. Unda shahar aholisining tatar va qozoq millatiga manqub vakillari bilan to'ldirilgan 61 kishidan iborat bo'lgan yangi tashkilotning tarkibi tasdiqlandi. Majlis ishtirokchilari yangi tashkilotga nom tanlar ekan, Fevral inqilobining "Butun hokimiyat Sovet (Sho'ro) larga" shioriga sodiq ekanliklarini, uni xalq hokimiyati va xohish-irodasini ifodalovchi organ sifatida tushunayotganliklarini ta'kidlagan edilar. Biroq shaharning yevropalik millatlari vakillarini birlashtirgan ishchi va askar deputatlaridan farqli o'laroq yangi tuzilgan milliy tashkilot islom diniga e'tiqod qiluvchi aholi vakillarining Soveti – Sho'rosi deb tushunildi hamda "Sho'royi Islomiya" nomi shundan kelib chiqdi [10].

"Sho'royi Islomiya" jamiyatining maqsad va vazifalari quyidagi 7 ta moddada ifodalangan edi:

- 1) Turkiston musulmonlari orasida ilg'or zamonaviy ijtimoiy-siyosiy va ilmiy qarashlarni targ'ib qilish;
- 2) Umumiy maqsad yo'lida musulmonlarni birlashtirish;
- 3) Ta'sis majlisiga tayyorgarlik ko'rish;
- 4) Mitinglar, yig'inlar tashkil etish, o'lkaning barcha shaharlari, qishloqlari va ovullarida ilmiy-ommabop ma'ruzalar va siyosiy axborot o'qish;
- 5) Eski hokimiyat vakillarini yangilari bilan almashtirishni tashkil qilishda aholiga yordam berish;
- 6) Ivg'og'arliklarga qarshi kurashib, har qanday millatlararo mojarolarning oldini olish;
- 7) O'lkadagi barcha millatlar va tashkilotlar bilan aloqalar o'rnatish hamda musulmonlarning asosiy maqsad va vazifalari to'g'risida ularga o'z vakillari orqali axborotlar yetkazish [3].

"Sho'royi Islomiya" jamiyati ga dastlab Abdulvohidqori Abduraufqorio'g'li, 1917-yil apreldan Ubaydulla Xo'jayev rais qilib saylangan. Uning faoliyatida, shuningdek, Munavvarqori Abdurashidxonov (rais muovini), Sadridinxon Sharifxo'jayev, Mahmudxo'ja Behbudiy, Mustafo Cho'qay, Ahmad Zaki Validiy, Islom Sulton Shoahmedov, Kattaxo'ja Boboxo'ja o'g'li (kotib), Mulla Rizo Oxund Rizoxo'ja o'g'li (g'aznachi) Toshpo'latbek Norbo'tabekov kabi ma'rifatparvarlar faol ishtirok etganlar [9].

Yangi tashkilotning ijtimoiy tarkibi aholining turli qatlamlari vakillaridan iborat bo'lib, ular orasida ham milliy ziyolilarning, ruhoniylarning, savdogardarning vakillari, ham tadbirkorlar bor edi. "Sho'royi Islomiya" jamiyatning dasturi (Nizomi), shuningdek, oddiy odamlar: dehqonlar, hunarmandlar, xizmatchilar tomonidan qo'llab-quvvatlandi. Shu jihatdan jamiyat faollari Turkiston musulmon aholisi orasida ommalashishni juda tezkorlik bilan samarali olib bordilar [12]. Masalan, 1917-yildagi ijtimoiy-siyosiy jarayonlarni yoritib borgan "Ulug' Turkiston" gazetasi o'zi ning ilk sonida xabar berishicha ilk kunlardanoq Toshkent shahrida 100 dan ziyod kishi "Sho'royi Islomiya" jamiyati a'zosi bo'lib, ular Turkistonda yashayotgan turli millat vakillaridan iborat bo'lgan [7].

"Sho'royi Islomiya" jamiyatining Nizomiga muvofiq Turkiston o'lkasining barcha shahar va qishloqlarida tashkilotning filiallarini tashkil etish zarur, deb hisoblangan. Nizomda ular markaziy tashkilot hisoblangan hamda qarorlari bo'limlar uchun majburiy bo'lgan "Toshkent Sho'roi Islomiya" sining kichik bo'limlari deb atalgan edi [13].

Qisqa vaqt ichida "Sho'royi Islomiya" jamiyatining Turkiston o'lkasining Samarqand, Qo'qon, Andijon, Namangan, Skobelev (Farg'ona), Marg'ilon, Marv, Turkiston, Oqmasjid, O'sh va boshqa shaharlarda kabi shaharlarida filiallari tashkil etilib [4], jamiyatning mintaqadagi ijtimoiy va siyosiy ta'siri mustahkamlanib bordi. Tashkilotning matbuot organi sifatida "Sho'royi Islom" nomli gazeta ham chiqarila boshlangan [14].

Bu o'rinda 1917-yilning bahorida Turkistondagi ijtimoiy va siyosiy uyg'onishning muhim natijalaridan biri sifatida tashkil topgan "Sho'royi Islomiya" jamiyati siyosiy tashkilot yoki tarixiy-siyosiy adabiyotlar tili bilan aytganda "partiya" edimi yo'qmi, degan savol o'rta chiqishi tabiiy.

Ta'kidlash lozimki, turkistonliklarning siyosiy jihatdan birlashuvi hali o'z nihoyasiga yetmaganligi bois, bu jamiyatning to'laqonli siyosiy tashkilot yoki partiya deb atash mumkin emas edi. Yangi tashkilot o'zining ilk qadamlarini tashlayotgan bo'lib, hali ko'rtag holatida edi. Shu jihatdan, "Sho'royi Islomiya" Turkiston siyosiy hayotida musulmon aholining vakillik organi sifatida vujudga kelgan bo'lsa-da, u aslida siyosiy partiyaga xos belgilarga ham ega bo'lib, bu uning dastlabki paytla rdagi faoliyatidanoq ko'zga tashlanib turardi. Jumladan, bu uning dasturidagi holatlarni amaliyotga tadbqiq etishida, tashkilotning ijtimoiy harakat sifatida millatning keng qatlamlari orasiga kirib borishida, siyosiy hokimiyat uchun kurashida, o'z saflarini kengaytirishga bo'lgan intilishlarida hamda o'z say'-harakatlariga zo'r berishida ko'zga tashlanardi [12]. 1917- yil aprelida qabul qilingan tashkilot dasturida (Nizom) Turkiston aholisi orasida islohotchilik g'oyalarini tarqatish, Turkiston o'lkasiga "muxtoriyat" maqomini berilishi uchun kurash va barcha musulmonlarni yagona g'oya va maqsadlar atrofida birlashtirish kabi fikrlar ilgari surilgan edi [9].

Xulosa. "Sho'royi Islomiya" jamiyatining tashkil qilinishi Turkistonning siyosiy hayotida muhim voqea bo'ldi. Bu o'lkada siyosiy kuchlarni joylashtirishga, hokimiyat tuzilmalarini barpo etishga jiddiy tuzatishlar kiritdi. Tashkilotning xalq ommasini o'rtasidagi ta'siri ham kuchayib bordi [11]. O'zining keyingi faoliyati davomida "Sho'royi Islomiya" tashkiloti Butunturkiston musulmonlarining I (*Butunturkiston musulmonlarining I qurultoyi Toshkent shahrida 1917- yil 16-23-aprel kunlari bo'lib o'tgan*), va II (*Butunturkiston musulmonlarining II qurultoyi Toshkent shahrida 1917- yil 7-11-sentyabr kunlari bo'lib o'tgan*) qurultoylarini tashkil etishda muhim rol o'ynadi. Faqat 1917- yilda mamlakatda sodir bo'lgan inqilobiy voqealar fonida Toshkentda ishchi va askar deputatlari Sovetlari siyosiy mavqeyining qaror topishi oqibatida tashkilot o'z qarorgohini Qo'qon shahriga ko'chirishga majbur bo'lgan edi. Chunki Toshkentda qaror topa boshlagan sovet rejimi va bolsheviklar hokimiyati dastlabki kunlardan boshlab milliy kuchlarga qarshi murosasiz kurashga kirishgan edi [9]. Shunday bo'lsa-da, "Sho'royi Islomiya" jamiyati 1917- yil 26-noyabrda Qo'qon shahrida Butunturkiston musulmonlarining favqulodda IV qurultoyining chaqirilishida hamda Turkiston Muxtoriyatining tuzilishida faollik ko'rsatdi, tashkilotning bir qator yetakchilari Muxtoriyat hukumati va Majlisi tarkibidan joy oldilar.

Turkiston xalqlarining milliy va mustaqil davlatchilikni qayta tiklash yo'lidagi urinishlarining eng yorqin ko'rinishi bo'lgan "Sho'royi Islomiya" tashkiloti 1918- yil bahorida sovet hokimiyati tomonidan rasman ta'qiqlangan [11] bo'lsa-da, tashkilotga asos solgan taraqqiyparvarlarning ezgu maqsadlari, ozodlik va erkinlik yo'lidagi intilishlari izziz ketmadi. Turkiston sovet rejimiga qarshi ko'p yillar davomida olib borilgan harbiy va siyosiy kurashning g'oyaviy asoslariga aylandi.

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USMONIYLAR IMPERIYASIDAN RESPUBLIKA SARI: YOSH TURKLAR HAMDA “ITTIHOD VA TARAQQIY” FAOLIYATI TARIXIDAN

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Kalit so'zlar: Yosh turklar, Ittihad va taraqqiy, Usmonli modernizatsiyasi

ОТ ОСМАНСКОЙ ИМПЕРИИ К РЕСПУБЛИКЕ: ИЗ ИСТОРИИ МЛАДОТУРОК И ДЕЯТЕЛЬНОСТИ «ЕДИНЕНИЕ И ПРОГРЕСС»

Аннотация. Движение «Младотурки» и общество «Единение и прогресс», являвшиеся одними из краеугольных основ османо-турецкой модернизации, после провозглашения Республики создали почву для многих важных реформ, осуществлённых Мустафой Кемалем Ататюрком и его соратниками, а также стали ядром нового государства и Республиканской народной партии. Усилия общества «Единение и прогресс» на пути модернизации не ограничивались только военной сферой, но охватывали также экономику, образование, культуру, искусство и права женщин.

Ключевые слова: младотурки, «Единение и прогресс», османская модернизация.

FROM THE OTTOMAN EMPIRE TO THE REPUBLIC: FROM THE HISTORY OF THE YOUNG TURKS AND THE ACTIVITIES OF THE “UNION AND PROGRESS” MOVEMENT

Abstract. Young Turks movement and Committee of Union and Progress, one of the cornerstones in Ottoman-Turkish modernization, laid the foundations of modernization reforms that would be realized in the single-party period by Mustafa Kemal Atatürk and his friends and constituted the backbones of the new republic and Republican People's Party. Modernization reforms of the CUP were not only related to military issues, but also enclosed modernization reforms in terms of economic, educational and cultural domains and women rights.

Keywords: Young Turks, Committee of Union and Progress, Ottoman-Turkish modernization.

Kirish. XIX asr oxiri – XX asr boshlarida Usmonli imperiyasida yuz bergan siyosiy, iqtisodiy va ijtimoiy inqirozlar davlatning tubdan isloh qilinishini tarixiy zarurat darajasiga olib chiqdi. Ayniqsa, Yevropa davlatlarining siyosiy va iqtisodiy jihatdan kuchayib borishi, millatchilik harakatlarining imperiya hududlarida keng yoyilishi hamda markaziy hokimiyatning zaiflashuvi Usmonli davlatini murakkab tanazzul jarayoniga olib keldi. Ana shunday murakkab tarixiy sharoitda maydonga chiqqan Yosh turklar harakati va “Ittihad va Taraqqiy” jamiyati imperiyani modernizatsiya qilish, konstitutsiyaviy boshqaruvni tiklash va davlatni saqlab qolish yo'lida muhim siyosiy kuch sifatida shakllandi. Mazkur harakat vakillari davlat va jamiyat taraqqiyotining asosiy omili sifatida ilm-fan, zamonaviy ta'lim, milliy birlik hamda dunyoviy boshqaruv tizimini ilgari surdilar.

Bugungi kunda Turkiya Respublikasining shakllanish tarixini tadqiq etishda Yosh turklar va “Ittihad va Taraqqiy” jamiyati faoliyatini o'rganish alohida ilmiy ahamiyat kasb etadi. Chunki aynan ushbu siyosiy harakat keyinchalik Mustafa Kamol Otaturk boshchiligidagi amalga oshirilgan Kamalistik islohotlarning mafkuraviy va institutsional asoslarini tayyorlab berdi. Ittihadchilar tomonidan ta'lim, madaniyat, iqtisodiyot, huquq va ayollar masalalarida amalga oshirilgan modernizatsion siyosat Respublika davri islohotlarining shakllanishiga kuchli ta'sir ko'rsatdi. Shu bois mazkur mavzuni tadqiq etish nafaqat Usmonli imperiyasining

so'nggi bosqichini, balki zamonaviy Turkiya davlatchiligidining tarixiy ildizlarini chuqurroq anglash imkonini beradi.

Respublika Xalq partiyasi va Kamolizmning mafkuraviy hamda ijtimoiy asoslarini tushunish uchun Usmonli imperiyasining, ayniqsa, XIX asrda jadallashgan modernizatsiya (zamonaviylashuv) sa'y-harakatlariga hamda Yosh turklar harakati bilan Ittihad va Taraqqiyot jamiyati va partiyasiga yaqinroq nazar tashlash lozim. Usmonli imperiyadagi islohot va modernizatsiya harakatlari Lola davri [8. 350]¹ bilan boshlanib, XVIII va XIX asrlar davomida davom etdi. Bu harakatlar o'z cho'qqisiga chiqqan XIX asrda e'lon qilingan Tanzimat farmoni [8. 448-449]² va Islohot farmoni [8. 283]³ bilan musulmon va g'ayrimusulmon fuqarolarning joni va moli xavfsizligi ta'minlandi, Usmonli davlati ham Yevropa davlatlari kabi o'z xalqini fuqaroga aylantirish yo'lida dastlabki aniq qadamlarni qo'ydi. Biroq bu islohotlar amalga oshirilayotgan jarayonda imperiyaning iqtisodiy va siyosiy sohalarida tezda tashqi kuchlarga qaram bo'lib qolgani, Yevropaning Buyuk geografik kashfiyotlar davri, mustamlakachilik va sanoat inqilobi bilan erishgan ulkan yutuqlariga zamondan ortda qolgan diniy-agrar imperiya sifatida munosib javob bera olmagan va zaiflashib qolgani ("kasal odam" o'xshatishi XX asrda Yevropa matbuotida Usmonli davlati uchun ishlatilgan edi) bir haqiqat edi. XVIII asr oxirlarida Sulton Salim III dan boshlab chet elga turli sohalar bo'yicha vakillar va talabalar yuborilgan, XIX asrda Tibbiy, Harbiy va Fuqarolik kabi zamonaviy ta'lim muassasalarini barpo etgan Usmonli davlatining taqdiri endi chet elda va ushbu zamonaviy maktablarda tahsil olgan yangi harbiy-byurokratik sinfnings vatanparvarlik hishlari hamda favqulodda sa'y-harakatlariga bog'liq edi. 1789-yilgi Fransiya inqilobi yoygan erkinlik-tenglik-birodarlik g'oyalari va millatchilik mafkurasini bilan qurollangan bu yangi shakllangan qatlam ichidan turli tashkilotlar, maxfiy jamiyatlar, fikriy klublar paydo bo'layotgan va davlatni qanday qutqarish borasida qizg'in bahs-munozaralar olib borilayotgan edi. Yangi Usmonlilar⁴ va Yosh Usmonlilar kabi jamiyatlar bilan boshlangan bu jarayon Nomiq Kamol [4. 36-37]⁵ kabi o'zining peshqadam ziyolisini ham dunyoga keltirgan edi. Birinchi Konstitutsiya e'lon qilinishi (1876) bilan umidlangan bu ilg'or qatlamlar, Sulton Abdulhamid II ning konstitutsiya va majlisni tarqatib, o'zining mutlaqchi istibdod (bosqin rejimi) boshqaruvini e'lon qilishi bilan yangi izlanishlarga kirishgan edi.

"Ittihad-i Usmoniy" jamiyati [4. 47]⁶ yoki keyinchalik olgan va kengroq tanilgan nomi bilan "Ittihad va Taraqqiy" jamiyati yaxshi ta'lim olgan ijtimoiy qatlamlardan kata dastak olib, tezda kuchayib bordi va istibdod

¹ Lola davri – Usmonli davlatida 1718-yilda Avstriya bilan imzolangan Pasarofcha shartnomasi bilan boshlanib, 1730-yildagi Patrona Xalil isyoni bilan yakunlangan davrga berilgan nomdir. Lola davri, ayni paytda, intellektual va badiiy uyg'onish davriga to'g'ri keladi. Bu davrda ilk Usmonli bosmaxonasi Ibrohim Muteferriqa tomonidan tashkil etilgan va Yevropa mamlakatlariga elchilar yuborilgan.

² 1839-yil 3-noyabrda e'lon qilingan Tanzimat farmoni turk tarixida demokratlashuv yo'lidagi ilk aniq qadamdir. Sulton Abdulmajid davrida tashqi ishlar vaziri Mustafo Rashid Posho tomonidan e'lon qilingan. (Gulhona bog'ida e'lon qilingani uchun) Gulhona Xatti Humoyuni yoki Tanzimoti Xayriya deb ham ataladi. Bu farmon orqali davlat o'zini isloh qilishi kerakligini tan olgan. Farmonda ko'zda tutilgan asosiy masalalar: barcha fuqarolarning joni, moli va sha'ni daxlsizligini ta'minlash, sud jarayonlarida oshkorlik, soliq tizimida adolat, erkaklar uchun to'rt yillik majburiy harbiy xizmat, poraxo'rlikka barham berish, har kimning mol-mulkka ega bo'lishi va uni meros qilib qoldira olishi kabi jihatlardir.

³ Islohot farmoni Usmonli imperiyasining tanazzul davrida davlatni qulashdan qutqarish uchun siyosiy tuzilmalar, shaxs huquqlari, yangi muassasalar tashkil etish kabi sohalarida ko'zda tutilgan tub o'zgarishlarni amalga oshirish maqsadida Sulton Abdulmajid davrida chiqarilgan farmondur. Bu farmon bilan Poshsho ma'muriy islohotlarni va'da qilgan va g'ayrimusulmonlarga huquqiy kafolat bergan. Farmon g'ayrimusulmonlarning muxtoriyat va mustaqillikka oid talablarini qondirish, shu orqali G'arb davlatlarining Usmonli davlatining ichki ishlariga aralashuvining oldini olish uchun tayyorlangan.

⁴ "Yangi Usmonlilar" 1865-yilda erkinlik va adolat talab qilgan maxfiy jamiyat sifatida tuzilgan. Jamiyatning Shinasiy, Nomiq Kamol, Ziyo Posho va Ali Suoviylar kabi a'zolari Usmonli Imperiyasining najoti konstitutsiyaning kuchga kirishi va saylangan a'zolaridan iborat parlamentning mamlakat boshqaruvini o'z zimmasiga olishiga bog'liq deb hisoblashgan. "Yangi Usmonlilar" "Yangi Usmonlilar Jamiyati" doirasida foliyat olib borgan va o'z qarashlarini "G'oyalar ifodachisi" ("Tasvir-i Efkar") gazetasida bayon etgan.

⁵ Nomiq Kamol (1840-1888): Yozuvchi va mutafakkir. XIX asrning ikkinchi yarmida Nomiq Kamol an'anaviy Usmonli adabiyotida mavjud bo'lmagan nasriy shakldagi teatr, roman va ijtimoiy tanqid kabi nasriy janrlarni o'z ichiga olgan yangi turk adabiyotining rivojlanishiga hissa qo'shgan. U o'z asarlarida vatanparvarlik va ozodlikni ulug'lagan. Professor Sina Akshinning fikricha, Nomiq Kamol "Fransuz inqilobining mafkurasini olib, musulmonlar o'zlashtirishi uchun unga islomiy yoki milliy libos kiydirgan. Nomiq Kamolga ko'ra, Usmonli vatanida yashovchi har bir kishi, tili qanday bo'lishidan qat'i nazar, vatandoshdir. Bu Ittihad-i anasir (unsurlar birligi) deb atalgan. Buni Usmonli millatchiligi deb ham atashimiz mumkin."

⁶ 1889-yilda Istanbuldagi Harbiy tibbiyot maktabining besh nafar talabasi "Ittihodi Usmoniy" jamiyatiga asos soldilar. Bu asoschilarning eng mashhurlari Abdulloh Javdat va Ibrohim Temo edi. Mazkur yashirin tashkilotning asosiy faoliyati vaqti-vaqti bilan o'zaro yig'ilib, Nomiq Kamol va u kabi ozodlik tarafdori bo'lgan yozuvchilarning asarlarini o'qishdan

rejimiga qaramay, o'z faoliyatini, ayniqsa, xorijda davom ettirishga muvaffaq bo'ldi. Abdulhamid II ning katta yer yo'qotishlariga sabab bo'lgan, bosqinchi va muvaffaqiyatsiz boshqaruviga qarshi armiyada va davlat idoralarda tarafdorlari sonini tez sur'atda oshirgan "Ittihad va Taraqqiy" jamiyati, xorijdagi Yosh turklar harakatlarini ham bir markaz ostida birlashtirishga muvaffaq bo'lib, istibdod boshqaruvini ag'darish yo'llarini izlayotgan edi.

"Ittihad va Taraqqiy" jamiyatining maqsadi: "1) Vatanni u tushib qolgan yomon ahvoldan qutqarish, 2) Millatni u duchor bo'lgan zulm va asoratdan ozod qilib, insonlarga munosib yashash imkoniyatini yaratish edi. Bu maqsadlarga erishishning yo'li esa Kanun-i Esasi'ning (1876-yilgi Konstitutsiya) to'liq tatbiq etilishi va amalda bo'lishini taminlash asosiy maqsadi edi. Shuningdek, birinchi va ikkinchi maqsadga erishishdan tashqari, jinsi va mazhabidan qat'i nazar barcha usmonlilarning teng huquqli ekanligi ham eslatib o'tiladi"[3. 96]. "Ittihad va Taraqqiy" jamiyati va keyinchalik "Ittihad va Taraqqiy" partiyasi Turkiya Respublikasini barpo etadigan avlodni yetishtirgan, o'ta vatanparvar va jasur kishilardan tashkil topgan bir tashkilot edi. Biroq Mustafo Kamol Otaturk va uning safdoshlari erishadigan respublika va dunyoviylik g'oyalari usmoniylik ta'siridan to'liq xalos bo'la olmagan ittihadchilarda hali shakllanmagan edi va shuning uchun ular konstitutsiyaviy monarxiya rejimi bilan Usmonli davlatini qutqarish mumkin deb hisoblardilar.

Yosh turklar va Ittihadchilar haqida ko'plab mualliflar turli xil fikrlarni bildirganlar. Masalan, taniqli yozuvchi, professor Yalchin Kuchuk o'zining "Tarmoq" nomli kitobida shunday deydi: "Yosh turklarni qanday ta'riflashimiz mumkin? Ularni Turkiyadagi ilk yakobinchilar deyish mumkin, ammo bu yetarli bo'lmaydi deb o'ylayman. Balki ularni professional inqilobchilar deb atashimiz ham mumkin, bu haqda o'ylab ko'rish mumkin, lekin bu ham yetarli emas, ayni paytda juda eskirgan bir ta'rifdir. Tariflarni davom ettirishimiz mumkin, lekin undan uzoqqa bormay, Yosh turklarni mag'lubiyatni tan olmaydiganlar, deyishimiz mumkin"[9. 307].

1960 va 1970-yillarda so'l oqimning afsonaviy namoyandasi Do'g'an Avjio'g'li Yahyo Kamoldan iqtibos keltirgan holda Yosh turklar haqida shunday yozgandi: "Yangi Usmonlilar o'rniga franklar tili bilan aytganda Yosh turklar deb atalgan ziyolilar pora evaziga sotilishga ko'nmaganliklari uchun surgun qilinishga, sukut saqlashga yoki Yevropaga qochishga majbur bo'ldilar. Yahyo Kamol shunday deydi: 1903-yilda turk yoshlari uchun siyosiy hayot nima edi? Nomiq Kamoldan qolgan bir an'ana edi: mamlakat ichida surgun, tashqarisida esa qochqinlik hayoti. Bu an'ana borgan sari Yosh turklar deb nom oldi. Istanbulda bo'lsa, Yosh turklarni qisqacha "Jo'n" deb atashadi. "Jo'n" - boshi baloga qolgan odam demakdir. Tashqaridagi xavfli kishilar ham "Jo'n"dir" [10. 9].

Professor Hikmat O'zdemir esa shunday deb yozgan: "Siyosiy pozitsiya va maktab sifatida "Ittihad va Taraqqiy" bir vatanparvarlar harakatidir. Ma'lumki, "Ittihad va Taraqqiy"ga 1789-yilgi Fransuz inqilobi ta'sir ko'rsatgan. Bir ma'noda, ularning davri 1839-yildan beri davom etib kelayotgan Usmonli modernizatsiyasi-ning so'nggi bosqichidir, biroq achchiq haqiqat shuki, "Ittihad va Taraqqiy" Usmonli imperiyasining qulashi jarayonini tezlashtirgan. Shu bilan birga, Bolqon urushi, Trablusgarp jangi va Jahon urushida "Ittihad va Taraqqiy" yetakchilari hamda a'zolari vatan tuproqlari uchun ko'z yummay jonlarini fido qilganlar. 1920-yilda Sevr shartnomasi imzolanganach, Bolqon va Jahon urushlari qahramonlari avlodidan omon qolganlar bu safar Otaturk rahnamoligida Turk Mustaqillik urushiga qo'shilib, turk millatining milliy davlati bo'lgan Turkiya Respublikasining barpo etilishida faol ishtirok etganlar" [11. 23-24].

Professor Sina Akshin esa Ittihadchilarni shunday ta'riflaydi: "Ittihad va Taraqqiyot maktab o'quvchilarining siyosiy tashkiloti edi. 1827-yilda Tibbiyot, 1834-yilda Harbiy akademiya va 1859-yilda Fuqarolik maktablari ochildi. Bu o'quv yurtlarida ilk bor ancha ko'p deya oladigan darajada, muntazam ravishda yangi odamlar yetishib chiqqan boshladi. Yangi odam deganda zamonaviy odam nazarda tutilardi. Ya'ni, o'rta asrlarcha fikrlamaydigan, erkin fikrli insonlar. Bu insonlar bunday o'zgarishdan so'ng jamiyatga ma'lum darajada yot bo'lib qolishardi. Avvaliga ularni tarbiyalagan davlatning o'zi ularni qo'llab-quvvatlamadi. Biroq davlat ularga ehtiyoji borligini bilgani uchun baribir ularni o'qitish, yetishib chiqqach esa ularga muayyan vazifalar berishga majbur edi. Chunki tanazzulga yuz tutayotgan imperiya faqat ularning sa'y-harakatlari bilangina oyoqda tura olishini anglab yetgandi. Davlat istar-istamas ularga chidashga majbur edi" [3. 13].

Professor Metin Heper esa Yosh turklar harakati va "Ittihad va Taraqqiy" bilan boshlangan turk millatchiligini quyidagicha izohlaydi: "Usmonli sultonlari-ning avval usmoniylik, so'ngra usmoniy-islomchilik g'oyalariga tayanib, imperiyaning barcha unsurlarini sulola soyaboni ostida saqlab qolish uchun qilgan katta sa'y-harakatlariga qaramay, g'ayrimusulmon unsurlar usmoniylikni, turk bo'lmagan musulmonlar esa usmoniy-islomchilik formulasini rad etdilar. Shu sababli mamlakatni parchalanib ketishdan qutqarish

iborat edi. Bu bir turdagi yashirin fikrlar klubi edi. 1895-yilga kelib a'zolar Parijda bo'lgan Ahmad Rizo bilan aloqa o'rnatdilar va uning taklifi bilan tashkilot nomini "Usmonli Ittihad va Taraqqiy" jamiyati deb o'zgartirdilar.

mas'uliyati qolgan turklarning yelkasiga tushdi. Bu holat turklar o'rtasida ilgari mavjud bo'lmagan milliy o'zlikni anglash tuyg'usini rivojlantirishni taqozo etdi. Milliy o'zlikni anglashdan kelib chiqadigan milliy birlik turklarni birgalikda tutib turishi va shu tariqa ular imperiyaning qolgan yerlarini himoya qila olishlari mumkin, deb o'ylandi"[7. 107].

Odatda chet elda o'qigan yoki bir muddat chet elda surgunda yashashga majbur bo'lgan Ittihadchilar haqida qiziqarli bir sharh ularning idealizmidan ta'sirlangan tadqiqotchi-yozuvchi Soner Yalchin tomonidan bildirilgan; "Ular mag'lubiyatni or-nomusiga sig'dira olmaydigan bir avlod, isyonkor yigitlar avlodi edi"[12. 76].

Hozirgi kunda Ittihad va Taraqqiy davri haqida yozilgan asarlar odatda Usmonli davlatining qulashiga sabab bo'lgan siyosiy jarayonlar va urushlar hamda "triumvirat" boshqaruvi liderlarining tarjimai hollariga e'tibor qaratadi. So'nggi paytlarda kuchayib borayotgan "soxta arman genotsidi" da'volari tufayli "ko'chirish" (tahjir) masalasiga doir ham ko'plab asarlar nashr etildi. Shuningdek, ittihadchi liderlar va fidoiylarning qahramonliklari haqida millatchilik ruhida adabiyot ham shakllana boshladi. Biroq Ittihad va Taraqqiy davrining siyosiy fanlar nuqtayi nazaridan e'tibordan chetda qolgan yoki mensilmagan yana bir muhim jihati – bu davrda ustuvorlik qozona boshlagan va Kamalistik inqilobga ham manba bo'lgan modernizatsiya tushunchasi va harakatlaridir.

Parchalanayotgan imperiyani qutqarish uchun katta qat'iyat va qat'iy usullar bilan harakat qilgan "Ittihad va Taraqqiy" harakati, ketma-ket qabul qilingan og'ir mag'lubiyatlar va yirik hududiy yo'qotishlar yaratgan travmatik muhitda, davlatning najoti uchun zarur bo'lgan yechimni har sohada zamonaviylashish va davrning ilg'or G'arb sivilizatsiyasiga yetib olish deb bildi va shu sababli turli sohalarda islohot loyihalarini joriy qildi. Feroz Ahmad juda to'g'ri ta'kidlaganidek, Ittihadchilar bu kaos muhitida davlatni qayta tiklash va dunyo davlatlari orasida o'z so'ziga ega qilish uchun go'yo qimor o'ynayotgan va "yo bari, yo hechi" tamoyili bilan harakat qilayotgan edi [1. 190]. Biroq modernizatsiyalashuv sa'y-harakatlarining xorijiy davlatlar manfaatlari bilan to'qnash kelishi sababli "Ittihad"chilar tashqi va ichki siyosatda katta qiyinchiliklarga duch kelayotgan va ichkarida o'zlari yuzlashgan-tashqaridan ham katta qo'llab-quvvatlovga ega bo'lgan-dinga asoslangan liberal tashviqotga qarshi qatag'on usullarini qo'llashdan tortinmas edilar. "Ittihad va Taraqqiy" hukumatining zamonaviylashuv yo'lida qo'ygan eng muhim qadamlaridan biri shubhasiz, 1914-yil 9-sentyabrda kapitulyatsiyalarni bir tomonlama bekor qilishidir. Bu sa'y-harakatlar ta'sirida 1914-yil 2-avgustda tuzilgan Turk-Olmon ittifoqi bilan Usmonli davlati uzoq vaqtdan so'ng bir Yevropa davlati tomonidan teng huquqli deb qabul qilindi [1. 191].

"Ittihad va Taraqqiy" davrining o'ziga xos xususiyatlaridan biri ta'lim sohasida amalga oshirilgan islohotlardir. Tanzimat davridan boshlab davlatning G'arb oldidagi chorasizligini bartaraf etish uchun ta'limni najot yo'li deb bilgan Usmonli ziyolilari ta'sirida ittihadchilar davrida ta'limga katta sarmoya kiritilgan. Ittihadchilar hukumati Edirmani ozod qilish uchun pul topa olmagan bir paytda ham ta'lim budjetini muttasil ravishda oshirib borgan. 1908-yilda 200 ming lira bo'lgan ta'lim budjeti 1909-yilda 660 mingga, 1910-yilda 940 mingga, 1914-yilda esa 1 237 000 liraga yetkazilgan [5. 274]. Bu davrda xorijiy mamlakatlarga ko'plab talabalar yuborilgan, chet eldan turli sohalar bo'yicha mutaxassislar jalb etilib, ta'lim sifati oshirilgan. Birinchi jahon urushi davrida armiyada ofitser yetishmasligiga qaramay, harbiy xizmat yoshidagi o'qituvchilar harbiy xizmatdan ozod qilingan. Xalq ta'limini rivojlantirish uchun "Milliy ta'lim va tarbiya", "Xalqqa yuzlanish" va "Turk o'choqlari" kabi jamiyatlar tashkil etilgan. Ushbu jamiyatlarning sa'y-harakatlari bilan Ittihad va Taraqqiyot davrida fuqarolarning ta'limi uchun ko'plab anjumanlar uyushtirilgan. Ayniqsa, dehqonlar va ayollarning ongini oshirishga alohida e'tibor qaratilgan. Shuningdek, xorijiy maktablarda tarix va geografiya fanlarining turk tilida o'qitilishi majburiy qilingan. Turk tili va madaniyatiga mos yangi maktab darsliklari tayyorlangan hamda xorijiy klassik asarlar tilimizga o'girilgan. Ittifoq va Taraqqiyot davrida san'at sohasida ham muhim o'zgarishlar ro'y berganini ko'ramiz. Xususan, 1916-yildan boshlab har yili davlat rassomchilik ko'rgazmasi ochilgan va davlat barcha san'at turlarining ommaviy tus olishi uchun katta sa'y-harakatlar qilgan. Shu sababli Istanbulda biri ayollar, ikkinchisi erkaklar uchun mo'ljallangan ikkita konservatoriya tashkil etilgan. G'arb musiqasining Anadoluga kirib kelishi ham shu tufayli yuz bergan. Davlat teatrni rivojlantirish uchun Istanbuldagi teatlarga moddiy yordam ko'rsatgan, shuningdek, aktyorlar tayyorlaydigan maktab ham ochilgan. Darhaqiqat, Birinchi jahon urushi oxirlariga kelib ilk turk ayol teatr aktrisalari sahnaga chiqa boshlagan. Bundan tashqari, turk me'morchiligi, xattotlik va naqqoshlik kabi sohalarni qayta jonlantirish maqsadida turli ishlar qilingan. "Ittihad va Taraqqiy" davrida davom etayotgan urush va harbiy ustuvorliklarga qaramay, san'atga berilgan ahamiyat haqiqatan ham diqqatga sazovordir.

Ta'lim va san'atdan tashqari, "Ittihad va taraqqiy" davrining eng muhim xususiyati modernizatsiya va sekulyarizatsiya (dunyoviylashuv) nuqtai nazaridan muhim huquqiy qadamlar tashlanganidir. 1916-yilgi partiya qurultoyida hukumat shariat va zamonaviy qonunlar o'rtasidagi qaramaqarshilikni bartaraf etish uchun qonun loyihasini tayyorlagan va bu loyiha mutlaq ko'pchilik ovozi bilan qabul qilingan [5. 275]. Loyiha

asosida barcha turk fuqarolari uchun diniy e'tiqodidan qat'i nazar nikohdan o'tish asoslari joriy etildi. Dindor doiralarning katta e'tirozlariga qaramay, Qur'on turk tiliga o'girildi, an'anaviy juma xutbalari turk tilida o'qila boshlandi. Diniy nashrlar yopilib, jamiyatni diniy dogmatizm ta'siridan xalos etish va dunyoviylashtirish jarayoni boshlandi.

"Ittihad va Taraqqiy" davri ayollar huquqlari nuqtayi nazaridan ham juda muhim qadamlar tashlangan davr hisoblanadi. Bu davrda ayollar uchun universitetlar va litseylar ochilgan. Ziyo Go'kalp kabi mamlakatga feminizm oqimini olib kirgan ilg'or mutafakkirlar o'zlarining ro'mol va paranjiga qarshi yozgan asarlari bilan ayollarning ro'mollarini yechmasalar-da, yuzlarini ochishlariga imkon yaratganlar. Anvar Posho urushda erkaklar o'rniga ayollar ishlashi uchun jamiyat tuzgan va bu orqali armiya ustaxonalarida minglab ayollar mehnat qilgan. Ilk ayollar ishchi batalyoni ham shu jamiyat tufayli tashkil etilgan.

Batalyon birinchi armiya tarkibida front ortida xizmat qilgan. Ayollar va erkaklar birga qatnashadigan ijtimoiy yig'ilishlarga alohida e'tibor qaratilgan, jamiyatni reaksiya amaliyotlardan xalos etib, ayollar ham ishtirok etadigan zamonaviy hayotga o'rgatishga harakat qilingan. Grigorian taqvimining qabul qilinishi, og'irlik va uzunlik o'lchovlarida birlik, til islohoti va skautlik qonuni kabi ko'plab muhim o'zgarishlar ham "Ittihad va Taraqqiy" davrida amalga oshirilgan. Lotin alifbosiga o'tish ko'rib chiqilgan, biroq uning o'rniga eski yozuvning turli shakllarda o'qilishining oldini olish maqsadida Anvar Posho tomonidan arab harflariga asoslangan cheklangan miqyosdagi harf islohoti ham o'tkazilgan. Yangi futbol jamoalarining tashkil etilishi va avvaldan mavjud jamoalar bilan birgalikda muntazam ravishda o'yin o'tkazadigan holatga keltirilishi ham ittihadchilar davrining yangiliklaridan biri bo'lgan.

Iqtisodiy sohada ham milliy va modernizatsiyaga asoslangan pozitsiyaga ega bo'lgan "Ittihad va Taraqqiy" jamiyati xorijiy sarmoyaga ehtiyoj borligini anglagan holda bu yo'nalishda turli tashabbuslarni amalga oshirdi va ayniqsa, Yaponiya modernizatsiyasi ta'sirida ushbu mamlakat bilan iqtisodiy aloqalarni rivojlantirishga intildi [2. 33]. "Ittihad va Taraqqiy" davrida moliya sohasida amalga oshirilgan islohotlar tufayli hukumat daromadlari ortganiga qaramay, qulagan davlatdan meros bo'lib qolgan katta tashqi qarz sababli keyingi yillarda byudjetda taqchilik yuzaga kela boshladi [2. 36]. Iqtisodiyotda nemis sotsialist qurol savdogari Aleksandr Gelfandning (Parvus afandi) g'oyalaridan ta'sirlangan Ittihadchilar musulmon-turk burjuaziyasini kuchaytirishga harakat qilganlar. Qishloq xo'jaligi sohasida yer islohoti kabi inqilobiy loyihalari bo'lishiga qaramay, savdo va sanoatga ko'proq ahamiyat bergan Ittihadchilar tashqi bosimlar natijasida qishloq xo'jaligini modernizatsiya qilish va tijoratlashtirishga oid islohotlar bilan cheklanganlar. Yosh turklar va Ittihad va Taraqqiy harakatlari bo'yicha chuqur tadqiqotlar olib borgan Erik-Jan Zyurxer ham aniq ta'kidlaganidek, Kamolchilar inqilobining "Olti o'q"ini tashkil etuvchi tamoyillarga inqilobdan o'n yillar avval asos solina boshlangan. Masalan, aslida turk ijtimoiy hayotiga begona bo'lmagan, biroq Usmonli imperiyasi davrida qisman soya ostida qolgan laiklik (dunyoviylik) oqimining qayta shakllanishi va kuchayishiga Ahmad Rizo, Abdulloh Javdat va Ziyo Go'kalp kabi ziyolilar katta hissa qo'shganlar [13. 47]. Turk millatchiligi esa Kamolchilar inqilobidan avval, ayniqsa, elita qatlam orasida ancha rivojlangan va o'zini yaqqol namoyon etgan bir oqimdir. Ismoil Gaspirali, Yusuf Akchura va Ziyo Go'kalp kabi mutafakkirlar kamolchilik millatchiligi rasman qabul qilinishidan ancha oldin uning asosiy g'oyalarini o'z asarlarida qo'llaganlar. Inqilobchilik tamoyili esa, kamolchilik mafkurasida "Ittihad va Taraqqiy" qo'mitasi inqilobchiligidan kengroq ma'no kasb etsa-da, ittihadchilarning islohotchiligidan katta darajada ta'sirlangan [13. 51]. Ittihadchilarning fransuz pozitivizmi ta'sirida shakllantirgan xalqchilik tamoyili va davlatchilik konsepsiyasi, garchi noaniq bo'lsa-da, Kamolchilar inqilobi uchun muhim ilhom manbai bo'ldi.

Barcha bu ilg'or qadamlardan ko'rinib turibdiki, Kamolchilik inqilobi ham, har qanday inqilob kabi, ba'zi Yakobinchi xususiyatlarga ega bo'lishiga qaramay, bu inqilobni amalga oshirganlar koinotdan kelgan emaslar. Professor Sherif Mardin va uning izdoshlarining Kamolchilikni "ijtimoiy inqilob" kategoriyasiga kiritmasliklari va uni go'yoki bir "saroy to'ntarishi" darajasiga tushirishga urinishlari bu haqiqatni o'zgartirmaydi. Kamolchilik inqilobining izlarini va ijtimoiy zaminini intellektual sohada Yosh turklar harakatida, siyosiy jihatdan esa Ittihad va Taraqqiy davrida bemalol topish mumkin. Zero, Norbert fon Bishoff aytganidek, "Tayyor bo'lmagan narsani eng o'tkir g'oya ham hayotga keltira olmaydi va g'oyaning nafasi o'ziga tegmaguncha, eng tayyor hodisa ham hayotga o'z-o'zidan tug'ila olmaydi" [5. 277]. Bu o'rinda tanqid qilinishi kerak bo'lgan jihat shuki, Usmonli davlatida intellektual transformatsiya va ijtimoiy o'zgarishlar harbiy tabaqa (saroy, byurokratiya, armiya) bilan xalq o'rtasidagi katta masofa, aloqasizlik va o'zaro ta'sirning yo'qligidan kelib chiqqan holda tor doirada amalga oshirilganidir. Albatta, bu davr yetakchilarining dunyoqarashi Mustafo Kamolnikichalik ilg'or emas edi. Qolaversa, o'sha davrdagi siyosiy vaziyat Mustafo Kamol tashlashi mumkin bo'lgan qadamlarning qo'yilishiga imkon bermas edi. Biroq Yosh turklar hamda Ittifoq va taraqqiyot davrida tashlangan ilg'or qadamlar ma'lum ma'noda jamiyatni va ayniqsa, markazda turgan tor doiradagi harbiy, byurokratik va intellektual kadrlarni Kamolchilik inqilobiga tayyorladi. Shu boisdan, Respublika Xalq partiyasi va Turkiya modernizatsiyasini o'rganmoqchi bo'lganlar, shubhasiz, avvalo

Yosh turklar va Ittifoq va taraqqiyot an'anasini va faoliyatini tadqiq etishlari hamda Kamolizmning paydo bo'lishi, uning ildizlarini aynan shu davrdan izlashlari lozim.

Xulosa qilib aytganda, XIX asr oxiri – XX asr boshlarida Usmonli imperiyasida yuzaga kelgan Yosh turklar harakati hamda “Ittihad va Taraqqiy” jamiyati Turkiya Respublikasining shakllanish jarayonida muhim tarixiy-siyosiy omil sifatida maydonga chiqdi. Mazkur harakat imperiyaning tanazzulga yuz tutgan sharoitida davlatni saqlab qolish, jamiyatni zamonaviylashtirish va G'arb taraqqiyoti darajasiga yetkazish maqsadida faoliyat olib bordi. Ayniqsa, konstitutsiyaviy boshqaruv, fuqarolik tengligi, milliy birlik va dunyoviylik kabi g'oyalar keyinchalik Kamolchilik mafkurasining shakllanishiga bevosita ta'sir ko'rsatdi. Shu jihatdan, Yosh turklar va ittihadchilar faoliyati nafaqat siyosiy kurash, balki yangi turk davlatchiligi uchun mafkuraviy va institutsional tayanch vazifasini bajarganini ko'rish mumkin.

Tadqiqot davomida aniqlanishicha, “Ittihad va Taraqqiy” davrida amalga oshirilgan modernizatsiya siyosati harbiy, iqtisodiy, ta'lim, madaniyat, san'at va huquqiy sohalarni qamrab olgan keng qamrovli islohotlar bilan xarakterlanadi. Ta'lim tizimining yangilanishi, xorijiy tajribani o'zlashtirish, ayollar huquqlarining kengaytirilishi, sekulyarizatsiya jarayonlarining jadallashuvi hamda milliy iqtisodiyot asoslarini yaratishga qaratilgan sa'y-harakatlar keyingi Respublika davri islohotlari uchun muhim zamin yaratdi. Shu bilan birga, ittihadchilarning siyosiy faoliyati Usmonli imperiyasining parchalanish jarayonida murakkab va ziddiyatli tarixiy vaziyat bilan chambarchas bog'liq bo'lib, ayrim hollarda keskin boshqaruv usullari bilan ham namoyon bo'ldi. Biroq tarixiy nuqtai nazardan baholaganda, aynan ushbu davrda shakllangan modernistik va milliy davlatchilik g'oyalari Mustafo Kamol Otaturk boshchiligidagi Turkiya Respublikasining siyosiy-ijtimoiy asoslarini tayyorlab berganligi muhim ahamiyat kasb etadi.

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O'ZBEKISTON SSRDA MAHALLIY BOSHQARUV IDORALARI TARIXINING O'RGANILISHI

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Annotatsiya. Mazkur maqolada sovet va mustaqillik davri hamda xorijlik olimlar tomonidan olib borilgan tadqiqotlarida O'zbekiston SSRda mahalliy boshqaruv idoralari tarixining o'rganilishi masalalari tahlil qilingan. Ushbu mavzuni tarixchi va huquqshunos olimlar tomonidan mahalliy boshqaruv idoralari shakllanishi, tuzilishi, faoliyatining yoritilganligi o'rganilgan. Sovet davri tadqiqotlarida ushbu mavzuni yoritishda mafkuraviy qarashlar mavjudligi va xolislik prinsipining buzilganligi ochib berilgan. Shuningdek, sovet davrida mazkur mavzuning o'rganilishini 20-30-yillar va 60-80-yillar tadqiqotlariga bo'linib o'rganilganligi va buning sabablari ko'rsatib o'tilgan. Mustaqillik yillaridagi tadqiqotlarning sovet davrida olib borilgan tadqiqotlardan farqli jihatlari tahlil qilingan.

Kalit so'zlar: O'zbekiston SSR, sovet hokimiyati, boshqaruv tizimi, ijroiya hokimiyati, mahalliy boshqaruv idoralari, viloyat, shahar, tuman, qishloq, ovul, tadqiqot, monografiya, dissertatsiya.

ИЗУЧЕНИЕ ИСТОРИИ МЕСТНЫХ ОРГАНОВ УПРАВЛЕНИЯ В УЗБЕКСКОЙ ССР

Аннотация. В данной статье анализируются вопросы изучения истории местного самоуправления в Узбекской ССР в советский и независимый периоды, а также в исследованиях, проведенных зарубежными учеными. Данная тема изучалась историками и правоведами при освещении формирования, структуры и деятельности органов местного самоуправления. Выявлено наличие идеологических взглядов и нарушение принципа объективности в освещении этой темы в исследованиях советской эпохи. Также показано, что изучение этой темы в советский период делилось на исследования 20-30-х и 60-80-х годов, и указаны причины этого. Проанализированы различия между исследованиями, проведенными в годы независимости, и исследованиями, проведенными в советский период.

Ключевые слова: Узбекская ССР, советское правительство, система управления, исполнительная власть, местное самоуправление, регион, город, район, село, аул, исследование, монография, диссертация.

THE STUDY OF THE HISTORY OF LOCAL GOVERNMENT BODIES IN THE UZBEK SSR

Abstract. This article analyzes the history of local self-government in the Uzbek SSR during the Soviet and independent periods, as well as studies conducted by foreign scholars. This topic was studied by historians and legal scholars in the coverage of the formation, structure, and activities of local government bodies. The presence of ideological views and violation of the principle of objectivity in the coverage of this topic in Soviet-era studies were revealed. It was also shown that the study of this topic in the Soviet period was divided into studies of the 20s-30s and 60s-80s, and the reasons for this were indicated. The differences between the studies of the years of independence and the studies conducted during the Soviet period were analyzed.

Keywords: Uzbek SSR, Soviet government, governance system, executive committee, local authorities, region, city, district, village, aul, research, monograph, dissertation.

Kirish. O'zbek davlatchilik tarixi, uning rivojlanish bosqichlari hamda boshqaruv mexanizmlarini xolisona tahlil va tadqiq etish dolzarb hisoblanadi. Istiqlol yillarida fuqarolarning o'zini o'zi boshqarish organlarining yangi tizimi ishlab chiqildi. Mahalla tizimi qayta o'z mavqeini tiklab oldi. Ayniqsa oxirgi 5-6 yil ichida bu sohada amalga oshirilgan ishlar ushbu tizimning mustahkamlanishiga va mahalliy boshqaruv tizimida o'z o'rnini mustahkamlashga olib keldi. Shundan kelib chiqib mahalliy boshqaruv idoralari tarixini o'rganish, tahlil qilish va undan saboq chiqarish muhim hisoblanadi.

Sovet hokimiyati yillarida boshqaruv tizimi ma'muriy buyruqbozlikka asoslangan edi. O'sha davrda yozilgan asarlar va shiorlarda, sovet respublikalarining mustaqil ekanligi, hokimiyat mehnatkash xalq, yo'qsillar, ishchilar va dehqonlar qo'lida ekanligi ta'kidlab kelingan. Amalda esa butun boshqaruv Markazning qo'l ostida bo'lib, uning buyrug'i asosida faoliyat yuritilgan. Boshqaruv organlarining quyi

bo'g'ini bo'lmish mahalliy hokimiyat – viloyat, shahar, tuman, qishloq va ovullarda rasman hokimiyat “vakillik organlari”, ya'ni sovetlar qo'lida edi.

Adabiyotlar tahlili. O'zbekiston SSRda mahalliy boshqaruv organlarining tashkil etilishi va uning rivojlanish bosqichlari katta tarixiy davrni o'z ichiga oladi. Ushbu masala bugunga kunga qadar tarixchi, sotsiolog, huquqshunos va iqtisodchilarning e'tiborida bo'lib kelgan. Mavzuga doir ilmiy tadqiqot ishlarini shartli ravishda uch guruhga ajratish mumkin. Birinchi guruhga sovet davridagi ilmiy-amaliy tadqiqotlar, ikkinchi guruhga mustaqillik yillarida nashr qilingan ishlar va uchinchi guruhga tadqiq etilayotgan muammoning xorijiy olimlar tomonidan o'rganilishi kiradi.

Muhokama va natijalar. Sovet ittifoqi davrida qabul qilingan rasmiy hujjatlarga O'zbekiston SSR davrida viloyat, tuman, shahar, aholi punkti, qishloq va ovullarning tuzilishi va faoliyatining asosiy prinsiplari, ularning vakolatlari, ularda o'tkaziladigan saylovlar, fuqarolarning umumiy yig'inlari hamda ularning huquq va majburiyatlari bilan bog'liq qonun, nizom hamda hujjatlar to'plamlarini kiritish mumkin. Mazkur hujjatlar Butunittifoq davlatlari uchun qabul qilingan bo'lib, ular rasmiy ahamiyat kasb etgan va markaziy hokimiyat manfaatlarini o'zida mujassamlashtirgan[1]. Ushbu hujjatlarda “hokimiyatning barcha organlari sovetlar nazoratida va ularga hisobot beradi” deb qayd etilgan bo'lsada, amalda hokimiyatning barcha bo'g'inlari Markazga bo'ysunuvchi ijroya hokimiyati organlari nazoratida bo'lgan.

Sovet hokimiyati yillarida faoliyat yuritgan davlat va siyosat arboblari, F. Xo'jayev, Y. Oxunboboyev, A. Ikromov, U. Yusupov asarlarida O'zbekiston Sovet Sotsialistik Respublikasining tuzilishi, milliy-hududiy chegaralanish siyosati, yer-suv islohotining o'tkazilishi, O'zbekistonda rayonlashtirishning o'tkazilishi natijasida boshqaruv idoralaridagi o'zgarishlar hamda boshqaruv tizimi to'g'risida fikr yuritiladi[2].

XX asr 20-50 yillarida chop etilgan E. Chernyayevskiy, I. Benediktov, V. Nepomnin, X. Inoyatov, X. Tursunov asarlarida O'zbekiston SSRning tuzilishi, markaziy va mahalliy boshqaruv idoralarining shakllanishi, mahalliy boshqaruv idoralari faoliyati keltirib o'tilgan[3]. Ushbu davrda amalga oshirilgan tadqiqotlarda mafkuraviy qarashlar kuchli bo'lib, boshqaruv tizimidagi kamchiliklarni ko'rsatish o'rniga bu davrning ko'klarga ko'tarilishi odat tusiga kirgan edi.

XX asr 60-80 yillarida tadqiqot olib borgan K. Komilov, M.Hakimov, Sultonov S, A.A'zamxo'jayev, J.Zaychenko ishlarida mafkuraviy jihatdan bir yoqlama qarashlar mavjud bo'lishiga qaramay, O'zbekiston SSR mahalliy boshqaruv idoralarining tashkiliy va huquqiy jihatlari ochib berilgani, ushbu idoralarning faoliyatiga ta'sir qiluvchi omillar keltirib o'tilgani va mavjud muammolar yoritib berilganini ko'rishimiz mumkin[4].

Huquqshunos olim K. Komilov mahalliy boshqaruv organlarining huquqiy va tashkiliy jihatlari o'rganishga e'tibor qaratgan. Uning “Kolxoz xo'jaligini rivojlantirishda qishloq sovetlarining roli” nomli asarida O'zbekiston SSR qishloq Sovetlarining partiya rahbarligida asosiy qishloq xo'jalik tarmoqlari, ayniqsa paxtachilikni rivojlantirish yo'lida olib borgan “kurashi” qisqacha bayon qilingan. Bunda muallif, asosan partiya XX sezining “tarixiy” qarorlarini amalga oshirish uchun mahalliy sovetlarning amalga oshirishi kerak bo'lgan vazifalari to'g'risida fikr bildirgan.

Mazkur muallifning “Mahalla komitetlari” nomli kichik hajmli risolasida, mahalla komitetlarining tashkil etish tartibi, mahalla komitetlarining huquq va vazifalari hamda ularning amaliy faoliyati, mahalliy sovet ijroiya komitetlarining mahalla komitetlariga rahbarlik qilish yo'llari ko'rsatib o'tilgan.

K. Komilovning “Davlat hokimiyatining mahalliy organlari yangi bosqichda” nomli asari, mahalliy sovetlarning davlat hokimiyati organlari sistemasidagi roli, “rivojlangan sotsializm” sharoitidagi huquq va vazifalari, ularning KPSS XXV sezdi qarorlari asosida tashkiliy-ommaviy ishlarini yanada jonlantirish yo'l-yo'riqlari bayon qilingan. Olim asarlari tadqiqot uchun metodologik ahamiyat kasb etib, sovet davrini tarixiylik va tanqidiy tahlil usullarida o'rganishga xizmat qiladi.

A. A'zamxo'jayevning O'zbekiston SSRning tashkil topishi va rivojlanishi asarida SSSRdagi milliy davlat tuzilishining shakllari, O'zbekiston SSRning tashkil topishi, rivojlanishi hamda uning davlat organlari to'g'risida yozilgan. Mazkur asarning “O'zbekiston SSR davlat hokimiyatining mahalliy organlari” nomli qismi ahamiyatga ega. Chunki, kitobning ushbu qismida, SSSRda mahalliy hokimiyat organlarining tuzilishi va vazifalari, boshqaruv idoralari bo'yicha qabul qilingan partiya qarorlari, SSSR qonunlari va nizomlari xronologik ketma-ketlikda keltirilgan.

Ikkinchi guruhga kiruvchi, mustaqillik yillarida chop etilgan tarixiy adabiyotlar orasida kollektiv va fundamental tadqiqotlar[5] salmoqli o'rin egallaydi. Ushbu tadqiqotlarda O'zbekiston SSRning tashkil topishidan mustaqillik davrigacha bo'lgan ijtimoiy-iqtisodiy, siyosiy, madaniy masalalar keng yoritilgan. Shuningdek, mahalliy boshqaruv idoralari tarixining ayrim jabhalari yoritilgan.

Mustaqillik yillarida O. Husanov, S. Sultonov kabi huquqshunoslar va R.Murtazayeva, Q.Rajabov, M.Haydarov, G.Malikova va boshqalar tomonidan yozilgan monografiyalarda ushbu masalaning ayrim jihatlari yoritilgan[6].

X.G'aniboyev, U Utepbergenova, S.Sultonov, Sh. Jalilov, F. Sodiqov va boshqalar tomonidan O'zbekiston SSRda mahalliy boshqaruv idoralarining tarixi bilan bog'liq dissertatsiyalar mustaqillik yillarida himoya qilingan[7]. Mazkur izlanishlarda sovet hukumati tomonidan O'zbekistonning mahalliy boshqaruv idoralari tizimida olib borgan ijtimoiy-iqtisodiy, siyosiy va madaniy siyosatining ayrim jihatlarini tadqiq etilgan.

X. Ganiboyevning dissertatsiyasida o'rganilayotgan masalaning sovet davri qismi uchun ahamiyatli hisoblanadi. Muallif tadqiqot ishida O'zbekiston SSRning tashkil topishi, ma'muriy-iqtisodiy rayonlashtirish siyosati va quyi hokimiyat organlarining tashkil topishi, ularning O'zbekistonda "demokratik" islohotlarni amalga oshirishdagi o'rni masalalarini o'rgangan. X. Ganiboyevning dissertatsiyasida bir-biriga qarshi bo'lgan fikrlar ko'p uchraydi. Tadqiqotda sovet ittifoqi tuzumiga tanqidiy ruhida yozilishga harakat qilingan, lekin ayrim joylarda, buning teskarisi, sovet ittifoqi davrini ko'klarga ko'tarib, bir yoqlama mulohazalar berilgan. Bunga ishning "Mahalliy hokimiyat organlarining O'zbekistonda demokratik islohotlarni amalga oshirishdagi o'rni" deb nomlanagan II bobi misol bo'ladi.

SSSR tarqalib, uning o'rnida mustaqil davlatlar tashkil topgach, Rossiya Federatsiyasi, Qozog'iston, Qirg'iziston va Tojikistonda yaratilgan tarixiy tadqiqotlarda O'zbekiston SSRdagi ijtimoiy-siyosiy jarayonlar va boshqaruv tizimining ma'lum bir masalalari yoritilgan. Xususan, S.Abashin, Ye. Larina asarlarida O'zbekiston SSRdagi qishloq va mahallalarning tarixiy, ijtimoiy-iqtisodiy va etnografik jihatlarini aks etgan[8].

Uchinchi guruh, ya'ni xorijda yaratilgan A. Xolid, B.Hayit, B. Penetti, E. Allworth tadqiqotlarida sovet hukumatining O'rta Osiyo respublikalarini bosib olishi va yangi boshqaruv tizimini joriy qilishi, ushbu respublikalardagi ijtimoiy-siyosiy jarayonlarning kechishi, O'zbekiston SSRning tashkil topishi va boshqaruv idoralarining shakllanishi yoritib berilgan[9].

Xulosa. Katta tarixiy davr mobaynida yaratilgan adabiyotlar tahlili shuni ko'rsatdiki, birinchidan, ularda tadqiq qilinayotgan mavzuning ayrim jihatlarigina ochib berilgan. Shuningdek, O'zbekistonda mahalliy boshqaruv idoralari faoliyati tarixchilar tomonidan maxsus o'rganilmagan. Mazkur mavzuni tarixiylik, tanqidiy tahlil metodlari asosida har bir davr ruhidan kelib chiqqan holda o'rganish talab qilinadi. Zero, o'rganilayotgan davr siyosiy jarayonlarga boydir.

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ДИАЛОГ КАК ФАКТОР УСТОЙЧИВОГО РАЗВИТИЯ И ПОЛИТИЧЕСКОЙ СТАБИЛЬНОСТИ

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Аннотация. Диалог выступает одним из ключевых факторов устойчивого развития общества, обеспечивая согласование интересов различных социальных групп и формирование атмосферы доверия между государством и гражданским обществом. В условиях политической модернизации и усложнения общественных процессов диалогические практики способствуют снижению конфликтного потенциала, укреплению социальной сплочённости и поддержанию политической стабильности. Вместе с тем игнорирование диалога, доминирование монологических и силовых форм взаимодействия порождают отчуждение, радикализацию общественного сознания и деструктивные тенденции в политическом пространстве. В связи с этим в данной статье осуществляется философско-политологический анализ диалога как формы коммуникации власти и общества, раскрываются его институциональные и ценностные основания, рассматриваются механизмы его влияния на устойчивое развитие и политическую стабильность, а также обосновывается значение диалогических практик для предупреждения социальных конфликтов и укрепления демократических институтов.

Ключевые слова: диалог, устойчивое развитие, политическая стабильность, коммуникация власти и общества, социальная консолидация, гражданское общество.

DIALOG BARQAROR RIVOJLANISH VA SIYOSIY BARQARORLIK OMILI SIFATIDA

Annotatsiya. Dialog jamiyatning barqaror rivojlanishini ta'minlovchi asosiy omillardan biri bo'lib, turli ijtimoiy guruhlar manfaatlarini muvofiqlashtirish hamda davlat va fuqarolik jamiyati o'rtasida ishonch muhitini shakllantirishga xizmat qiladi. Siyosiy modernizatsiya va ijtimoiy jarayonlarning murakkablashuvi sharoitida dialogik amaliyotlar ziddiyatlar salohiyatini kamaytirish, ijtimoiy birdamlikni mustahkamlash va siyosiy barqarorlikni qo'llab-quvvatlashda muhim ahamiyat kasb etadi. Shu bilan birga, dialogning inkor etilishi, monologik va kuchga asoslangan o'zaro munosabat shakllarining ustuvorligi jamiyatda begonlashuv, ijtimoiy ongning radikallasuvi va siyosiy makonda destruktiv tendensiyalarning kuchayishiga olib keladi. Shu munosabat bilan mazkur maqolada dialog hokimiyat va jamiyat o'rtasidagi kommunikatsiya shakli sifatida falsafiy-siyosiy jihatdan tahlil qilinadi, uning institutsional va qadriyatga oid asoslari ochib beriladi, barqaror rivojlanish hamda siyosiy barqarorlikka ta'sir ko'rsatish mexanizmlari ko'rib chiqiladi, shuningdek ijtimoiy mojarolarning oldini olish va demokratik institutlarni mustahkamlashda dialogik amaliyotlarning ahamiyati asoslab beriladi.

Kalit so'zlar: dialog, barqaror rivojlanish, siyosiy barqarorlik, hokimiyat va jamiyat kommunikatsiyasi, ijtimoiy konsolidatsiya, fuqarolik jamiyati.

DIALOGUE AS A FACTOR OF SUSTAINABLE DEVELOPMENT AND POLITICAL STABILITY

Abstract. Dialogue acts as one of the key factors of sustainable societal development, ensuring the coordination of interests among various social groups and fostering an atmosphere of trust between the state and civil society. In the context of political modernization and increasing complexity of social processes, dialogical practices contribute to reducing conflict potential, strengthening social cohesion, and maintaining political stability. At the same time, the neglect of dialogue and the dominance of monological and coercive forms of interaction generate alienation, radicalization of public consciousness, and destructive tendencies within the political sphere. In this regard, the present article provides a philosophical and political analysis of dialogue as a form of communication between authority and society, reveals its institutional and value-based foundations, examines the mechanisms of its influence on sustainable development and political stability, and substantiates the significance of dialogical practices in preventing social conflicts and strengthening democratic institutions.

Keywords: *dialogue, sustainable development, political stability, state–society communication, social consolidation, civil society.*

Введение. В условиях глобальных трансформаций современного мира устойчивое развитие и политическая стабильность становятся ключевыми ориентирами государственной политики и общественного развития. Усложнение социально-политических процессов, рост многообразия интересов и идентичностей, а также усиление информационных и коммуникационных потоков объективно повышают значение эффективных форм взаимодействия между властью и обществом. В этой связи особую актуальность приобретает диалог как универсальный механизм согласования интересов, предупреждения конфликтов и поддержания социального равновесия. Диалог в политическом пространстве выступает не только как форма коммуникации, но и как способ институционального и ценностного взаимодействия, направленного на формирование доверия, легитимности и общественного консенсуса. В условиях политической модернизации диалогические практики позволяют учитывать разнообразие социальных позиций, обеспечивать включённость граждан в процессы принятия решений и снижать вероятность деструктивных форм политического противостояния. Именно через диалог государство получает возможность своевременно реагировать на общественные запросы, а общество артикулировать свои интересы в легитимных формах.

Вместе с тем современная политическая реальность демонстрирует, что дефицит диалога, подмена его монологическими или силовыми способами взаимодействия ведут к росту отчуждения между институтами власти и гражданским обществом, усилению конфликтного потенциала и снижению уровня политической стабильности. В подобных условиях устойчивое развитие оказывается под угрозой, поскольку нарушается баланс между социальными ожиданиями и управленческими решениями, что может приводить к кризисам доверия и социальной фрагментации. В этой связи обращение к философско-политологическому анализу диалога как фактора устойчивого развития и политической стабильности представляется теоретически и практически значимым. Исследование диалога позволяет выявить его институциональные, коммуникативные и ценностные основания, определить его роль в формировании общественного согласия и обосновать необходимость развития диалогических механизмов как важнейшего условия гармоничного и стабильного развития современного общества. В западной философии и политической теории диалог рассматривается как фундаментальное условие демократического устройства и социальной устойчивости. Классическое осмысление диалога как формы рационального согласования интересов представлено в трудах Юрген Хабермас, который связывает политическую стабильность с коммуникативной рациональностью и публичным дискурсом. По его мнению, устойчивость политической системы обеспечивается не административным принуждением, а легитимностью, формируемой через открытый диалог и участие граждан в обсуждении общественно значимых решений [1, с. 56]. Существенный вклад в понимание диалога как социального механизма внёс Никлас Луман, рассматривавший коммуникацию в качестве базового элемента социальной системы. Он подчёркивал, что стабильность общества зависит от способности системы перерабатывать конфликты через коммуникационные формы, а не подавлять их силовыми средствами [2, с. 103]. С точки зрения политической культуры ценностные основания диалога значимыми являются работы Рональд Инглхарта, который доказывал, что устойчивое развитие демократических обществ связано с распространением ценностей самовыражения и участия, формирующих запрос на институционализированный диалог между властью и обществом [3, с. 214].

В восточной традиции диалог рассматривается преимущественно в этико-ценностном и гармонизирующем измерении. В конфуцианской философии, представленной трудами Конфуций, социальная стабильность достигается через моральное согласие, уважение и иерархически упорядоченное общение, что фактически выступает формой нормативного диалога между правителем и обществом [4, с. 78]. В исламской философской традиции идея диалога находит отражение в принципах шуры и общественного согласия. Мыслители, такие как Аль-Фараби, подчёркивали, что устойчивость государства возможна лишь при условии разумного взаимодействия власти и общества, основанного на знании, справедливости и взаимной ответственности [5, с. 91]. Современные восточные исследователи отмечают, что диалог в условиях глобализации становится инструментом сохранения культурной идентичности и предотвращения радикализации, что особенно важно для многонациональных и многоконфессиональных обществ [6, с. 134].

В научной литературе стран СНГ диалог анализируется преимущественно в контексте политической стабильности, межнациональных отношений и трансформации постсоветских обществ. Российские исследователи подчёркивают, что диалог является ключевым механизмом перехода от конфликтной модели взаимодействия к модели социального партнёрства. Так, Александр Соловьёв

рассматривает диалог как форму политического управления, способствующую снижению протестного потенциала и укреплению доверия к институтам власти [7, с. 62]. В казахстанских и азербайджанских исследованиях особое внимание уделяется роли диалога в обеспечении межкультурного согласия и национальной стабильности. Авторы подчёркивают, что отсутствие диалогических механизмов усиливает социальную поляризацию и создаёт предпосылки для политической дестабилизации [8, с. 147].

В узбекской научной мысли проблема диалога всё чаще рассматривается в контексте устойчивого развития, национального согласия и идеологической безопасности. В работах Шукриддин Пахрутдинова подчёркивается, что диалог между государством и обществом выступает важнейшим условием формирования социальной устойчивости и противодействия деструктивным идеологиям [9, с. 56]. Исследования Шерзод Кудратходжаев акцентируют внимание на роли диалога в укреплении гражданской идентичности и политической культуры, отмечая, что диалогические практики способствуют снижению радикальных настроений и повышению ответственности граждан за общественное развитие [10, с. 88]. В целом узбекские авторы сходятся во мнении, что институционализация диалога является стратегическим ресурсом устойчивого развития и политической стабильности в условиях модернизации и глобальных вызовов [11, с. 41].

Методика исследования. Методологической основой данного исследования послужил комплексный междисциплинарный подход, объединяющий положения социальной философии, политической теории и теории коммуникации. Такой подход позволяет рассматривать диалог не только как форму социального взаимодействия, но и как политико-управленческий механизм, оказывающий влияние на устойчивое развитие и политическую стабильность общества. В ходе исследования использовался философско-диалектический метод, обеспечивающий анализ диалога в его динамике, противоречивости и взаимосвязи с социально-политическими процессами. Применение данного метода дало возможность выявить внутренние противоречия между диалогическими и монологическими формами политического взаимодействия, а также определить условия трансформации диалога в фактор устойчивости либо дестабилизации общества. Существенное место в работе занимает системный подход, в рамках которого диалог рассматривается как элемент целостной социально-политической системы. Это позволило выявить структурные связи между диалогом, институтами власти, гражданским обществом и механизмами политической стабильности, а также определить функциональную роль диалогических практик в обеспечении устойчивого развития [1, с. 103]. Для сопоставления различных теоретических позиций и практик был применён сравнительно-политологический метод, позволивший проанализировать особенности понимания и реализации диалога в западной, восточной и постсоветской научных традициях. Использование данного метода способствовало выявлению универсальных и культурно-специфических аспектов диалога как политического феномена [2, с. 214]. В исследовании также использовался структурно-функциональный анализ, направленный на определение функций диалога в системе политического управления, включая функции легитимации власти, предупреждения конфликтов, интеграции социальных интересов и формирования общественного доверия. Данный метод позволил обосновать значимость диалога как инструмента поддержания политической стабильности [3, с. 62]. Для анализа современных политических практик применялись элементы контент-анализа и дискурс-анализа, что дало возможность исследовать официальные документы, публичные выступления представителей власти и материалы средств массовой информации с целью выявления диалогических и монологических стратегий взаимодействия власти и общества. Это обеспечило эмпирическое подтверждение теоретических выводов исследования [4, с. 56]. Таким образом, использованная методика исследования обеспечивает целостный и многоуровневый анализ диалога как фактора устойчивого развития и политической стабильности, сочетая философскую рефлекссию, теоретико-политологический анализ и элементы эмпирического исследования, что позволяет получить научно обоснованные и практически значимые результаты.

Обсуждение и их результаты. В современных социально-политических условиях диалог выступает одним из ключевых механизмов согласования интересов между различными социальными группами, политическими акторами и институтами власти. Рост социальной дифференциации, плюрализация идентичностей и усложнение общественной структуры объективно усиливают вероятность конфликтов, возникающих на почве несовпадения экономических, политических и ценностных интересов. В этой связи диалог рассматривается не как вспомогательная форма коммуникации, а как институционально и идеологически значимый инструмент предотвращения социальных конфликтов и обеспечения общественной стабильности. В философско-политологической традиции диалог трактуется как форма рационального взаимодействия, направленная на достижение

взаимопонимания и консенсуса. Так, по мнению Юрген Хабермаса, устойчивость демократического общества возможна лишь при условии развития коммуникативных практик, основанных на равноправии участников и аргументированном обсуждении общественно значимых проблем [1, с. 56]. С политической точки зрения данное положение имеет принципиальное значение, поскольку подчёркивает, что легитимность власти формируется не только через правовые процедуры, но и через включённость граждан в диалоговые процессы принятия решений. Идеологически это означает отказ от монологической модели управления в пользу ценностей участия, открытости и ответственности. Практика показывает, что институционализированный диалог способен эффективно снижать конфликтный потенциал в обществе. В качестве примера можно привести механизмы социального партнёрства, общественных советов и публичных слушаний, которые позволяют заранее выявлять противоречия между интересами государства, бизнеса и гражданского общества. Российский исследователь Александр Соловьёв подчёркивает, что диалог в политическом управлении выполняет функцию «мягкого регулирования» социальных процессов, предотвращая переход латентных противоречий в открытую конфликтную фазу [2, с. 62]. С идеологической позиции это свидетельствует о трансформации власти от репрессивной к координирующей, что соответствует современным представлениям о социальном государстве. Особое значение диалог приобретает в многонациональных и многоконфессиональных обществах, где социальные конфликты часто имеют культурно-ценностную основу. Восточная философская традиция также подчёркивает роль диалога в обеспечении гармонии и социальной устойчивости. В учении Аль-Фараби государственная устойчивость связывается с разумным взаимодействием правителя и общества, основанным на справедливости и согласовании интересов различных слоёв населения [3, с. 91]. Политико-идеологическое значение данной позиции заключается в утверждении идеи моральной ответственности власти перед обществом, что снижает риск насильственных форм протеста. Современные исследования стран Центральной Азии, включая Узбекистан, подтверждают, что диалог является важным фактором предотвращения социальных конфликтов в условиях модернизации. В работах Шукридина Пахрутдинова подчёркивается, что отсутствие диалога между властью и обществом создаёт идеологический вакуум, который может быть заполнен деструктивными и радикальными идеями [4, с. 56].

Одним из ключевых результатов функционирования диалогических механизмов в политической системе является формирование и укрепление доверия между властью и обществом. В условиях усложнения социальных структур и роста общественных ожиданий доверие выступает не просто моральной категорией, а стратегическим ресурсом политической стабильности и устойчивого развития. Именно диалог обеспечивает трансформацию формального подчинения в осознанное сотрудничество, при котором граждане воспринимают власть не как отчуждённую силу, а как партнёра в решении общественно значимых задач. В политической философии доверие рассматривается как производная открытой и равноправной коммуникации. Так, по мнению Юрген Хабермаса, легитимность политической власти формируется в пространстве публичного дискурса, где решения обретают общественное признание через аргументированный диалог [1, с. 74]. С политической точки зрения это означает, что диалог снижает дистанцию между управляющими и управляемыми, превращая власть из источника директив в источник координации. Идеологически данная позиция утверждает ценности открытости, ответственности и участия как основы демократического порядка.

По мнению Сэмюэл Хантингтон, устойчивость политической системы в период модернизации зависит от способности институтов адаптироваться к новым формам участия и артикуляции интересов [1, с. 92]. С политической точки зрения это означает, что диалог становится инструментом институциональной адаптации, позволяющим системе перерабатывать социальные изменения без утраты управляемости. Идеологически данная позиция подчёркивает приоритет эволюционного развития над конфликтным разрывом. Современные подходы к анализу модернизационных процессов усиливают роль диалога как средства предотвращения политической дестабилизации. Так, Энтони Гидденс утверждает, что рефлексивность современного общества требует постоянного пересмотра управленческих решений через публичное обсуждение и обратную связь [2, с. 58].

В странах Центральной Азии и в частности Узбекистане диалог приобретает особое значение как механизм обеспечения политической стабильности в процессе обновления государственных и общественных институтов. Узбекские исследователи подчёркивают, что модернизация, не подкреплённая диалогом, воспринимается обществом как навязанная и теряет свою легитимность. Так, Шукридин Пахрутдинов утверждает, что устойчивость реформ напрямую зависит от уровня диалогичности политического процесса и способности власти учитывать социокультурные особенности общества [4, с. 73]. Политико-идеологическое значение данного вывода заключается в

утверждении национальной модели модернизации, основанной на согласии и постепенности. Диалог в условиях модернизации выполняет стратегическую функцию обеспечения политической стабильности. Он позволяет интегрировать новые социальные запросы в существующую политическую систему, снижает конфликтный потенциал и формирует ценностное основание устойчивого развития. Диалогическая модель модернизации способствует сохранению баланса между инновациями и стабильностью, что делает её важным идеологическим ориентиром современного политического развития.

Выводы. Проведённое исследование позволило всесторонне проанализировать диалог как ключевой фактор устойчивого развития и политической стабильности в условиях современных социально-политических трансформаций. В ходе работы было обосновано, что диалог в политическом пространстве выступает не просто формой коммуникации, а системным механизмом согласования интересов, предотвращения социальных конфликтов и укрепления доверия между властью и обществом. Анализ показал, что диалог играет решающую роль в формировании легитимности политической власти, поскольку именно через диалогические практики обеспечивается включённость граждан в процессы принятия решений и формирование общественного консенсуса. В условиях модернизации диалог способствует снижению конфликтного потенциала, смягчению социальных противоречий и адаптации политических институтов к изменяющимся общественным запросам, что напрямую влияет на уровень политической стабильности. Особое внимание в исследовании было уделено институциональным формам диалога, эффективность которых определяется степенью их реального влияния на управленческие решения. Было показано, что формализация диалога без содержательного наполнения и обратной связи приводит к утрате доверия и росту отчуждения, тогда как развитые диалогические институты укрепляют социальную устойчивость и политическую ответственность. Выявленные риски монологического и силового взаимодействия подтвердили, что отказ от диалога усиливает деструктивные тенденции, способствует радикализации общественного сознания и подрывает идеологические основания устойчивого развития. В то же время учёт социокультурной специфики постсоветских обществ, включая страны Центральной Азии и Узбекистан, позволил обосновать необходимость национально ориентированных моделей диалога, сочетающих современные демократические принципы с традиционными ценностями. Следовательно диалог является фундаментальным условием устойчивого развития и политической стабильности, обеспечивая баланс между динамикой социальных изменений и сохранением общественного согласия. Диалогические практики выступают важнейшим ресурсом формирования политической культуры участия, доверия и гражданской ответственности, что придаёт им стратегическое значение в долгосрочном развитии современного общества.

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ISLOM MANBALARIDA INSON HUQUQLARI KONSEPSIYASI VA AYOLLAR
HUQUQLARINING NAZARIY ASOSLARI

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Annotatsiya. Maqolada Islom ta'limotida inson huquqlari hamda ayollar huquqlari konsepsiyasining shakllanishi va rivojlanishi tahlil qilingan. Qur'on va Muhammad (s.a.v.) sunnatlarida inson qadri, hayot huquqi, erkinlik, vijdon va ijtimoiy tenglik prinsiplari asosiy tamoyil sifatida belgilab qo'yilgan. Maqolada klassik ulamolar fikrlari, maqosid ash-sharia nazariyasi va zamonaviy xalqaro huquq bilan qiyosiy tahlil qilingan. Shuningdek, ayollarning shaxsiy, ijtimoiy, iqtisodiy va ma'naviy huquqlariga alohida e'tibor qaratilishi ta'kidlangan. Islomda inson huquqlari davlat tomonidan berilgan imtiyoz emas, balki insonning yaratilganlik tabiati bilan bog'liq ilohiy ne'mat sifatida qaraladi.

Kalit so'zlar: Islom, inson huquqlari, ayollar huquqlari, Qur'on, sunnat, maqosid ash-sharia, gender tengligi.

КОНЦЕПЦИЯ ПРАВ ЧЕЛОВЕКА В ИСЛАМСКИХ ИСТОЧНИКАХ И
ТЕОРЕТИЧЕСКИЕ ОСНОВЫ ПРАВ ЖЕНЩИН

Аннотация. В статье проанализирована концепция прав человека и прав женщин в исламе. В Коране и сунне Пророка Мухаммада (с.а.в.) принципы достоинства человека, права на жизнь, свободы, совести и социального равенства установлены как основные. Рассмотрены взгляды классических учёных, теория мақосид аш-шариа и сравнительный анализ с современным международным правом. Особое внимание уделено правам женщин в личной, социальной, экономической и духовной сферах. Подчёркивается, что права человека в исламе не предоставляются государством, а рассматриваются как божественный дар, связанный с природой человека.

Ключевые слова: ислам, права человека, права женщин, Коран, сунна, мақосид аш-шариа, гендерное равенство

THE CONCEPT OF HUMAN RIGHTS IN ISLAMIC SOURCES AND THE THEORETICAL
FOUNDATIONS OF WOMEN'S RIGHTS

Abstract. The article analyzes the concept of human rights and women's rights in Islam. In the Quran and the Sunnah of Prophet Muhammad (peace be upon him), principles such as human dignity, the right to life, freedom, conscience, and social equality are established as fundamental. The study also examines classical scholars' views, the theory of Maqasid al-Shariah, and a comparative analysis with contemporary international law. Special attention is given to women's rights in personal, social, economic, and spiritual spheres. It is emphasized that human rights in Islam are not granted by the state but are considered a divine endowment inherent to human nature.

Keywords: Islam, human rights, women's rights, Quran, Sunnah, Maqasid al-Shariah, gender equality

Kirish. Jahon miqyosida inson huquqlarini ta'minlash, gender tengligi va ayollarning ijtimoiy-siyosiy faolligini oshirish masalalari ustuvor ahamiyat kasb etmoqda. Ayniqsa, globallashuv sharoitida turli huquqiy va madaniy tizimlarda ayol huquqlarining mazmuni va mohiyatini qayta ko'rib chiqish, ularning konseptual asoslarini tahlil qilish ilmiy jihatdan muhimdir. Islom ta'limoti insoniyat tarixida ayol maqomini yuksaltirishga qaratilgan ilk tizimli islohotlardan biri sifatida e'tirof etiladi. Islom ta'limoti inson huquqlari konsepsiyasini shakllantirish jarayonida ayollarning huquqiy maqomini ham alohida e'tiborga olgan. Qur'oni Karim va Muhammad (s.a.v.) sunnatlarida ayolning shaxsiy qadr-qimmatini, ijtimoiy mavqeyi hamda iqtisodiy va ma'naviy huquqlari mustahkam huquqiy asosga ega ekani ko'rsatib berilgan.

Islom paydo bo'lgan davrda Arabiston yarim orolida ayollarning huquqiy maqomi juda past bo'lgan. Ayrim qabilalarda qiz farzand tiriklayin ko'milgan, ayollar merosdan mahrum qilingan hamda ijtimoiy

hayotda faol ishtirok eta olmagan. Islom dini esa ushbu an'analarni tubdan o'zgartirib, ayollarga mustaqil huquqiy shaxs sifatida qarashni joriy etdi.

Asosiy qism. Qur'oni Karimda erkak va ayolning insoniy qadr-qimmatini teng ekani quyidagi oyatda ifoda etilgan:

“Erkak yoki ayol bo'lishidan qat'i nazar, kim mo'min holda yaxshi amal qilsa, albatta, unga pokiza hayot ato etamiz” [1].

Mazkur oyat erkak va ayolning Alloh oldidagi maqomi teng ekanini hamda ularning huquqiy va ma'naviy qadriyatlari bir xil ekanini ko'rsatadi.

Qur'oni Karim va Muhammad (s.a.v.) sunnatlarida ayolning shaxsiy, ijtimoiy, iqtisodiy va ma'naviy huquqlari mustahkamlangan. Shu bilan birga, zamonaviy xalqaro huquq tizimida qabul qilingan inson huquqlariga oid hujjatlar ham gender tengligini asosiy tamoyil sifatida belgilaydi. Bu esa islom ta'limotidagi ayol huquqlarining konseptual mazmunini ilmiy tahlil qilish va uni zamonaviy huquqiy yondashuvlar bilan qiyosiy o'rganish zarurati yuzaga keltiradi.

Mamlakatimizda ham xotin-qizlar huquqlarini himoya qilish davlat siyosatining ustuvor yo'nalishlaridan biri hisoblanadi. O'zbekistonda gender tenglikni ta'minlash, ayollarning jamiyat hayotidagi faolligini oshirish, ularning huquq va qonuniy manfaatlarini muhofaza qilishga qaratilgan qator huquqiy va institusional chora-tadbirlar amalga oshirilmoqda. Bu jarayonda milliy va diniy qadriyatlar uyg'unligini ta'minlash dolzarb ahamiyatga ega.

Islom ta'limotida inson huquqlari konsepsiyasi ilohiy vahiyga asoslangan yaxlit ma'naviy-huquqiy tizim sifatida shakllangan. Uning manbaviy poydevori Qur'oni Karim va Muhammad (s.a.v.) sunnati hisoblanadi. Islomiy dunyoqarashda inson huquqlari davlat tomonidan berilgan imtiyoz emas, balki insonning yaratilganlik tabiati bilan bog'liq ilohiy ne'matdir. Shu bois, inson qadri (karomat al-inson) islom huquqiy tafakkurining markaziy tushunchasi hisoblanadi.

Klassik ulamolar — Muhammad ibn Jarir at-Tabariy, Ibn Kasir, Abu Homid al-G'azzoliy, Abu Ishoq ash-Shotibiy — inson huquqlari masalasini Qur'on, sunnat va maqosid ash-sharia nuqtai nazaridan izohlab berganlar.

Inson qadriining ilohiy asosi

Qur'onda insonning ulug'lanishi quyidagi oyatda ifoda etilgan:

“Batahqiq, Biz Odam farzandlarini azizu mukarram qildik...” [2].

Muhammad ibn Jarir at-Tabariy ushbu oyat tafsirida “karrama” so'zini insonni aql, nutq va idrok ne'mati bilan boshqa maxluqotlardan ustun qilish deb izohlaydi.

Ibn Kasir esa insonning qomatan tik yurishi, fikrlash qobiliyati va axloqiy mas'uliyatini uning ulug'lanishining dalili sifatida ko'rsatadi.

Shuningdek: “Men yerda xalifa yarataman” [3].

Bu oyat insonning yer yuzida mas'uliyatli va huquqiy subyekt ekanini anglatadi.

Hayot huquqi

Qur'onda hayot huquqi eng oliy qadriyat sifatida belgilangan: “Kim bir jonni nohaq o'ldirsa, go'yo barcha insonlarni o'ldirgan kabidir” [3].

Ibn Kasir ushbu oyatni sharhlar ekan, inson hayotini muhofaza qilish umuminsoniy prinsip ekanini ta'kidlaydi.

Erkinlik va vijdon huquqi

“Dinda majburlash yo'q” [4].

Abu Homid al-G'azzoliy o'zining “Ihyo ulum ad-din” asarida imon ixtiyoriy bo'lishi kerakligini ta'kidlab, majburiy e'tiqod haqiqiy emasligini bayon qiladi.

Tenglik tamoyili

“Ey insonlar! Biz sizlarni bir erkak va bir ayoldan yaratdik...” [5]. Bu oyat inson huquqlarining universalligini belgilaydi.

Payg'ambarimiz Muhammad (s.a.v.) hadislarida:

“Arabning ajamdan ustunligi yo'q, faqat taqvo bilangina.”

Bu sunnatda ijtimoiy tenglikning huquqiy asosini ko'rsatadi.

Sunnatda inson huquqlari

Vido xutbasida:

“Sizning qoningiz, molingiz va obro'ingiz bir-biringizga haromdir” [3,4].

Bu hadis inson hayoti, mulki va sha'ni daxlsiz ekanini huquqiy prinsip sifatida belgilaydi.

III. Maqosid ash-sharia va inson huquqlari

Abu Ishoq ash-Shotibiy “Al-Muvafaqot” asarida shariatning maqsadlari inson manfaatlarini muhofaza qilishdan iborat ekanini ta'kidlaydi.

Inson manfaatlarini muhofaza qilish bo'yicha shariatning asosiy maqsadlari keltiramiz:

1. Hayotni muhofaza qilish
2. Dinni muhofaza qilish
3. Aqlni muhofaza qilish
4. Naslni muhofaza qilish
5. Mol-mulkni muhofaza qilish

Abu Homid al-G'azzoliy "Al-Mustasfo" asarida ushbu beshlikni shariatning zaruriy maqsadlari sifatida ta'riflaydi.

Inson huquqlarining umumiy tamoyillari:

1. Adolat
"Albatta, Alloh adolatni amr qiladi"
2. Sha'nni himoya qilish
"Bir-biringizni masxara qilmang"
3. Ijtimoiy himoya
"Zakotlar faqirlar va miskinlar uchundir..." [6].

Islomda inson huquqlari konsepsiyasi - inson qadrini chuqur ahamiyatgan egaligi belgilangan, Maqosid ash-sharia orqali nazariy tizimlashtirilgan hamda adolat, tenglik va mas'uliyat tamoyillariga tayanadi.

Bu konsepsiya zamonaviy inson huquqlari nazariyasi bilan muayyan umumiylikka ega bo'lsa-da, uning manbaviy asosi ilohiy xarakterga egaligi bilan farq qiladi. Islom ta'limotida inson huquqlari konsepsiyasi - bu yagona ma'naviy-huquqiy tizim bo'lib, uning asosiy poydevori Qur'oni Karim va Muhammad (s.a.v.) sunnati hisoblanadi. Islomda inson qadri, hayot huquqi, erkinlik, vijdon va ijtimoiy tenglik tamoyillari markaziy ahamiyatga ega.

Klassik ulamolar - At-Tabariy, Ibn Kasir, Al-G'azzoliy va ash-Shotibiy - inson huquqlari masalasini Qur'on, sunnat va maqosid ash-sharia nuqtai nazaridan izohlab bergan. Ular inson huquqlarini ilmiy va huquqiy jihatdan tizimlashtirib, adolat, tenglik va mas'uliyat prinsiplarini mustahkamlab berganlar.

Shu asosda, Islom ta'limoti inson huquqlarini davlat tomonidan berilgan imtiyoz sifatida emas, balki yaratilganlik tabiati bilan bog'liq ilohiy ne'mat sifatida qaraydi. Bu konsepsiya zamonaviy inson huquqlari nazariyasi bilan umumiylikka ega bo'lsa-da, uning manbaviy asosi ilohiy xarakterga egaligi bilan farq qiladi.

Ayollarning shaxsiy huquqlari

Islom huquqida ayol mustaqil shaxs sifatida tan olinadi. U nikoh, mulk, meros va shaxsiy hayot bilan bog'liq qarorlarni qabul qilish huquqiga ega.

Nikoh masalasida ayolning roziligi muhim shart hisoblanadi. Payg'ambarimiz Muhammad (s.a.v.) shunday deganlar:

"Bokira qizning nikohi uning roziligisiz bo'lmaydi." [3].

Mazkur hadis ayolning shaxsiy tanlov huquqi mavjudligini ko'rsatadi. Islom huquqida majburiy nikoh qabul qilinmaydi.

Iqtisodiy huquqlar

Islom ta'limotida ayolning iqtisodiy mustaqilligi ham muhim huquqiy prinsip sifatida e'tirof etiladi. Qur'oni Karimda shunday deyiladi:

"Erkaklarga o'z mehnatlaridan ulush bor, ayollarga ham o'z mehnatlaridan ulush bor" [7].

Bu oyat ayolning mehnat qilish, daromad topish va mol-mulkka egalik qilish huquqini mustahkamlaydi. Shuningdek, Islom ayollarga meros huquqini ham bergan. Qur'oni Karimda:

"Erkaklar uchun ota-onasi va qarindoshlari qoldirgan narsadan ulush bor, ayollar uchun ham ota-onasi va qarindoshlari qoldirgan narsadan ulush bor." [8].

Mazkur oyat tarixiy jihatdan muhim ahamiyatga ega bo'lib, ayollarning meros huquqini huquqiy jihatdan mustahkamlagan.

Ijtimoiy va ma'naviy huquqlar

Islom ayollarning ilm olish huquqini ham alohida e'tirof etadi. Payg'ambarimiz Muhammad (s.a.v.) shunday deganlar:

"Ilm talab qilish har bir musulmon erkak va ayol uchun farzdir."

Mazkur hadis ayollarning ilmiy faoliyatda ishtirok etish huquqini ko'rsatadi. Islom tarixida Aisha binti Abu Bakr, Umm Salama kabi ayol sahobalar hadis ilmi va fiqh rivojida muhim rol o'ynaganlar.

Shuningdek, ayollarning jamiyat hayotidagi ishtiroki ham qo'llab-quvvatlangan. Islom tarixida ayollar savdo-sotiq, ilmiy faoliyat va ijtimoiy ishlarda faol qatnashgan.

Oila doirasidagi huquqlar

Islom huquqida oila jamiyatning asosiy instituti sifatida qaraladi. Qur'oni Karimda er-xotin o'rtasidagi munosabatlar adolat va mehr-muhabbat asosida qurilishi ta'kidlanadi:

“Ular sizlar uchun libosdirlar, sizlar ham ular uchun libosdirlar” [9].

Mazkur oyat er va xotin oʻrtasidagi oʻzaro hurmat va himoya tamoyillarini ifodalaydi.

Paygʻambarimiz Muhammad (s.a.v.) ayollarga yaxshi munosabatda boʻlishni alohida taʼkidlab shunday deganlar:

“Sizlarning eng yaxshilaringiz ayollariga eng yaxshi munosabatda boʻlganlaringizdir.”

Bu hadis oila doirasida ayollarning shaʼni va qadr-qimmatini himoya qilish **muhimligini koʻrsatadi.**

Islomiy qarashlar va zamonaviy gender tengligi

Zamonaviy davrda ayollar huquqlari xalqaro huquq tizimining muhim tarkibiy qismi hisoblanadi. 1948-yilda qabul qilingan Inson huquqlari umumjahon deklaratsiyasi ham erkak va ayollarning teng huquqliligini eʼtirof etadi.

Islom taʼlimoti ham oʻz mohiyatiga koʻra ayolning insoniy qadr-qimmatini himoya qilishga qaratilgan. Biroq ayrim tarixiy va ijtimoiy omillar sababli turli musulmon jamiyatlarida ayollar huquqlarining amalga oshirilishi bir xil darajada boʻlmagan.

Bugungi kunda islomshunoslik tadqiqotlarida Qurʼon va sunnat asosida gender masalasini yangicha talqin qilishga alohida eʼtibor qaratilmoqda. Bu jarayonda maqsod ash-sharia nazariyasi muhim metodologik asos boʻlib xizmat qiladi. Mazkur nazariya shariat hukmlarining asosiy maqsadi inson manfaatlarini himoya qilish ekanini taʼkidlaydi.

Islom taʼlimotida inson huquqlari va ayollar huquqlari konsepsiyasi Qurʼoni Karim va Muhammad (s.a.v.) sunnatlariga asoslangan mukammal maʼnaviy-huquqiy tizim sifatida shakllangan. Islom inson qadrini ulugʻlab, uning hayoti, shaʼni, erkinligi va ijtimoiy tengligini muqaddas qadriyat sifatida eʼtirof etadi.

Ayollarning shaxsiy, iqtisodiy, ijtimoiy va maʼnaviy huquqlari Qurʼon va hadis manbalarida mustahkamlangan boʻlib, bu huquqlar islomiy huquq tafakkurining muhim tarkibiy qismi hisoblanadi. Klassik ulamolar tomonidan ishlab chiqilgan maqsod ash-sharia nazariyasi esa ushbu huquqlarning nazariy asoslarini tizimlashtirib bergan.

Xulosa. Shu jihatdan, Islom taʼlimoti inson va ayol huquqlarini himoya qilishga qaratilgan universal qadriyatlar tizimi sifatida baholanishi mumkin. Mazkur konsepsiya zamonaviy xalqaro huquq tamoyillari bilan muayyan umumiylikka ega boʻlsa-da, uning asosiy manbasi ilohiy vahiyga tayanishi bilan ajralib turadi.

Mamlakatimizda ham xotin-qizlar huquqlarini himoya qilish, gender tengligini taʼminlash va ijtimoiy faolligini oshirish davlat siyosatining ustuvor yoʻnalishi hisoblanadi. Bu jarayonda milliy va diniy qadriyatlar uygʻunligi inson huquqlarini himoya qilishda muhim ahamiyat kasb etadi.

Shu tariqa, Islomda inson huquqlari konsepsiyasi nafaqat nazariy jihatdan toʻliq, balki zamonaviy huquqiy qoidalar bilan ham muvofiqlashtirilgan va inson qadrini yuksaltirishga qaratilgan yagona tizim sifatida baholanishi mumkin.

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**THE FORMATION OF THE STATE IMAGE IN THE INTERNATIONAL ARENA:
THEORETICAL FOUNDATIONS, NATIONAL BRANDING AND STRATEGIC APPROACHES**

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Abstract. This study examines the concept of state image, its development, and the internal and external factors that influence it in the contemporary era from a theoretical perspective. Drawing upon the scholarly perspectives of numerous researchers, including E. Goffman, Kunczik, S. Anholt, J. Nye, and D. Zamyatin, this study elucidates the processes involved in the formation and enhancement of a state's image. The national brands discussed are assessed as strategic instruments for augmenting state prestige. The findings corroborate the notion that the effective deployment of digital diplomacy and mass communication is crucial for bolstering a state's image.

Key words: state image, brand, international relations, leaders, citizen, functional, diplomacy.

**ФОРМИРОВАНИЕ ИМИДЖА ГОСУДАРСТВА НА МЕЖДУНАРОДНОЙ АРЕНЕ:
ТЕОРЕТИЧЕСКИЕ ОСНОВЫ, НАЦИОНАЛЬНЫЙ БРЕНДИНГ И СТРАТЕГИЧЕСКИЕ
ПОДХОДЫ**

Аннотация. Данное исследование рассматривает концепцию имиджа государства, его развитие, а также внутренние и внешние факторы, влияющие на него в современную эпоху с теоретической точки зрения. Опираясь на научные взгляды ряда исследователей, включая Э. Гоффмана, Кунцика, С. Анхольта, Дж. Найя и Д. Замятина, работа раскрывает процессы формирования и совершенствования имиджа государства. Национальные бренды рассматриваются как стратегические инструменты повышения престижа государства. Результаты подтверждают, что эффективное использование цифровой дипломатии и массовых коммуникаций играет ключевую роль в укреплении имиджа государства.

Ключевые слова: имидж государства, бренд, международные отношения, лидеры, граждане, функциональный, дипломатия.

**DAVLAT IMIJINING XALQARO MAYDONDA SHAKLLANISHI: NAZARIY ASOSLAR,
MILLIY BRENDING VA STRATEGIK YONDASHUVLAR**

Annotatsiya. Ushbu tadqiqot zamonaviy davrda davlat imiji tushunchasi, uning rivojlanishi hamda unga ta'sir etuvchi ichki va tashqi omillarni nazariy jihatdan tahlil qiladi. E. Goffman, Kunzik, S. Anholt, J. Nye va D. Zamyatin kabi ko'plab olimlarning ilmiy qarashlariga tayanib, tadqiqot davlat imijini shakllantirish va takomillashtirish jarayonlarini yoritadi. Milliy brendlar davlat nufuzini oshirishning strategik vositalari sifatida baholanadi. Natijalar shuni tasdiqlaydiki, raqamli diplomatiya va ommaviy kommunikatsiyadan samarali foydalanish davlat imijini mustahkamlashda muhim ahamiyatga ega.

Kalit so'zlar: davlat imiji, brend, xalqaro munosabatlar, yetakchilar, fuqarolar, funksional, diplomatiya.

Introduction. In the context of international relations, state-image is pivotal to the shaping of its interaction and influence in the world. Various strategies are used to create and improve the image of the country, including public diplomacy, nation branding, and strategic communication. Public diplomacy is the relationship between public communication, culture and other things" (Anholt 2007: 24).¹ It is to deal with international affairs "by engaging in a conversation or dialogue with the foreign publics that will decisively enhance their sense of sympathy for and identification with this country. Likewise, nation branding is intended to create a favourable image of the country so as to promote it in the world. Another crucial strategy is strategic communication, which calls for the deliberate use of communication to accomplish the organization's goals and establish its global reputation. These strategies are founded on the idea of soft power, which stresses the nation's capacity to influence and entice people instead of using force. Economic considerations also have a significant impact on how the nation is perceived. The attractiveness and general perception of people in the

global arena can be enhanced by a robust economic indicator. Therefore, a comprehensive strategy that integrates state diplomacy, national branding, strategic communication, and economic activity is crucial for the efficient management of the state's image in international relations. By employing these tactics, nations can create a positive perception that encourages constructive international engagement and amplifies its influence. In international relations, the idea of a state's image is complex and encompasses a range of methods and tactics to influence how a nation is viewed internationally.

Method. The study utilized content analysis and comparative methodologies. It drew on scholarly literature, including works by Goffman, Kunczik, Anholt, and Nye, alongside data from international organizations like the UNWTO, and classifications by Novikov and Moroccan researchers. The research examined the sources and criteria for forming a state's image. Additionally, it explored the interrelationship between a state's image and the international system, employing a theoretical framework to analyze the concept of the state's international profile.

Literature review. Image (from the Latin **imago** - image, representation) is the perception of a subject or object, an image formed in social consciousness. It is formed on the basis of the external appearance, values, and behavior of an individual, organization, or state. E. Goffman (1959): "The image is the result of the harmony between real features and how they are perceived in public consciousness."

Kunczik (1997) defines image as a social construct and emphasizes that it is formed through mass media and communication.

Khalikov, A. (2019): "An image is a positive or negative image of a person, organization, or state in public consciousness, which is often formed through the media and communication processes." Thus, image is a positive or negative concept about a particular organization, state, or individual, and its formation depends on the mass media.

The term "image" in English means external appearance or image. According to the Italian political analyst, Professor Paolo Mancini, in the practice of political marketing, image is the final result of activity. According to him, the political image is very sensitive to the media and is often formed under their influence and control. In political practice, the term "image" is understood as a reputation based on results: the authority of a political figure, leadership power, fulfillment of promises, and public trust in him determine this image.

In psychology, "image" is a subjective representation formed as a result of the physical and mental perception of an object or phenomenon (Michel R., 2002). This representation is preserved in human memory in connection with time and space and varies depending on each individual's personal perception.

American researcher David Svenson defines image as a concept formed as a result of political ideas, external criticism, and public support. In his opinion, image plays a dual role in a democratic society: on the one hand, it expresses the political views of the people; on the other hand, it can become a means of misinformation or manipulation.

The image of the state is an important factor determining the economic status, place, and authority of the country in the international arena. According to the UNWTO (World Tourism Organization), the image of a state is a general image that combines emotional and traditional perceptions of a country, as well as economic characteristics. Geopolitical expert Dmitry N. Zamyatin describes this image as a concentration embodying the country's leading features, historical and cultural characteristics.

The image of the state is the authority and symbolic image of the state in the international arena, formed on the basis of political, economic, cultural, and social values.

According to S. Anholt, "The image of the state is a set of general ideas about how the state is perceived in the consciousness of the international community, its foreign policy, and internal values." Nye explains this as follows: "State image and cultural attractiveness are the foundation of a state's ability to forcibly attract other countries." Tulyaganova, S. (2020): "The image of the state is a symbolic image in the international community, reflecting the political and economic potential, cultural values of the country, which serves to strengthen trust in international cooperation."

The image of the state means the perception and expression of the nation in the domestic and international context, formed by various cultural, political, and economic factors. This image is crucial for the identity of the state and its ability to influence global affairs. The formation of the state's image includes strategic management and the use of symbols, legends, and brands to enhance its international standing.

In their doctoral research on the structure of the state image and its main functions, Roza Nurtazina and Maral Tomanova write:

"One of the important issues arising in the analysis of the image of the state is the consistency or inconsistency of the declared, expected, and real image of the state."

For a detailed consideration of the foundations of the state's image, the following table (Table 1.1) lists several specific features and characteristics related to assessing the country's image. The following criteria are important in assessing the state's image:

№	Criteria	Description
1	Decisions made by the country's leaders	Evaluation is based on the state of the economy, social policy, foreign policy, and government plans.
2	Opinions of foreign audiences about the country's image	Assesses how other countries and their populations perceive the reputation of this state.
3	Actions of leaders in communicating with citizens	Evaluates the level of leadership and communication (ability to persuade, convince, and engage).
4	Citizens' and leaders' desire to see a better image of their country	Indicates a high level of patriotism: assessed through the actions and activity of leaders and the population.
5	Consistency of actions of government, leaders, and citizens toward the country's image	Determines whether leaders and citizens act in line with or contrary to a clearly defined image of the state.

Table 1.1 - Criteria and characteristics for assessing the image of the state

According to the table data, it can be seen that there are various criteria that are considered important for understanding and evaluating the image of the state. However, all these features are reflected in the image of the state.

Moroccan researchers Bukarnaoui H. and Attush H. divide the image of the state into two main components:

- Internal image is, as a rule, an image formed on the basis of the population of the country, its culture, history, and the policy pursued in this state.
- External image is, first of all, an image of the country, which is obtained from a foreign audience and the world community.
- Image is an indicator of the internal and external aspects of a state: its economic power and development, wealth, and level of culture. It is also considered as an indicator of the power of influence of the state, that is, it confirms the successful activity of the country and helps it become more valuable and prestigious in the international arena.

Novikov A.M. in his research identifies geographical, natural, national-cultural, socio-mental, and emotional sources of perception of the image of the state. For example, Italy is famous for its cultural characteristics and art; Germany is a functional leader due to its innovations; Egypt is distinguished by its natural and emotional aspects. In his article "Geographical Image of the State," A. M. Novikov distinguishes the following sequence of perception of the image of the state (Table 1.2).

SOURCE	CHARACTERISTIC
Country's geographic image	The country's geographic image is formed in the public consciousness as a favorable political-geographical foundation, becoming a positive reputation base for the brands of this territory.
Country's natural image	The established political-geographical image is complemented by the country's natural-resource image, which is attractive and unique with its diverse natural landscapes specific only to this country.
Country's national cultural image	This natural and geographic portrait, recognized for its appeal and development as a national cultural symbol, is further enriched by a civilizational-cultural image expressing the country's historical heritage.
Socio-mental image	The socio-mental image is perceived as a positive hero and is primarily formed against a harmonious natural, civilizational, and cultural background.
Population's business ability	The labor results of the country's population reinforce the positivity of the socio-mental image in the form of a production-economic image, symbolizing prosperity, power, and the ability to influence other states.
National goal / state objective	The state's aspiration to enrich its historical perspective creates conditions to improve the image of national values, confirming the country's priorities and future objectives.

Table 1.2 - Sources of perception of the state image

In addition to the data presented in the table, Novikov also added that a country's image can be determined using the following criteria: lifestyle, political and legal institutions, companies and national brands, economic growth potential, product quality, tourism and entertainment offerings, etc. The perception and idea of these features of the country is manifested through the personal experience of each citizen or sometimes through the experience of communication with other people and sometimes through stereotypes. It is also important that the level of export and investment attractiveness, which affects the image of the country, affects not only the diplomatic activity of the country, but also its position in the international arena.

National brands play an important role in shaping the country's image. According to Patricio T. Murphy (2022) and Simon Anholt (2003), a national brand is a set of perceptions formed in the international consciousness about a nation, which determines economic competitiveness, cultural values, and social prestige. National brand:

- Creates a positive image of the country.
- Affects retail trade and economic activity.
- Promotes innovations and advanced ideas.

The above features make national brands a strategic tool for increasing the economic and political prestige of the state. Therefore, the development of national brands is important for attracting investments, strengthening international cooperation, and strengthening the country's position in the international arena. One of the researchers interested in studying the country's image is Graver Alexey Andreyevich. He emphasized that a country's image encompasses all aspects related to what people think about the country. The Graver identified five dimensions of the country's image, which are presented below (Table 1.3).

№	Measurement Type	Usage Aspect
1	Functional	This aspect relates to the country's level of competence or competitiveness in politics, economy, or science.
2	Normative	This type includes moral and legal aspects.
3	Cultural	This type is associated with traditions, sports competitions, and artistic performances (music, cinema, theater, etc.).
4	Natural	The natural measurement pertains to the country's landscape.
5	Emotional	The emotional measurement includes affection for the country's beauty and the sincere feelings it evokes.

Table 1.3 - Country Image Measurement Method Classification

According to the data of the measurement methods in the table, a number of countries with a successful image can be cited as examples. One of the most famous European countries in modern world history is Italy. Graver's research states that the Italian image could not have achieved its success without cultural characteristics. Which of the inhabitants of today's countries were not familiar with famous Italian songs and literary romances?

According to Graver's measurements, the image of Germany corresponds primarily to the functional aspect, since its popularity is associated with the ability to innovate. Egypt, on the other hand, embodies both natural and emotional aspects, but the country attracts the attention of the whole world with its natural resources and the unique pleasure that tourists receive during their vacation in this country.

Discussion. When using these measurements, researchers primarily focus on indicators that determine the large value of the country. Take Switzerland, for example: the key indicators of functional measurement are unique infrastructure, success in research and innovation, a stable and developed economy, and politics. Of course, these indicators do not always coincide with the characteristics that exist in other countries, but may differ. Usually, the degree of approval or rejection of these indicators is measured using a graded scale, and then, based on the results of the analysis conducted by researchers, the factors that shape the country's image are determined. Simon Anholt, who first coined the term "national branding" in 1996, describes it as the most vital asset a country holds. It serves as a crucial tool and a significant advantage in enhancing a nation's reputation on the global stage. From this perspective, Simon deduced that national branding is particularly effective in boosting the competitiveness of national economies and establishing their global presence.

Experts in the United States specializing in national branding view it as a collection of strategies recognized worldwide that aim to enhance a country's image. To understand national branding, one must consider the concept of a "brand." According to the American Marketing Association (AMA), a brand is defined as a name, term, symbol, emblem, design, or a combination of these elements, used to identify a seller or group of sellers of products or services and to differentiate them from competitors. Other marketing experts

highlight that a brand encompasses more than just a name; it is a complex array of images, meanings, associations, and emotions that form in people's minds.

Without extending the data through empirical analysis, the study is based on theoretical underpinnings and scientific sources. Furthermore, no particular surveys or statistical analyses were carried out, and only a small number of real-world examples from various nations are offered. Despite having different goals and objectives, the terms "state image" and "national branding" are frequently used interchangeably in the literature. To elucidate their exact meanings and applications, more research is necessary due to this ambiguity. The study highlights that there is a lack of clarity on how national branding and the idea of a national brand relate to and differ from one another. The state image is important for shaping a positive perception in international relations. It is developed as a long-term process in line with scientific principles and based on sociopolitical and socioeconomic potentials.

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O‘ZBEKISTON VA YEVROPA ITTIFOQI MUNOSABATLARI YANGI BOSQICHI VA UNING ISTIQBOLLARI

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Annotatsiya. Yangi O‘zbekiston davrida amalga oshirilayotgan siyosiy, iqtisodiy va ijtimoiy islohotlar YI bilan konstruktiv muloqotni chuqurlashtirish, investitsiyalar, savdo-iqtisodiy aloqalar va xavfsizlik masalalarida o‘zaro manfaatdorlikni kuchaytirmoqda. O‘zbekiston va Yevropa Ittifoqi o‘rtasidagi hamkorlik so‘nggi yillarda sifat jihatidan yangi bosqichga ko‘tarildi. Strategik hamkorlikning asosiy omillari qatoriga GSP + preferensiyalarining joriy etilishi, keng qamrovli sheriklik va hamkorlik to‘g‘risidagi bitim (KEP) bo‘yicha muzokaralarning yakuniy bosqichga kirishi hamda O‘zbekistonning mintaqaviy barqarorlikni ta‘minlashga qaratilgan tashabbuslari kiradi.

Kalit so‘zlar: YI, PCA (Partnership and Cooperation Agreement / Sheriklik va hamkorlik shartnomasi), Memorandum, EPCA (Enhanced Partnership and Cooperation Agreement / Kuchaytirilgan Sheriklik va hamkorlik shartnomasi), Yevropa Komissiyasi, “Yevropa–Kavkaz–Osiyo” (TRACECA), Yashil iqtisodiyot, Erasmus + , Horizon Europe, Green Deal

НОВЫЙ ЭТАП ОТНОШЕНИЙ МЕЖДУ УЗБЕКИСТАНОМ И ЕВРОПЕЙСКИМ СОЮЗОМ И ЕГО ПЕРСПЕКТИВЫ

Аннотация. Политические, экономические и социальные реформы, проводимые в новом Узбекистане, углубляют конструктивный диалог с ЕС, укрепляют взаимные интересы в инвестициях, торгово-экономических отношениях и вопросах безопасности. Сотрудничество между Узбекистаном и Европейским союзом в последние годы вышло на качественно новый уровень. К основным факторам стратегического сотрудничества относятся введение преференций GSP+, заключительный этап переговоров по Всеобъемлющему соглашению о партнерстве и сотрудничестве (ВСПС) и инициативы Узбекистана, направленные на обеспечение региональной стабильности.

Ключевые слова: ЕС, СПС (Соглашение о партнерстве и сотрудничестве), Меморандум, РСПС (Расширенное соглашение о партнерстве и сотрудничестве), Европейская комиссия, Европа–Кавказ–Азия (TRACECA), Зеленая экономика, Erasmus+, Horizon Europe, Зеленый пакт

A NEW STAGE IN UZBEKISTAN–EUROPEAN UNION RELATIONS AND ITS PROSPECTS

Abstract. The political, economic and social reforms implemented in the new Uzbekistan are deepening the constructive dialogue with the EU, strengthening mutual interests in investment, trade and economic relations and security issues. Cooperation between Uzbekistan and the European Union has reached a qualitatively new level in recent years. The main factors of strategic cooperation include the introduction of GSP+ preferences, the final stage of negotiations on the Comprehensive Partnership and Cooperation Agreement (CPCA), and Uzbekistan's initiatives aimed at ensuring regional stability.

Keywords: EU, PCA (Partnership and Cooperation Agreement), Memorandum, EPCA (Enhanced Partnership and Cooperation Agreement), European Commission, Europe–Caucasus–Asia (TRACECA), Green Economy, Erasmus+, Horizon Europe, Green Deal

Kirish. Bugungi globallashuv sharoitida davlatlar o‘rtasidagi xalqaro hamkorlik barqaror taraqqiyot, xavfsizlik va iqtisodiy rivojlanishning muhim omillaridan biri hisoblanadi. Shu nuqtayi nazardan, O‘zbekiston Respublikasining Yevropa Ittifoqi (YI) bilan munosabatlari so‘nggi yillarda sifat jihatidan yangi bosqichga ko‘tarilmoqda. Mustaqillikning dastlabki yillaridan boshlab shakllana boshlagan ushbu aloqalar bugungi kunda siyosiy, savdo-iqtisodiy, investitsiyaviy, madaniy-gumanitar hamda ta‘lim sohalarini qamrab olgan ko‘p qirrali hamkorlikka aylandi.

Adabiyotlar tahlili va metodologiya. Mazkur maqolada O‘zbekiston Respublikasi va Yevropa Ittifoqi o‘rtasida Kengaytirilgan sheriklik va hamkorlik to‘g‘risida tarixiy bitim 2025-yil 24-oktabrda imzolanganligi

va uning yangi istiqbollari haqida O'zbekiston Respublikasi Prezidenti Sh. M. Mirziyoyevning bayonotlari yoritilgan.

Muhokama. O'zbekistonning Yevropa Ittifoqi mamlakatlari bilan siyosiy, iqtisodiy, ilmiy-texnik va madaniy-gumanitar aloqalari yildan yilga rivojlanib, chuqurlashib bormoqda. 2025-yil dekabr ma'lumotiga ko'ra o'zida 27 ta davlatni birlashtirgan, aholisi jihatdan Xitoy va Hindistondan keyingi uchinchi, yer maydoni jihatdan esa, dunyodagi yettinchi o'ringa chiqib olgan Yevropa Ittifoqining O'zbekiston tashqi siyosatidagi o'rni salmoqlidir. Yevropa Ittifoqi tashkiloti va uning a'zo davlatlari bilan ko'p tomonlama va ikki tomonlama aloqalar mamlakatimiz tashqi siyosatining asosiy yo'nalishlaridan biri hisoblanadi. O'zbekiston tashqi siyosatining tub prinsiplarini belgilab beruvchi hujjatlarda mazkur ustivorlik alohida qayd etib o'tilgan. O'zbekiston va Yevropa Ittifoqi (YI) bilan munosabatlar 1992- yildan boshlab shakllana boshladi. 1992-yil 15-aprelda O'zbekiston hukumati va Yevropa Komissiyasi o'rtasida Memorandum imzolandi, rasmiy diplomatik aloqalar 1994-yil 16-noyabrda o'rnatildi. 1995-yilda O'zbekistonning Bryusseldagi elchixonasi (YIga ham vakolatli) ishga tushdi. Bu munosabatlar 1996-1999-yillarda imzolangan va 1999-yilda kuchga kirgan Partnership and Cooperation Agreement (PCA / Sheriklik va hamkorlik shartnomasi) asosida chuqurlashdi. So'nggi yillarda, ayniqsa 2017-2025-davrida aloqalar iqtisodiy, savdo, infratuzilma (connectivity), ta'lim va huquqiy islohotlar sohasida faollashdi. Ushbu shartnoma YI va O'zbekiston munosabatlari uchun asosiy yuridik ramkani yaratdi va siyosiy hamkorlik, savdo, huquqiy normalar, parlament qarama-qarshiligi, boshqalar sohalarda aloqalar mustahkamlandi.

2007-yilda YI Markaziy Osiyoga strategiya qabul qildi. 2019-yilda bu strategiya yangilandi. Yangi yo'nalishlar – iqtisodiy hamkorlik, ijtimoiy rivojlanish sohalari yanada rivojlandi. Bu hujjatlar mintaqaviy kontekstda O'zbekiston bilan hamkorlikni kuchaytirdi. 2011-yildan boshlab Toshkentda YI delegatsiyasi faoliyat yuritadi, bu muloqot va loyihalarni mahalliyashtirish imkonini berdi.

2017-yilda YI va O'zbekiston o'rtasida yangi, kengaytirilgan hamkorlik shartnomasini ishlab chiqish (EPCA) bo'yicha muzokaralar olib borildi. Muzokaralar 2019 va undan keyingi yillarda intensivlashdi. 2022-yilda matn dastlabki bosqichi tasdiqlandi. YI Delegatsiyasi Toshkentda lokal loyihalar, grantlar, diplomatik muloqotlar olib bordi. PCAda belgilangan hamkorlik organlari – hamkorlik kengashi, qo'mitalar, parlamentlararo hamkorlik va sub-qo'mitalar orqali siyosiy va iqtisodiy dialog PCA matni bu institutlarni tartibga soladi. Savdo va investitsiyalar – YI O'zbekistonning muhim savdo-ishbilarmonlik hamkori hisoblanadi va EPCA bilan savdo-ishlar va investorlar uchun huquqiy kafolatlar kengayadi. Iqtisodiy infratuzilma va "connectivity" (bog'lanish) – transport yo'llari, tranzit, tashqi savdo yo'llari va "quruqlik orqali bog'lash" tashabbuslari YI strategiyasida ustuvor. 2019- strategiyasi buni ta'kidlaydi. Ta'lim, ilmiy hamkorlik va madaniyat – Erasmus+/Horizon va boshqa dasturlar orqali ilmiy va ta'lim almashinuvi. (Maxsus loyihalar YI delegatsiyasi sayti va dastur sahifalarida batafsil tasvirlangan.). Qishloq xo'jaligi, energiya va iqlim/atrof-muhit – barqaror rivojlanish, energiya samaradorligi va atrof-muhit loyihalari. Yaxshilanish va huquqiy islohotlar – YI islohotlarni qo'llab-quvvatlab keladi, biroq inson huquqlari va demokratik reformalar masalalari doimiy kundalik mavzudir. PCAda ham bu elementlar ko'zda tutilgan. YI bilan hamkorlikda ko'plab iqtisodiy va infratuzilma imkoniyatlari paydo bo'lgan, ammo YI odatda huquq-inson huquqlari, demokratik boshqaruv va shaffoflik masalalarida qat'iy pozitsiyani tutadi. Shu sababli iqtisodiy hamkorlik va siyosiy/huquqiy talablar o'rtasida balans talab etiladi – bu ham PCA va keyingi hujjatlarda aks etgan.

2016-yildan keyin Prezident Shavkat Mirziyoyev siyosati – mintaqaviy integratsiya va tashqi ochiqlik – YI bilan aloqalarni yangi bosqichga olib chiqdi. O'zbekistonning mintaqaviy tashabbuslari va ichki islohotlari YI tarafidan ijobiy baholandi va EPCA muzokaralarini jadallashtirdi. (Buning dalillari YI va O'zbekiston rasmiy bayonotlarida). EPCA – PCAni zamonaviylashtiruvchi hujjat bo'lib, savdo, barqaror rivojlanish, yaxshi boshqaruv va sektoral hamkorlikni kengaytiradi. Muzokaralar 2019-2022-yillarda olib borildi, initialing 2022 va rasmiy imzo 2025-yil oktyabrda amalga oshirilgan. EPCA O'zbekistonni YI bilan yanada yaqinroq va strukturaviy integratsiyalashgan hamkorlik maydoniga olib kiradi.

2016-yildan keyingi "Yangi O'zbekiston" davrida tashqi siyosatda ochiqlik, ishonch va hamkorlik tamoyillarining kuchayishi YI bilan aloqalarni sifat jihatdan yangi pog'onaga olib chiqdi. Ushbu yangi bosqich quyidagi omillar bilan belgilanadi. 2019 yildan boshlab muntazam O'zbekiston –YI yuqori darajadagi muloqotlari yo'lga qo'yildi. YI O'zbekistonni Markaziy Osiyodagi asosiy hamkor sifatida ko'ra boshladi. Xalqaro xavfsizlik, Afg'oniston bo'yicha muloqot kuchaydi. 2022-yilda Kengaytirilgan sheriklik va hamkorlik to'g'risidagi Bitim (EPCA) bo'yicha muzokaralar yakunlandi. EPCA iqtisodiyot, savdo, inson huquqlari, energetika va raqamli transformatsiyani qamrab oladi. Bu O'zbekistonning YI bilan aloqasini "oddiy hamkorlik"dan strategik hamkorlik darajasiga ko'taradi. YI O'zbekiston mahsulotlariga 6200 dan ortiq tovar pozitsiyasi bo'yicha bojxona imtiyozlari berdi. Tekstil, qishloq xo'jaligi va kimyo sanoati eksporti keskin oshdi.

Quyidagi yo'nalishlar hozirgi bosqichning asosini tashkil qiladi:

1. Siyosiy va xavfsizlik sohasidagi hamkorlik: Terrorizmga qarshi kurash.

Afg'oniston bilan bog'liq barqarorlik masalalari. Inson huquqlari bo'yicha muloqot.

2. Savdo-iqtisodiy aloqalar: YI O'zbekistonning eng yirik investorlaridan biri.

Energetika, "yashil iqtisodiyot", qishloq xo'jaligi modernizatsiyasi bo'yicha yirik loyihalar. Transport va logistika – "Yevropa–Kavkaz–Osiyo" (TRACECA) liniyasida yangi loyihalar.

3. Energetika va yashil iqtisodiyot: YI O'zbekistonda quyosh va shamol elektr stansiyalari qurilishi bo'yicha yetakchi hamkor. 2030-yilgacha O'zbekiston energiyasining 40%ini "yashil manbalar"dan olishni rejalashtirmoqda.

4. Ta'lim, ilm-fan va madaniyat: Erasmus + dasturi bo'yicha talabalar almashinuvi.

Yevropa universitetlari bilan qo'shma ta'lim dasturlari kengaymoqda.

5. Migratsiya va mehnat dasturlari: O'zbekiston fuqarolarining YIda ishlashi bo'yicha huquqiy mexanizmlar yaratilmoqda. Vizalarni soddalashtirish bo'yicha muzokaralar davom etmoqda.

YI delegatsiyasi Tashkentdagi faoliyatini kengaytirdi. O'zbekiston Markaziy Osiyo–YI formati doirasida yetakchi pozitsiyani egallamoqda.

2021-2024-yillarda O'zbekistonning YIga eksporti 50% dan ortiq oshdi.

Yevropa kompaniyalari tomonidan yuzlab million yevrolik investitsiya oqimi.

O'zbekiston–YI "Yashil iqtisodiyot" platformasi ishga tushdi.

Ijtimoiy-innovatsion natijalar: YI tomonidan sud tizimi, parlament, mahalliy boshqaruv islohotlarini qo'llab-quvvatlash dasturlari amalga oshirilmoqda. Raqamli boshqaruv va elektron hukumatni rivojlantirish bo'yicha qo'shma loyihalarni amalga oshirish ko'zda tutilgan

EPCA bitimining kuchga kirishi O'zbekiston–YI munosabatlarini quyidagi bosqichlarga olib chiqadi: Yevropa bozorlariga keng kirish, qonunchilikni YI standartlariga yaqinlashtirish, sanoat, energetika va texnologiyalar bo'yicha strategik konsorsiumlar tashkil etish.

Transport va logistika hududiy markaziga aylanish: O'zbekistonning geostrategik joylashuvi YI uchun muhimdir. Shuning uchun "Transkaspiy xalqaro yo'lagi" (Middle Corridor) rivojlanishida O'zbekiston muhim bo'g'in bo'ladi.

Texnologik modernizatsiya: YI bilan raqamli boshqaruv, kibermakon xavfsizligi, IT infratuzilma bo'yicha qo'shma markazlar tashkil etilishi kutilmoqda.

Yashil energetikada yetakchi sifatida tan olinish: 2030 - yilga qadar 10 dan ortiq yirik quyosh va shamol stansiyalari, YI moliyaviy mexanizmlari orqali "Green Deal"ga mos loyihalar rejalashtirilgan.

Ta'lim va inson kapitali hamkorligi

Yevropa universitetlarining O'zbekistonda filiallari soni ko'payadi.

Erasmus+ va Horizon Europe dasturlari yanada kengayadi.

O'zbekiston va Yevropa Ittifoqi munosabatlarining yangi bosqichi – bu nafaqat diplomatik aloqalarning kuchayishi, balki O'zbekistonning iqtisodiy, siyosiy va ijtimoiy modernizatsiyasida YI bilan yaqin integratsiyaga yo'naltirilgan strategik yo'l.

Istiqbolda savdo hajmining keskin o'sishi, transport yo'laklarining rivojlanishi,

yashil energetika, texnologiya, ta'lim va innovatsiyada chuqur integratsiya,

O'zbekistonning YI uchun ishonchli strategik hamkor sifatida mustahkamlanishi kutilmoqda.

Bundan tashqari har yili Yevropa Ittifoqi va O'zbekiston Doimiy Hakamlik Sudining Adliya va Ichki ishlar bo'yicha quyi qo'mitasining yig'ilishi bilan Inson Huquqlari Muloqoti o'tkazadilar. U yerda inson huquqlari bilan bog'liq keng ko'lamli masalalar muhokama qilinadi: penitentsiar tizim, qiynoqlar va yomon munosabatning oldini olish, mehnat huquqlari, fuqarolik jamiyati, uyushmalar erkinligi va tinch yig'ilishlarda ayollar huquqlari, bolalar huquqlari va kamsitishga qarshi kurashish, so'z erkinligi va din yoki e'tiqod erkinligi.

Adliya va Ichki Ishlar bo'yicha quyi qo'mita qonun ustuvorligi, samarali boshqaruv va sud tizimini isloh qilish, sudlar bilan hamkorlik, korrupsiyaga qarshi kurash, migratsiya, boshpana va chegaralarni boshqarish, terrorizmga qarshi kurash va ekstremizmning oldini olish masalalarini muhokama qilish uchun imkoniyatdir.

Hozirgi kunda KShHB O'zbekistonni isloh qilish va modernizatsiya qilish jarayonini qo'llab-quvvatlash uchun demokratiya, qonun ustuvorligi, inson huquqlari va asosiy erkinlikka yanada kuchli ahamiyat bermoqda.

Madaniy aloqalar borasida amaliy qadamlar 2013-yildan boshlab Yevropa Ittifoqining O'zbekistondagi Delegatsiyasi "O'zbekkino" Milliy agentligi bilan birgalikda har yili Toshkentda "Yevropa kinofestivali" ni tashkil etishdan boshlandi. Bu allaqachon O'zbekistondagi eng ko'zga ko'ringan va yirik madaniy loyihalardan biriga aylandi. U har yili poytaxtda besh mingga yaqin tomoshabinni qabul qiladi.

2016-yildan boshlab festival O'zbekistonning boshqa shaharlarida ham o'tkazila boshladi. 2017-yilda festival Toshkentdan tashqari Navoiy va Nukusda, 2018-yilda Shahrisabz va Farg'onada, 2019-yilda Urganch, Nukus va Jizzaxda tashkil etildi. Festival doirasida latviyalik hujjatli film kinorejissyori Daynis Klava yosh

kino prodyuserlarga bir nechta seminarlar o'tkazish uchun mamlakatga tashrif buyurdi. 2020-yilda Yevropa Komissiyasining moliyaviy ko'magi bilan hujjatli filmlar yaratish bo'yicha birinchi Xalqaro YI-FOCUS kino laboratoriyasi ishga tushirildi.

Yevropa Ittifoqining O'zbekistondagi Delegatsiyasi mamlakatdagi Yevropa Ittifoqining Milliy Madaniyat Institutlari (EUNIC) tarmog'ini muvofiqlashtiradi va madaniyat sohasidagi innovatsion yechimlarni qo'llab-quvvatlaydi.

Natijalar. O'zbekiston va Yevropa Ittifoqi o'rtasidagi hamkorlik so'nggi yillarda sezilarli darajada faollashib, ko'p qirrali va tizimli hamkorlik darajasiga yetdi. O'tkazilgan tahlillar ikki tomonlama aloqalarning siyosiy, iqtisodiy, ijtimoiy va madaniy sohalarida barqaror rivojlanib borayotganini ko'rsatadi. Siyosiy va diplomatik hamkorlik sezilarli darajada mustahkamlandi. Ikki tomon o'rtasida yuqori darajadagi muloqotlar yo'lga qo'yilib, xavfsizlik, terrorizmga qarshi kurash, inson huquqlarini ta'minlash va mintaqaviy barqarorlik masalalari bo'yicha samarali hamkorlik shakllandi. Ayniqsa, Shavkat Mirziyoyev tomonidan olib borilayotgan ochiq va pragmatik tashqi siyosat Yevropa davlatlari bilan aloqalarni yangi bosqichga olib chiqdi. Savdo-iqtisodiy hamkorlik sezilarli darajada kengaydi. O'zbekiston mahsulotlariga Yevropa bozorida keng imkoniyatlar yaratilishi natijasida eksport hajmi oshdi, investitsiyalar oqimi kuchaydi hamda sanoat, energetika va qishloq xo'jaligi sohalarida yirik qo'shma loyihalar amalga oshirilmoqda. Energetika va ekologiya sohasida ham muhim natijalarga erishildi. "Yashil iqtisodiyot" tamoyillarini joriy etish, qayta tiklanuvchi energiya manbalarini rivojlantirish, quyosh va shamol elektr stansiyalarini qurish bo'yicha qo'shma loyihalar amalga oshirilmoqda. Bu esa mamlakatning barqaror energetika tizimini shakllantirishga xizmat qilmoqda. Ta'lim, ilm-fan va madaniyat sohalaridagi hamkorlik ham kengaymoqda. Erasmus + kabi xalqaro dasturlar orqali talabalar almashinuvi yo'lga qo'yilib, Yevropa universitetlari bilan qo'shma ta'lim dasturlari tashkil etilmoqda. Shu bilan birga, madaniy aloqalar ham rivojlanib, Toshkentda o'tkazilayotgan Yevropa kinofestivali kabi loyihalar xalqlar o'rtasidagi madaniy yaqinlikni mustahkamlashga xizmat qilmoqda. Huquqiy islohotlar, davlat boshqaruvi va raqamli texnologiyalar sohasida ham muhim natijalar kuzatilmoqda. Sud tizimini takomillashtirish, korrupsiyaga qarshi kurashish, elektron hukumat tizimini rivojlantirish kabi yo'nalishlarda qo'shma loyihalar amalga oshirilmoqda. O'zbekiston va Yevropa Ittifoqi o'rtasidagi hamkorlik iqtisodiy rivojlanish, siyosiy barqarorlik, texnologik modernizatsiya va inson kapitalini rivojlantirishda muhim omil bo'lib xizmat qilmoqda hamda kelajakda yanada kengayish istiqbollari ega.

Xulosa. O'zbekiston va Yevropa Ittifoqi o'rtasidagi munosabatlar mustaqillikning dastlabki yillaridan boshlab izchil rivojlanib, bugungi kunda ko'p qirrali va strategik hamkorlik darajasiga yetdi. Siyosiy muloqot, savdo-iqtisodiy aloqalar, investitsiyalar, transport-logistika, energetika, ta'lim va madaniy-gumanitar sohalaridagi hamkorlik ikki tomonlama munosabatlarning barqaror rivojlanishiga xizmat qilmoqda. So'nggi yillarda, ayniqsa Shavkat Mirziyoyev rahbarligida olib borilayotgan ochiq va pragmatik tashqi siyosat natijasida Yevropa davlatlari bilan aloqalar sezilarli darajada faollashdi. Bu jarayon O'zbekistonning xalqaro maydondagi nufuzini mustahkamlash, iqtisodiy modernizatsiya jarayonlarini jadallashtirish hamda mintaqaviy hamkorlikni rivojlantirishga xizmat qilmoqda.

Shuningdek, 2025-yil 24-oktyabrda imzolangan Kengaytirilgan sheriklik va hamkorlik to'g'risidagi bitim (EPCA) O'zbekiston va Yevropa Ittifoqi o'rtasidagi aloqalarni yangi bosqichga olib chiqadigan muhim huquqiy asos bo'lib xizmat qiladi. Mazkur bitim savdo-iqtisodiy aloqalarni kengaytirish, investitsiyalarni jalb qilish, transport va logistika tizimini rivojlantirish, "yashil iqtisodiyot" va qayta tiklanuvchi energetika sohalarida hamkorlikni kuchaytirish uchun keng imkoniyatlar yaratadi. Bundan tashqari, ta'lim, ilm-fan va madaniyat sohalaridagi hamkorlik ham xalqlar o'rtasidagi o'zaro anglashuv va madaniy yaqinlikni mustahkamlashga xizmat qilmoqda. Erasmus + kabi dasturlar orqali akademik almashinuvlarning kengayishi hamda madaniy tadbirlarning tashkil etilishi O'zbekistonning xalqaro ilmiy va madaniy makon bilan integratsiyasini kuchaytirmoqda. O'zbekiston va Yevropa Ittifoqi o'rtasidagi hamkorlik mamlakatimizning iqtisodiy rivojlanishi, texnologik modernizatsiyasi va xalqaro integratsiyasini ta'minlashda muhim strategik yo'nalishlardan biri hisoblanadi. Kelajakda ushbu hamkorlik savdo, energetika, transport, innovatsiya va inson kapitalini rivojlantirish sohalarida yanada kengayib, ikki tomon uchun ham barqaror va o'zaro manfaatli natijalar berishi kutilmoqda.

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**MA'MURIY JAVOBGARLIK VA JINOYIY JAVOBGARLIKNING DELIMITATSIYASI:
O'ZBEKISTON VA GERMANIYA QONUNCHILIGI QIYOSIY TAHLILI**

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“Huquqshunoslik va ijtimoiy-
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Annotatsiya. Ushbu maqolada ma'muriy javobgarlik va jinoyiy javobgarlik o'rtasidagi delimitatsiya (farqlash) muammosi O'zbekiston va Germaniya qonunchiligi misolida qiyosiy tahlil qilinadi. Muallif ikki mamlakatning huquqiy tizimlarida ma'muriy huquqbuzarlik va jinoyat tushunchalari, ularni farqlash mezonlari, qo'llaniladigan jazo turlari va protsessual kafolatlar tizimidagi o'xshashlik va farqlarni ochib beradi. Tadqiqotda Germaniyaning jinoyat huquqidan ajralgan “Ordnungswidrigkeiten” instituti va O'zbekistonning Ma'muriy javobgarlik to'g'risidagi kodeksi tahlil qilinib, har ikki tizimning afzalliklari va kamchiliklari aniqlanadi. Shuningdek, maqolada O'zbekiston qonunchiligining 2025-2026 yillardagi so'nggi o'zgarishlari va Germaniya Oliy sudi (BVerfG) hamda Germaniyaning eng yuqori sud instancesiyalarining tegishli qarorlari asosida zamonaviy delimitatsiya muammolari yoritiladi. Tadqiqot natijasida O'zbekiston jinoyat va ma'muriy qonunchiligini takomillashtirish bo'yicha ilmiy asoslangan takliflar ishlab chiqilgan.

Kalit so'zlar: ma'muriy javobgarlik, jinoyiy javobgarlik, delimitatsiya, farqlash mezonlari, ma'muriy huquqbuzarlik, jinoyat, ijtimoiy xavflilik darajasi, O'zbekiston, Germaniya, Ordnungswidrigkeiten, OWiG, StGB.

**РАЗДЕЛЕНИЕ АДМИНИСТРАТИВНОЙ И УГОЛОВНОЙ ОТВЕТСТВЕННОСТИ:
СРАВНИТЕЛЬНЫЙ АНАЛИЗ ЗАКОНОДАТЕЛЬСТВА УЗБЕКИСТАНА И ГЕРМАНИИ**

Аннотация. В данной статье проводится сравнительный анализ проблемы делимитации (разграничения) между административной и уголовной ответственностью на примере законодательства Узбекистана и Германии. Автор раскрывает сходства и различия в правовых системах двух стран в отношении понятий административного правонарушения и преступления, критериев их разграничения, применяемых видов наказания и системы процессуальных гарантий. В исследовании анализируются институт «Ordnungswidrigkeiten», отделившийся от уголовного права Германии, и Кодекс об административной ответственности Узбекистана, выявляются преимущества и недостатки обеих систем. Также в статье освещаются современные проблемы делимитации на основе последних изменений в законодательстве Узбекистана 2025-2026 годов, а также соответствующих решений Федерального конституционного суда Германии (BVerfG) и высших судебных инстанций Германии. По результатам исследования разработаны научно обоснованные предложения по совершенствованию уголовного и административного законодательства Узбекистана.

Ключевые слова: административная ответственность, уголовная ответственность, делимитация, критерии разграничения, административное правонарушение, преступление, степень общественной опасности, Узбекистан, Германия, Ordnungswidrigkeiten, OWiG, StGB.

**SEPARATION OF ADMINISTRATIVE AND CRIMINAL LIABILITY: A COMPARATIVE
ANALYSIS OF THE LEGISLATION OF UZBEKISTAN AND GERMANY**

Abstract. This article provides a comparative analysis of the problem of delimitation (differentiation) between administrative liability and criminal liability using the example of the legislation of Uzbekistan and Germany. The author reveals similarities and differences in the legal systems of the two countries regarding the concepts of administrative offence and crime, the criteria for their differentiation, the types of penalties applied, and the system of procedural guarantees. The study analyzes Germany's “Ordnungswidrigkeiten” institute, which is separate from criminal law, and Uzbekistan's Code on Administrative Liability, identifying the advantages and disadvantages of both systems. The article also highlights contemporary delimitation issues based on the latest amendments to Uzbekistan's legislation in 2025-2026, as well as relevant decisions of the German Federal Constitutional Court (BVerfG) and Germany's highest judicial instances. Based on the

research results, scientifically grounded proposals for improving the criminal and administrative legislation of Uzbekistan have been developed.

Keywords: administrative liability, criminal liability, delimitation, differentiation criteria, administrative offence, crime, degree of public danger, Uzbekistan, Germany, Ordnungswidrigkeiten, OWiG, StGB.

Kirish. Huquqiy javobgarlik turlari ichida bir-biriga eng yaqin va farqlash eng murakkab bo'lgani ma'muriy javobgarlik va jinoyiy javobgarlikdir. Ushbu ikki javobgarlik turi bir qator o'xshash jihatlarga ega: ikkala holatda ham davlat tomonidan belgilangan taqiqlarning buzilishi sodir bo'ladi, ikkala javobgarlik turi ham ijtimoiy xavfli xatti-harakatlarga nisbatan qo'llaniladi va ikkala turda ham jazo yoki majburlor choralar nazarda tutiladi. Shu bilan birga, ularning o'zaro delimitatsiyasi (chegaralanishi) huquqiy tizimning to'g'ri va samarali ishlashi uchun muhim ahamiyatga ega.

Huquqiy javobgarlik turlari o'z xususiyatiga ko'ra, siyosiy, axloqiy va boshqa javobgarliklardan farq qiladi. Huquqiy javobgarlik huquqbuzarlikning turlariga muvofiq quyidagilarga bo'linadi: jinoiy-huquqiy, fuqarolik-huquqiy, ma'muriy-huquqiy, intizomiy-huquqiy javobgarlik. Ana shu huquqbuzarliklar ichida bir-biriga nisbatan o'xshashroq bo'lgani jinoiy va ma'muriy huquqbuzarliklardir. Ularning tajovuz qilish obyektlari ham ko'p hollarda bir xil.

Ushbu maqolaning asosiy maqsadi – ma'muriy javobgarlik va jinoyiy javobgarlikni farqlashning nazariy va amaliy asoslarini O'zbekiston va Germaniya qonunchiligi misolida qiyosiy tahlil qilish. Germaniya tajribasi ushbu sohada o'zining tarixiy chuqurligi va huquqiy aniqligi bilan alohida qiziqish uyg'otadi. Germaniyada ma'muriy huquqbuzarlik (Ordnungswidrigkeiten) jinoyat huquqidan mustaqil institut sifatida shakllangan bo'lib, bu borada boy huquqiy an'ana va sud amaliyotiga ega.

Tadqiqotning vazifalari quyidagilardan iborat:

1. O'zbekiston va Germaniya qonunchiligida ma'muriy javobgarlik va jinoyiy javobgarlik tushunchalari va ularni farqlash mezonlarini tahlil qilish;
2. Har ikki davlatdagi delimitatsiya modellarining o'xshash va farqli jihatlari aniqlash;
3. Germaniyaning "Ordnungswidrigkeiten" institutining nazariy asoslari va tarixiy rivojlanishini o'rganish;
4. O'zbekiston qonunchiligini takomillashtirish bo'yicha amaliy tavsiyalar ishlab chiqish.

Huquqiy javobgarlik tushunchasi va turlari. Huquqiy javobgarlik – huquq subyektlarining o'z xatti-harakatlari uchun qonunda belgilangan salbiy oqibatlarni ko'tarish majburiyatidir. U jinoyat qilish yoki boshqa huquqbuzarlik sodir etish bilan bog'liq holda yuzaga keladi. O'zbekiston Respublikasida huquqiy javobgarlik quyidagi asosiy turlarga bo'linadi:

- Jinoiy javobgarlik – Jinoyat kodeksida nazarda tutilgan jinoyat sodir etilgan taqdirdagina qo'llaniladigan javobgarlikning eng og'ir turi. Jinoyat uchun javobgarlik – jinoyat sodir etishda aybdor bo'lgan shaxsga nisbatan sud tomonidan hukm qilish, jazo yoki boshqa huquqiy ta'sir chorasi qo'llanilishida ifodalanadigan jinoyat sodir etishning huquqiy oqibatidir.

- Ma'muriy javobgarlik – fuqaro yoki mansabdor shaxsning huquqni buzganligi uchun davlat (ma'muriy organ) oldidagi jinoiy bo'lmagan javobgarligi. Ma'muriy javobgarlik to'g'risidagi kodeksning 10-moddasida shaxsga, fuqarolarning huquqlariga va erkinliklariga, mulkchilikka, davlat va jamoat tartibiga, tabiiy muhitga tajovuz qiluvchi qonuniy aybli qilmishlar nazarda tutiladi.

Jinoyat va ma'muriy huquqbuzarlikning asosiy farqlari quyidagi jadvalda keltirilgan:

Mezon	Jinoyat	Ma'muriy huquqbuzarlik
Ijtimoiy xavflilik darajasi	Yuqori	Nisbatan past
Jazo turlari	Azobdan mahrum qilish, ozodlikdan mahrum qilish, jarima va boshqalar	Asosan jarima, ma'muriy qamoq, ogohlantirish
Jarayon	Sud tomonidan jinoyat-protsessual qonunchilik asosida	Ma'muriy organ yoki sud tomonidan

Mezon	Jinoyat	Ma'muriy huquqbuzarlik
Huquqiy oqibatlar	Sudlanganlik holati yuzaga keladi	Sudlanganlik holati yuzaga kelmaydi
Subyektlar doirasi	Faqat jismoniy shaxslar (O'zbekiston qonunchiligida)	Jismoniy va ayrim hollarda yuridik shaxslar

Ma'muriy huquqbuzarlik va jinoyatni farqlash muammosi huquq nazariyasidagi eng murakkab va dolzarb masalalardan biridir. Ushbu farqlashning asosiy qiyinligi shundaki, bir xil obyektga tajovuz qiluvchi, bir xil harakat (yoki harakatsizlik) shaklida namoyon bo'ladigan qilmishlar ayrim hollarda jinoyat, ayrim hollarda esa ma'muriy huquqbuzarlik sifatida kvalifikatsiya qilinishi mumkin. Masalan, O'zbekiston qonunchiligida umumiy foydalanishdagi elektr tarmoqlariga o'zboshimchalik bilan ulanish ma'muriy huquqbuzarlik sifatida BHMning 15 baravaridan 25 baravarigacha jarima yoki 15 sutkagacha ma'muriy qamoq bilan jazolanadi, ammo shunday harakat ma'muriy jazo qo'llanilganidan keyin takroran sodir etilsa, jinoiy javobgarlikka sabab bo'ladi.

- ❖ Huquq nazariyasida delimitatsiyaning bir necha asosiy mezonlari ishlab chiqilgan:
- ❖ Ijtimoiy xavflilik darajasi – jinoyat jamiyat uchun yuqori darajadagi xavf tug'dirsa, ma'muriy huquqbuzarlik nisbatan past darajadagi xavflilik bilan tavsiflanadi.
- ❖ Huquqbuzarlik tarkibining og'irligi – jinoyat tarkibiga og'ir oqibatlar, takroriylik, maxsus subyekt yoki boshqa kvalifikatsiya qiluvchi belgilar kiritilgan bo'ladi.
- ❖ Jazoning xususiyati va miqdori – jinoyat uchun og'irroq jazo turlari (ozodlikdan mahrum qilish, umrbod qamoq) qo'llanilishi mumkin.
- ❖ Protsessual rejim – jinoyat ishlari bo'yicha protsessual kafolatlar ma'muriy ish yuritishga nisbatan kengroqdir.

Jinoyat va ma'muriy huquqbuzarlikni farqlashning obyektiv tomoni bilan bog'liq mezonlari sifatida oqibatlarning og'irligi kabi omillar bo'lishi mumkin (masalan, yo'l harakati qoidalarini buzishda va transport vositalarining boshqarilishida sodir bo'lgan oqibatlarning og'irligi).

Ma'muriy javobgarlik va jinoiy javobgarlikning to'g'ri delimitatsiyasi quyidagi muhim ahamiyatga ega: Inson huquqlarini himoya qilish – jinoiy javobgarlik og'irroq huquqiy oqibatlarga olib kelganligi sababli, jinoyat sifatida kvalifikatsiya qilinishi kerak bo'lmagan qilmishlar uchun shaxsning sudlanganlik holatiga tushib qolishining oldini oladi: Jazoning adolatligi– qilmishning haqiqiy ijtimoiy xavflilik darajasiga mos jazo tayinlash imkonini beradi; Protsessual iqtisod – ma'muriy ish yuritish jinoyat protsessiga nisbatan soddaroq va tezkor bo'lganligi sababli, jiddiy bo'lmagan huquqbuzarliklarni tez va samarali ko'rib chiqish imkonini beradi. Sud tizimining yuklamasini kamaytirish – ma'muriy huquqbuzarliklarni sudgacha tartibda yoki soddalashtirilgan tartibda ko'rib chiqish sud tizimiga tushadigan yukni kamaytiradi.

O'ZBEKISTON QONUNCHILIGIDA MA'MURIY JAVOBGARLIK VA JINOIY JAVOBGARLIKNING DELIMITATSIYASI

O'zbekiston Respublikasining Ma'muriy javobgarlik to'g'risidagi kodeksi (keyingi o'rinlarda – MJtK) 1994-yil 22-sentyabrda qabul qilingan bo'lib, unga 2025-2026 yillarda bir qator muhim o'zgartirish va qo'shimchalar kiritildi. Xususan, 2026-yil 4-fevraldagi O'RQ-1116-sonli Qonun bilan MJtKga yo'l harakati xavfsizligi bilan bog'liq kam ahamiyatli huquqbuzarliklar uchun ma'muriy ogohlantirish jazosini qo'llash tartibi belgilandi. Ma'muriy ogohlantirish huquqbuzarlik sodir etgan shaxsni qonunga xilof xatti-harakatlarga yo'l qo'ymaslik to'g'risida ogohlantirgan holda unga rasmiy tanbeh berish bo'lib, ayni bir shaxsga nisbatan 1 yil davomida 1 martadan ortiq qo'llanilishi mumkin emas.

2026-yil 21-apreldagi O'RQ-1138-sonli Qonun bilan qimmatbaho metallar va qimmatbaho toshlar muomalasi bilan bog'liq munosabatlarni takomillashtirishga qaratilgan o'zgartirishlar kiritildi. Ushbu qonunga ko'ra, qimmatbaho metallar va (yoki) qimmatbaho toshlarni qonunga xilof ravishda olish yoki o'tkazish, qimmatbaho metallar, qimmatbaho toshlar musodara qilinib, 15 sutkagacha ma'muriy qamoqqa olishga yoki o'ziga nisbatan ma'muriy qamoq qo'llanilishi mumkin bo'lmagan shaxslarga BHMning 10 baravaridan 20 baravarigacha miqdorda jarima solishga sabab bo'lishi belgilandi. Shu bilan birga, xuddi shunday harakat ma'muriy jazo qo'llanilganidan keyin sodir etilgan bo'lsa, jinoiy javobgarlikka sabab bo'lishi belgilandi. O'zbekiston qonunchiligida jinoyat va ma'muriy huquqbuzarlikni farqlash quyidagi asosiy mezonlar asosida amalga oshiriladi:

Birinci mezon – ijtimoiy xavflilik darajasi. Jinoyat – bu jamiyat uchun yuqori darajadagi xavf tug‘diruvchi qilmish. Ma‘muriy huquqbuzarlik esa nisbatan past darajadagi ijtimoiy xavflilikka ega. Ijtimoiy xavflilik darajasi qonun chiqaruvchi tomonidan har bir qilmish uchun jinoyat yoki ma‘muriy huquqbuzarlik sifatida kvalifikatsiya qilishda asosiy mezon hisoblanadi.

Ikkinchi mezon – huquqbuzarlik tarkibining og‘irlik belgilari. Ko‘pgina hollarda bir xil xatti-harakat, agar unda og‘ir oqibatlar, takroriylik, uyushgan guruh tomonidan sodir etish, mansab vakolatidan foydalanish kabi kvalifikatsiya qiluvchi belgilar mavjud bo‘lsa, jinoyat sifatida kvalifikatsiya qilinadi. Masalan, umumiy foydalanishdagi elektr tarmoqlariga ulanish birinchi marta sodir etilganda ma‘muriy huquqbuzarlik hisoblanadi, ammo ma‘muriy jazo qo‘llanilganidan keyin takroran sodir etilganda jinoyat tarkibiga aylanadi.

Uchinchi mezon – jazoning xususiyati va miqdori. Jinoyat uchun qo‘llaniladigan jazo turlari (ozodlikdan mahrum qilish, umrbod ozodlikdan mahrum qilish, azobdan mahrum qilish) ma‘muriy jazolardan (asosan jarima, ma‘muriy qamoq, ogohlantirish) og‘irroqdir. Shu bilan birga, ma‘muriy qamoq 15 sutkagacha qo‘llanilishi mumkin, jinoyat uchun ozodlikdan mahrum qilish esa bir necha yildan umrbodgacha bo‘lishi mumkin.

To‘rtinchi mezon – protsessual rejim. Jinoyat ishlari bo‘yicha ish yuritish Jinoyat-protsessual kodeksi bilan tartibga solinadi va unda keng protsessual kafolatlar (himoyachi ishtiroki, apellyatsiya, kassatsiya va boshqalar) nazarda tutilgan. Ma‘muriy ish yuritish esa soddaroq tartibda olib boriladi.

Beshinchi mezon – huquqiy oqibatlar. Jinoyat sodir etgan shaxs sudlanganlik holatiga ega bo‘ladi, bu esa ma‘lum huquqiy cheklolarga olib keladi (masalan, ayrim mansablarga saylanish huquqining cheklanishi). Ma‘muriy huquqbuzarlik sodir etgan shaxs esa sudlanganlik holatiga ega bo‘lmaydi.

O‘zbekiston amaldagi qonunchiligida jinoyat va ma‘muriy huquqbuzarlik uchun faqatgina jismoniy shaxslarning javobgarligi belgilangan. Bu esa, o‘z navbatida, yuridik shaxslarning boshqaruv organlari va mansabdor shaxslari tomonidan yuridik shaxsning manfaati va foydasini ko‘zlab sodir qilingan huquqbuzarliklar uchun yuridik shaxslarning o‘zini emas, balki bevosita ularning mansabdor shaxslarini ma‘muriy va jinoiy javobgarlikka tortishni nazarda tutadi. Mazkur holat huquqbuzarlikning sodir etilishidan amalda manfaatdor bo‘lgan shaxslarga qarshi javobgarlik choralari qo‘llashga va yuridik shaxslar faoliyatida huquqbuzarliklarning oldini olishga imkon bermaydi. Shu sababli huquqbuzarlikni sodir etishda jismoniy shaxslar bilan bir qatorda, yuridik shaxslarning javobgarligini ham belgilash zaruriyati namoyon bo‘lmoqda. Bu esa bir qancha rivojlangan xorijiy davlatlar, jumladan, Germaniya tajribasida qo‘llanib kelmoqda.

O‘zbekiston so‘nggi ikki yil ichida ma‘muriy va jinoiy javobgarlikni delimitatsiya qilish sohasida bir qator muhim islohotlarni amalga oshirdi:

2025-yil– Ekologik huquqbuzarliklar uchun javobgarlik tizimi qayta ko‘rib chiqildi. Huquqbuzarlik chora ko‘rilganidan keyin bir yil davomida takror sodir qilinsa, huquqbuzarlik quroli musodara qilinib, fuqarolarga BHMning 30-40 baravari, mansabdor shaxslarga 40-50 baravari miqdorida jarima solinishi belgilandi.

2026-yil fevral– Yo‘l harakati xavfsizligi bilan bog‘liq kam ahamiyatli huquqbuzarliklar uchun ma‘muriy ogohlantirish jazosi joriy etildi (O‘RQ-1116-son).

2026-yil mart – Elektr energiyasidan foydalanish qoidalarini buzganlik uchun jazo choralari kuchaytirildi. Umumiy foydalanishdagi elektr, issiqlik, gaz tarmoqlariga o‘zboshimchalik bilan ulanish yoki ulardan foydalanish qoidalarini boshqacha tarzda buzish uchun jarimalar oshirildi.

2026-yil aprel– Qimmatbaho metallar va toshlar muomalasi bilan bog‘liq qonunchilikka o‘zgartirishlar kiritilib, ma‘muriy va jinoiy javobgarlik chegaralari aniq belgilandi (O‘RQ-1138-son).

2026-yil 14-aprel – Jizzax viloyati Yangiobod tumani hokimligi tomonidan MJtKga kiritilgan o‘zgartirishlar yuzasidan tushuntirish ishlari olib borildi.

GERMANIYA QONUNCHILIGIDA MA‘MURIY JAVOBGARLIK VA JINOIY JAVOBGARLIKNING DELIMITATSIYASI

Germaniya ma‘muriy huquqbuzarliklar tizimi (Ordnungswidrigkeitenrecht) uzoq tarixiy rivojlanish bosqichidan o‘tgan. Dastlab Germaniyada turli ijtimoiy sohalarini tartibga soluvchi normalar jinoiy-huquqiy xususiyatga ega edi. Ma‘muriy huquqbuzarlik tushunchasi hali mavjud bo‘lmagan davrda har qanday huquqbuzarlik uchun jinoiy adliya sanksiyalari qo‘llanilar edi. Vaqt o‘tishi bilan qonunchilikda og‘ir jinoyatlar bilan bir qatorda kamroq ijtimoiy xavflilik darajasiga ega bo‘lgan huquqbuzarliklar ham paydo bo‘ldi. Ularga nisbatan jinoiy huquq sanksiyalarini qo‘llash adolatsiz va qattiq bo‘lib ko‘rinar edi. Bu jarayon bir tomondan jinoyat va ma‘muriy huquqbuzarlikni delimitatsiya qilish nazariyasining shakllanishi va rivojlanishiga, ikkinchi tomondan esa ma‘muriy huquqbuzarlik institutining nazariy va ilmiy tadqiqotiga ta‘sir ko‘rsatdi. Germaniya Federal Konstitutsiyaviy sudining qarorlaridan birida qayd etilishicha, ma‘muriy huquqbuzarliklarni jinoyatlardan delimitatsiya qilish 1870- yilda Reyxstag tomonidan qabul qilingan Jinoyat

kodeksida kuzatilgan. O'sha davrda ma'muriy huquqbuzarlik va jinoyat o'rtasida aniq belgilangan huquqiy chegara mavjud bo'lmasa-da, shunga qaramay, jinoyat va ma'muriy huquqbuzarlik o'rtasidagi rasmiy farq qonunchilikda uzoq vaqtdan beri mavjud edi.

D. Goldschmidt nazariyasi. Germaniya huquq fanida ma'muriy huquqbuzarlik va jinoyatni delimitatsiya qilish bo'yicha eng mashhur nazariya Germaniya ma'muriy huquqining asoschisi hisoblangan taniqli olim D. Goldshmidtga tegishlidir. Goldshmidtning nazariyasi mustaqil huquqqa zid harakat mavjudligini isbotlashdan iborat edi, bu harakat o'zining huquqiy tabiatiga ko'ra jinoyatdan farqlanadi. Goldshmidt o'z tadqiqotlari natijasida ma'muriy huquqbuzarlikni keng ma'noda jinoyat huquqining bir qismi, tor ma'noda esa ma'muriy huquq instituti deb hisoblagan. U ma'muriy delikt va jinoyat o'rtasida aniq farqni belgilash zarurligini isbotlagan. Goldshmidt nazariyasining izdoshlari E. Volf va H. Lang ma'muriy huquqbuzarlikni rasmiy nuqtayi nazardan jinoyat huquqiga (jinoyat huquqining keng ma'nosida), moddiy nuqtayi nazardan esa ma'muriy huquqqa (boshqaruv (hukumat) manfaatlari tabiatidan kelib chiqqan holda) tegishli ekanligini tasdiqlaganlar. Goldshmidtning ba'zi g'oyalari Germaniya Jinoyat kodeksi loyihalarida (1909, 1911) o'z aksini topgan. Ushbu loyihalarda kodeksning birinchi qismida jinoyat (Verbrechen) va kichik jinoyatlar (Vergehen), ikkinchi qismida esa huquqbuzarliklar (Übertretungen)ni rasmiy delimitatsiya qilishga urinish mavjud edi. Goldshmidtning g'oyalari 1952- yildagi birinchi Germaniya Federal Ma'muriy huquqbuzarliklar to'g'risidagi qonuniga asos bo'ldi.

Zamonaviy delimitatsiya konsepsiyalari. Jinoiy adliya islohotidan so'ng (1950-60 yillar) Konstitutsiyaviy-huquqiy amaliyot va qonunchilikning rivojlanishi ma'muriy javobgarlikning nazariy-ilmiy tadqiqotiga katta ta'sir ko'rsatdi. Ikki turdagi huquqbuzarliklarning mohiyati va ularning farqlovchi belgilarini o'rganish natijasida olimlar o'rtasida jinoyat va huquqbuzarlikni delimitatsiya qilish bo'yicha zamonaviy konsepsiyalar shakllangan. Shuni ta'kidlash kerakki, yangi shakllangan konsepsiyalarning asoslari mavjud konsepsiyalardan farq qilmaydi.

Ushbu konsepsiyalar orasida qiziqarli zamonaviy konsepsiya professor A.Vimerning nazariyasidir. Vimer ma'muriy huquqbuzarlik va jinoyatning o'zaro bog'liqligini formula shaklida muhokama qilgan. U ushbu nazariyani huquqbuzarliklarning axloqiy qadriyatlariga (ethnische Wertvollen) asoslagan. Shunga ko'ra, u yoki bu harakat ushbu qadriyatlarga nisbatan ko'rib chiqiladi va shundan keyin u jinoyat yoki ma'muriy huquqbuzarlik sifatida kvalifikatsiya qilinadi. Shunga muvofiq, harakatning og'irligi axloqiy qadriyatlarni baholash asosida aniqlangan.

Hozirgi vaqtda Germaniya huquq nazariyasida delimitatsiyaning asosiy yondashuvi quyidagilardan iborat: Germaniya Ma'muriy huquqbuzarliklar to'g'risidagi qonunining (OWiG) § 1(1) bandiga ko'ra, ma'muriy huquqbuzarlik (Ordnungswidrigkeit) – bu jinoyat huquqbuzarligining huquqqa xiloflik darajasiga etib bormaydigan, lekin shunga qaramay sanksiyalashni talab qiladigan qonunga xilof va aybli qilmishdir.

Germaniya Jinoyat kodeksi (StGB) jinoyatlarni ikki turga ajratadi:

- Felonies (Verbrechen) – kamida bir yil ozodlikdan mahrum qilish bilan jazolanadigan jiddiy jinoyatlar;
- Misdemeanours (Vergehen) – kamroq jiddiy jinoyatlar, jarima yoki qisqaroq qamoq muddati bilan jazolanadi.

Jinoiy harakatlar ijtimoiy va axloqiy stigma olib keladi – huquqbuzarning xatti-harakati axloqiy jihatdan aybdor hisoblanadi. Bu ularni ma'muriy huquqbuzarliklardan ajratib turadi, chunki ma'muriy huquqbuzarliklar faqat jarima bilan jazolanadi va kamroq darajada ayb yoki qonunga xiloflikni aks ettiradi. Ma'muriy huquqbuzarliklar to'g'risidagi qonun (OWiG) tizimi Germaniyaning Ma'muriy huquqbuzarliklar to'g'risidagi qonuni (Gesetz über Ordnungswidrigkeiten – OWiG) 1968- yilda qabul qilingan bo'lib, u ma'muriy huquqbuzarliklar sohasidagi asosiy qonun hujjatidir. OWiG quyidagi asosiy elementlardan iborat:

Material huquq (Moddiy huquq): OWiG ning 1-34-paragraflari ma'muriy huquqbuzarlikning umumiy qoidalarini, shu jumladan, ayb shakllari, subyektlar, muddatlar va boshqa masalalarni tartibga soladi.

Maxsus qism: OWiG ning 111-131-paragraflari va boshqa maxsus qonunlarda belgilangan ma'muriy huquqbuzarlik tarkiblari.

Protsessual qoidalar: OWiG ning 35-110e-paragraflari ma'muriy huquqbuzarliklarni ta'qib qilish va jazolash tartibini belgilaydi.

OWiG ning asosiy xususiyatlari quyidagilardan iborat: Faollik prinsipi (Opportunitätsprinzip)– ma'muriy huquqbuzarliklarni ta'qib qilishda vakolatli ma'muriy organ ishni qo'zg'atish yoki tugatish bo'yicha ixtiyorga ega (OWiG § 47). Jinoyat protsessida esa qonuniylik prinsipi (Legalitätsprinzip) amal qiladi, ya'ni prokuratura yetarli asoslar mavjud bo'lganda ishni qo'zg'atishi shart.Yagona aybdor prinsipi (Einheitstäterprinzip)– jinoyat huquqidan farqli ravishda, ma'muriy huquqbuzarlikda barcha ishtirokchilar (asosiy ijrochi, yordamchi, tashkilotchi) bir xil – “aybdor” (Betroffene) sifatida javobgar bo'ladilar. Yagona sanksiya– ma'muriy huquqbuzarlik uchun yagona asosiy jazo turi – bu jarima (Geldbuße). Ozodlikdan

mahrum qilish jazosi ma'muriy huquqbuzarlik uchun qo'llanilmaydi. Protsessual kafolatlar– jinoyat protsessining asosiy kafolatlari (“in dubio pro reo”, “nemo tenetur se ipsum accusare”, “ne bis in idem”) ma'muriy huquqbuzarlik protsessida ham amal qiladi. OWiG § 46 orqali jinoyat-protsessual qonunchilik normalari ma'muriy ish yuritishda qo'llaniladi.

Yuridik shaxslarning javobgarligi: Germaniya modeli

Germaniyada mustaqil korporativ jinoiy huquq mavjud emas. Kompaniyalarga nisbatan sanksiyalar Ma'muriy huquqbuzarliklar to'g'risidagi qonun (OWiG) orqali qo'llaniladi. Bu O'zbekiston modelidan muhim farq hisoblanadi, chunki O'zbekistonda yuridik shaxslarning javobgarligi hali to'liq joriy etilmagan.

OWiG ning yuridik shaxslarga nisbatan qo'llaniladigan asosiy qoidalari: § 30 OWiG – Korporativ jarima: Agar boshqaruvchi shaxs (masalan, boshqaruv kengashi a'zosi, vakolatli vakil, boshqaruvchi direktor) o'z vakolati doirasida yoki korxona manfaatlarini ko'zlab jinoyat yoki ma'muriy huquqbuzarlik sodir etsa, yuridik shaxsga nisbatan jarima qo'llanilishi mumkin. Jarima miqdori qasddan sodir etilgan huquqbuzarliklar uchun 10 million yevrogacha, ehtiyotsizlik bilan sodir etilgan huquqbuzarliklar uchun 5 million yevrogacha bo'lishi mumkin. § 130 OWiG – Nazorat majburiyatini buzish: Korxona egasi yoki boshqaruvi tegishli nazorat choralari ko'rmagan taqdirda, agar bu nazoratning yo'qligi korxonada huquqbuzarlikning sodir etilishiga imkon bergan yoki uni osonlashtirgan bo'lsa, javobgar bo'ladi. Nazorat majburiyatini buzganlik uchun maksimal jarima 1 million yevro miqdorida belgilangan.

Germaniya modeli O'zbekiston uchun qiziqarli tajriba hisoblanadi, chunki u yuridik shaxslarning javobgarligini jinoiy javobgarlik emas, balki ma'muriy javobgarlik doirasida hal qiladi. Bu esa O'zbekistonda ham yuridik shaxslarning javobgarligini joriy etishda ma'muriy modelni qo'llash imkoniyatini ko'rsatadi.

Germaniya sud amaliyotidan misollar. Germaniya sud amaliyotida ma'muriy huquqbuzarlik va jinoyatni delimitatsiya qilishga oid bir qancha muhim qarorlar mavjud. Xususan, 2026-yil 30-yanvardagi Naumburg Oliy sudi (OLG Naumburg) qarorida (1 ORbs 9/26) ma'muriy huquqbuzarlik to'g'risidagi ishda e'tirozni huquqiy oqibatlar bilan cheklash masalasi ko'rib chiqilgan. Sud qarorida, agar ma'muriy huquqbuzarlik to'g'risidagi qarorda ayb shakli aniq ko'rsatilmagan bo'lsa, yo'l harakati qoidalarini buzishda odatda ehtiyotsizlik shakli asos qilib olinishi va sudning ayb shaklini o'zgartirish huquqi cheklanganligi belgilangan. Ushbu qaror delimitatsiyaning muhim jihatini ko'rsatadi: ma'muriy organ tomonidan ayb shakli to'g'risidagi qaror sud tomonidan qayta ko'rib chiqilmasligi mumkin, agar huquqbuzar e'tirozni faqat huquqiy oqibatlarga nisbatan cheklagan bo'lsa. Bu jinoyat protsessidagi ayb shaklini to'liq tekshirish prinsipidan farq qiladi.

O'ZBEKISTON VA GERMANIYA QONUNCHILIGINING QIYOSIY TAHLILI

Umumiy qiyosiy jadval

Mezon	O'zbekiston	Germaniya
Asosiy qonun hujjatlari	Ma'muriy javobgarlik to'g'risidagi kodeks (MJtK), Jinoyat kodeksi (JK)	Ma'muriy huquqbuzarliklar to'g'risidagi qonun (OWiG), Jinoyat kodeksi (StGB)
Ma'muriy huquqbuzarlik tushunchasi	Qonunda aniq belgilanmagan, amalda huquq nazariyasida ishlab chiqilgan	OWiG § 1(1) da belgilangan – jinoyat darajasiga yetmagan qonunga xilof va aybli qilmish
Farqlashning asosiy mezon	Ijtimoiy xavflilik darajasi (asosan miqdoriy farq)	Huquqqa xilofiik darajasi (miqdoriy farq, Goldshmidt nazariyasi ta'sirida)
Jazo turlari	Jarima, ma'muriy qamoq (15 sutkagacha), ogohlantirish, musodara	Faqat jarima (Geldbuße) – ozodlikdan mahrum qilish qo'llanilmaydi
Yuridik shaxslarning javobgarligi	Yo'q (faqat jismoniy shaxslar)	Ha (OWiG § 30, 130 orqali)

Mezon	O‘zbekiston	Germaniya
Protsessual prinsip	Ma‘muriy ish yuritish – sud yoki ma‘muriy organ	Ma‘muriy ish yuritish – opportunitätsprinzip (ixtiyoriylik prinsipi)
Ayb shakllari	Qasd va ehtiyotsizlik (JK va MJtK bo‘yicha)	Qasd va ehtiyotsizlik (OWiG § 10)
Yagona aybdor prinsipi	Qo‘llanilmaydi	Ha (Einheitstäterprinzip, OWiG § 14)
Jarima maksimal miqdori	Belgilangan BHM miqdorida (o‘zgaruvchan)	10 million yevrogacha (OWiG § 30)
Xalqaro standartlarga muvofiqlik	Qisman	Yuqori darajada

Tarixiy rivojlanish va nazariy asoslar. Germaniyada ma‘muriy huquqbuzarlik instituti jinoyat huquqidan ajralib chiqqan va mustaqil rivojlangan. Bu jarayon Goldshmidt, Volf, Lang kabi olimlarning nazariy ishlari bilan mustahkamlangan. O‘zbekistonda esa sovet huquq tizimi ta‘sirida ma‘muriy javobgarlik jinoyiy javobgarlikdan ajralgan, ammo bunday chuqur nazariy asoslar ishlab chiqilmagan.

Germaniya huquq fanida delimitatsiyaning asosiy yondashuvi Goldshmidt tomonidan ishlab chiqilgan va hozirgi kungacha rivojlanib kelmoqda. O‘zbekiston huquq fanida esa farqlash asosan miqdoriy mezon – ijtimoiy xavflilik darajasiga asoslanadi.

Qonunchilikdagi farqlar.

1. Ma‘muriy huquqbuzarlik tushunchasining belgilanishi: Germaniya OWiG § 1(1) da ma‘muriy huquqbuzarlik tushunchasi aniq belgilangan. O‘zbekiston MJtKda esa bunday umumiy ta‘rif mavjud emas, faqat alohida huquqbuzarlik tarkiblari keltirilgan.

2. Jazo tizimi: Germaniyada ma‘muriy huquqbuzarlik uchun yagona asosiy jazo turi – jarima (Geldbuße). O‘zbekistonda esa jarimadan tashqari ma‘muriy qamoq (15 sutkagacha), ogohlantirish va boshqa jazo turlari ham qo‘llaniladi. Ma‘muriy qamoqning mavjudligi O‘zbekistonda ma‘muriy javobgarlikning jiddiyroq ekanligini ko‘rsatadi.

3. Yuridik shaxslarning javobgarligi: Bu eng muhim farqlardan biridir. Germaniyada yuridik shaxslarning javobgarligi OWiG § 30 va 130 orqali to‘liq tartibga solingan. O‘zbekistonda esa yuridik shaxslarning javobgarligi hali joriy etilmagan.

4. Protsessual prinsip: Germaniyada ma‘muriy huquqbuzarliklarni ta‘qib qilishda opportunitätsprinzip (ixtiyoriylik prinsipi) amal qiladi, ya‘ni ma‘muriy organ ishni qo‘zg‘atish yoki qo‘zg‘atmaslik to‘g‘risida qaror qabul qilish huquqiga ega. O‘zbekistonda esa bu masala aniq tartibga solinmagan, amalda ko‘p hollarda ish qo‘zg‘atiladi.

5. Yagona aybdor prinsipi: Germaniyada ma‘muriy huquqbuzarlikda Einheitstäterprinzip amal qiladi, ya‘ni barcha ishtirokchilar bir xil javobgar bo‘ladilar. O‘zbekistonda bunday prinsip mavjud emas.

Xulosa. O‘zbekiston va Germaniya qonunchiligida ma‘muriy javobgarlik va jinoyiy javobgarlikning delimitatsiyasiga turlicha yondashuvlar mavjud. Germaniya uzoq tarixiy rivojlanish va boy nazariy asosga ega bo‘lsa, O‘zbekiston qonunchiligi nisbatan yangi va hali takomillashtirishga muhtoj.

1. Ma‘muriy javobgarlik va jinoyiy javobgarlikni farqlashning asosiy mezoni ijtimoiy xavflilik (yoki huquqqa xiloflik) darajasidir. Germaniya huquq fanida bu masala Goldshmidt, Volf, Lang, Vimer kabi olimlar tomonidan chuqur nazariy asoslab berilgan.

2. Germaniyaning “Ordnungswidrigkeiten” instituti jinoyat huquqidan ajralgan mustaqil tizim bo‘lib, o‘ziga xos xususiyatlarga ega: faqat jarima jazosi, yagona aybdor prinsipi, opportunitätsprinzip va boshqalar.

3. O‘zbekiston qonunchiligida yuridik shaxslarning javobgarligi hali joriy etilmagan, bu esa korporativ huquqbuzarliklarga qarshi kurashish samaradorligini pasaytiradi.

4. Ikkala tizimda ham chegaraviy holatlar muammosi mavjud bo‘lib, uni hal qilish uchun kvalifikatsiya qiluvchi belgilar (takroriylik, oqibatlarining og‘irligi) qo‘llaniladi.

5. O'zbekiston 2025-2026 yillarda ma'muriy va jinoyiy javobgarlikni delimitatsiya qilish sohasida bir qator muhim islohotlarni amalga oshirdi, biroq hali qilinadigan ishlar ko'p.

Ma'muriy javobgarlik va jinoyiy javobgarlikning to'g'ri delimitatsiyasi huquqiy tizimning adolatli, samarali va inson huquqlariga mos ishlashi uchun muhim ahamiyatga ega. Germaniyaning "Ordnungswidrigkeiten" instituti bu borada boy tarixiy tajribaga ega bo'lib, O'zbekiston qonunchiligini takomillashtirishda uning ayrim elementlaridan foydalanish mumkin. O'zbekiston so'nggi yillarda ushbu yo'nalishda muhim qadamlarni qo'ygan bo'lsa-da, yuridik shaxslarning javobgarligini joriy etish, protsessual kafolatlarni kengaytirish va delimitatsiya mezonlarini aniq belgilash kabi masalalarda hali oldinda katta ishlar turibdi.

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КУЧЛИ ИЖТИМОЙИ ҲИМОЯ КОНЦЕПЦИЯСИНИНГ МИЛЛИЙ ТАРАҚҚИЁТДАГИ АҲАМИЯТИ

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Аннотация. Мақолада Ўзбекистонда кучли ижтимоий ҳимоя сиёсатининг миллий модели шаклланиши ва унинг бозор иқтисодиётига ўтиш жараёнидаги ўрни тарихий-илмий жиҳатдан таҳлил қилинган. Шунингдек, ижтимоий ҳимоя тизимининг босқичма-босқич ривожланиши, маҳалла институтининг аҳамияти ҳамда манзилли ижтимоий сиёсат механизмларининг институционал хусусиятлари ёритиб берилган.

Калит сўзлар: кучли ижтимоий ҳимоя сиёсати, бозор иқтисодиёти, ўзбек модели, манзилли ижтимоий ёрдам, маҳалла институти, ижтимоий сиёсат, ижтимоий барқарорлик, ижтимоий ҳимоя тизими, институционал ислохотлар, аҳолини ижтимоий қўллаб-қувватлаш.

THE IMPORTANCE OF THE CONCEPT OF STRONG SOCIAL PROTECTION IN NATIONAL DEVELOPMENT

Abstract. The article analyzes, from a historical and scientific perspective, the processes of formation of the national model of strong social protection in Uzbekistan and its role in the transition to a market economy. In addition, the study highlights the stages of development of the social protection system, the significance of the mahalla institution, and the institutional features of targeted social policy mechanisms.

Key words: Strong social protection policy, market economy, Uzbek model, targeted social assistance, mahalla institution, social policy, social stability, social protection system, institutional reforms, social support for the population.

ЗНАЧЕНИЕ КОНЦЕПЦИИ СИЛЬНОЙ СОЦИАЛЬНОЙ ЗАЩИТЫ В НАЦИОНАЛЬНОМ РАЗВИТИИ

Аннотация. В статье с историко-научной точки зрения проанализированы процессы формирования национальной модели сильной социальной защиты в Узбекистане и её роль в условиях перехода к рыночной экономике. Кроме того, раскрыты этапы развития системы социальной защиты, значение института махалли, а также институциональные особенности механизмов адресной социальной политики.

Ключевые слова: Сильная политика социальной защиты, рыночная экономика, узбекская модель, адресная социальная помощь, институт махалли, социальная политика, социальная стабильность, система социальной защиты, институциональные реформы, социальная поддержка населения.

Жаҳон мамлакатлари тажрибаси шуни кўрсатадики, миллий давлатчиликни шакллантириш, демократик ислохотларни амалга ошириш ва иқтисодиётни трансформация қилиш жараёнида ижтимоий ҳимоя сиёсати алоҳида аҳамият берилади. Айниқса, режали иқтисодиётдан бозор муносабатларига ўтиш даврида аҳолининг ижтимоий ҳимоясини таъминлаш давлат сиёсатининг марказий йўналишларидан бирига айланади[5:211]. Ўзбекистон ҳам жаҳон тажрибаси ва миллий тарихий ривожланиш хусусиятларини инобатга олган ҳолда, бозор иқтисодиётини барпо этишда ўзига хос йўлни танлади. Ушбу йўлнинг муҳим тамойилларидан бири – кучли ижтимоий ҳимоя сиёсати бўлиб, у босқичма-босқич ва тизимли равишда амалга оширилди.

Биринчи босқич (1991-1994-йиллар) Мазкур босқичда совет давридан мерос бўлиб қолган ижтимоий таъминот тизими бозор иқтисодиёти шароитига мослаштирилди. Асосий эътибор иқтисодий ислохотларнинг илк босқичида юзага келган ижтимоий муаммоларни юмшатишга қаратилди. Нархларни эркинлаштириш жараёнида аҳоли даромадларининг пасайиши ва истеъмол даражасининг тушиб кетишининг олдини олиш мақсадида давлат томонидан ижтимоий ҳимоя чоралари қўйилди. Айниқса, аҳолининг кам таъминланган қатламларини қўллаб-қувватлаш устувор вазифа сифатида белгиланди. Бу тамойил 1992-йилда қабул қилинган Конституцияда мустаҳкамланиб, ижтимоий ҳимоя давлатнинг асосий функцияларидан бири сифатида эътироф этилди[13:5].

Иккинчи босқич (1995-2000-йиллар) Бу даврда ижтимоий ҳимоя тизимида сифат жиҳатдан муҳим ўзгаришлар амалга оширилди. Яъни, оммавий (универсал) ижтимоий ҳимоя моделидан манзилли (адресли) ижтимоий ёрдам тизимига ўтиш бошланди. Иқтисодий ўсишнинг илк белгилари пайдо бўлиши билан аҳолининг бозор иқтисодиёти шароитига мослашув жараёни тезлашди. Шу билан бирга, аҳолининг турмуш даражасини барқарорлаштириш ва ижтимоий хизматлар сифатини ошириш мазкур босқичнинг асосий хусусиятларидан бири бўлди.

Учинчи босқич (2001-2010-йиллар) Ушбу босқичда ижтимоий сиёсат институционал жиҳатдан мустаҳкамланди ва унинг қамрови кенгайтирилди. Давлат томонидан аҳолининг ижтимоий ҳимояга муҳтож қатламлари – пенсионерлар, ногиронлиги бўлган шахслар, кексалар ва кам таъминланган оилалар учун махсус дастурлар ишлаб чиқилди ва амалга оширилди. Шунингдек, таълим ва соғлиқни сақлаш соҳаларида кенг қўламли ислохотлар амалга оширилиб, янги мактаблар, лицей ва коллежлар қурилди. Бу эса инсон капитали ривожланиши ва узоқ муддатли иқтисодий ўсиш учун муҳим асос бўлиб хизмат қилди.

Тўртинчи босқич (2011-2016-йиллар) Мазкур босқичда ижтимоий сиёсатнинг асосий йўналиши аҳоли турмуш даражасини ошириш ва ижтимоий фаровонликни таъминлашга қаратилди. Давлат томонидан “Обод турмуш йили”, “Соғлом она ва бола йили”, “Мустаҳкам оила йили” каби комплекс ижтимоий дастурлар амалга оширилди. Бу даврда аёллар ва ёшларни қўллаб-қувватлаш давлат сиёсати даражасига кўтарилиб, аҳоли бандлигини таъминлаш, уй-жой қурилиши ва ижтимоий инфратузилмани ривожлантиришга алоҳида эътибор қаратилди.

Бешинчи босқич (2017-йилдан ҳозирги кунгача) Янги Ўзбекистон тараққиёт стратегияси доирасида ижтимоий сиёсат мутлақо янги босқичга кўтарилди. 2017-2021-йилларга мўлжалланган “Ҳаракатлар стратегияси”да ижтимоий соҳаларни модернизация қилиш, таълим ва соғлиқни сақлаш тизимини ислох қилиш, аҳолини ижтимоий ҳимоя қилишни кучайтириш устувор вазифа сифатида белгиланди[14:4; 12:3; 7:46]. Бу босқичда пенсия ва нафақалар миқдори оширилди, ижтимоий ёрдам тизими рақамлаштирилди ва “ягона реестр” механизми жорий этилди. 2018-йилда “Аҳолини ижтимоий ҳимоя қилиш концепцияси” ишлаб чиқилиб, ижтимоий сиёсатнинг институционал асослари янада мустаҳкамланди.

Шунингдек, 2022-йилда “Аҳолини ижтимоий ҳимоя қилиш миллий агентлиги” ташкил этилиши ижтимоий хизматлар тизимини марказлаштириш ва самарадорлигини оширишга хизмат қилди. “Ўзбекистон-2030” стратегияси доирасида аҳоли даромадларини ошириш, ижтимоий хизматлар сифатини яхшилаш, инклюзив таълим ва тиббиётни ривожлантиришга алоҳида эътибор қаратилмоқда. Шундай қилиб, Ўзбекистонда ижтимоий ҳимоя сиёсати бозор иқтисодиётига ўтиш жараёнида ижтимоий барқарорликни таъминлашнинг муҳим институционал механизми сифатида шаклланди. У босқичма-босқич эволюцион ривожланиш тамойили асосида такомиллашиб, замонавий рақамли ва манзилли ижтимоий ҳимоя тизимига айланди.

Мазкур сиёсатнинг изчил амалга оширилиши натижасида иқтисодий ислохотларнинг салбий ижтимоий оқибатлари минималлаштирилди, аҳоли фаровонлиги оширилди ва ижтимоий барқарорлик таъминланди. Бу эса “Ўзбек модели”нинг муҳим устунликларидан бири сифатида намоён бўлди.

Ўзбекистонда мустақиллик йилларида ижтимоий соҳада амалга оширилган ислохотлар босқичма-босқич, тизимли ва мақсадли характерга эга бўлиб, улар аввало аҳолини ижтимоий ҳимоя қилишнинг ҳуқуқий-институционал асосларини яратишдан бошланди. Кейинги босқичларда эса таълим ва соғлиқни сақлаш тизимини модернизация қилиш, аҳоли турмуш даражасини ошириш ва фаровон ҳаётни таъминлашга қаратилган кенг қамровли дастурлар амалга оширилди. Умуман олганда, Ўзбекистонда кучли ижтимоий ҳимоя тизимининг шаклланиши ва унинг миллий модели бир қатор объектив ва субъектив омиллар билан изоҳланади.

Биринчидан, мамлакатнинг географик ва табиий-иқлим шароитлари билан боғлиқ омиллар. Ўзбекистон ҳудудининг табиий-иқлим шароити барча ҳудудларда иқтисодий фаолиятни бир хил даражада ташкил этиш имкониятини бермайди. Айниқса, қишлоқ ҳудудларида яшовчи аҳолининг асосий қисми деҳқончилик ва чорвачилик билан шуғулланади. Ушбу соҳалар эса мавсумийлик, иқлим ўзгаришлари ва бозор конъюнктурасига юқори даражада боғлиқ бўлиб, барқарор ва юқори даромад манбаи сифатида доим ҳам хизмат қила олмайди. Натижада, айниқса қўп болали ва кам таъминланган оилаларда ижтимоий ҳимояга бўлган эҳтиёж ортиб боради. Бу эса давлат томонидан манзилли ижтимоий ёрдам механизмларини шакллантириш ва ривожлантириш заруриятини келтириб чиқарди[11:5].

Иккинчидан, демографик омиллар. Ўзбекистонда аҳоли сонининг муттасил ўсиб бориши ва туғилиш даражасининг нисбатан юқори сақланиб қолиши мамлакатда ёшлар улушининг юқорилигини таъминламоқда. Бу ҳолат, бир томондан, меҳнат ресурсларининг катта салоҳиятини билдирса, иккинчи

томондан, бандликни таъминлаш, таълим ва соғлиқни сақлаш хизматларини кенгайтириш ҳамда ижтимоий ҳимоя тизимини такомиллаштиришни тақозо этади. Шу сабабли, мамлакатда кучли ва барқарор ижтимоий ҳимоя тизимини шакллантириш стратегик зарурат сифатида намоён бўлди.

Учинчидан, ҳуқуқий-институционал асосларнинг яратилиши. Бозор муносабатларига ўтишнинг дастлабки босқичида республика ҳукумати томонидан аҳолини ижтимоий ҳимоя қилишга қаратилган кенг қамровли норматив-ҳуқуқий база шакллантирилди[10:2]. Жумладан, ногиронларни ижтимоий ҳимоя қилиш, давлат пенсия таъминоти, истеъмолчилар ҳуқуқларини ҳимоя қилиш ва фуқаролар соғлиғини сақлашга оид қонунлар қабул қилинди. Шунингдек, давлат раҳбари томонидан иш ҳақи, пенсиялар, стипендиялар ва нафақаларни ошириш, кўп болали оилаларни қўллаб-қувватлашга қаратилган қатор фармонлар қабул қилиниб, аҳолининг ижтимоий ҳимояси амалий жиҳатдан таъминланди.

Агар XX аср 90-йиллари бошида эндигина бозор муносабатлари шароитига ўтган Ўзбекистонда ижтимоий сиёсатида авваломбор аҳолини ижтимоий ҳимоя қилиш, уларга ижтимоий қўмак бериш алоҳида ўринга эга бўлган бўлса, ушбу соҳа Ўзбекистон шароитида ўзига хос хусусиятга эга эканлигини тасдиқлади. Унинг моҳияти шундан иборат эдики, ижтимоий ҳимояга муҳтож оилалар, ногиронлар, етим-есирлар, боқувчисини йўқотганлар, болалар ва кам даромадли оилаларни давлат ўз ҳимоясига олиш, уларга ҳар томонлама қўмак бериш кабиларда ўз аксини топган. Бундай шароитида давлат маҳаллий шарт-шароитлар, миллий ўзига хослик, халқнинг миллий менталитети, турмуш тарзидан келиб чиқиб, аҳолини, айниқса кам таъминланган ва кўп болали оилаларни ижтимоий қўллаб-қувватлашни тўғри йўлга қўйиши муҳим аҳамият касб этди.

Ижтимоий соҳада ислохотларнинг биринчи босқичидаги муҳим ислохотлардан бири бу Ўзбекистон Республикаси Президентининг 1994-йил 23-августда қабул қилган «Кам таъминланган оилаларни ижтимоий ҳимоялашни кучайтиришга оид тадбирлар тўғрисида»ги Фармони эди[8:10-12]. Фармонга асосан 1994-йил 1-октябридан аҳолини давлат томонидан ижтимоий ҳимоялашнинг бутунлай янги - кам таъминланган оилаларга ҳар ойда бериладиган моддий ёрдам тури жорий этилди. Унинг янгилиги яна шундаки, кам таъминланган оилаларга давлат томонидан бериладиган моддий ёрдам, фуқароларнинг ўзини-ўзи бошқариш органлари ҳисобланган маҳалла қўмиталари орқали амалга ошириш кўзда тутилди. Кам таъминланган оилаларни аниқлаш ва уларга моддий ёрдам тайинлаш маҳалла йиғинларига юклатилди. Бу вазифа ижтимоий адолат ва инсонпарварлик қоидалари асосида олиб борилишига асос бўлди. Бериладиган моддий ёрдамнинг ҳажми энг кам иш ҳақининг бир яримдан - уч барабаригача миқдорда қилиб белгиланди.

Ўзбекистон Республикаси Президентининг 1995-йил 20-ноябрда “Болали оилаларга давлатнинг ижтимоий ёрдамини кучайтириш тўғрисида”ги Фармони аҳолининг заиф қатламига моддий ёрдам кўрсатишда муҳим аҳамиятга эга бўлди. Фармонда 1996-йилнинг 1-январидан бошлаб 16 ёшгача болалари бўлган барча оилаларга бериладиган ҳар ойлик нафақалар кўпайтирилиб, бу нафақалар болаланинг сонига қараб қуйидаги миқдорда белгиланди:

- бир болали оилаларга - энг кам иш ҳақининг 30%
- икки болали оилаларга - энг кам иш ҳақининг 60%
- уч болали оилаларга - энг кам иш ҳақининг 80%
- тўрт болали оилаларга - энг кам иш ҳақининг 100%
- беш ва ундан кўпроқ болали оилаларга - энг кам иш ҳақининг 120%.

Бу Фармоннинг жорий қилиниши натижасида 1996-йили республикаимизнинг 15% оилалари давлат томонидан белгиланган моддий ёрдам туридан фойдаланди[9:32; 1:62].

Президентнинг ушбу Фармони юртимизда болалар келажаги, ёш оилалар баркамоллиги ҳақида кўрсатилаётган изчил ижтимоий сиёсатнинг узвий давоми бўлди. Ушбу тизим мазкур вилоятларда бошқа жойларда бўлгани каби нафақа ва иш ҳақининг энг кам миқдори билан боғлиқ ҳолда шакллантирилган эди. Бу аввало пулнинг кадрсизланиши ошган шароитда нафақаларнинг ушбу тури индексацияланишини таъминлашга хизмат қилди. Бу борада Ф. Ёрматовнинг ёзишича, аҳолининг эҳтиёжманд қатламининг ижтимоий ҳимояси таҳлил этилгани, уларга моддий-иқтисодий ёрдам, мурувват кўрсатиш тизими ишлаб чиқилгани ва биргина 2005-йилда 5 тоифадаги аҳолига моддий ёрдам ва мурувват кўрсатилган. Ушбу тоифага мансуб аҳолига моддий-иқтисодий ёрдам кўрсатиш ва мурувват улашишда маҳалла қўмиталари фақат бюджет маблағидан фойдаланишнинг ўзи билан чекланиб қолмадилар. Умуман бундай ёрдам «Маҳалла» жамғармаси, маҳалла фуқаролар йиғини, бошқа ҳомийлар ҳисобидан амалга оширилди. Масалан, биргина 2005-йилнинг 3-чорагида ҳомийлар ҳисобидан Термиз шаҳридаги кўп болали оилалар учун 55,2 млн. сўм, Шеробод тумани учун 23,2 млн. сўм, Қизирик тумани учун 41,4 млн. сўм, Ангор тумани учун 42,5 млн. сўм пул маблағлари ажратилган[3:66].

Масалан, 2005-йилнинг учинчи чорагида ҳомийлар маблағлари ҳисобидан Сурхондарё вилоятидаги бир қатор ҳудудларда кўп болали оилаларни қўллаб-қувватлаш учун салмоқли молиявий ресурслар ажратилган (Термиз шаҳрида – 55,2 млн сўм, Шеробод туманида – 23,2 млн сўм, Қизирик туманида – 41,4 млн сўм, Ангор туманида – 42,5 млн сўм). Бу ҳолат ижтимоий ҳимоя тизимининг давлат, маҳалла ва жамоатчилик ҳамкорлиги асосида амалга оширилганлигини, яъни унинг “кўп манбали молиялаштириш” моделига таянганлигини кўрсатади.

Шундай қилиб, 1995-йилги мазкур Фармон Ўзбекистонда манзилли ижтимоий ҳимоя тизимини шакллантиришда муҳим босқич бўлиб, у болали оилаларни давлат томонидан қўллаб-қувватлашнинг институционал ва иқтисодий механизмларини мустаҳкамлади. Ушбу ёндашув нафақат аҳолининг заиф қатламларини ижтимоий ҳимоя қилиш, балки демографик барқарорликни таъминлаш, оила институтини мустаҳкамлаш ва инсон капиталини ривожлантиришга хизмат қилган комплекс ижтимоий сиёсатнинг муҳим таркибий қисми сифатида намоён бўлди.

Ушбу қабул қилинган ҳуқуқий ҳужжатларнинг яна бир муҳим аҳамияти шунда намоён бўлдики, улар фуқароларнинг ўзини ўзи бошқариш органларининг давлат бошқарув тизимидаги ўрни ва нуфузини янада мустаҳкамлади. Шу орқали жамиятни демократиялаштириш жараёнлари изчил равишда чуқурлашди ҳамда ижтимоий сиёсатни амалга оширишда маҳаллий институтларнинг иштироки кенгайди.

Айниқса, ижтимоий ҳимояга ажратилган молиявий ресурслардан мақсадли ва самарали фойдаланиш механизмининг шакллантиришда маҳалла институти муҳим ўрин тутди. Бу тизим орқали давлат нафақалари аҳолининг энг ҳимояга муҳтож қатламларига манзилли етказилиши таъминланди.

Маҳалла институтининг мазкур жараёндаги самарадорлигини баҳолаш мақсадида ўтказилган эмпирик тадқиқотлар ҳам унинг ижобий натижаларини тасдиқлайди. Жумладан, Фарғона вилоятида уй хўжаликлари кесимида олиб борилган таҳлиллар шуни кўрсатадики, 1995-йилда энг кам даромадли 25 фоиз оилаларнинг атиги 12 фоизи болалар нафақасини олган бўлса, 1999-йилга келиб ушбу кўрсаткич 40 фоизга етган[16:32].

Бу динамика ижтимоий ёрдамнинг манзиллилиги ва қамрови сезиларли даражада ошганлигини, шунингдек, маҳалла орқали амалга оширилаётган тақсимот механизмининг самарадорлигини кўрсатади. Шундай қилиб, Ўзбекистонда ижтимоий ҳимоя тизимини шакллантиришда маҳалла институтига таяниш давлат бошқарувининг децентрализацияси ва жамоатчилик иштирокини кучайтиришга хизмат қилди[15:64].

Бу эса, бир томондан, ижтимоий адолат ва шаффофликни таъминлаш, иккинчи томондан эса, ижтимоий ресурсларнинг самарали тақсимланишига эришиш имконини берди. Мазкур ёндашув Ўзбекистоннинг ижтимоий сиёсат соҳасидаги миллий моделининг ўзига хос ва самарали жиҳатларидан бири сифатида баҳоланади. Демак, юқоридаги таҳлиллардан келиб чиқиб айтиш мумкинки, бозор иқтисодиётига ўтишни бошлаган Ўзбекистонда ижтимоий ҳимоя соҳасида комплекс ва тизимли чора-тадбирлар амалга оширилди. Ушбу жараён, аввало, институционал ва ҳуқуқий ўзгаришлар билан боғлиқ бўлиб, куйидаги асосий йўналишларда намоён бўлди.

Биринчидан, қонунчилик ва институционал ислохотлар амалга оширилди. Бу борада 1993-йил 3-сентябрда қабул қилинган “Фуқароларнинг давлат пенсия таъминоти тўғрисида”ги Қонун алоҳида аҳамият касб этади. Мазкур ҳужжат миллий пенсия тизимининг ҳуқуқий асосларини шакллантириб, пенсияларни тайинлаш, ҳисоблаш ва тўлаш тартибларини аниқ белгилаб берди. Шу билан бирга, пенсия тизимини молиялаштириш механизмлари ишлаб чиқилиб, дастлабки босқичда пенсиялар асосан давлат бюджети ва ижтимоий тўловлар ҳисобидан таъминланди. Кейинчалик, 2000-йиллар бошларида Пенсия фондини бюджетдан ташқари (оф-бюджет) институт сифатида шакллантириш жараёнлари бошланиб, бу пенсия тизимининг молиявий барқарорлигини таъминлашга хизмат қилди.

Иккинчидан, ижтимоий тўловлар тизимини такомиллаштириш чора-тадбирлари амалга оширилди. Пенсия ва нафақалар тизимида қонунчилик асослари қайта кўриб чиқилиб, ижтимоий тўловларнинг самарадорлигини оширишга қаратилган ислохотлар амалга оширилди. Бирок, 1990-йиллардаги юқори инфляция ва молиявий чекловлар натижасида белгиланган пенсияларнинг реал қиймати сезиларли даражада пасайди. Шу муносабат билан, ижтимоий ёрдамларни манзилли ва самарали тақсимлаш мақсадида аҳолининг эҳтиёжманд қатламларини аниқлаш, уларнинг ижтимоий профилини шакллантириш ва қайта кўриб чиқишга қаратилган таҳлиллар йўлга қўйилди[4:266]. Бу эса кейинчалик манзилли ижтимоий ҳимоя тизимининг шаклланишига асос бўлди.

Учинчидан, меҳнат бозори ва бандликни қўллаб-қувватлаш чора-тадбирлари амалга оширилди. Давлат томонидан аҳоли бандлигини сақлаб қолиш ва ижтимоий барқарорликни таъминлаш мақсадида бир қатор дастурлар амалга оширилди. Жумладан, давлат корхоналари ва бюджет ташкилотларида мақсадли бандликни таъминлаш, қайта тайёрлаш курслари, жамоат ишлари ва

махаллий бандлик дастурлари жорий этилди. Бироқ, ушбу даврда формал ва ноформал бандлик ўртасидаги тафовутлар сақланиб қолди, бу эса меҳнат бозорининг тўлиқ институционаллашмаганлигини кўрсатади.

Шуни алоҳида таъкидлаш жоизки, 1990-йилларнинг биринчи ярмида давлат томонидан ижтимоий соҳаларга устувор эътибор қаратилиши муайян иқтисодий мувозанатсизликларни ҳам келтириб чиқарди. Хусусан, 1992-1996-йилларда иқтисодий пасайиш кузатилиб, ялпи ички маҳсулотнинг умумий камайиши тахминан 20-25 фоизни ташкил этди. Бу ҳолат ўтиш даврига хос трансформацион инқироз билан боғлиқ бўлиб, ишлаб чиқариш ҳажмининг қисқариши, ташқи иқтисодий алоқаларнинг узилиши ва бозор механизмларининг тўлиқ шаклланмаганлиги билан изоҳланади.

Натижада аҳоли даромадлари пасайиб, камбағаллик даражаси ошди. Масалан, 1994-йилда ўтказилган уй хўжаликлари сўровлари натижасига кўра, аҳолининг тахминан 44,5 фоизининг даромадлари собиқ Иттифоқ даврида белгиланган минимал иш ҳақидан паст бўлган. Шундай қилиб, Ўзбекистонда бозор иқтисодиётига ўтишнинг дастлабки босқичида ижтимоий ҳимоя тизими институционал жиҳатдан шакллантирилиб, аҳолини қўллаб-қувватлашга қаратилган комплекс механизмлар жорий этилди. Бироқ мазкур жараён иқтисодий трансформация билан боғлиқ мураккабликлар, инфляция ва ишлаб чиқаришнинг пасайиши шароитида амалга оширилгани боис, қисқа муддатда ижтимоий-иқтисодий муаммоларнинг кучайишига ҳам олиб келди. Шу билан бирга, айнан ушбу даврда яратилган ҳуқуқий ва институционал асослар кейинги босқичларда ижтимоий ҳимоя тизимини такомиллаштириш, манзилли ижтимоий сиёсатни жорий этиш ва барқарор иқтисодий ўсишни таъминлаш учун мустаҳкам пойдевор бўлиб хизмат қилди.

Республикада бозор иқтисодиёти шакллана бошлаган шароитда аҳолини ижтимоий ҳимоя қилиш тизими ҳам босқичма-босқич такомиллаштирилиб борилди. Хусусан, “Кам таъминланган оилаларни ҳисобга олиш, уларга моддий ёрдам тайинлаш ва тўлаш тартиби тўғрисида”ги Низомга мувофиқ, 1995-йилдан бошлаб маҳаллий ўзини ўзи бошқариш органлари орқали ижтимоий ҳимоя механизмлари амалга оширилди.

Ушбу тартибга кўра, ижтимоий ҳимоя учун ажратилган маблағларнинг маълум қисми (хусусан, 3 фоизи) икки ёшгача бўлган болаларни парвариш қилиш учун оналарга ажратилганлиги ижтимоий сиёсатнинг манзилли ва аҳолининг эҳтиёжманд қатламларига йўналтирилганлигини кўрсатади. Бу каби нафақалар ижтимоий ҳимоя тизимида алоҳида аҳамият касб этди. Тарихий маълумотларга кўра, 1994-йилда бундай ёрдам олувчи оилалар сони 60 680 тани ташкил этгани ушбу тизимнинг кенг қамровли эканлигини тасдиқлайди. Ўтиш давридаги ижтимоий-иқтисодий инқироз шароитида давлат томонидан қатор муҳим ижтимоий-институционал ислохотлар амалга оширилди. Улар қуйидаги асосий йўналишларда намоён бўлди:

Биринчидан, миллий пенсия тизими ва ижтимоий ҳимояга оид ҳуқуқий базанинг шакллантирилиши ҳамда уни амалга ошириш механизмларининг яратилиши;

Иккинчидан, пенсия маъмурчилигини такомиллаштириш, пенсия жамғармаси фаолиятини тартибга солиш ва молиялаштириш механизмларини жорий этиш;

Учинчидан, қисқа муддатли бандлик дастурлари, қайта тайёрлаш курслари ва жамоат ишлари орқали аҳолини иш билан таъминлаш чораларининг амалга оширилиши.

Шу билан бирга, ижтимоий ҳимоя тизимининг дастлабки босқичларида айрим камчиликлар ҳам кузатилди. Хусусан, дотациялар, нафақалар ва имтиёзларни тақсимлашда манзиллилик тамойили тўлиқ таъминланмаганлиги сабабли, улардан нафақат эҳтиёжманд аҳоли, балки нисбатан таъминланган қатламлар ҳам фойдаланган ҳолатлар мавжуд бўлди. Бундан ташқари, маҳаллий даражада ажратилган маблағлардан самарали фойдаланиш механизмларининг етарли даражада шаклланмаганлиги натижасида айрим ижтимоий ёрдам турлари ўз эгаларига тўлиқ етиб бормади. Натижада, аҳолини оммавий равишда қамраб олишга қаратилган, аммо ижтимоий самарадорлиги паст бўлган “текис тақсимлаш” (эгалитар) тизими шакллангани кузатилди.

Бу ҳолат, ўз навбатида, жамиятда боқимандалик кайфиятининг сақланиб қолишига маълум даражада таъсир кўрсатди. Бироқ, шуни таъкидлаш жоизки, ўтиш даврining оғир ижтимоий-иқтисодий шароитида бундай сиёсат муайян даражада объектив зарурат сифатида намоён бўлган. Тадқиқотлар шуни кўрсатадики, дастлабки босқичда (1991-1994-йиллар) кузатилган муаммолар кейинги босқичларда босқичма-босқич бартараф этилди. Хусусан, миллий валютанинг жорий қилиниши ва макроиқтисодий барқарорликка эришиш натижасида 1995-йилдан бошлаб озиқ-овқат маҳсулотларини меъёрлаштириб тақсимлаш амалиётидан воз кечилиб, эркин нархлар тизимига ўтилди[6:32; 2:17].

Бу жараён, бир томондан, бозор механизмларининг тўлиқ ишлашини таъминлаган бўлса, иккинчи томондан, ижтимоий сиёсатни манзилли ва самарали ташкил этиш учун зарур шарт-шароитларни яратди. Ўзбекистонда ижтимоий ҳимоя тизими бозор иқтисодиётига ўтиш жараёнида эволюцион тарзда шаклланиб, дастлаб оммавий қўллаб-қувватлаш моделидан манзилли ижтимоий ҳимоя тизимига ўтиш орқали такомиллаштирилди. Дастлабки босқичдаги айрим камчиликларга қарамасдан, амалга оширилган ислохотлар ижтимоий барқарорликни таъминлаш, аҳолини ҳимоя қилиш ва кейинги иқтисодий ўсиш учун мустаҳкам институционал пойдевор яратишда ҳал қилувчи аҳамият касб этди.

Тадқиқот даврига оид маълумотлар таҳлили шуни кўрсатадики, аҳолини ижтимоий ҳимоя қилиш тизимида фуқароларнинг ўзини ўзи бошқариш органлари, хусусан, маҳалла институтлари муҳим институционал субъект сифатида шаклланди.

Бу борада Ўзбекистон Республикаси Президентининг 1999-йил 13-январдаги “Аҳолини аниқ йўналтирилган ижтимоий мадад билан таъминлашда фуқароларнинг ўзини ўзи бошқариш органлари ролини ошириш тўғрисида”ги Фармони ҳамда Вазирлар Маҳкамасининг 2002-йил 25-январдаги “Аҳолининг ижтимоий ҳимояга муҳтож қатламларини аниқ йўналтирилган тарзда қўллаб-қувватлашнинг 2002-2003-йилларга мўлжалланган дастурини амалга ошириш чора-тадбирлари тўғрисида”ги Қарори мазкур институтнинг ваколатлари ва масъулиятини янада кенгайтди[6:17; 2:61].

Натижада маҳалла органлари кам таъминланган оилаларни аниқлаш, уларга моддий ёрдам ва нафақалар тайинлаш, ажратилган маблағларни манзилли ва самарали тақсимлашда фаол иштирок эта бошлади. Бу эса ижтимоий ҳимоя тизимининг децентрализация қилиниши ва жамоатчилик иштирокининг кучайишига хизмат қилди. Бироқ, маҳалла механизмнинг амалий фаолиятини таҳлил қилиш натижалари унинг айрим ҳолларда субъектив омиллар таъсирига тушиб қолганлигини ҳам кўрсатади. Хусусан, ижтимоий ёрдам тақсимотида айрим хатоликлар ва камчиликлар кузатилган.

Жумладан, 1996-йилда Молия вазирлиги томонидан ўтказилган текширишлар натижасида республика бўйича 26 та маҳаллада 262 минг сўм маблағнинг мақсадсиз сарфланганлиги аниқланган. Шунингдек, тадқиқотчи Г. Умарова маълумотларига кўра, 1997-1998-йилларда айрим ҳудудларда ижтимоий нафақаларни тайинлашда ноқонуний ҳолатлар кузатилган:

Қашқадарё вилоятида – 629 та оилага 2 млн сўм;

Бухоро вилоятида – 567 та оилага 1,5 млн сўм;

Самарқанд вилоятида – 194 та оилага 992 минг сўм;

Наманган вилоятида – 249 та оилага 423 минг сўм;

Хоразм вилоятида – 82 та оилага 304,6 минг сўм маблағ ноқонуний тарзда ажратилган.

1998-йилда оилалар кесимида ўтказилган текширишлар натижалари ижтимоий ёрдам тизимида қуйидаги асосий муаммолар мавжудлигини кўрсатди:

ҳақиқатан муҳтож оилаларга ёрдам тайинлашни асоссиз рад этиш;

аксинча, ижтимоий ёрдам олиш ҳуқуқига эга бўлмаган оилаларга қариндошлик ёки мансабий омиллар таъсирида нафақа тайинлаш;

маҳалла органлари томонидан ваколатларни суиистеъмол қилиш ҳолатлари (бу кўрсаткич республика бўйича 0,3–1,4% оралиғида бўлган);

ижтимоий ҳимоя учун ажратилган маблағларнинг мақсадсиз сарфланиши (масалан, таълим, суғурта ёки қурилиш ишларига йўналтирилиши).

Келтирилган таҳлиллар аҳолини ижтимоий ҳимоя қилишнинг амалдаги тизими механизмларини янада такомиллаштириш, энг аввало, унинг манзиллилиги ва самарадорлигини ошириш зарурлигини кўрсатади. Шу билан бирга, мазкур тизимнинг жойлардаги институтлари имкониятларидан ёш авлодни тарбиялаш, уларнинг ижтимоий фаоллигини ошириш ва воқеа-ҳодисаларга онгли муносабатини шакллантиришда етарлича фойдаланилмаётганлиги ҳам кузатилмоқда.

Хулоса ўрнида шуни айтиш мумкинки, Ўзбекистонда ижтимоий ҳимоя тизимида маҳалла институтининг жорий этилиши ижтимоий сиёсатни манзилли ва самарали амалга оширишда муҳим аҳамият касб этган бўлса-да, унинг фаолиятида институционал назорат ва шаффофлик механизмларини кучайтириш зарурлиги ҳам намоён бўлди. Бу ҳолат ижтимоий ҳимоя тизимини янада такомиллаштириш, коррупцион хавфларни камайтириш ва ижтимоий адолат тамойилларини таъминлаш учун қўшимча институционал ислохотлар ўтказиш зарурлигини кўрсатади.

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IJTIMOIIY ADOLAT TUSHUNCHASINING FALSAFIY EVOLYUTSIYASI

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Annotatsiya. Mazkur maqolada ijtimoiy adolat tushunchasining falsafiy evolyutsiyasi qadimgi davrdan zamonaviy jamiyatgacha bo'lgan tarixiy-falsafiy jarayonlar asosida tahlil qilingan. Tadqiqotning maqsadi ijtimoiy adolatning shakllanish omillari, nazariy asoslari hamda zamonaviy falsafiy talqinlarini ochib berishdan iborat. Tadqiqot jarayonida tarixiylik, qiyosiy tahlil va tizimli yondashuv metodlaridan foydalanildi. Natijalar shuni ko'rsatdiki, ijtimoiy adolat dastlab jamiyatdagi axloqiy tartib va ijtimoiy uyg'unlikni ifodalagan bo'lsa, keyinchalik siyosiy tenglik, huquqiy erkinlik va ijtimoiy himoya tamoyillari bilan boyib borgan. Zamonaviy bosqichda esa ijtimoiy adolat iqtisodiy tenglik bilan bir qatorda madaniy e'tirof, kommunikativ munosabatlar va raqamli makondagi teng imkoniyatlar bilan ham uzviy bog'liq holda talqin qilinmoqda. Tadqiqot natijalari ijtimoiy adolatning jamiyat taraqqiyoti va barqarorligini ta'minlashdagi falsafiy ahamiyatini yoritishga xizmat qiladi.

Kalit so'zlar: ijtimoiy adolat, falsafiy evolyutsiya, Sharq falsafasi, G'arb falsafasi, raqamli jamiyat, ijtimoiy tenglik, ijtimoiy falsafa, axloqiy tartib.

ФИЛОСОФСКАЯ ЭВОЛЮЦИЯ ПОНЯТИЯ СОЦИАЛЬНОЙ СПРАВЕДЛИВОСТИ

Аннотация. В данной статье философская эволюция понятия социальной справедливости анализируется на основе историко-философских процессов от древности до современного общества. Цель исследования заключается в раскрытии факторов формирования социальной справедливости, её теоретических основ и современных философских интерпретаций. В процессе исследования использовались методы историзма, сравнительного анализа и системного подхода. Результаты показали, что социальная справедливость первоначально выражала нравственный порядок и социальную гармонию в обществе, а впоследствии обогатилась принципами политического равенства, правовой свободы и социальной защиты. На современном этапе социальная справедливость интерпретируется в тесной связи не только с экономическим равенством, но и с культурным признанием, коммуникативными отношениями и равными возможностями в цифровом пространстве. Результаты исследования служат раскрытию философского значения социальной справедливости в обеспечении общественного развития и стабильности.

Ключевые слова: социальная справедливость, философская эволюция, восточная философия, западная философия, цифровое общество, социальное равенство, социальная философия, нравственный порядок.

THE PHILOSOPHICAL EVOLUTION OF THE CONCEPT OF SOCIAL JUSTICE

Abstract. This article analyzes the philosophical evolution of the concept of social justice based on historical and philosophical processes from ancient times to modern society. The purpose of the study is to reveal the factors of the formation of social justice, its theoretical foundations, and its contemporary philosophical interpretations. The research employed the methods of historicism, comparative analysis, and a systematic approach. The results showed that social justice initially represented moral order and social harmony in society, but later became enriched with the principles of political equality, legal freedom, and social protection. In the modern stage, social justice is interpreted not only in connection with economic equality, but also in close relation to cultural recognition, communicative relations, and equal opportunities in the digital space. The findings of the study contribute to highlighting the philosophical significance of social justice in ensuring social development and stability.

Keywords: social justice, philosophical evolution, Eastern philosophy, Western philosophy, digital society, social equality, social philosophy, moral order.

Kirish. Ijtimoiy adolat tushunchasi insoniyat tafakkuri tarixidagi eng murakkab va ko'p qirrali falsafiy kategoriyalardan biri hisoblanadi. Mazkur tushuncha jamiyatning normativ tuzilmasi, siyosiy legitimligi

hamda axloqiy asoslarini belgilovchi fundamental tamoyil sifatida namoyon bo'ladi. Ijtimoiy adolat nafaqat iqtisodiy resurslarning taqsimlanishi, balki insonning ijtimoiy maqomi, kommunikativ ishtiroki, madaniy identifikatsiyasi hamda siyosiy vakilligi bilan bog'liq murakkab ijtimoiy munosabatlarni ham qamrab oladi [1]. Shu bois mazkur muammo har bir tarixiy davrda falsafiy tafakkurning markaziy masalalaridan biri sifatida shakllangan. Mazkur tadqiqot doirasida ijtimoiy adolatga kompleks ijtimoiy-falsafiy kategoriya sifatida yondashilib, u jamiyatdagi iqtisodiy, siyosiy, huquqiy, madaniy va kommunikativ munosabatlarning inson qadr-qimmati, teng imkoniyatlar, erkinlik hamda ijtimoiy manfaatlar muvozanati asosida tartibga solinishini ifodalovchi tizim sifatida talqin qilindi.

Antik davr falsafasida Platon ijtimoiy adolatni jamiyat tabaqalari o'rtasidagi uyg'unlik va davlat barqarorligining muhim sharti sifatida talqin qilgan. Aristotel esa adolatni distributive (taqsimlovchi) va kommutativ (o'zaro almashinuv) kabi shakllarga ajratib, uni ijtimoiy munosabatlarning normativ mezoni sifatida izohlagan. Ushbu qarashlar keyingi siyosiy-falsafiy tafakkurda adolatning huquqiy va institutsional modellari shakllanishiga metodologik asos bo'lib xizmat qilgan.

Sharq falsafiy tafakkurida ham ijtimoiy adolat masalasi muhim o'rin egallaydi. Abu Nasr Forobiy "Fozil odamlar shahri" asarida adolatni mukammal jamiyat va inson kamolotining asosiy sharti sifatida talqin qiladi. Mutafakkirning fikricha, jamiyat taraqqiyoti insonlar o'rtasidagi hamkorlik va adolat tamoyillariga bog'liq [2]. Alisher Navoiy ham adolatni davlat va jamiyat barqarorligining ma'naviy negizi sifatida baholab, adolatsizlikni ijtimoiy tanazzul omili sifatida ko'rsatgan.

Yangi davr falsafasida ijtimoiy adolat inson huquqlari, tenglik va erkinlik tamoyillari bilan bog'liq holda rivojlandi. XX asrga kelib esa mazkur tushuncha distributiv tenglik, ijtimoiy himoya va kommunikativ erkinlik kabi yangi nazariy yondashuvlar bilan boyidi. Globallashuv va raqamli transformatsiya sharoitida esa ijtimoiy adolat tushunchasi yanada keng mazmun kasb etib, iqtisodiy tenglik bilan bir qatorda axborotdan foydalanish imkoniyati va raqamli inklyuziya masalalarini ham qamrab ola boshladi [3].

Bugungi kunda Yangi O'zbekiston taraqqiyot strategiyasida ham ijtimoiy adolat, inson qadri va teng imkoniyatlar tamoyillariga alohida e'tibor qaratilmoqda. Shu jihatdan ijtimoiy adolat tushunchasining tarixiy-falsafiy evolyutsiyasini ilmiy jihatdan tahlil qilish dolzarb ahamiyat kasb etadi.

Adabiyotlar tahlili. Ijtimoiy adolat tushunchasi falsafiy tafakkur tarixida turli nazariy paradigmalarda talqin qilingan bo'lib, uning mazmuni tarixiy taraqqiyot jarayonida evolyutsion xarakter kasb etgan. Antik davr faylasufi Platon ijtimoiy adolat masalasini asosan "Davlat", "Qonunlar" va "Davlat arbobi" asarlarida yoritgan. Uning qarashlarida adolat jamiyat tabaqalari o'rtasidagi uyg'unlik, davlat tartibi va har bir insonning o'z vazifasini bajarishi bilan bog'liq holda talqin qilinadi. Ayniqsa, "Davlat" asarida Platon adolatni ideal jamiyatning asosiy tamoyili sifatida asoslab bergan [4]. Aristotel esa ijtimoiy adolat masalasini asosan "Nikomax axloqi" va "Siyosat" asarlarida yoritgan. U adolatni distributiv (taqsimlovchi) va kommutativ (ayirboshlovchi) shakllarga ajratib, distributiv adolatni ne'matlarning proporsional taqsimlanishi, kommutativ adolatni esa insonlar o'rtasidagi o'zaro tenglik va muomala mezoni sifatida talqin qiladi. Aristotel qarashlarida adolat jamiyat barqarorligi va siyosiy tartibning asosiy tamoyili sifatida namoyon bo'ladi [5]. Ushbu yondashuvlar keyingi siyosiy-falsafiy tafakkur rivojiga metodologik asos bo'lib xizmat qilgan.

Sharq falsafiy tafakkurida ijtimoiy adolat axloqiy va ma'naviy uyg'unlik bilan bog'liq holda izohlangan. Abu Nasr Forobiy "Fozil odamlar shahri" asarida adolatni komil jamiyat va inson kamolotining asosiy sharti sifatida talqin qiladi [6].

Zamonaviy falsafiy adabiyotlarda ijtimoiy adolat masalasi tenglik, erkinlik va ijtimoiy himoya tamoyillari asosida tahlil qilinmoqda. Jon Roulz distributiv adolat nazariyasida teng imkoniyatlar va "Justice as fairness" (Adolat – xolislik sifatida) konsepsiyasini ilgari surib, zamonaviy demokratik jamiyatlarda adolatning nazariy modelini ishlab chiqqan [7].

So'nggi ilmiy tadqiqotlarda globallashuv va raqamli transformatsiya sharoitida ijtimoiy adolatning yangi ko'rinishlari tahlil qilinmoqda. Manuel Kastells tarmoq jamiyati nazariyasida axborot oqimlari va kommunikativ makonning ijtimoiy tenglikka ta'sirini yoritib bergan [8]. Biroq mavjud adabiyotlarda distributiv, kommunikativ va raqamli adolat o'rtasidagi o'zaro bog'liqlik yetarli darajada tizimli tadqiq etilmagan. Ayniqsa, algoritmik tengsizlik, axborot assimetriyasi va raqamli inklyuziya muammolari zamonaviy falsafiy tadqiqotlarda dolzarb ilmiy masala sifatida saqlanib qolmoqda.

Metodologiya. Mazkur tadqiqot ijtimoiy adolat tushunchasining tarixiy-falsafiy evolyutsiyasini tahlil qilishga yo'naltirilgan bo'lib, unda qiyosiy tahlil, tizimli yondashuv, germenevtik, diskursiv hamda dialektik metodlardan foydalanildi. Tadqiqotning metodologik asosini ijtimoiy adolatning turli tarixiy davrlardagi nazariy talqinlarini falsafiy va sotsiologik jihatdan tahlil qilish tashkil etdi.

Natijalar. Tadqiqot natijalari ijtimoiy adolat tushunchasining tarixiy taraqqiyot davomida murakkab falsafiy va epistemologik transformatsiyalarni boshdan kechirganligini ko'rsatdi. Tahlillar asosida antik davr falsafasida ijtimoiy adolat kosmik tartib, axloqiy uyg'unlik va jamiyat barqarorligini ta'minlovchi normativ

tamoyil sifatida talqin qilingani aniqlandi. Platon adolatni jamiyat tabaqalari o'rtasidagi uyg'unlik bilan bog'lagan bo'lsa, Aristotel distributiv va kommutativ adolat orqali ijtimoiy tenglikning proporsional modelini ishlab chiqqan [9]. Tadqiqot natijalari antik falsafada adolat tushunchasi davlat va jamiyatning funksional barqarorligi bilan uzviy bog'langanligini ko'rsatdi.

Sharq falsafiy tafakkurida ijtimoiy adolatning axloqiy-ma'naviy mohiyati ustuvor ahamiyat kasb etgani aniqlandi. Abu Nasr Forobiy adolatni fozil jamiyatning siyosiy va ma'naviy mukammalligi bilan bog'liq holda talqin qilib, uni inson kamoloti va jamiyat taraqqiyotining muhim omili sifatida izohlagan. Tadqiqot davomida Sharq falsafasida adolat tushunchasi ko'proq ma'naviy uyg'unlik, hamkorlik va axloqiy yetuklik tamoyillari bilan bog'langanligi kuzatildi.

Yangi davr falsafasida ijtimoiy adolat individual huquq va erkinliklar paradigmasi asosida rivojlanganligi aniqlandi. Jon Lokk, Jan-Jak Russo va Immanuel Kant qarashlarida tabiiy huquqlar, tenglik va axloqiy erkinlik masalalari markaziy o'rin egallagan [10]. Ayniqsa, Russo ijtimoiy tengsizlikning siyosiy mohiyatini ochib bergan bo'lsa, Kant adolatni universal axloqiy qonun asosida tushuntirishga harakat qilgan.

XX asrga kelib ijtimoiy adolat nazariyasi yangi bosqichga ko'tarildi. Tadqiqot natijalari Jon Roulzning "justice as fairness" (adolat – xolislik sifatida) konsepsiyasi zamonaviy distributiv adolat paradigmasining eng muhim nazariy asoslaridan biri ekanligini ko'rsatdi. Roulz ijtimoiy adolatni jamiyatdagi iqtisodiy va siyosiy institutlarning xolis hamda teng mezonlar asosida tashkil etilishi bilan bog'laydi. Uning fikricha, adolatli jamiyatda har bir inson asosiy huquq va erkinliklardan teng foydalanish imkoniyatiga ega bo'lishi kerak. Shu bilan birga, ijtimoiy va iqtisodiy tengsizliklarga faqat ular jamiyatdagi eng kam ta'minlangan qatlam manfaatlariga xizmat qilgan taqdirdagina yo'l qo'yilishi mumkin. [11]. Shu bilan birga, Yurgen Habermasning kommunikativ ratsionallik nazariyasi adolatni erkin muloqot va konsensus bilan bog'lash imkonini berdi. Tadqiqot natijalari kommunikativ paradigma ijtimoiy adolat tushunchasining mazmunini sezilarli darajada kengaytirganini ko'rsatdi.

Globalashuv va raqamli transformatsiya sharoitida ijtimoiy adolatning yangi shakllari yuzaga kelayotgani aniqlandi. Manuel Kastellsning tarmoq jamiyati nazariyasi asosida axborot oqimlari va kommunikativ makonning raqamli transformatsiyasi ijtimoiy tengsizlikning yangi ko'rinishlarini shakllantirayotgani kuzatildi [12]. Ayniqsa, algoritmik boshqaruv, axborot assimetriyasi va virtual marginalizatsiya distributiv adolatning klassik modellari qayta ko'rib chiqishni talab etmoqda.

Tadqiqot asosida zamonaviy jamiyatda ijtimoiy adolat iqtisodiy tenglik bilan bir qatorda kommunikativ ishtirok, axborotga erkin kirish, algoritmik shaffoflik va raqamli inklyuziya kabi yangi komponentlar bilan boyib bormoqda. Shu asosda distributiv, kommunikativ va raqamli yondashuvlarni birlashtiruvchi integrativ model shakllanayotganligi ilmiy jihatdan asoslandi.

Muhokama. Tadqiqot natijalari ijtimoiy adolat tushunchasining tarixiy taraqqiyoti jamiyatning siyosiy, iqtisodiy va madaniy transformatsiyalari bilan uzviy bog'liq holda rivojlanganligini ko'rsatdi. Tahlillar asosida ijtimoiy adolat nazariyalari o'rtasida nafaqat metodologik farqlar, balki konseptual ziddiyatlar ham mavjudligi aniqlandi. Ayniqsa, antik, liberal va kommunikativ paradigmalar adolatning mohiyatini turlicha talqin qilishi bilan bir-biridan farqlanadi.

Aflotun va Aristotel qarashlari o'rtasidagi ilmiy tafovut ijtimoiy adolatning mazmunini tushunishda muhim metodologik asos bo'lib xizmat qiladi. Platon va Aristotelning ijtimoiy adolat haqidagi qarashlari o'rtasidagi ilmiy tafovut antik falsafada adolat muammosining turlicha metodologik asoslarda talqin qilinganligini ko'rsatadi. Aflotun adolatni ideal davlatning ma'naviy va siyosiy uyg'unligini ta'minlovchi oliy tamoyil sifatida baholab, uni jamiyat tabaqalari o'rtasidagi funksional mutanosiblik bilan bog'laydi. Uning fikricha, jamiyatda har bir tabaqa – faylasuflar, harbiylar va ishlab chiqaruvchilar ya'ni, o'z vazifasini bajarishi orqali ijtimoiy barqarorlik yuzaga keladi. Shu sababli Aflotun nazariyasida adolat individual tenglikdan ko'ra ko'proq kollektiv uyg'unlik va davlat manfaatlariga yo'naltirilgan.

Aristotel esa Aflotunning idealistik yondashuvini qisman tanqid qilib, adolatni amaliy ijtimoiy munosabatlar va huquqiy me'yorlar bilan bog'laydi. U adolatni distributiv va kommutativ shakllarga ajratib, ijtimoiy tenglikni proporsional mezon asosida tushuntiradi. Aristotel qarashlarida distributiv adolat jamiyatdagi resurslar va ne'matlarning insonlarning mavqei hamda xizmatiga mos ravishda taqsimlanishini anglatadi. Kommutativ adolat esa insonlar o'rtasidagi ayirboshlash va muomaladagi tenglikni ifodalaydi. Shu jihatdan Aristotel nazariyasi ijtimoiy munosabatlarning huquqiy va iqtisodiy jihatlarini chuqurroq yoritishi bilan Aflotun qarashlaridan farqlanadi.

Sharq falsafiy tafakkurida Abu Nasr Forobiy adolatni ma'naviy-axloqiy yetuklik bilan bog'laydi. Uning "Fozil odamlar shahri" konsepsiyasida adolat jamiyatning siyosiy barqarorligi bilan bir qatorda inson kamolotining ham muhim mezon sifatida talqin qilinadi [13]. Shu jihatdan Forobiy qarashlari Aflotun nazariyasiga yaqin bo'lsa-da, unda ma'naviy barkamollik va axloqiy uyg'unlik masalalari ustuvor ahamiyat

kasb etadi. Tadqiqot natijalari Sharq falsafasida adolatning ma'naviy mohiyati kuchliroq rivojlanganligini ko'rsatdi.

Yangi davr falsafasida Jon Lokk va Jan-Jak Russoning ijtimoiy adolat haqidagi qarashlari yangi davr siyosiy-falsafiy tafakkurida liberal va demokratik paradigmalarining shakllanishiga kuchli ta'sir ko'rsatgan. Jon Lokk adolatni tabiiy huquqlar, shaxs erkinligi va mulk daxlsizligi bilan bog'liq holda talqin qiladi. Uning fikricha, har bir inson tug'ma ravishda yashash, erkinlik va mulkka egalik qilish huquqiga ega bo'lib, davlatning asosiy vazifasi aynan ushbu huquqlarni himoya qilishdan iborat. Shu jihatdan Lokk nazariyasida ijtimoiy adolat individual erkinlik va huquqiy tenglikka asoslangan liberal model sifatida namoyon bo'ladi.

Jan-Jak Russo esa Lokkning mulk va individualizmga asoslangan yondashuvini qisman tanqid qiladi. U ijtimoiy tengsizlikning asosiy manbai xususiy mulkning paydo bo'lishi bilan bog'liq ekanligini ta'kidlab, adolatni "umumiy iroda" va siyosiy tenglik tamoyillari orqali tushuntiradi. Russoning fikricha, jamiyatdagi qonun va siyosiy tizim barcha fuqarolarning umumiy manfaatiga xizmat qilgan taqdirdagina adolatli bo'lishi mumkinligini ta'kidlaydi. Shu sababli uning qarashlarida umumiy manfaat va fuqarolik tengligi ustuvor ahamiyat kasb etadi [14].

XX asrga kelib Jon Roulz va Robert Nozik qarashlari o'rtasidagi ilmiy polemika distributiv adolat paradigmasining ichki ziddiyatlarini yuzaga chiqardi. Roulz "adolat – halollik sifatida" konsepsiyasi orqali teng imkoniyatlar va ijtimoiy himoyani adolatning muhim mezon sifatida asoslaydi. Nozik esa redistributiv siyosatni individual erkinlikka tahdid sifatida baholab, minimal davlat modelini qo'llab-quvvatlaydi. Tadqiqot davomida aniqlanishicha, Roulz modeli ijtimoiy himoya va tenglikni kuchaytirishga xizmat qilsa, Nozik yondashuvi iqtisodiy erkinlikning ustuvorligini himoya qiladi. Bu esa zamonaviy ijtimoiy-siyosiy tizimlarda tenglik va erkinlik o'rtasidagi epistemologik ziddiyat saqlanib qolayotganini ko'rsatadi [15].

Yurgen Xabermasning kommunikativ ratsionallik nazariyasi ijtimoiy adolat tushunchasining epistemologik chegaralarini kengaytirib, uni erkin muloqot va kommunikativ konsensus bilan bog'laydi. Biroq zamonaviy raqamli makonda algoritmik filtratsiya, axborot monopoliyasi va virtual manipulyatsiya kommunikativ tenglikka salbiy ta'sir ko'rsatmoqda. Shu sababli Xabermasning klassik kommunikativ modeli postindustrial raqamli jamiyatdagi yangi hokimiyat shakllarini to'liq izohlash imkoniga ega emas [16].

Tadqiqot davomida olib borilgan tahlillar zamonaviy jamiyatda ijtimoiy adolat tushunchasining mazmuni sezilarli darajada kengayib borayotganini ko'rsatdi. An'anaviy yondashuvlarda ijtimoiy adolat asosan iqtisodiy resurslar va ijtimoiy ne'matlarning teng taqsimlanishi bilan bog'liq holda talqin qilingan bo'lsa, globallashuv va raqamli transformatsiya sharoitida ushbu yondashuvning konseptual chegaralari yaqqol namoyon bo'lmoqda. Xususan, axborot oqimlarining markazlashuvi, algoritmik boshqaruv tizimlarining kengayishi hamda virtual kommunikativ makonning rivojlanishi ijtimoiy tengsizlikning yangi shakllarini yuzaga keltirmoqda.

Xulosa. Tadqiqot natijalari ijtimoiy adolat tushunchasi tarixiy-falsafiy taraqqiyot davomida turli epistemologik va metodologik paradigmalar asosida rivojlanganligini ko'rsatdi. Antik davr falsafasida adolat kosmik uyg'unlik va ijtimoiy tartibning normativ ifodasi sifatida talqin qilingan bo'lsa, Sharq falsafiy tafakkurida uning ma'naviy-axloqiy mohiyatiga ustuvor ahamiyat berilganligi aniqlandi. Yangi davr falsafasida esa ijtimoiy adolat tabiiy huquqlar, shaxs erkinligi va siyosiy legitimlik bilan bog'liq huquqiy paradigma sifatida shakllangan. Bu jarayon ijtimoiy adolatning tarixiy rivojlanishi jamiyat taraqqiyoti va ijtimoiy transformatsiyalar bilan uzviy bog'liq ekanligini ko'rsatdi.

Tahlillar distributiv adolat, kommunikativ ratsionallik va e'tirof etilish nazariyalari zamonaviy ijtimoiy adolat konsepsiyasining nazariy asoslarini sezilarli darajada kengaytirganligini ko'rsatdi. Jon Roulzning distributiv adolat modeli ijtimoiy tenglikni ta'minlashda muhim metodologik asos bo'lib xizmat qilgan bo'lsa, Yurgen Xabermas, Aksel Xonneth va Nensi Freyzer qarashlari ijtimoiy adolatning kommunikativ, madaniy va siyosiy jihatlarini yoritishda muhim ahamiyat kasb etishi aniqlandi. Shu bilan birga, zamonaviy jamiyatda ijtimoiy adolatni faqat iqtisodiy taqsimot doirasida talqin qilish yetarli emasligi asoslandi.

Shuningdek, globallashuv va raqamli transformatsiya jarayonlari ijtimoiy adolatning yangi shakllarini yuzaga keltirayotgani aniqlandi. Xususan, algoritmik boshqaruv, axborot assimetriyasi, virtual kommunikatsiya va raqamli inklyuziya zamonaviy ijtimoiy adolatning muhim komponentlariga aylanmoqda. Shu jihatdan bugungi kunda axborotga erkin kirish, kommunikativ vakillik, raqamli teng imkoniyatlar va algoritmik shaffoflikni ta'minlash masalalariga alohida e'tibor qaratish zarur. Shu sababli ijtimoiy adolatni iqtisodiy, kommunikativ va raqamli omillar o'zaro integratsiyalashgan kompleks ijtimoiy-falsafiy kategoriya sifatida tadqiq etish muhim ilmiy va amaliy ahamiyat kasb etadi.

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O'ZBEKISTON IQTISODIYOTI: MAKROIQTISODIY JARAYONLARNING HOZIRGI HOLATI, TAHLILI VA SIYOSIY TAKLIFLAR

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Annotatsiya. Ushbu maqolada O'zbekiston Respublikasining makroiqtisodiy holati – YaIM o'sishi, inflyatsiya jarayonlari, xizmatlar sektorining rivoji, bandlik darajasi, tashqi sektor ko'rsatkichlari hamda moliyaviy barqarorlik masalalari tahlil etilgan. Unda so'nggi yillarda amalga oshirilgan islohotlarning iqtisodiy samaralari empirik ma'lumotlar asosida baholangan. Shuningdek, mavjud xatarlar va asosiy ustuvor yo'nalishlar bo'yicha – monetar, fiskal, tuzilmaviy islohotlar hamda tashqi savdo siyosati yuzasidan tavsiyalar keltirilgan.

Kalit so'zlar: milliy iqtisodiyot, makroiqtisodiyot, YaIM, xizmatlar sohasi, inflyatsiya, bandlik, monetar va fiskal siyosat, tashqi savdo, tuzilmaviy islohotlar.

ЭКОНОМИКА УЗБЕКИСТАНА: СОВРЕМЕННОЕ СОСТОЯНИЕ МАКРОЭКОНОМИЧЕСКИХ ПРОЦЕССОВ, ИХ АНАЛИЗ И ПОЛИТИЧЕСКИЕ ПРЕДЛОЖЕНИЯ

Аннотация. В данной статье анализируется макроэкономическая ситуация в Республике Узбекистан — рост ВВП, инфляционные процессы, развитие сектора услуг, уровень занятости, показатели внешнего сектора и финансовая стабильность. Также оцениваются экономические результаты проведённых в последние годы реформ на основе эмпирических данных. Кроме того, представлены рекомендации по приоритетным направлениям и существующим рискам — в области монетарной, фискальной, структурной политики и внешнеторговой стратегии.

Ключевые слова: национальная экономика, макроэкономика, сфера услуг, ВВП, инфляция, занятость, монетарная и фискальная политика, внешняя торговля, структурные реформы.

“UZBEKISTAN'S ECONOMY: THE CURRENT STATE OF MACROECONOMIC PROCESSES, THEIR ANALYSIS, AND POLICY RECOMMENDATIONS”

Abstract. This article analyzes the macroeconomic situation in the Republic of Uzbekistan — GDP growth, inflation dynamics, the development of the services sector, employment levels, external sector indicators, and financial stability. It also evaluates the economic outcomes of reforms implemented in recent years based on empirical data. In addition, the article provides recommendations regarding current risks and priority policy areas, including monetary, fiscal, structural reforms, and foreign trade policy.

Key words: national economy, macroeconomics, service sector, GDP, inflation, employment, monetary and credit policy, fiscal policy, foreign trade, structural reforms.

Kirish va asosiy qism. Makroiqtisodiyot mamlakat darajasida ishlab chiqiladigan iqtisodiy siyosatlarning samaradorligini baholash, iqtisodiy o'sish sur'atlari, narxlar barqarorligi, bandlik darajasi hamda umumiy iqtisodiy muvozanatga ta'sir ko'rsatuvchi omillarni chuqur tahlil qilish bilan shug'ullanadi. So'nggi yillarda O'zbekiston Respublikasida amalga oshirilayotgan keng ko'lamli islohotlar – iqtisodiyotni liberallashtirish, xususiy sektor ulushini oshirish, investitsion muhitni yaxshilash, tashqi savdo va moliyaviy integratsiyani kuchaytirishga qaratilgan choralar – iqtisodiy tizimning tarkibiy yangilanishiga imkon yaratmoqda.

Mazkur islohotlar nafaqat iqtisodiy faollikning oshishiga, balki makroiqtisodiy ko'rsatkichlarning sifat jihatidan yangicha shakllanishiga ham xizmat qilmoqda. Jumladan, bozor mexanizmlarining rivojlanishi, raqobat muhitining kengayishi, pul-kredit siyosatining bosqichma-bosqich modernizatsiya qilinishi, soliq siyosatining soddalashtirilishi va fiskal barqarorlikni mustahkamlash bo'yicha qadamlar makroiqtisodiy

muhitga sezilarli ta'sir ko'rsatdi. Shuningdek, iqtisodiyotning ochiqqligi oshgani sari tashqi savdo aylanmasi, to'g'ridan-to'g'ri xorijiy investitsiyalar oqimi, eksport tarkibi hamda xalqaro reytinglardagi o'rinlar bo'yicha ijobiy dinamikalar kuzatilmoqda.

Ushbu maqolada O'zbekistonda olib borilayotgan ushbu islohotlarning makroiqtisodiy natijalarini statistik ma'lumotlar, iqtisodiy ko'rsatkichlar dinamikasi va davlat siyosati tahlili asosida chuqur yoritishni maqsad qilingan. Xususan, iqtisodiy o'sish manbalari, inflyatsiya jarayonlarining boshqarilishi, mehnat bozorida o'zgarishlar, investitsion faollik, fiskal barqarorlik va tashqi iqtisodiy aloqalarning kengayishi kabi yo'nalishlar alohida tahlil qilinadi. Ushbu yondashuv islohotlarning samaradorligini baholash va kelgusida makroiqtisodiy siyosatni yanada takomillashtirish bo'yicha xulosalar chiqarish imkonini beradi.

Bunda tashqari, O'zbekistonda ham milliy iqtisodiyotni jadal rivojlantirish bo'yicha amalga oshirilayotgan iqtisodiy islohotlarning hozirgi bosqichida xizmat ko'rsatish sohasining o'rni va ahamiyati yildan-yilga oshib bormoqda. Alohida ta'kidlash joizki, jahondagi rivojlangan davlatlarda YaIMdagi xizmatlar sohasining salmog'i 65 %-80 %ni tashkil etayotgan bir paytda, O'zbekiston Respublikasining YaIMda xizmatlar sohasining ulushi, dastlabki hisob-kitoblarga ko'ra, 2023-yil yakunlari bo'yicha 41,6 %ni tashkil etadi. Shu bois, O'zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-sonli Farmoni bilan tasdiqlangan 2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning Taraqqiyot strategiyasida (*21-maqsad*) ham "Iqtisodiyot tarmoqlarida barqaror yuqori o'sish sur'atlarini ta'minlash orqali kelgusi besh yilda aholi jon boshiga yalpi ichki mahsulotni — 1,6 baravar va 2030-yilga borib aholi jon boshiga to'g'ri keladigan daromadni 4 ming AQSH dollaridan oshirish hamda "daromadi o'rtachadan yuqori bo'lgan davlatlar" qatoriga kirish uchun zamin yaratish" va Tadbirkorlik faoliyatini tashkil qilish va doimiy daromad manbalarini shakllantirish uchun sharoitlar yaratish, xususi sektorning Yalpi ichki mahsulotdagi ulushini 80 foizga va eksportdagi ulushini 60 foizga yetkazish (*29-maqsad*) hamda "Hududlarda xizmat ko'rsatish va servis sohaslarini rivojlantirish orqali keyingi 5 yilda xizmat ko'rsatish hajmini 3 baravarga oshirish hamda ushbu yo'nalishda jami 3,5 million yangi ish o'rinlarini yaratish" (*34-maqsad*) masalalari alohida vazifa sifatida belgilangan [7]. Shu jumladan:

- Makroiqtisodiy barqarorlikni ta'minlash va yillik inflyatsiya darajasini 2023-yilgacha bosqichma-bosqich 5 foizgacha pasaytirish;
- Davlat byudjeti taqchilligini qisqartirish va 2023-yildan yalpi ichki mahsulotga nisbatan uning 3 foizdan oshib ketmasligini ta'minlash;
- Har bir tuman byudjetining kamida 5 foizini "Fuqarolar byudjeti" dasturi doirasida aholining takliflari asosida eng dolzarb muammolarni yechishga sarflashni tashkil qilish;
- Davlat qarzini boshqarishda yiliga yangi jalb qilingan tashqi qarz miqdori 4,5 milliard AQSH dollaridan oshib ketmasligini ta'minlash;
- Har yili O'zbekiston Respublikasi Prezidentining tadbirkorlar bilan "Ochiq muloqoti"ni o'tkazish;
- Hududlarda 200 ta yangi sanoat zonalarini tashkil etish va biznes-inkubatorlar tizimini rivojlantirish. Sharoiti og'ir bo'lgan tumanlarda tadbirkorlikni rivojlantirish uchun yanada qulay shart-sharoitlar yaratish;
- Ilg'or xorijiy tajriba asosida faktoring amaliyotini rivojlantirish;
- 2026-yilga borib tadbirkorlik subyektlariga soliq yuklamasini yalpi ichki mahsulotning 27,5 foizidan 25 foizi darajasiga kamaytirish;
- Hududlarda tadbirkorlikni qo'llab-quvvatlash, ishsizlik va kambag'allikni qisqartirish bo'yicha mavjud tuzilmalar faoliyatini takomillashtirish;
- Tadbirkorlik subyektlari o'z faoliyatini boshlashi uchun zarur ma'lumotlarni erkin foydalanishga chiqarish. Qurilish faoliyatida qurilish nuqsonlari yoki muammolarining oldini olish;
- Iqtisodiyotda davlat ishtirokini qisqartirish va xususi sektorga keng yo'l ochish. Iqtisodiy munosabatlarda erkin bozor tamoyillarini joriy etishni kengaytirish;
- "Obod qishloq" va "Obod mahalla" dasturlari doirasida hududlarning "o'sish nuqtalari"dan kelib chiqib, muhandislik-kommunikatsiya va ijtimoiy infratuzilma obyektlarini qurishga alohida e'tibor qaratish.
- Respublika hududlarida qariyb 80 ming kilometr magistral va taqsimlovchi elektr tarmoqlari, 20 mingdan ortiq transformator punktlari hamda 200 dan ziyod podstantsiyani qurish va yangilash.
- Respublika aholisining ichimlik suvi bilan ta'minlanganlik darajasini 87 foizga yetkazish, 32 ta yirik shaharlar va 155 ta tuman markazlarida oqova suv tizimlarini yangilash.
- Suv ta'minoti quvurlaridagi suv sirqish nuqtalarini sun'iy yo'ldosh texnologiyasi orqali masofadan zondlab aniqlash va ta'mirlashga zamonaviy texnologiyalarni joriy etish.
- Toshkent shahrida oqova suvini tozalash tizimini shahar hududidan tashqariga chiqarib, davlat-xususi sheriklik asosida yangi inshootlarni barpo etish.

- Hududlarda xizmat ko'rsatish va servis sohaslarini rivojlantirish orqali keyingi 5 yilda xizmat ko'rsatish hajmini 3 baravarga oshirish hamda ushbu yo'nalishda jami 3,5 million yangi ish o'rinlarini yaratish.
- Shahar va tumanlar markazlarida aholining kundalik ehtiyoji yuqori bo'lgan maishiy va kommunal xizmatlarni rivojlantirish bo'yicha pullik santexnika, elektrik, uy jihozlarini ta'mirlash, keytering kabi xizmatlarni ko'rsatish punktlarini rivojlantirish.

- Respublika hududlarida savdo va yo'lbo'yi xizmatlarini rivojlantirish orqali 130 ta zamonaviy bozorlar va savdo komplekslari, shuningdek, yo'lbo'yi infratuzilmasini rivojlantirish bo'yicha 65 ta yirik hamda 5000 ta kichik xizmat ko'rsatish obyektlarini tashkil etish.

- Servis sohasida yashirin iqtisodiyot ulushini 3 baravarga qisqartirish. Xizmatlar sohasining jozibadorligini oshirish maqsadida sohadagi tadbirkorlik subyektlariga qo'shimcha imtiyozlar taqdim etish.

O'zbekistonning makroiqtisodiy holati: empirik natijalar. Yalpi ichki mahsulot (*YaIM*) va o'sish drayverlari - so'nggi yillarda O'zbekistonning iqtisodiy o'sishi barqaror ko'rsatkichlarga ega bo'ldi. Xalqaro baholarga ko'ra, mamlakatning o'sish sur'ati barqaror bo'lib, 2024-yil uchun "World Bank" va "International Monetary Fund" (*IMF*) prognozlariga ko'ra 5% atrofida yoki unga yaqin darajada bo'lgan, keyingi yillarda esa iqtisodiy siyosat natijasida o'sish 5–6% darajasini saqlashi kutilmoqda [10]. Ushbu o'sishning asosiy manbalari - sanoatning modernizatsiyasi, qimmatbaho resurslar eksporti, xizmatlar sektori va ichki investitsiyalarning hajmini oshirishdir. *YaIM* o'sishining qismlariga e'tibor berilganda sanoat eksport bilan bog'liq tarkib va qurilish sektorining yuqori darajadali ko'zga tashlanadi. Xususan, kichik va o'rta korxonalarni qo'llab-quvvatlash, xususiy sektor ishtirokini oshirish va tashqi investitsiyalarni jalb qilish siyosati iqtisodiy diversifikatsiyaga yordam berdi.

Inflyatsiya va pul-kredit siyosatining ta'siri - Markaziy bank statistikasiga ko'ra, 2023–2024-yillarda inflyatsiya dinamikasida e'tiborli o'zgarishlar kuzatildi: 2024-yilning ayrim oylarida yillik inflyatsiya ~8–11% orasida bo'lib, bu davrda Markaziy bank narx-stabillikka erishish uchun pul-kredit choralarini qo'lladi. Inflyatsiyaning manbaalariga importga bog'liqlik, oziq-ovqat narxlarining jahon bozoridagi o'zgarishlari va ichki talabning joriyligi kiradi. Inflyatsiyani bartaraf etish uchun Markaziy bank tomonidan stavkalar va likvidlik siyosati, valyuta kursini boshqarish bilan bog'liq choralar qo'llanilmoqda. Shunga qaramay, eksportga va ichki bozor resurslariga bog'liq omillar inflyatsiyaga bosim o'tkazishi mumkin.

Mehnat bozori va bandlik - ishsizlik darajasi yuzaga kelgan statistika va xalqaro ma'lumotlarga ko'ra 2023–2024-yillarda 4,5% (*rasmiy modellangan ko'rsatkichlar*) dan 8% darajasigacha turli manbalarda ko'rsatilmoqda [12]. Ishsizlik bilan bog'liq bir qator dasturlar (*yoshlar, ayollar uchun maxsus dasturlar, malakani oshirish*) amalga oshirilmoqda va ular yangi ish o'rinlari yaratishga qaratilgan.

Bugungi globallashuv jarayonlari, turli xil yangi chaqiriq va nomuvofiqliklar jahon, shu jumladan, mamlakatlar iqtisodiyotining transformatsiyasi va diversifikatsiyasiga olib kelmoqda. Shu o'rinda, jahon iqtisodiyoti xizmatlarga tobora ko'proq bog'liq bo'lib bormoqda. Garchi eng rivojlangan davlatlar hanuzgacha "sanoatlashgan iqtisodiyot", deb atalsa-da, ularning barchasi xizmat ko'rsatish iqtisodiyotiga aylangani haqiqatdir. Bu esa, o'z navbatida, global iqtisodiyotning turli qismlari va alohida milliy iqtisodiyotlar o'rtasida mavjud bo'lgan muhim bog'liqliklarni yaqqol namoyon etadi. Demak, xizmat ko'rsatish sohasi aholining barcha qatlamlarini qamrab oladi va jamiyatda sodir bo'layotgan deyarli barcha ijtimoiy-iqtisodiy jarayonlarga ta'sir qiladi, bu esa, o'z navbatida, masalaning dolzarbligi va ahamiyatini namoyon etadi. Buni, mamlakatlarning iqtisodiyoti tarkibida ham ko'rish mumkin, ya'ni xizmat ko'rsatish sohasi mamlakatlar yalpi ichki mahsulotining asosiy manbai hisoblanadi. Shu bilan birga, xizmatlarning yalpi ichki mahsulotdagi ulushidan kelib chiqib, mamlakatning iqtisodiy tuzilishi va rivojlanishidagi farqlarni tahlil qilish mumkin. Demak, xizmatlar sohasini rivojlantirish orqali iqtisodiy o'sishni rag'batlantirish mumkin.

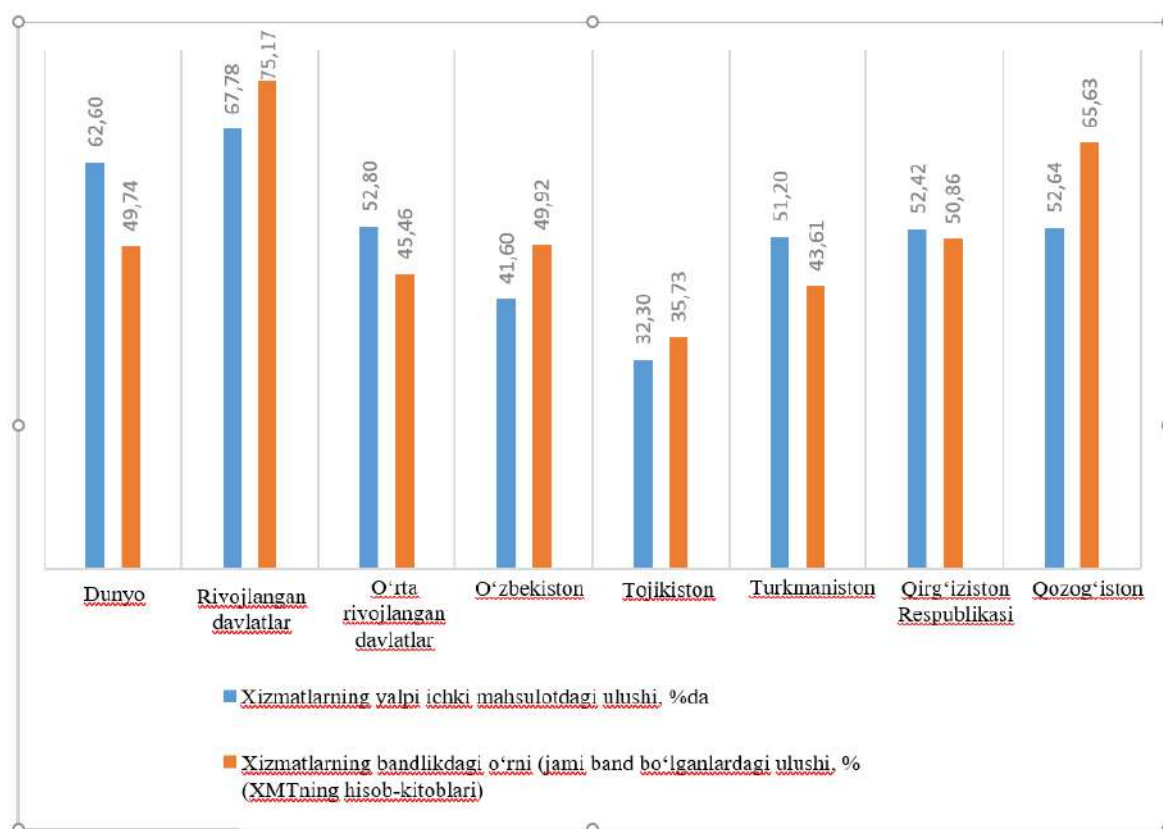
Jahon bankining 2022-yil hisobotiga ko'ra, dunyo bo'yicha xizmatlarda qo'shilgan qiymatning yalpi ichki mahsulotdagi ulushi o'rtacha 62,6%ga, bandlikdagi o'rni (*jami band bo'lganlardagi ulushi*) esa 49,7%ga baholanmoqda [13]. Jumladan, Jahon bankining "World development indicators" axborot tizimida keltirilgan ma'lumotlar asosida quyidagi 1-rasmda, jahonda xizmatlar sohasining yalpi ichki mahsulotni shakllantirishdagi roli va bandlikni ta'minlashdagi o'rnini ko'rishimiz mumkin.

Makroiqtisodiy siyosat: tekshiruv va baholash. Monetar siyosat - Markaziy bank inflyatsiyaga yo'naltirilgan siyosatni qo'llab, mablag'larni nazorat qilish, bank tizimi barqarorligini ta'minlash va valyutaning rejali qolishini ta'minlashga harakat qilmoqda. Qo'llanilayotgan signallar - bu baza stavkasini muvofiqlashtirish, tartibga solish choralari va valyutaning bosqichma-bosqich erkinlashtirilishi bo'lishi mumkin. "IMF"ning 2024-yil hisoboti ko'ra mamlakatda pul-kredit siyosatidagi rivojlanishga ijobiy baho berilgan, biroq narxlar barqarorligini ta'minlashdagi xatarlarga diqqat qaratish zarurligini ta'kidlagan.

Fiskal siyosat - soliq islohlari va byudjetni elektronlashtirish davlat daromadlarini oshirish va byudjet samaradorligini yaxshilashga yordam bermoqda. Ammo fiskal siyosatning muhim vazifasi - infraqurilishlar va ijtimoiy sarflarni ushlab turgan holda barqaror byudjet siyosatini yuritishdir. "IMF" va "World Bank"

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takliflariga ko'ra, soliq tizimini yanada shaffof qilish, ijtimoiy himoya chiqimlarini maqsadlilashtrish va kapital xarajatlarini samarali yo'naltirish zarur.



1-rasm. Xizmatlarning valpi ichki mahsulot va jami band bo'lganlardagi ulushi (2022-yil yakunlari, %da) [14]

Tuzilmaviy islohlar - Islom moliya sektori va davlat aktivlarini xususiylashtirish, iqtisodiyotni raqobatbardosh qilish va yoshlar uchun malakani oshirish dasturlari muvaffaqiyatlilik darajasini oshirish uchun muhimdir. Shunga qadargi islohotlar xususiy sektorni kuchaytirishga, xususiy investitsiyalarni jalb qilishga va davlat sektorining iqtisodiy faoliyatini qisqartirishga yordam berdi. Xalqaro matbuotda O'zbekistonni "frontir bozori" sifatida baholash va katta islohlar rejasi xalqaro sarmoyalarni jalb qilishda muhim omil ekanligi qayd etilmoqda.

Hozirgi xatarlar va ichki / tashqi omillar:

1. Global iqtisodiy muhitning pasayishi - eksportga bog'liq sektorlar uchun xavf (*savdo chegaralari, talab pasayishi*).
2. Narxi indikatorlaridagi sirtqi turlanishlar - oziq-ovqat va energiya narxlarining jahon bozorlarida o'zgarishi inflyatsiyaga tez o'tishi mumkin.
3. Iqtisodiy diversifikatsiya yetishmasligi - tabiiy resurslarga kuchli bog'liqlik yoki logistika muammolari rivojlanishni sekinlatirishi mumkin.
4. Ijtimoiy xavflar - daromad tengsizligi va mehnat bozoridagi nomutanosibliklar ijtimoiy barqarorlikka ta'sir etishi mumkin.

Siyosiy tavsiyalar. Tavsiyalar ilmiy va siyosiy jihatdan amalga oshirilishi mumkin bo'lgan choralarni qamrab oladi, demak:

Monetar siyosat - inflyatsiyani maqsadlilashtrishni davom ettirish; tez va oddiy pasayish va ko'tarilishga emas, balki prognozlanadigan makroliga e'tibor berish [11]. Valyuta kursini postepen rejimda erkinlashtirish bilan birga zaxiralarning barqarorligini saqlash uchun zarur cheklovlar joriy qilish;

Fiskal siyosat - davlat sarflarini maqsadli yo'naltirish: infraqurilish, ta'lim va sog'liqni saqlashga investitsiya, iqtisodiy samaradorlikni oshirish uchun kvazi-byudjet yoki grantlarning shaffoflik monitoringi, soliq tizimini yanada soddalashtirish va korrupsiyani kamaytirish uchun raqamlashtirishni chuqurlashtirish;

Tuzilmaviy va bozorga oid siyosat - xususiy sektorni rivojlantirish maqsadida tartib-tamoillarni yengillashtirish, xususiylashtirishni ochiq va foydaga yo'naltirilgan tartibda olib borish (*IPO va xalqaro*

bozorlarga chiqish imkoniyatlari), logistika va transport infratuzilmasini rivojlantirish, shu jumladan, qo'shni mamlakatlar bilan munosabatlar, temir yo'l va avtotransport yo'llariga investitsiyalar kiritish;

Ijtimoiy siyosati kuchaytirish - mehnat bozorida mamlakatning bozor talabiga moslashtirilishi (*kasb-hunar ta'limi, qayta tayyorlash dasturlari*) va foizlari pastlashishi uchun mikrokredit va mas'ul sarmoyalar jalb qilish.

Adabiyotlar sharhi. Soliq va pul-kredit islohotlari, bozor liberallasuvi va mehnat bozori islohotlarining iqtisodiy o'sishga ta'siri haqida xalqaro adabiyotda keng muhokama qilingan. Mamlakat darajasidagi ilmiy bo'limlar va xalqaro tashkilotlar - "IMF" va "World Bank" - O'zbekiston Respublikasining siyosiy va iqtisodiy islohotlarini monitoring qiladi va ayrim tahlillarda iqtisodiyotning hozirgi drayverlarini, obyektiv xavflar va siyosat tavsiyalarini bayon qiladi. Xususan, IMFning 2024-yilgi Article IV hisoboti va World Bank ma'lumotlari O'zbekiston Respublikasining o'sish dinamikasi va inflyatsiya peyzajini tushuntirishda asosiy manba hisoblanadi [10].

Ma'lumot va usul. Maqola uchun statistik ma'lumotlar manbalari sifatida quyidagilardan foydalanildi. World Bank ta'riflari va ma'lumotlar bazasi, Markaziy bank statistikasi (*inflyatsiya va pul-kredit ko'rsatkichlari*), IMF Article IV hisoboti va milliy statistika (*Davlat statistika qo'mitasi*). Tahlil usullari: tarkibiy tavsifiy tahlil, grafik trendlar (*CPI, YaIM o'sishi, ishsizlik*) va siyosat omilinni farqlash (*monetar vs fiskal vs struktur*).

Xulosa va takliflar. Yuqoridagilarni inobatga olgan holda, O'zbekistonda amalga oshirilayotgan iqtisodiy islohotlarning amaliy samaradorligini tizimli ravishda baholash uchun quyidagi indikatorlar majmuasini joriy etish maqsadga muvofiqdir:

- YaIM o'sish sur'ati – iqtisodiyotning barcha sektorlaridagi real o'sish dinamikasini aniqlash, tarkibiy o'zgarishlar va barqarorlik darajasini baholash imkonini beradi.
- Aholi yashash darajasi va daromad tengsizligi (GINI indeksi) – islohotlarning ijtimoiy adolat va farovonlikka ta'sirini ko'rsatadi.
- Inflyatsiya (yadro va umumiy CPI) – narxlar barqarorligini ta'minlash hamda pul-kredit siyosati samaradorligini baholashning asosiy ko'rsatkichidir.
- Ishsizlik darajasi – mehnat bozori holati, yangi ish o'rinlari yaratish sur'atlari va iqtisodiy faollikni aks ettiradi.
- Byudjet defitsiti / YaIM nisbati – fiskal barqarorlikni saqlash, davlat moliyasining samarali boshqarilishini tahlil qilishda muhim indikator hisoblanadi.
- To'g'ridan-to'g'ri xorijiy investitsiyalar (FDI) va tashqi qarz barqarorligi ko'rsatkichlari – iqtisodiyotning ochiqligi, investorlar ishonchi va tashqi moliyaviy xavflarning boshqarilishini baholash imkonini beradi.

O'zbekistonning hozirgi makroiqtisodiy dinamikasi islohotlar oqimi va global iqtisodiy muhit o'zaro ta'siri natijasida shakllanmoqda. So'nggi yillarda YaIM o'sish sur'atlarining barqarorligi, iqtisodiy faollikning oshishi, fiskal va monetar siyosatning bosqichma-bosqich takomillashtirilishi makroiqtisodiy barqarorlikning mustahkamlanishiga xizmat qilmoqda. Xususan, inflyatsiyani nazorat qilish Markaziy bank strategiyasining markaziy yo'nalishiga aylangan bo'lib, narxlar barqarorligini ta'minlash orqali umumiy iqtisodiy muvozanatni mustahkamlashga qaratilgan chora-tadbirlar izchil davom ettirilmoqda.

Shu bilan birga, iqtisodiy islohotlarning muvaffaqiyati faqat makroiqtisodiy ko'rsatkichlarning yaxshilanishi bilangina emas, balki iqtisodiy-huquqiy muhitning takomillashuvi, tadbirkorlik faoliyati uchun shaffof va barqaror sharoitlarning yaratilishi, ijtimoiy barqarorlikni saqlash, hamda eksport tarkibini diversifikatsiya qilish kabi strategik yo'nalishlar bilan chambarchas bog'liqdir. Eksportning diversifikatsiyasi nafaqat tashqi bozorga qaramlik darajasini kamaytiradi, balki yuqori qo'shilgan qiymatga ega mahsulotlar ulushini oshirib, uzoq muddatli iqtisodiy o'sishning mustahkam poydevorini yaratadi.

Mazkur yo'nalishlar bo'yicha olib borilayotgan siyosat va choralarning aksariyati Jahon banki (World Bank) hamda Xalqaro valyuta jamg'armasi (IMF) tomonidan berilayotgan tavsiyalar bilan uyg'unlikda bo'lib, makroiqtisodiy boshqaruvni takomillashtirish, fiskal intizomni kuchaytirish, raqobatbardosh iqtisodiy muhitni shakllantirish va tashqi iqtisodiy integratsiyani kengaytirishga qaratilgan xalqaro standartlarga mos keladi.

Xulosa sifatida, belgilangan indikatorlar tizimidan foydalanish iqtisodiy islohotlarning real natijalarini kompleks baholashda muhim metodologik asos bo'lib xizmat qiladi. Ushbu yondashuv siyosiy qarorlar qabul qilish jarayonini yanada ilmiy asoslash, risklarni oldindan prognoz qilish, shuningdek, iqtisodiy o'sishning barqaror va inklyuziv modelini shakllantirishga yordam beradi. Kelgusida indikatorlar monitoringi va tahlilining takomillashuvi O'zbekistonning makroiqtisodiy rivojlanish strategiyasini yanada samarali amalga oshirish uchun mustahkam analitik platforma yaratadi.

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SANOATDA ISHLAB CHIQUARISHNING RIVOJLANISH TENDENSIYALARI (SURXANDARYO VILOYATI MISOLIDA)

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Annotatsiya. Ushbu tadqiqot Surxandaryo viloyatida sanoat ishlab chiqarishning rivojlanish tendensiyalarini o'rganadi. Tadqiqot o'sish dinamikasi, tarmoqlar tarkibi va mahalliy korxonalarning muammolarini tahlil qiladi. Statistik ma'lumotlar, rasmiy hisobotlar va maydon so'rovlari asosida sanoat rivojlanishiga ta'sir etuvchi omillar aniqlanib, barqaror rivojlanish bo'yicha tavsiyalar beriladi.

Kalit so'zlar: sanoat ishlab chiqarish, rivojlanish tendensiyalari, Surxandaryo viloyati, iqtisodiy o'sish, tarmoq tahlili.

TRENDS IN INDUSTRIAL PRODUCTION DEVELOPMENT (SURXANDARYO REGION)

Abstract. This study examines the development trends of industrial production in Surxandaryo region. The research analyzes the growth dynamics, sectoral composition, and challenges faced by local enterprises. Using statistical data, official reports, and field surveys, the study identifies key factors affecting industrial development and provides recommendations for sustainable growth.

Keywords: industrial production, development trends, Surxandaryo region, economic growth, sectoral analysis.

ТЕНДЕНЦИИ РАЗВИТИЯ ПРОМЫШЛЕННОГО ПРОИЗВОДСТВА (СУРХАНДАРЬИНСКАЯ ОБЛАСТЬ)

Аннотация. В данной работе рассматриваются тенденции развития промышленного производства в Сурхандарьинской области. Исследование анализирует динамику роста, отраслевую структуру и проблемы, с которыми сталкиваются местные предприятия. Используя статистические данные, официальные отчеты и полевые исследования, определяются ключевые факторы, влияющие на развитие промышленности, и даются рекомендации для устойчивого роста.

Ключевые слова: промышленное производство, тенденции развития, Сурхандарьинская область, экономический рост, отраслевой анализ.

Kirish. Sanoat ishlab chiqarish har bir mintaqaning iqtisodiy salohiyatini oshirish va barqaror rivojlanishiga xizmat qiluvchi eng muhim sohalardan biridir. Surxandaryo viloyati tabiiy resurslarga boy, qishloq xo'jaligi salohiyati yuqori va transport infratuzilmasi rivojlangan hududlardan biri bo'lib, sanoatning turli tarmoqlari uchun qulay imkoniyatlar yaratadi. Viloyatning strategik joylashuvi – chegara hududi va transport yo'llarining mavjudligi, shuningdek, mintaqaning energetik resurslarga yaqinligi sanoat rivoji uchun muhim afzallikdir.

Surxondaryo viloyatida sanoat ishlab chiqarishining rivojlanish tendensiyalari so'nggi yillarda ijobiy va barqaror xarakter kasb etmoqda. Viloyatda sanoat tarmog'i iqtisodiyotning muhim tarkibiy qismi bo'lib, uning rivoji hududning umumiy iqtisodiy salohiyatini oshirishda katta ahamiyatga ega. Statistik ma'lumotlarga ko'ra, sanoat ishlab chiqarish hajmi yildan-yilga ortib bormoqda, bu esa viloyatda amalga oshirilayotgan islohotlar, investitsiya loyihalari va yangi korxonalar tashkil etilishi bilan bevosita bog'liqdir.

Viloyatda sanoat ishlab chiqarishining rivojlanishi hududlar kesimida bir xil emas. Asosan Termiz shahri, Termiz tumani, Denov, Sherobod va Jarqo'rg'on tumanlarida sanoat nisbatan yuqori darajada rivojlangan. Boshqa ayrim tumanlarda esa sanoatning rivojlanish darajasi pastroq bo'lib, bu infratuzilma, investitsiya jalb qilish imkoniyatlari va tabiiy resurslar bilan bog'liq omillar bilan izohlanadi. Shu bilan birga, ayrim hududlarda sanoat o'sish sur'atlari yuqori bo'lib, bu kelgusida hududlar o'rtasidagi tafovutni kamaytirish imkonini beradi.

Sanoat ishlab chiqarishining muhim tendensiyalaridan biri – investitsiyalarning ortib borishidir. So'nggi yillarda viloyatda asosiy kapitalga yo'naltirilgan investitsiyalar hajmi sezilarli darajada oshdi. Bu esa yangi ishlab chiqarish quvvatlarini ishga tushirish, mavjud korxonalarni modernizatsiya qilish va zamonaviy texnologiyalarni joriy etishga xizmat qilmoqda. Natijada mahsulot sifati yaxshilanib, raqobatbardoshlik oshmoqda.

Oxirgi yillarda viloyat sanoati sezilarli o'sish sur'atiga ega bo'lib, tarmoqlar diversifikatsiyasi kuzatilmoqda. Oziq-ovqat sanoati, to'qimachilik, qurilish materiallari va mashinasozlik eng rivojlangan tarmoqlar sifatida ajralib turadi. Shu bilan birga, viloyatda kichik va o'rta sanoat korxonalari ham faoliyat yuritib, mahalliy ish o'rinlarini yaratishda muhim rol o'ynaydi.

Sanoat rivoji nafaqat iqtisodiy ko'rsatkichlarni oshirishga, balki viloyatning eksport salohiyatini kengaytirishga, qishloq xo'jaligi mahsulotlarini qayta ishlash va innovatsion texnologiyalarni joriy etishga xizmat qiladi. Shu sababli, viloyat sanoatining hozirgi holati va rivojlanish tendensiyalarini tahlil qilish muhim ahamiyatga ega.

Maqsad: Surxandaryo viloyatida sanoat ishlab chiqarishning rivojlanish tendensiyalarini aniqlash, o'sish omillarini tahlil qilish va rivojlanish strategiyasini taklif qilish.

Vazifalar:

1. Sanoat ishlab chiqarish hajmi va dinamikasini tahlil qilish.
2. Tarmoqlar bo'yicha o'sish va kamayish tendensiyalarini aniqlash.
3. Rivojlanish strategiyalari va tavsiyalar ishlab chiqish.
4. Mahalliy korxonalarining iqtisodiy samaradorligini oshirish imkoniyatlarini aniqlash.
5. Innovatsion texnologiyalar va investitsiyalarni jalb qilish yo'llarini tahlil qilish.

Bundan tashqari, viloyatda sanoat tarmoqlari diversifikatsiyasi ham kuzatilmoqda. Ya'ni faqat bir yoki ikki tarmoqqa bog'lanib qolmasdan, oziq-ovqat sanoati, yengil sanoat, qurilish materiallari ishlab chiqarish hamda qishloq xo'jaligi mahsulotlarini qayta ishlash kabi yo'nalishlar keng rivojlanmoqda. Bu esa hudud iqtisodiyotining barqarorligini ta'minlashda muhim omil hisoblanadi.

Kichik biznes va xususiy tadbirkorlikning sanoatdagi ulushi ham ortib bormoqda. Yangi kichik korxonalar tashkil etilishi, sanoat zonalarining barpo etilishi va tadbirkorlarga yaratilayotgan qulay shart-sharoitlar ishlab chiqarish hajmining o'sishiga xizmat qilmoqda. Bu jarayon bandlikni ta'minlash va aholi daromadlarini oshirishda ham muhim rol o'ynamoqda.

Shu bilan birga, sanoat rivojlanishida ayrim muammolar ham mavjud. Jumladan, hududlar o'rtasidagi rivojlanish tafovuti, energetika va transport infratuzilmasining yetarli darajada rivojlanmaganligi, ayrim korxonalarda texnologik darajaning pastligi kabi masalalar sanoatning to'liq salohiyatini yuzaga chiqarishga to'sqinlik qilmoqda.

Metodologiya. Tadqiqotda quyidagi metodlar qo'llanildi:

• **Statistik tahlil:** O'zbekiston Respublikasi Davlat Statistika Qo'mitasi va Surxandaryo viloyati hokimligi rasmiy ma'lumotlari.

• **Maydon so'rovlari:** mahalliy korxonalar rahbarlari va mutaxassislari bilan intervyular.

• **Tahliliy metodlar:** korxona faoliyatining samaradorligini o'lchash, iqtisodiy ko'rsatkichlarni solishtirish.

• **Taqqoslash va trend tahlili:** so'nggi 5 yil ma'lumotlari asosida tarmoqlar bo'yicha o'sish sur'atlarini aniqlash.

Bu metodlar orqali viloyat sanoatining hozirgi holati, o'sish imkoniyatlari va rivojlanishga to'sqinlik qiluvchi omillar aniqlanadi.

Natijalar

Sanoat hajmi va o'sish sur'ati

So'nggi 5 yilda Surxandaryo viloyatida sanoat ishlab chiqarish hajmi yiliga o'rtacha 8–10% ga o'sdi. Eng katta o'sish to'qimachilik, oziq-ovqat va qurilish materiallari ishlab chiqarishda kuzatilmoqda.

Grafik tavsiyasi: Bar chart: yillar bo'yicha sanoat ishlab chiqarish hajmi (2018–2023)

Tarmoqlar bo'yicha tarkib

Tarmoq	Ulush (%)	O'sish sur'ati (%)	Izoh
Oziq-ovqat sanoati	35	12	Mahalliy qishloq xo'jaligi mahsulotlari asosida rivojlanmoqda
To'qimachilik	20	15	Asosan paxta va ipak mahsulotlari ishlab chiqariladi
Qurilish materiallari	15	10	Sement va g'isht ishlab chiqarish o'smoqda
Kimyo sanoati	10	7	Kimyoviy mahsulotlar ishlab chiqarish cheklangan
Mashinasozlik	20	8	Asosiy e'tibor qishloq xo'jaligi texnikasiga berilgan

Grafik tavsiyasi: Pie chart: tarmoqlar ulushi

Rivojlanishga ta'sir etuvchi omillar

• **Iqtisodiy infratuzilma va transport tarmoqlari:** viloyatga yaqinligi, transport yo'llari va chegara hududidagi eksport imkoniyatlari.

• **Mehnat resurslari va malaka:** yuqori malakali ishchi kuchi yetishmaydi.

• **Investitsiya va davlat qo'llab-quvvatlashi:** soliq imtiyozlari va grantlar mavjud, lekin innovatsion sarmoya yetarli emas.

Muhokama. Tahlil shuni ko'rsatadiki, viloyat sanoati sezilarli o'sish sur'atiga ega, ammo ayrim tarmoqlarda diversifikatsiya yetarli emas. To'qimachilik va oziq-ovqat sanoatiga sarmoya jalb qilinsa ham, kimyo va mashinasozlik tarmoqlari rivojlanishi sust.

Mahalliy korxonalar innovatsion texnologiyalarni joriy etishi va eksport imkoniyatlarini kengaytirishi zarur. Shuningdek, yangi ish o'rinlari yaratish va malakali kadrlar tayyorlash bo'yicha davlat dasturlari qo'llanilishi tavsiya etiladi.

Shu bilan birga, sanoat ishlab chiqarishining hududlar kesimida notekis rivojlanayotgani muhim muammolardan biri hisoblanadi. Asosan yirik sanoat markazlari mavjud hududlarda ishlab chiqarish yuqori darajada shakllangan bo'lsa, chekka tumanlarda bu ko'rsatkich nisbatan pastligicha qolmoqda. Bu holat hududlar o'rtasida iqtisodiy tafovutni kuchaytirishi mumkin. Shuning uchun sanoatni hududlar bo'yicha muvozanatli rivojlantirish, infratuzilmani yaxshilash va investitsiyalarni kam rivojlangan hududlarga yo'naltirish zarur.

Investitsiyalar sanoat rivojining asosiy omillaridan biri sifatida namoyon bo'lmoqda. Ammo investitsiyalarning samaradorligini ta'minlash ham muhim masala hisoblanadi. Ya'ni jalb qilinayotgan mablag'lar nafaqat ishlab chiqarish hajmini oshirishga, balki yuqori qo'shimcha qiymat yaratuvchi, eksportbop va innovatsion mahsulotlar ishlab chiqarishga yo'naltirilishi lozim. Aks holda, sanoatning faqat hajm jihatdan o'sishi uzoq muddatli barqaror rivojlanishni ta'minlay olmaydi.

Tarmoqlar diversifikatsiyasi ijobiy tendensiya bo'lsa-da, ayrim sohalarda xomashyo yetishtirishdan chuqur qayta ishlash bosqichiga o'tish hali to'liq shakllanmagan. Ayniqsa, qishloq xo'jaligi mahsulotlarini qayta ishlash darajasini oshirish orqali sanoat samaradorligini sezilarli darajada yaxshilash mumkin. Bu esa qo'shimcha qiymat yaratish va eksport hajmini ko'paytirishga xizmat qiladi.

Kichik biznes va xususiy tadbirkorlikning rivojlanishi sanoatning moslashuvchanligini oshiradi, biroq ularning texnologik darajasi va moliyaviy imkoniyatlari ko'pincha cheklangan bo'ladi. Shu sababli ularni qo'llab-quvvatlash, kreditlash tizimini takomillashtirish va innovatsion faoliyatga jalb etish muhim ahamiyat kasb etadi.

Rivojlanish tavsiyalari:

1. Innovatsion loyihalarni moliyalashtirish va texnologik yangilanish.
2. Tarmoqlar bo'yicha diversifikatsiyani oshirish, xususan kimyo va mashinasozlikda.
3. Mahalliy va xorijiy investitsiyalarni jalb qilish, eksport imkoniyatlarini kengaytirish.

Xulosa. Surxandaryo viloyatidagi sanoat ishlab chiqarish rivojlanish tendensiyalari ijobiy bo'lib, o'sish sur'ati barqaror. Biroq ayrim tarmoqlarda diversifikatsiya yetarli emas va innovatsion yondashuvlar talab qilinadi. Rivojlanish strategiyasi investitsiya, texnologik yangilanish va malakali kadrlar tayyorlashga asoslanishi zarur. Shu bilan birga viloyat iqtisodiy salohiyatini oshirish, ish o'rinlarini yaratish va eksport salohiyatini rivojlantirish mumkin.

Umuman olganda, Surxandaryo viloyatida sanoat ishlab chiqarishi izchil rivojlanib bormoqda. Kelgusida investitsiyalar hajmini yanada oshirish, zamonaviy texnologiyalarni keng joriy etish va infratuzilmani rivojlantirish orqali sanoatning yuqori sur'atlarda o'sishini ta'minlash mumkin.

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RAQAMLI MUHITDA O'ZBEKISTON BRENDLARIGA BO'LGAN ISHONCHNI SHAKLLANTIRISH HAMDA MILLIY ISTE'MOLCHI XULQ-ATVORINI TAKOMILLASHTIRISH

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Annotatsiya. Ushbu maqolada raqamli muhitda O'zbekiston milliy brendlariga nisbatan iste'molchi ishonchini shakllantirishning nazariy va amaliy jihatlari tahlil qilinadi. Tadqiqot O'zbekistonda elektron tijorat bozori va internet foydalanuvchilari sonining jadal o'sishi sharoitida olib borilgan. Maqolada iste'molchi ishonchini izohlovchi texnologiyalarni qabul qilish modeli (TAM), Majburiyat–ishonch nazariyasi (CTT) hamda rejalashtirilgan xulq-atvor nazariyasi (TPB) qiyosiy tahlil qilinadi. Shuningdek, Janubiy Koreya, Hindiston, Vetnam, Tailand va Nigeriya tajribasi asosida raqamli muhitda brendlarga bo'lgan ishonchni shakllantiruvchi omillar o'rganiladi. Tadqiqot natijalariga ko'ra, milliy brendlarga nisbatan ishonchni mustahkamlash shaffoflik, madaniy moslashuv, ma'lumotlar xavfsizligi, foydalanuvchi tajribasi va ijtimoiy mas'uliyat omillarining o'zaro uyg'unligiga bog'liq ekani aniqlandi. Shu asosda O'zbekiston sharoitida milliy brendlarga nisbatan iste'molchi ishonchini shakllantirish omillarini tizimli ifodalovchi ilmiy yondashuv ishlab chiqildi. Mazkur tadqiqot natijalari raqamli bozorda milliy brendlar raqobatbardoshligini oshirish va iste'molchi xulq-atvorini takomillashtirishga xizmat qiladi.

Kalit so'zlar: iste'molchi xulq-atvori, raqamli ishonch, o'zbek brendlari, elektron tijorat, brend shaffofligi, milliy brendlash, raqamli marketing, TAM, CTT, TPB.

УЛУЧШЕНИЕ НАЦИОНАЛЬНОГО ПОТРЕБИТЕЛЬСКОГО ПОВЕДЕНИЯ ДЛЯ УКРЕПЛЕНИЯ ДОВЕРИЯ К БРЕНДАМ УЗБЕКИСТАНА В ЦИФРОВОЙ СРЕДЕ.

Аннотация. В данной статье анализируются теоретические и практические аспекты формирования доверия потребителей к узбекским национальным брендам в цифровой среде. Исследование проводилось в контексте быстрого роста рынка электронной коммерции и числа интернет-пользователей в Узбекистане. В статье представлен сравнительный анализ модели принятия технологий (TAM), теории приверженности-доверия (CTT) и теории запланированного поведения (TPB), объясняющих доверие потребителей. Также изучаются факторы, формирующие доверие к брендам в цифровой среде, на основе опыта Южной Кореи, Индии, Вьетнама, Таиланда и Нигерии. По результатам исследования установлено, что формирование доверия к национальным брендам зависит от взаимодействия прозрачности, культурной совместимости, безопасности данных, пользовательского опыта и социальной ответственности. На этой основе разработан научный подход, систематически описывающий факторы, формирующие доверие потребителей к национальным брендам в условиях Узбекистана. Результаты данного исследования будут способствовать повышению конкурентоспособности национальных брендов на цифровом рынке и улучшению потребительского поведения.

Ключевые слова: поведение потребителей, цифровое доверие, узбекские бренды, электронная коммерция, прозрачность бренда, национальный брендинг, цифровой маркетинг, TAM, CTT, TPB.

IMPROVING NATIONAL CONSUMER BEHAVIOR TO BUILDING TRUST IN UZBEKISTAN'S BRANDS IN THE DIGITAL ENVIRONMENT

Abstract. This article analyzes the theoretical and practical aspects of building consumer trust in Uzbek national brands in the digital environment. The study was conducted in the context of the rapid growth of the e-commerce market and the number of Internet users in Uzbekistan. The article provides a comparative analysis of the Technology Acceptance Model (TAM), the Commitment-Trust Theory (CTT), and the Theory of Planned Behavior (TPB), which explain consumer trust. It also studies the factors that shape trust in brands in the digital environment based on the experience of South Korea, India, Vietnam, Thailand, and Nigeria. According to the results of the study, it was found that building trust in national brands depends on the interaction of transparency, cultural fit, data security, user experience, and social responsibility. On this basis, a scientific approach was developed that systematically describes the factors that shape consumer trust in

national brands in the conditions of Uzbekistan. The results of this study will serve to increase the competitiveness of national brands in the digital market and improve consumer behavior.

Keywords: consumer behavior, digital trust, Uzbek brands, e-commerce, brand transparency, national branding, digital marketing, TAM, CTT, TPB.

Kirish. Raqamli texnologiyalarning jadal rivojlanishi, internet xizmatlari qamrovining kengayishi hamda elektron tijoratning o'sishi iste'molchilar xulq-atvorini tubdan o'zgartirmoqda. So'nggi yillarda axborot-kommunikatsiya texnologiyalarining kundalik hayotga chuqur kirib borishi natijasida iste'molchi va ishlab chiqaruvchi o'rtasidagi munosabatlar yangi bosqichga ko'tarildi. Avvallari iste'molchi mahsulotni tanlashda asosan uning narxi, sifati va amaliy foydasiga e'tibor qaratgan bo'lsa, bugungi raqamli iqtisodiyot sharoitida bu mezonlar yanada kengaydi. Endilikda iste'molchi uchun mahsulot yoki xizmatning o'zi bilan bir qatorda, uni taqdim etayotgan brendning ishonchliligi, axborot berishdagi ochiqqligi, raqamli platformaning qulay ishlashi, mijozlarga xizmat ko'rsatish sifati, shaxsiy ma'lumotlarni himoya qilish darajasi ham muhim ahamiyat kasb etmoqda. Ayniqsa, onlayn savdo muhiti iste'molchidan bevosita jismoniy aloqa bo'lmagan holatda qaror qabul qilishni talab etgani sababli, ishonch omili raqamli xaridlarning asosiy psixologik va iqtisodiy tayanchiga aylanmoqda.

Zamonaviy bozorda iste'molchi faqat mahsulotning sifat ko'rsatkichlariga emas, balki brendning ijtimoiy obro'si, axborot shaffofligi, mijoz bilan muloqot uslubi va raqamli maydondagi xulq-atvoriga ham alohida e'tibor qaratmoqda. Ijtimoiy tarmoqlar, onlayn sharhlar, bloglar va foydalanuvchilar tomonidan yaratilgan kontent keng tarqalgan bugungi sharoitda brend haqidagi tasavvur endilikda faqat rasmiy reklama orqali emas, balki jamoatchilik fikri, iste'molchilar tajribasi va ochiq axborot oqimlari orqali ham shakllanmoqda. Bu esa brendlar zimmasiga nafaqat sifatli mahsulot ishlab chiqarish, balki ishonchli raqamli imij yaratish, iste'molchilar bilan shaffof va barqaror aloqalarni yo'lga qo'yish vazifasini ham yuklaydi. Shu ma'noda iste'molchi ishonchi elektron tijoratning kengayishi, raqamli platformalarning barqaror ishlashi va milliy hamda xalqaro brendlarning bozordagi muvaffaqiyatli faoliyat yuritishida hal qiluvchi omillardan biri sifatida namoyon bo'lmoqda [3].

O'zbekistonda ham ushbu jarayon sezilarli sur'atlarda kechmoqda. Mamlakatda internet infratuzilmasining bosqichma-bosqich takomillashuvi, mobil aloqa va smartfonlardan foydalanish ko'lamining kengayishi, raqamli xizmatlar sonining ortib borishi iste'molchilarning xarid qilish usuli va qaror qabul qilish mezonlarini sezilarli ravishda o'zgartirmoqda. 2025-yil boshida mamlakatda 32,7 million internet foydalanuvchi qayd etilgani [2], aholining katta qismi raqamli axborot makoniga faol jalb etilganini ko'rsatadi. Shuningdek, 2024-yilda elektron tijorat bozori hajmining 1,2 mlrd AQSh dollariga yetgani [1] milliy iqtisodiyotda raqamli savdo aloqalarining tobora mustahkamlanib borayotganidan dalolat beradi. Bu ko'rsatkichlar O'zbekistonda elektron tijorat tasodifiy yoki ikkilamchi savdo shakli emas, balki real iqtisodiy kuchga ega bo'lgan istiqbolli tarmoq sifatida shakllanayotganini anglatadi.

Mazkur holat milliy brendlar va raqamli platformalar uchun yangi imkoniyatlar bilan birga yangi raqobat sharoitini ham yuzaga keltirmoqda. Chunki raqamli bozorda iste'molchi tanlovi keng, axborot oqimi tezkor va raqobatchilar soni ko'p bo'ladi. Bunday sharoitda faqat mahsulot sifati yoki narx siyosati bilan ustunlikka erishish yetarli emas. Aksincha, iste'molchida brendga nisbatan ishonch uyg'otish, uni saqlab qolish va mustahkamlash strategik ahamiyatga ega bo'lib qoladi. Ayniqsa, mahalliy brendlar uchun bu masala yanada muhim, chunki ular nafaqat xalqaro platformalar va xorijiy mahsulotlar bilan raqobatlashadi, balki mahalliy iste'molchining madaniy kutishlari, til muhiti, an'anaviy xarid odatlari va xavfsizlik haqidagi tasavvurlari bilan ham hisoblashishga majbur bo'ladi.

Shunga qaramay, O'zbekiston sharoitida aynan mahalliy brendlarga nisbatan raqamli ishonch qanday shakllanishi, qaysi omillar unga kuchliroq ta'sir ko'rsatishi va bu jarayonda milliy iste'molchi xulq-atvorining qanday o'ziga xos xususiyatlari mavjudligi hanuz yetarli darajada o'rganilmagan. Xususan, iste'molchilarning mahalliy va xorijiy brendlarga nisbatan ishonch darajasi o'rtasidagi farqlar, yosh va hududiy guruhlar kesimida raqamli xatti-harakatlarning tafovutlari, ijtimoiy tarmoqlar hamda foydalanuvchi sharhlarining xarid qaroriga ta'siri kabi masalalar chuqur empirik tahlilni talab etadi. Bu esa milliy brendlar strategiyasini ishlab chiqish, raqamli marketing vositalarini takomillashtirish va iste'molchilar bilan samarali kommunikatsiya mexanizmlarini yaratishda muhim ilmiy asos bo'lib xizmat qilishi mumkin.

Xalqaro ilmiy adabiyotlarda iste'molchi ishonchi, onlayn xarid niyati va raqamli marketing masalalari keng tadqiq etilgan [5][6][7]. Ayniqsa, rivojlangan mamlakatlarda iste'molchi ishonchining texnologik qulaylik, platforma xavfsizligi, foydalanuvchi tajribasi va ijtimoiy tavsiyalar bilan bog'liqligi bo'yicha salmoqli ilmiy natijalar mavjud. Biroq tranzit iqtisodiyotlar, ayniqsa mahalliy brendlar hali shakllanish va institutsional mustahkamlanish bosqichida bo'lgan mamlakatlarda, raqamli muhitda ishonchni shakllantirish mexanizmlariga oid tadqiqotlar soni cheklangan [8]. Shu bois mazkur maqolaning ilmiy dolzarbligi

O'zbekiston raqamli bozorida iste'molchi ishonchini shakllantirishning nazariy va amaliy asoslarini aniqlash, mahalliy brendlarning raqamli maydondagi raqobatbardoshligini oshirish omillarini ochib berish hamda milliy iste'molchi xulq-atvorining zamonaviy transformatsiyasini tushuntirish zarurati bilan belgilanadi.

Mazkur tadqiqotning bosh maqsadi raqamli muhitda O'zbekiston milliy brendlariga nisbatan iste'molchi ishonchini shakllantiruvchi asosiy omillarni nazariy va amaliy jihatdan kompleks tahlil qilish, rivojlangan va rivojlanayotgan mamlakatlar tajribasini qiyosiy o'rganish hamda milliy iste'molchi xulq-atvorini takomillashtirishga xizmat qiluvchi ilmiy yondashuv va konseptual asoslarni ishlab chiqishdan iborat. Ushbu maqsad raqamli transformatsiya sharoitida mahalliy brendlarning raqobatbardoshligini oshirish, iste'molchilar bilan barqaror ishonchli munosabatlarni shakllantirish va elektron tijorat bozorida milliy subyektlarning o'rnini mustahkamlash zaruratidan kelib chiqadi. Tadqiqot doirasida iste'molchi ishonchi faqat marketing kategoriyasi sifatida emas, balki iqtisodiy xulq-atvor, raqamli kommunikatsiya, ijtimoiy psixologiya va institutsional muhit kesishgan nuqtada shakllanuvchi murakkab hodisa sifatida talqin qilinadi.

Mazkur maqsadga erishish uchun bir qator ilmiy vazifalar belgilandi. Avvalo, iste'molchi ishonchining asosiy nazariy modellarini – Texnologiyalarni qabul qilish modeli (TAM), Majburiyat–ishonch nazariyasi (CTT) hamda Rejalashtirilgan xulq-atvor nazariyasini (TPB) – raqamli iqtisodiyot sharoitida tahlil qilish va ularning O'zbekiston bozoriga tatbiq etish imkoniyatlarini aniqlash ko'zda tutildi. Shuningdek, O'zbekiston raqamli bozorining hozirgi holatini internet foydalanuvchilari soni, elektron tijorat hajmi, iste'molchilarning onlayn xarid odatlari, mobil platformalardan foydalanish darajasi va raqamli infratuzilmaning rivojlanish ko'rsatkichlari asosida miqdoriy hamda sifat jihatdan baholash vazifasi qo'yildi. Tadqiqotda Janubiy Koreya, Hindiston, Vetnam, Tailand va Nigeriyaning raqamli muhitda brendlarga ishonchni shakllantirish bo'yicha tajribasi qiyosiy jihatdan o'rganilib, ushbu tajribalarning O'zbekiston sharoitiga mos va tatbiq etilishi mumkin bo'lgan jihatlari aniqlanadi. Shu bilan birga, mahalliy bozorning demografik, madaniy, til va institutsional xususiyatlarini hisobga olgan holda O'zbekiston sharoitiga mos konseptual modelni shakllantirish va uning tarkibiy elementlarini ilmiy jihatdan asoslash ham tadqiqotning muhim vazifalaridan biri hisoblanadi.

Morgan va Hunt tomonidan ishlab chiqilgan Majburiyat–ishonch nazariyasi munosabatli marketingning eng muhim konseptlaridan biri hisoblanadi [9]. Ushbu nazariyaga ko'ra, ishonch va majburiyat iste'molchi bilan brend o'rtasidagi uzoq muddatli munosabatlarning markaziy omillaridir. Agar iste'molchi brendni halol, barqaror va manfaatlarga sodiq deb hisoblasa, unda xaridni takrorlash, tavsiya berish va sodiqlik kabi xatti-harakatlar kuchayadi.

Gefen, Karahanna va Straub elektron tijorat muhitida ushbu nazariyaning qo'llanishini ko'rsatib, ishonchning onlayn xarid qaroriga bevosita ta'sir ko'rsatishini asoslab berdi [10]. Ularning fikricha, raqamli savdo muhiti an'anaviy savdodan farqli ravishda yuqori noaniqlik va axborot assimetriyasi bilan tavsiflanadi. Shu sababli ishonch iste'molchi qarorining markaziy shartiga aylanadi.

Khamitov va hammualliflarning meta-tahlilida iste'molchi ishonchining uch asosiy komponenti – kompetentlik, yaxshi niyat va halollik – ajratib ko'rsatilgan [5]. Mazkur yondashuv brendga nisbatan ishonch bir martalik hissiy reaksiya emas, balki uzoq muddatli tajriba va brend xulq-atvori asosida shakllanadigan murakkab ijtimoiy-psixologik konstrukt ekanini ko'rsatadi.

Davis tomonidan ishlab chiqilgan texnologiyalarni qabul qilish modeli foydalanuvchining axborot texnologiyasini qabul qilishini sezilgan foydalilik va sezilgan qulaylik orqali tushuntiradi [11]. Keyinchalik mazkur model raqamli savdo, mobil ilovalar va onlayn platformalarni o'rganishda keng qo'llanildi. Elektron tijorat bozorida foydalanuvchi uchun platformaning qulay ishlashi, interfeysning sodda bo'lishi va tezkor xizmat ko'rsatish muhim omillar hisoblanadi. Biroq hozirgi bosqichda texnologiyani qabul qilish faqat qulaylik bilan cheklanmaydi; unga bo'lgan ishonch ham muhim determinantdir [10].

Vetnam va boshqa Osiyo mamlakatlarida o'tkazilgan tadqiqotlar shuni ko'rsatdiki, ishonch raqamli to'lov va onlayn xarid tizimlarini qabul qilishda nafaqat mustaqil omil, balki foydalilik va qulaylik bilan uzviy bog'langan o'zgaruvchi sifatida namoyon bo'ladi [12]. Demak, O'zbekiston sharoitida milliy brendlar uchun raqamli platformaning texnik sifati bilan bir qatorda, unga nisbatan xavfsizlik va ishonchlilik hissini uyg'otish ham zarur.

Rejalashtirilgan xulq-atvor nazariyasi iste'molchining xatti-harakati uning munosabati, ijtimoiy me'yorlarni qabul qilishi va qaror ustidan nazorat hissi bilan belgilanadi. Ushbu nazariya raqamli marketing tadqiqotlarida xarid niyati va ijtimoiy ta'sir mexanizmlarini izohlashda keng qo'llanadi. Xususan, onlayn sharhlar, bloggerlar tavsiyalari, ijtimoiy tarmoqlardagi baholar hamda tanishlar fikri iste'molchining subyektiv me'yorlariga ta'sir qiladi va xarid qaroriga yo'naltiradi [12].

So'nggi ilmiy tadqiqotlar raqamli muhitda brend ishonchini shakllantirishda shaffoflik va axloqiy marketingning ahamiyati ortib borayotganini ko'rsatmoqda. Ali tadqiqotida axloqiy marketing va barqaror marketingning iste'molchi ishonchiga ijobiy ta'siri aniqlangan [14]. Bu esa shuni anglatadiki, iste'molchi

endilikda faqat mahsulotning funksional sifati bilan cheklanib qolmay, balki brendning jamiyat va mijozlar oldidagi axloqiy pozitsiyasiga ham baho beradi.

Hochstein, Harmeling va Perko foydalanuvchi tomonidan yaratilgan kontent — sharhlar, tavsiyalar, izohlar va reytinglar – brend ishonchini shakllantirishda rasmiy reklama kommunikatsiyasidan ham kuchliroq ta'sir ko'rsatishini ta'kidlaydi [15]. Ayniqsa, ijtimoiy tarmoqlar keng tarqalgan sharoitda iste'molchi boshqa foydalanuvchilarning real tajribasiga ko'proq ishonadi.

Mazkur ilmiy xulosalar O'zbekiston uchun ham muhimdir, chunki mamlakatda ijtimoiy tarmoqlardan foydalanish darajasi yuqori va yosh auditoriya ulushi katta [2]. Demak, milliy brendlar uchun shaffof, halol va foydalanuvchi bilan ochiq muloqotga asoslangan marketing modeli zarur.

Rivojlanayotgan mamlakatlar tajribasi shuni ko'rsatadiki, raqamli ishonch texnologik infratuzilma, davlat siyosati, madaniy moslashuv va iste'molchi huquqlarini himoya qilish mexanizmlari bilan bevosita bog'liq [8]. Masalan, Hindistonda mahalliy tildagi kontent va ijtimoiy mas'uliyat dasturlari brendga ishonchni oshirishga xizmat qilgan bo'lsa, Vetnam va Tailandda raqamli to'lov xavfsizligi hamda savodxonlik dasturlari muhim natija bergan [12][16].

Metod. Ushbu tadqiqot tahliliy-qiyosiy va tizimli yondashuvlarga asoslangan aralash usuldagi tadqiqot sifatida amalga oshirildi. Tadqiqot uch asosiy bosqichda olib borildi.

Birinchi bosqichda O'zbekiston raqamli bozori bo'yicha mavjud ikkilamchi statistik ma'lumotlar yig'ildi va tahlil qilindi. Bunda elektron tijorat hajmi, internet foydalanuvchilari soni, mobil internet tezligi, ijtimoiy tarmoqlar auditoriyasi va bozor dinamikasi kabi ko'rsatkichlar o'rganildi [1][2][4][17][18].

Ikkinchi bosqichda iste'molchi ishonchining nazariy modellariga oid ilmiy adabiyotlar o'rganilib, ularning O'zbekiston sharoitida qo'llanish imkoniyatlari tahlil qilindi. Ushbu bosqichda TAM, CTT va TPB nazariyalariga oid manbalar asosiy metodologik poydevor sifatida tanlandi [5][9][10][11][12].

Uchinchi bosqichda Janubiy Koreya, Hindiston, Vetnam, Tailand va Nigeriya tajribasi qiyosiy usulda tahlil qilindi. Tanlangan mamlakatlar raqamli bozor rivoji, yosh demografik tarkib, mahalliy brendlash va raqamli ishonch mexanizmlari nuqtai nazaridan O'zbekiston uchun muhim qiyosiy material beradi.

Tahlil natijasida O'zbekiston sharoitida milliy brendlarga nisbatan iste'molchi ishonchini shakllantiruvchi beshta asosiy omil aniqlandi.

Birinchi omil – shaffoflik. Iste'molchi mahsulot sifati, narx, yetkazib berish muddati, kafolat va qaytarish shartlari haqida aniq ma'lumot olishni istaydi. Axborot qanchalik tushunarli va ochiq berilsa, ishonch darajasi shunchalik yuqori bo'ladi.

Ikkinchi omil – madaniy va lingvistik moslashuv. O'zbek tilidagi kontent, mahalliy qadriyatlarni aks ettiruvchi kommunikatsiya, milliy an'analar va ijtimoiy kodlarga mos reklama iste'molchida yaqinlik hissin shakllantiradi. Bu ayniqsa yosh auditoriya va hududiy bozorlar uchun muhimdir.

Uchinchi omil – ma'lumotlar xavfsizligi va to'lov ishonchiligi. Raqamli savdoda iste'molchi shaxsiy ma'lumotlari himoyasi, xavfsiz to'lov va firibgarlikdan himoyalangan tizimlarga alohida e'tibor beradi. Xavfsizlik kafolati bo'lmagan platformalarda xarid niyati pasayadi [12].

To'rtinchi omil – foydalanuvchi tajribasi. Sayt yoki ilovaning qulay interfeysi, tezkor ishlashi, soddalashtirilgan buyurtma jarayoni va mijoz bilan tez muloqot tizimi iste'molchining umumiy qoniqishini oshiradi [11].

Beshinchi omil – ijtimoiy mas'uliyat. Brendning mahalliy ish o'rinlari yaratishi, ekologik mas'uliyatni namoyon etishi, ijtimoiy loyihalarda ishtirok etishi va jamiyatga foyda keltirishi iste'molchining unga nisbatan ijobiy qarashini mustahkamlaydi [14][16].

Tahlillar O'zbekiston raqamli bozori jadal rivojlanayotganini ko'rsatadi. 2024-yilda mamlakat aholisi 37,1 million kishini tashkil etgan bo'lib, internet foydalanuvchilari soni 32,7 millionga yetgan [2][17]. Bu esa raqamli platformalardan foydalanish ko'lami kengayib borayotganini tasdiqlaydi. Elektron tijorat hajmining 1,2 mlrd AQSh dollariga yetgani [1] bozorning iqtisodiy salohiyati ortayotganidan dalolat beradi. KPMG prognozlariga ko'ra, kelgusida ushbu ko'rsatkich yanada o'sadi [4].

Aholining median yoshi 27 yosh bo'lishi va 30 yoshgacha bo'lgan qatlamning ulushi yuqoriligi O'zbekiston raqamli iqtisodiyotining iste'mol bazasi yosh va moslashuvchan ekanini ko'rsatadi [1][2]. Shu bilan birga, bu holat milliy brendlar uchun ijtimoiy tarmoqlar, mobil ilovalar va raqamli reklama vositalari orqali iste'molchi ishonchini shakllantirish imkoniyatlarini kengaytiradi.

1-jadval.

O'zbekiston raqamli iqtisodiyotining asosiy ko'rsatkichlari (2024–2025)

Ko'rsatkich	Qiymat / Hajm
Internet foydalanuvchilar soni (2025 yanvar)	32,7 mln (87,2%) [2]

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Ko'rsatkich	Qiymat / Hajm
Ijtimoiy tarmoq foydalanuvchilari o'sishi	+33,9% (2024–2025) [2]
Elektron tijorat hajmi (2024)	1,2 mlrd USD (chakana 3,8%) [1]
Elektron tijorat hajmi prognozu (2027)	1,8–2,2 mlrd USD [4]
Yillik o'sish sur'ati (elektron tijorat, CAGR)	40%+ yillik [4]
Smartfon penetratsiyasi (2025 prognozu)	77% (2020: 60%)
5G ulushi (smartfonlarda)	44% (2022: 24%)
Mobil reklama bozori (2024)	150–160 mln USD [6]
Iste'molchi Ishonch Indeksi / CCI (2024 dek.)	129,2
Aholining 30 yoshgacha ulushi	60%+ [1]
Median yosh	27 yosh [2]
Kichik biznes ulushi (YaIMda)	54,3%

Manba: DataReportal (2025), AQSh ITA (2025), KPMG (2023), Bidease (2024), uzdaily.uz (2025)

O'zbekiston bozorida mahalliy platformalar – Uzum Market va GoBozor – xalqaro raqiblar AliExpress, Wildberries va Ozon bilan raqobatda qat'iy o'z mavqeini saqlamoqda. Uzum'ning bo'lib to'lash xizmati xalqaro raqiblarda mavjud bo'lmagan mahalliy ustunlik sifatida iste'molchilarning brendga bo'lgan ishonchi va sadoqatini oshirishda hal qiluvchi rol o'ynadi.

Xulosa. Tadqiqot natijalariga ko'ra, raqamli muhitda milliy brendlarga nisbatan iste'molchi ishonchini shakllantirish murakkab va ko'p omilli jarayon ekani aniqlandi. Uni izohlashda TAM, CTT va TPB yondashuvlarining integratsiyasi samarali nazariy asos bo'lib xizmat qilishi asoslandi. Shuningdek, O'zbekistonda elektron tijorat bozori rivojlanayotgan bo'lsa-da, uning salohiyati hali to'liq ishga solinmagani, bu esa milliy brendlarga bo'lgan ishonchni oshirish orqali ichki bozor imkoniyatlarini kengaytirish zarurligini ko'rsatdi. Tadqiqotda shaffoflik, madaniy moslashuv, ma'lumotlar xavfsizligi, foydalanuvchi tajribasi va ijtimoiy mas'uliyat ishonchni shakllantiruvchi asosiy omillar sifatida belgilandi. Xorijiy tajriba esa tayyor qolip emas, balki milliy xususiyatlarga moslashtirilgan yondashuv zarurligini ko'rsatdi. Shu asosda O'zbekiston sharoitida milliy brendlarga nisbatan iste'molchi ishonchini shakllantirish omillarini tizimli ifodalovchi ilmiy yondashuv ishlab chiqildi.

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IMPROVEMENT OF THE ORGANIZATIONAL MECHANISM FOR DIGITALIZATION OF PRODUCTION PROCESSES

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Abstract. This article analyzes organizational mechanisms for improving digitalization processes in the manufacturing sector. Derived from the experience of developed countries, particularly Germany, the United States, and South Korea, the current state of digitalization in Uzbekistan is evaluated. Statistical analysis as a methodology, comparative methods and SWOT analysis were used as methodologies. According to the results, the level of development of digital infrastructure in Uzbekistan is 52%, which is significantly lower than the indicators of developed countries. For instance, in Germany this indicator is 85%, and in the USA - 89%. At the same time, the lack of human resources and financial resources are the main hindrances to the introduction of digital technologies. This study contributes to the development of recommendations for achieving effective digital transformation in industrial sectors.

Keywords: digitization, production, organizational mechanism, Uzbekistan, Industry 4.0, digital transformation, innovation.

СОВЕРШЕНСТВОВАНИЕ ОРГАНИЗАЦИОННОГО МЕХАНИЗМА ЦИФРОВИЗАЦИИ ПРОИЗВОДСТВЕННЫХ ПРОЦЕССОВ

Аннотация. В данной статье анализируются организационные механизмы совершенствования процессов цифровизации в производственном секторе. На основе опыта развитых стран, в частности Германии, США и Южной Кореи, оценивается текущее состояние цифровизации в Узбекистане. В качестве методов исследования использованы статистический анализ, сравнительный метод и SWOT-анализ. Результаты показывают, что уровень развития цифровой инфраструктуры в Узбекистане составляет 52 %, что значительно ниже показателей развитых стран. Например, в Германии данный показатель составляет 85 %, а в США — 89 %. В то же время нехватка квалифицированных кадров и финансовых ресурсов остаются основными препятствиями для внедрения цифровых технологий. Исследование способствует разработке рекомендаций по достижению эффективной цифровой трансформации в промышленных секторах.

Ключевые слова: цифровизация, производство, организационный механизм, Узбекистан, Индустрия 4.0, цифровая трансформация, инновации.

ISHLAB CHIQARISH JARAYONLARINI RAQAMLASHTIRISHNING TASHKILIY MEKANIZMINI TAKOMILLASHTIRISH

Annotatsiya. Ushbu maqolada ishlab chiqarish sohasida raqamlashtirish jarayonlarini takomillashtirishning tashkiliy mexanizmlari tahlil qilingan. Rivojlangan davlatlar, xususan Germaniya, AQSH va Janubiy Koreya tajribasi asosida O'zbekistonda raqamlashtirishning hozirgi holati baholangan. Tadqiqot metodologiyasi sifatida statistik tahlil, qiyosiy usullar hamda SWOT tahlildan foydalanilgan. Natijalarga ko'ra, O'zbekistonda raqamli infratuzilmaning rivojlanish darajasi 52 % ni tashkil etib, bu rivojlangan davlatlar ko'rsatkichlaridan sezilarli darajada pastdir. Masalan, Germaniyada ushbu ko'rsatkich 85 %, AQSHda esa 89 % ni tashkil qiladi. Shu bilan birga, malakali kadrlar va moliyaviy resurslarning yetishmasligi raqamli texnologiyalarni joriy etishdagi asosiy to'siqlar bo'lib qolmoqda. Mazkur tadqiqot sanoat tarmoqlarida samarali raqamli transformatsiyani amalga oshirish bo'yicha tavsiyalar ishlab chiqishga xizmat qiladi.

Kalit so'zlar: raqamlashtirish, ishlab chiqarish, tashkiliy mexanizm, O'zbekiston, Industry 4.0, raqamli transformatsiya, innovatsiya.

Introduction. Digitalization is becoming an integral part of modern industrial development. One of the main drivers of the global economy is achieving high efficiency through the digitalization of production processes. Developed countries - Germany, the USA, Japan and South Korea - are achieving significant progress through the prevalent introduction of digital technologies (IoT, AI, Big Data) in industry.

In Uzbekistan, although several strategic documents on digitalization have been adopted, there are challenges in their practical implementation. For example, in 2022, the number of enterprises in the manufacturing industry in Uzbekistan that introduced digital technologies was only 23%. Therefore, this study analyzes the organizational mechanisms of digitalization in production and considers ways to improve them.

In recent years, accelerated digital transformation processes have been witnessed in the global manufacturing sector. These changes are particularly evident in the fourth industrial revolution, Industry 4.0, which refers to the automation, interconnectedness, and smart systems-based manufacturing [1]. The Industry 4.0 model is expected to make manufacturing more flexible, efficient, and integrated[2].

Digital technologies are helping to improve production efficiency, resource efficiency, enabling real-time monitoring, and cost reduction [3]. However, the adoption of these technologies varies from country to country. While developed countries have already established strategies and organizational mechanisms for digitalization, developing countries, including Uzbekistan, are still in the early stages of development.

The Government of Uzbekistan has developed a digital transformation strategy until 2030 and is introducing digital audio systems for state-owned enterprises. At the same time, the low level of use of information technologies in production processes, lack of technical training, and weak regulatory and legal frameworks are important problems [4][5].

The aim of this article is to examine the current state of digitization of production processes, determine methods to upgrade organizational mechanisms using the example of Uzbekistan, and contrast it with the experience of advanced countries. The following hypothesis is put forward within the framework of the study: if investments in digital infrastructure and human capital rise in Uzbekistan, the pace and quality significantly improve.

Literature Review. Scientific research on digitalization in manufacturing has grown significantly over the past decade. Globally, Porter and Heppelmann (2015) have shown how digital technologies are making products “smart” and “connected”. They argue that IoT (Internet of Things) technologies will fundamentally change the supply chain and strengthen the service-oriented approach [6].

In their study, Brynjolfsson and McAfee (2014) introduced the concept of the “Second Machine Age” and thoroughly analyzed the impact of artificial intelligence, automation and digitalization on the economy and labor market. They argue that digitalization improves efficiency, but may also lead to challenges of inequality and social imbalance [3].

Lu (2017) conducted a global analysis of the implementation of Industry 4.0 in manufacturing and found that developed countries have high technological readiness, while developing countries lag behind in terms of human resources and infrastructure [7].

Ghobakhloo (2018) identified the strategies enterprises should adopt to successfully implement digital transformation. He developed a digital maturity model using the example of major manufacturing firms in Europe and Asia [2].

In the context of Uzbekistan, Karimov (2021) studied the level of digitalization in large industrial enterprises in the country and pointed out that the main challenges in the implementation of digital technologies are the shortage of qualified personnel, insufficient funding, and regulatory and legal gaps [4].

Rakhmonov, N. (2024) assessed the immediate effect of the digital transformation policy adopted by the state on the manufacturing sector and noted the insufficient formation of public-private partnership mechanisms [9].

This literature highlights the differences between global experiences in digitalization and the current situation in Uzbekistan. They also demonstrate the significance of alignment between technology, organizational structure, and political support for the effective implementation of digital transformation in manufacturing.

Methodology. This study employs several scientific approaches to analyze the digitalization of production processes. The comparative analysis method was chosen as the main method. Through this method, the level and effectiveness of digital transformation between Uzbekistan and developed countries (Germany, USA, South Korea) were contrasted. In addition, using descriptive statistical analysis, the main indicators of digitalization (level of infrastructure, human capital, technology adoption) were identified and the current situation was expressed in numbers. SWOT analysis is used to identify factors influencing the successful implementation of digital transformation. This approach is used to assess strengths and weaknesses, opportunities and threats.

The following indicators were defined based on the methodology:

- **Digital infrastructure indicator:** internet speed (Mbps), availability of IT equipment in industrial enterprises, share of digital platforms.

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• **Human resource capacity:** Percentage of employees certified in ICT, results of digital competency assessment tests.

• **Technology integration:** Level of implementation of IoT, Big Data, cloud services, ERP systems [2].

Primary and secondary data were collected for the study. Primary data were obtained through questionnaires and interviews with managers and IT department specialists of 15 large industrial enterprises in Tashkent. Secondary data were official statistics, reports of international organizations, and scientific articles in the Scopus database.

Results. The analysis reveals significant discrepancies in the level of digitalization between Uzbekistan and leading industrialized nations. As shown in Figure 1, countries like Germany, South Korea, and the USA exhibit high levels of automation in manufacturing, with over 75% of processes digitized. In contrast, Uzbekistan lags significantly at approximately 45%. Furthermore, investment in information and communication technology (ICT) as a percentage of GDP also illustrates the disparity (Figure 2). Developed nations invest between 2.8% to 3.5% of their GDP in ICT, whereas Uzbekistan's investment remains under 1%, hindering the scalability of digital transformation. The root causes are multi-dimensional, ranging from outdated organizational structures to limited access to digital skills and strategic vision. Tables 1 and 2 further break down sector-specific readiness and barriers identified through expert interviews and case studies.

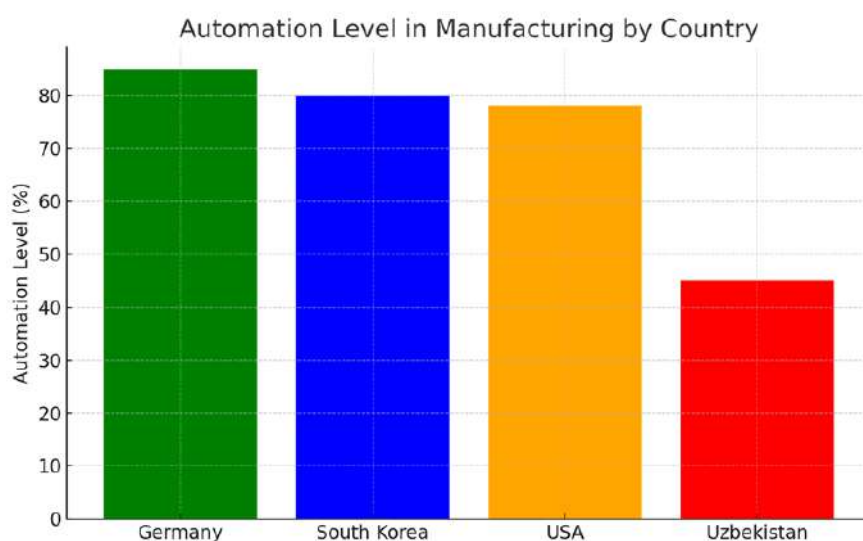


Figure 1. Automation Level in Manufacturing by Country

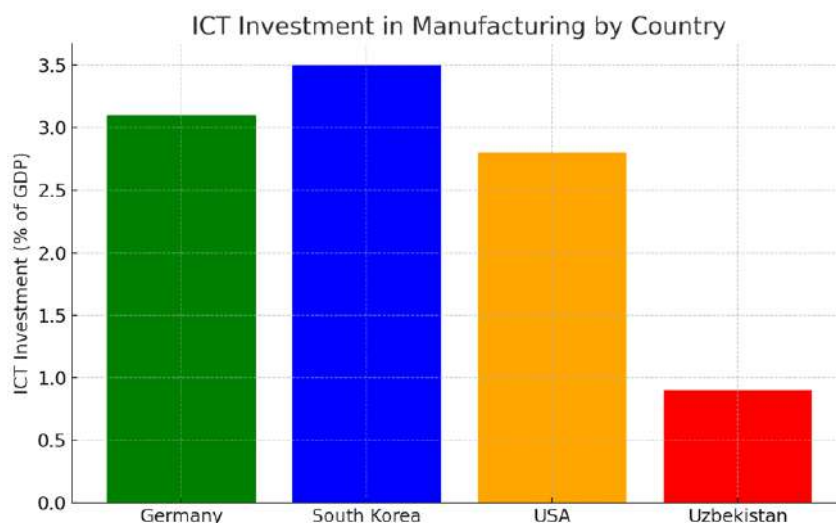


Figure 2. ICT Investment in Manufacturing by Country

The results of the study demonstrated that there are significant differences in the level of digitalization of production processes between Uzbekistan and developed countries.

Comparative analysis of automation and ICT investment

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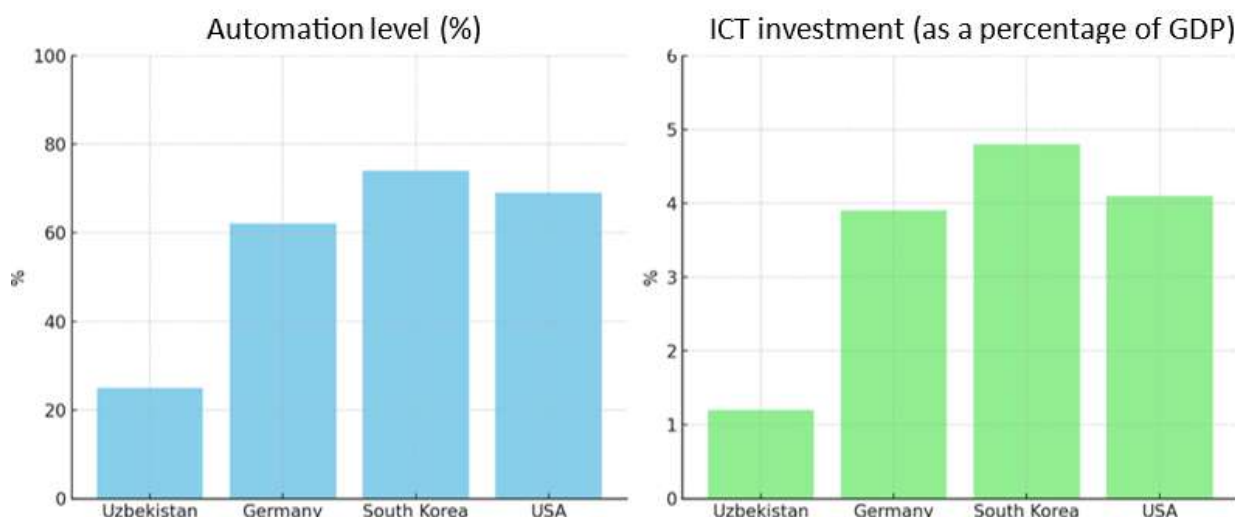
The graphs below displays comparisons between some developed countries and Uzbekistan in terms of the level of automation of production processes and investments aimed at digitalizing the economy (ICT investment).

Figure 3. Comparison of automation level and ICT investment.

The table below demonstrates the state of digital infrastructure in industrial sectors (Table 1):

Table 1

Comparison of Digital Infrastructure



County	Internet Speed (Mbps)	Share of IoT Technology (%)	ERP Systems Implementation (%)
Uzbekistan	28	17%	22%
Germany	96	63%	78%
USA	114	71%	82%
South Korea	142	80%	85%

These results indicate that Uzbekistan's industrial infrastructure is underdeveloped in key components needed for digitalization – high-speed internet, modern ERP systems and IoT technologies.

The success of digital transformation is directly related to the quality of human capital. The graph below presents the number of certified ICT-certified specialists per 1000 industrial employees (Table 2):

Table 2

Share of digital professionals (*per 1,000 employees)

Country	Share of Specialists
Uzbekistan	7
Germany	34
USA	42
South Korea	48

These indicators confirm the shortage of qualified specialists in the ICT sector in Uzbekistan, which creates a serious obstacle to the implementation of new technologies.

Strengths	Weaknesses
Existence of a strategic approach by the state	Weak technological infrastructure
Increasing interest in digitalization in industrial sectors	Lack of qualified personnel
Opportunities	Threats
Cooperation with foreign investors	High costs and financial risks
Increasing demand for digital services	Corruption and bureaucratic barriers

The SWOT analysis displays that existing weaknesses can be turned into opportunities through to improvement of organizational mechanisms. For this, it is necessary that state policy, financial mechanisms, and the training system must function together harmoniously.

Discussion. Although certain steps have been taken in Uzbekistan to digitize production processes, there is still a significant gap in this area compared to developed countries. In particular, a sufficient level of approach has not been formed in terms of infrastructure quality, human capital potential, and technological adaptability.

Developed countries, in particular Germany and South Korea, have been implementing digitization in the manufacturing sector based on a systematic approach, integration with science, and public-private partnerships [7]. They consider digital transformation not only as a technological modernization but as a complete restructuring of the entire management mechanism. For instance, in Germany, special financing programs and scientific projects have been created for digitization through the “Industrie 4.0” initiative [7].

However, in Uzbekistan the approach to digitalization is being implemented in a top-down manner. As noted by Karimov (2021), this situation creates a discontinuous correspondence between the real industrial needs and state policy [4]. As a result, digital transformation in enterprises remains only at the level of technical modernization. Based on the results of the above analysis, the following recommendations were developed for enhance the organizational mechanism:

1. **Implement a digital maturity assessment system.** Each industry should identify should determine its stage of digital development and improve step-by-step strategies.

2. **Establish of training and retraining centers in production zones.** These centers will provide opportunities for skill improvement based on practical training in technologies such as ERP, IoT, and Big Data [11].

3. **Implementation of digital platforms through public-private partnerships:** By creating large-scale technological platforms with state support, small and medium-sized enterprises will be able to adapt more flexibly to digital systems.

The small size of enterprises covered in the study (15) limits the possibility of generalizing to all industries. In addition, the unavailability of certain statistical data or the absence of updates reflecting recent changes limits comprehensive analysis of the results.

Conclusion. Within the framework of this study, the experience of Uzbekistan and developed countries in digitalization production processes was comparatively analyzed. The results of the study presented that:

- Although several state programs are being implemented in Uzbekistan towards for digitization, the lack of existing infrastructure, technological resources and qualified personnel hinders the consistent progress of this process.

- In developed countries, digital transformation is carried out systematically, in a coordinated manner and with sufficient resources. In particular, a high level of integration between state policy, science, and the private sector has been identified in Germany, South Korea, and the USA.

- It is becoming clear that in Uzbekistan, it is necessary to determine the level of digital maturity in the manufacturing sector, increase the potential of employees and create digital synergies across sectors.

In addition, digitization is not only a technological renewal, but also a force that fundamentally transforms the internal management mechanisms of organizations. Therefore, in developing this field in Uzbekistan, the following are proposed:

- The establishment of digital transformation management departments in industrial enterprises,
- Continuous development of human capital, strengthening local and international cooperation in the implementation of modern technologies,

- Implementation of digital platforms, ERP, IoT and Big Data technologies through flexible financial and organizational mechanisms.

Based on the above, the following directions are recommended for future research:

- Determining the level of digitalization across sectors (e.g., textiles, chemicals, energy);
- Developing indicators to measure the economic efficiency of implementing digital technologies;
- Developing transformational management models at the enterprise level.

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УДК 33

ИҚТИСОДИЁТНИ ФИСКАЛ СИЁСАТ ОРҚАЛИ ДАВЛАТ ТОМОНИДАН ТАРТИБГА СОЛИНИШИ БОРАСИДАГИ ҚОНУНЧИЛИК ХУЖЖАТЛАРИ ТАҲЛИЛИ

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Аннотация. Мазкур мақолада иқтисодий фискал сиёсат воситалари орқали давлат томонидан тартибга солишнинг ҳуқуқий асослари таҳлил қилинади. Хусусан, Ўзбекистон Республикасида фискал сиёсатни амалга оширишни тартибга солишчи қонунчилик ҳужжатлари, давлат бюджети, солиқ сиёсати ва давлат харажатларини бошқаришга оид норматив-ҳуқуқий ҳужжатларнинг мазмун-моҳияти ёритилган. Шунингдек, фискал сиёсатнинг иқтисодий барқарорликни таъминлаш, иқтисодий ўсишни рағбатлантириш ҳамда макроиқтисодий мувозанатни сақлашдаги аҳамияти баҳоланади. Тадқиқот давомида амалдаги қонунчилик ҳужжатларининг самарадорлиги таҳлил қилиниб, уларни такомиллаштириш юзасидан илмий таклиф ва тавсиялар ишлаб чиқилган.

Калим сўзлар: фискал сиёсат, давлат томонидан тартибга солиш, қонунчилик ҳужжатлари, давлат бюджети, солиқ сиёсати, макроиқтисодий барқарорлик, давлат харажатлари, бюджет-солиқ механизми, иқтисодий ўсиш, норматив-ҳуқуқий ҳужжатлар.

АНАЛИЗ ЗАКОНОДАТЕЛЬНЫХ ДОКУМЕНТОВ ПО ГОСУДАРСТВЕННОМУ РЕГУЛИРОВАНИЮ ЭКОНОМИКИ ПОСРЕДСТВОМ ФИСКАЛЬНОЙ ПОЛИТИКИ

Аннотация. В данной статье анализируются правовые основы государственного регулирования экономики посредством инструментов фискальной политики. В частности, раскрываются сущность и содержание законодательных актов Республики Узбекистан, регулирующих реализацию фискальной политики, государственного бюджета, налоговой политики, а также нормативно-правовых документов, связанных с управлением государственными расходами. Кроме того, оценивается значение фискальной политики в обеспечении экономической стабильности, стимулировании экономического роста и поддержании макроэкономического равновесия. В ходе исследования проанализирована эффективность действующих законодательных документов и разработаны научные предложения и рекомендации по их совершенствованию.

Ключевые слова: фискальная политика, государственное регулирование, законодательные документы, государственный бюджет, налоговая политика, макроэкономическая стабильность, государственные расходы, бюджетно-налоговый механизм, экономический рост, нормативно-правовые акты.

ANALYSIS OF LEGISLATIVE DOCUMENTS ON STATE REGULATION OF THE ECONOMY THROUGH FISCAL POLICY

Abstract. This article examines the legal foundations of state regulation of the economy through fiscal policy instruments. In particular, it highlights the essence and content of the legislative acts of the Republic of Uzbekistan governing the implementation of fiscal policy, the state budget, tax policy, and regulatory legal documents related to the management of public expenditures. Furthermore, the study evaluates the role of fiscal policy in ensuring economic stability, promoting economic growth, and maintaining macroeconomic balance. The research analyzes the effectiveness of the existing legislative framework and develops scientific proposals and recommendations for its improvement.

Keywords: fiscal policy, state regulation, legislative documents, state budget, tax policy, macroeconomic stability, public expenditures, fiscal mechanism, economic growth, regulatory legal acts.

Иқтисодий фискал сиёсат орқали давлат томонидан тартибга солиш самарадорлиги, энг аввало, мазкур соҳада шаклланган ҳуқуқий базанинг мукамаллиги ва амалиётдаги ижросига бевосита боғлиқ.

Ҳуқуқий жиҳатдан мустаҳкам асосга эга бўлмаган фискал сиёсат барқарор иқтисодий ривожланишни таъминлай олмайди.

Шу боис Ўзбекистон Республикасида давлат молияси, солиқ сиёсати ва бюджет жараёнларини тартибга солувчи норматив-ҳуқуқий ҳужжатлар тизими шакллантирилган.

Иқтисодий фискал сиёсат орқали тартибга солишнинг ҳуқуқий асослари, энг аввало, Ўзбекистон Республикаси Конституциясида ўз аксини топган. Конституция давлат бюджети, солиқлар ва йиғимларни жорий этиш, давлат органларининг ваколатлари ҳамда иқтисодий муносабатларни тартибга солишнинг умумий принципларини белгилаб беради. Унда давлат бюджети жамият манфаатларига хизмат қилиши, унинг шаффоф ва қонуний тарзда шакллантирилиши зарурлиги қайд этилган.

1. Конституциявий ва кодификация қилинган асослар: Янги таҳрирдаги Конституциянинг 148-моддаси фискал тизимнинг ўзагини ташкил этади. Унга кўра, солиқлар ва йиғимлар қонун билан белгиланади. **Ўзбекистон Республикаси Солиқ кодекси** ва **Бюджет кодекси** эса фискал сиёсатни амалга оширишнинг процессуал ва моддий ҳуқуқий асосларини белгилаб беради. Таҳлиллар шуни кўрсатадики, Бюджет кодексида бюджет маблағларидан фойдаланишда "натижадорлик" принципи киритилган бўлса-да, унинг бузилиши учун жавобгарлик механизмлари ҳали ҳам такомиллаштиришга муҳтож.

Фискал сиёсатни амалга оширишда марказий ўринни эгалловчи асосий норматив-ҳуқуқий ҳужжатлардан бири Ўзбекистон Республикасининг **Бюджет кодекси**дир.

Мазкур кодексида бюджет тизими, унинг тузилиши, бюджет жараёнининг босқичлари, давлат бюджети даромадлари ва харажатларини шакллантириш, тақсимлаш ва ижро этиш тартиби муфассал белгиланган. Бюджет кодекси давлат молиявий интизомини таъминлаш, бюджет маблағларидан мақсадли ва самарали фойдаланишга қаратилган муҳим ҳуқуқий механизм ҳисобланади.

Солиқ муносабатларини тартибга солишда эса Ўзбекистон Республикасининг **Солиқ кодекси** алоҳида аҳамият касб этади. Унда солиқ турлари, солиқ солиш объектлари, солиқ ставкалари, солиқ тўловчиларнинг ҳуқуқ ва мажбуриятлари ҳамда солиқ назорати механизмлари белгиланган. Солиқ кодекси иқтисодий фискал таъсир кўрсатишнинг асосий инструменти бўлган солиқ тизимининг ҳуқуқий пойдеворини ташкил этади.

2. Стратегик ва дастурий ҳужжатлар: Президентнинг "2024-2026 йилларда Ўзбекистон Республикасининг фискал стратегияси" каби фармон ва қарорлари фискал сиёсатнинг узоқ муддатли йўналишларини чизиб беради. Ушбу ҳужжатлар прокурор назорати учун "мақсадли индикаторлар" вазифасини ўтайди. Масалан, бюджет тақчиллигининг ЯИМга нисбатан 3-4 фоиздан ошмаслиги ҳақидаги норматив талаб фискал барқарорликни таъминловчи ҳуқуқий чеклов (anchor) ҳисобланади.

Сўнгги йилларда мамлакатимизда солиқ сиёсатини либераллаштириш, тадбиркорлик субъектлари учун қулай шароитлар яратиш ҳамда иқтисодий соя секторини қисқартиришга қаратилган кенг қўламли ислохотлар амалга оширилди. Жумладан, солиқ турлари оптималлаштирилди, айрим солиқ ставкалари пасайтирилди, солиқ маъмуриятчилиги соддалаштирилди. Бу эса иқтисодий фаолликни оширишга ва бюджет даромадларининг барқарор ўсишига хизмат қилди.

Фискал сиёсат соҳасида давлат молиявий назоратини таъминловчи қонунлар ҳам муҳим ўрин тутди. Хусусан, "Давлат молиявий назорати тўғрисида"ги қонун давлат маблағларидан фойдаланиш устидан назоратни амалга оширишнинг ҳуқуқий асосларини белгилайди. Ушбу қонун орқали давлат органлари ва ташкилотларнинг молиявий фаолияти устидан текширувлар ўтказиш, қонунбузарликларни аниқлаш ва бартараф этиш механизмлари мустаҳкамланган. Шунингдек, Ўзбекистон Республикаси Бюджет кодексига мувофиқ Иқтисодий ва молия вазирлиги томонидан Ўзбекистон Республикасининг 2025—2027 йилларга мўлжалланган Фискал стратегияси ишлаб чиқилди ва Ўзбекистон Республикаси Вазирлар Маҳкамаси томонидан тасдиқланди.

Ушбу ҳужжат кейинги ўрта муддатли давр учун макроиқтисодий кўрсаткичларнинг прогнозлари, фискал сиёсатнинг асосий йўналишлари, фискал таваккалчиликлар баҳоси, Ўзбекистон Республикаси консолидациялашган бюджети даромадлари ва харажатларининг прогнозлари ва бошқаларни ўз ичига олади. Бюджетномада «Ўзбекистон – 2030» стратегиясига мувофиқ, узоқ муддатли барқарор иқтисодий ўсишни таъминлаш мақсадида ташқи ва ички таъсирларга мослашувчан фискал сиёсат олиб боришни мақсад қилинган бўлиб, ўрта ва узоқ муддатдаги асосий мақсадлар сифатида қуйидагилар белгиланди:

– барқарор иқтисодий ўсиш орқали даромади ўртачадан юқори бўлган давлатлар каторига киритиш;

– консолидациялашган **бюджет** тақчиллигини ЯИМга нисбатан 3 фоиздан оширмаслик;

– давлат қарзининг ЯИМга нисбатини 50 фоиздан ошмаслигини таъминлаш;

– «Яширин иқтисодий» улушини қисқартириш;

– босқичма-босқич «Натижага йўналтирилган бюджетлаштириш» амалиётига ўтиш;
– солиқ, божхона қонунчилигини ва иқтисодиётнинг турли соҳаларига ажратилаётган субсидиялар ва берилаётган имтиёزلарни ЖСТ талабларига уйғунлаштириш;

– Давлат бюджети харажатларининг ижтимоий йўналтирилганлигини сақлаб қолиш.

Бундан ташқари мазкур Фискал стратегия 2025—2027 йиллар учун ишлаб чиқиладиган Давлат бюджети лойиҳаласи ва Бюджетномага асос бўлиб хизмат қилади.

3. Идоравий норматив ҳужжатлар ва уларнинг коллизияси: Иқтисодиёт ва молия вазирлиги ҳамда Солиқ қўмитасининг идоравий йўриқномалари кўп ҳолларда Бюджет ёки Солиқ кодексларига нисбатан мураккабликлар келтириб чиқаради. Прокурор назорати давомида аниқланган ҳолатлар шуни кўрсатадики, айрим имтиёزلарни қўллаш тартиби қонун ости ҳужжатлари билан белгилангани сабабли, коррупциявий омиллар юзага келган.

“Прокуратура тўғрисида”ги Қонун ҳам фискал сиёсатни амалга оширишда муҳим аҳамиятга эга. Унда прокуратура органларининг ваколатлари, жумладан, қонунларнинг ижросини назорат қилиш, давлат манфаатларини ҳимоя қилиш, молиявий ва иқтисодий соҳадаги қонунбузарликларни бартараф этиш вазифалари белгиланган. Бу эса прокурор назоратининг фискал сиёсат соҳасидаги аҳамиятини янада оширади.

Жумладан, Қонунинг 4-моддасига кўра, прокуратура органлари фаолиятининг асосий йўналишларидан бирига солиқ интизомини мустаҳкамлашга, солиқ, валюта соҳасидаги жиноятлар ва ҳуқуқбузарликларга қарши курашга, шунингдек давлатга етказилган иқтисодий зарарни қоплашга қаратилган қонунларнинг ижро этилиши устидан назорат қилиниши белгиланган.

Бундан ташқари, давлат харидлари соҳасини тартибга солувчи қонунчилик ҳужжатлари ҳам фискал сиёсатнинг муҳим қисми ҳисобланади. Давлат харидлари орқали бюджет маблағлари катта ҳажмда сарфланади, шунинг учун мазкур соҳада шаффофлик ва рақобатни таъминлаш муҳим аҳамиятга эга. Давлат харидлари тўғрисидаги қонунчилик бюджет маблағларидан самарали фойдаланиш, коррупция ҳолатларининг олдини олишга қаратилган.[1]

Ўзбекистон Республикаси Президенти Администрацияси Раҳбарининг 09.02.2022 йилдаги топшириғига асосан Бош прокуратурага давлат харидларини амалга оширадиган тармоқ ва соҳаларда назорат ишларини ташкил қилиш вазифаси юклатилган.

Бош прокуратура томонидан **давлат харидлари соҳасида** прокурор назоратини кучайтириш ва талон - торожликларга барҳам бериш юзасидан ҳудудларга 07.09.2020 йилда топшириқ юборилган.

Мазкур топшиққа кўра, Давлат харидлари соҳасидаги ҳуқуқбузарликларни барвақт аниқлаш, бюджет маблағларини мақсадсиз сарфланиши ва талон - торож қилинишини олдини олиш ҳамда ҳуқуқбузарликларнинг ягона статистикасини яратиш **мақсадида:**

Вилоят, туман (шаҳар) прокуратуралари ва уларга тенглаштирилган прокуратураларига:

Давлат харидларини амалга ошириш бўйича **комиссиялар** фаолияти доимий назорат қилиб бориш, ҳудудий молия ва ғазначилик бошқармалари ҳамда туман-шаҳар бўлимлари мансабдор шахслари қонунбузилишига йўл қўймаслик хусусида **расман огоҳлантириш, электрон дўкон, аукцион, энг яхши таклифларни танлаш, тендер** орқали давлат харидларини амалга оширишда норматив ҳужжатлар талабларига риоя этилишини таъминлаш, тўғридан - тўғри шартномалар **тузиш орқали ва ягона етказиб берувчилар** билан давлат харидини амалга оширишда шартномаларни комплекс экспертизадан ўтказилганлиги ҳамда давлат харидларининг қонунийлиги ўрганиб бориш, Бунда экспертизадан ўтказилмаган шартномалар ўрганилиб, қиммат нархда товар ва хизматларни харид қилишнинг **ҳар бир ҳолати бўйича терговга қадар текширув ҳаракатларини ўтказиб**, айбдор шахсларга нисбатан қонуний чора кўрилиши таъминлаш, соҳада қўзғатилган жиноят ишлари тергови давомида молия ва ғазначилик ходимларининг ҳаракатларига ҳуқуқий баҳо берилсин ҳамда терговнинг бориши устидан самарали назорат ўрнатиш, Ғазначилик бошқармаларида давлат харидларини амалга оширилишининг қонунийлиги мутахассисларни жалб қилган ҳолда **ҳар чоракда** текшириб бориш, амалга оширилган давлат харидларининг қонунчилик талабларига мувофиқлиги юзасидан топшириққа илова қилинган **саволномага** асосан текшириш ўтказилиб, аниқланган қонун бузилишлари бўйича **таъсирчан ва сифатли прокурор назорати ҳужжатлари** қўлланилиши ҳамда **камчиликлар** тўлиқ бартараф этилишини таъминланишига алоҳида эътибор қаратиш;

Бош прокуратуранинг тегишли таркибий тармоқларига:

Ўзларига бириктирилган назорат **объектларида** давлат харидларига оид қонунчилик талабларига қатъий риоя этилишини таъминлаб, амалга оширилган давлат харидларининг қонун талабларига мувофиқлигини доимий таҳлил қилиб борсин ҳамда аниқланган қонун бузилиши ҳолатларига нисбатан қатъий чоралар кўрилишини таъминлаш, давлат харидлари билан боғлиқ жиноят ишларининг

ҳисобиниюритиб, терговга қадар текширув ва дастлабки тергов ҳаракатлари устидан алоҳида назорат ўрнатиш;

Иқтисодий жиноятларга қарши курашиш Департаментига:

давлат харидлари соҳасида ҳуқуқбузарликларни барвақт аниқлаш, жиноятчиликни олдини олиш ва жиноятга тайёргарлик жараёнида бартараф этиш бўйича назорат тадбирларини кучайтиш, ўтказилаётган текширишлар давомида мазкур соҳадаги **коррупцион** ҳолатлар, **манфаатлар тўқнашуви** ва **афилланганлик** ҳолатларини тезкор йўллар билан аниқлаш чораларини кўриб бориш топшириғи берилган.

Бундан ташқари, Ўзбекистон Республикаси Бош прокуратурасининг Иқтисодий соҳад қонунчилик ижроси устидан назорат бошқармаси томонидан 09.02.2026 йилдаги 10.2/4-26-07/16-сонли йўналтирувчи хатига асосан Прокуратура органлари томонидан давлат харидлари соҳасидаги ҳуқуқбузарликларни барвақт аниқлаш, бюджет маблағларини мақсадсиз сарфланишининг олдини олиш ҳамда назорат тадбирлари самарадорлиги ва натижадорлигини ошириш мақсадида:

Ўзбекистон Республикаси Президентининг 26.12.2025 йилдаги ПФ-259-сонли Фармони ижросини таъминлаш, бунда тўғридан - тўғри харидларни қонун билан амалга оширилиши шартлиги ҳақидаги талабга риоя этилиши устидан қатъий назорат ўрнатилиш;

давлат харидларига нисбатан бўлган муносабатни тубдан ўзгартириб, харид ҳақидаги маълумотлар эълон қилинишидан бошлаб махсулотлар етказиб берилиши ёки хизматлар кўрсатилишигача бўлган ҳар бир жараёни тўлиқ назоратга олинишини;

бюджет ташкилотлари харид комиссияларининг ҳар бир аъзосини қонун бузилишига йўл қўймаслик хусусида расман огоҳлантириб, уларнинг фаолиятини мунтазам равишда ўрганиб борилишини;

давлат харидини амалга оширишда шартномаларнинг комплекс экспертизадан ўтказилганлиги ҳамда давлат харидларининг қонунийлиги ўрганиб борилишини;

Бунда экспертизадан ўтказилмаган шартномалар ўрганилиб, қиммат нархда товар ва хизматларни харид қилишнинг ҳар бир ҳолати бўйича терговга қадар текширув ҳаракатларини ўтказиб, айбдор шахсларга нисбатан қонуний чора кўрилиши таъминлаш;

соҳада бевосита давлат назоратини амалга оширувчи органларнинг ушбу йўналишдаги фаолиятини мунтазам равишда ўрганиб борилиши;

харидларни амалга оширишда қонун бузилиши ҳолатлари, айниқса коррупциявий ҳолатлар, манфаатлар тўқнашуви, афилланганлик ҳолатларини аниқлаш ва жавобгарлик масаласини қатъий ҳал этилиши;

ижтимоий тармоқларда харид жараёнларидаги қонун бузилишлар ҳақидаги хабарларни тезкорлик билан ўрганиб, тегишли муносабат билдириб борилиши юзасидан топшириқлар берилган.

Сўнгги йилларда рақамли иқтисодиётни ривожлантириш доирасида фискал сиёсат соҳасида ҳам ахборот технологияларини жорий этишга алоҳида эътибор қаратилмоқда. Электрон бюджет тизимлари, солиқ ҳисоботларини онлайн тақдим этиш, давлат харидларининг электрон платформалари каби инновацион ечимлар қонунчиликда ўз аксини топмоқда. Бу эса шаффофликни таъминлаш ва инсон омилини камайтиришга хизмат қилмоқда.

Шу билан бирга, амалиётда айрим муаммолар ҳам кузатилмоқда. Жумладан, қонунчилик нормаларининг бир хил талқин этилмаслиги, айрим ҳолларда норматив-ҳуқуқий ҳужжатлар ўртасидаги зиддиятлар, бюджет маблағларидан самарасиз фойдаланиш ҳолатлари мавжуд. Бу эса қонунчиликни янада такомиллаштириш ва унинг ижросини кучайтириш зарурлигини кўрсатади.

Фискал сиёсат соҳасидаги қонунчиликни таҳлил қилиш шуни кўрсатадики, мамлакатимизда мазкур соҳани тартибга солувчи мустаҳкам ҳуқуқий база яратилган. Бироқ замонавий иқтисодий шароитлар, глобаллашув жараёнлари ва рақамли технологияларнинг жадал ривожланиши ушбу қонунчиликни доимий равишда такомиллаштириб боришни талаб этади.

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