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

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**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI**

**ISABAYEVA GULXAYO FARXOD QIZI**

# MUSTAQILLIK DAVRI O‘ZBEK QISSALARIDA ONA OBRAZINING POETIK TAKOMILI
## (O‘.Hoshimovning “Dunyoning ishlari”, I.Sultonning “Onaizorim”, G.Mardonovaning “Quyoshim – enam” qissalari misolida)

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

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

**Toshkent – 2025**

**UO‘K**: **821.512.133.09-31**

# Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

# Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

# Content of dissertation abstract of the doctor of philosophy (PhD) on philological sciences

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**Toshkent – 2025**

**Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B.2022.2.PhD/Fil2436 raqam bilan ro'yxatga olingan.**

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

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume) Ilmiy kengashning veb sahifasida (www.tsuull.uz) va "ZiyoNet" Axborot ta'lim portalida (www.ziyonet.uz) joylashtirilgan.

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| **Yetakchi tashkilot:** | **Nizomiy nomidagi Toshkent davlat pedagogika universiteti** |

Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti huzuridagi DSc.03/30.12.2019.Fil.19.01 raqamli Ilmiy kengashning 2025-yil 5 may soat $14^{00}$ dagi majlisida bo'lib o'tadi. (Manzil: 100100, Toshkent, Yakkasaroy t-ni, Yusuf Xos Hojib ko'chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44; www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz)

Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (347 raqam bilan ro'yxatga olingan). Manzil: 100100, Toshkent, Yakkasaroy t-ni, Yusuf Xos Hojib ko'chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44, www.tsuull.uz.

Dissertatsiya avtoreferati 2025-yil "21" 04 kuni tarqatildi.

(2025-yil "21" 04 dagi 1 raqamli reestr bayonnomasi)

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## KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida qissa janrining poetik jihatdan yangilanishlar davrini boshdan kechirayotgani e’tirof etilmoqda. Qissa janri evolyutsion taraqqiyot tamoyillari, janriy qonuniyatlar negizida barqaror tusga kirib, turli mavzularni ifoda etish imkoniyatiga ko‘ra kengayib bormoqda. Qissalardagi xarakter va obrazlar, adabiy an’ana, ijodiy izdoshlik, milliylik, syujet, kompozitsion yaxlitlik, rivoya subyektlari, personajlar sistemasi, qahramon psixologiyasi, badiiy ifoda usullari, mavzu va g‘oya kabi dolzarb muammolar tadqiqi hamisha e’tibor markazida bo‘lgan. Real hayotni bera olishdagi janriy imkoniyatlari bo‘yicha salmoqli tadqiqotlar yuzaga kelgan. Har qanday asardagi maishiy hayotdan shaxs sifatida jamiyat hayotiga ko‘tarilib borgan badiiy obrazning shakllanishida ona timsoli yetakchi o‘rin tutar ekan, mavzuning ilk manbalarini o‘rganish ustuvor ahamiyat kasb etishini ko‘rsatadi.

Dunyo adabiyotshunosligida qissalar syujeti, kompozitsiyasi, obrazlar olami, qahramonlar ruhiyatining dalillanishi poetik mahorat masalalarini o‘rganish anchayin kengroq. Zero, har qanday badiiy san’atning falsafiy-estetik qiyofasi poetika mohiyatida birlashadigan yagona adabiy mezon hisoblanadi. Badiiy asar formulasida poetika hodisasi tarixiy, ijtimoiy, madaniy, ma’rifiy tamoyillar negizida barqarorlashadigan alohida estetik qonuniyat ekanligi o‘z tasdig‘ini topdi. Bunday yo‘sindagi ishlar qissachilikning tadrijiy taraqqiyoti, rivojlanish bosqichlari, qiyosiy tipologiyasi, yozuvchi poetik mahorati kabi nazariy masalalarni oydinlashtirish imkonini bergan.

O‘zbek adabiyotshunosligida qissa poetikasi borasida bahs-munozarali ilmiy tortishuvlar ancha qizg‘in va turfaligi bilan ajralib turadi. Negaki, poetika har bir asar hujayralarini yagona markazga yo‘naltiradigan adabiy qonuniyatning tizimli moslashuvidir. Aynan, tizimlilik mohiyatida badiiy asar butun murakkabligi hal qiluvchi ahamiyatga ega. Milliy adabiyotshunosligimizda tarixiy qissalar bilan bir qatorda, zamonaviy mavzudagi qissalar, jumladan, A.Qahhor, O.Yoqubov, P.Qodirov, X.Do‘stmuhammad, N.Eshonqul, U.Hamdam, L.Bo‘rixon, I.Sulton qissalari muayyan darajada o‘rganilgan. Mavjud tadqiqotlarda badiiy ifoda usullarining o‘ziga xosligi, tadrijiy takomili, poetik obraz va ramzlar mohiyati, xarakterlar olami, ijodkor mahorati masalalari tadqiq etilgan. Ayrim asarlar qardosh xalqlar, rus va jahon adabiyoti bilan qiyosiy tahlilga tortilgan. Mamlakatimiz mustaqilligi yillari hayotimizning ijtimoiy-siyosiy, madaniy-ma’rifiy sohalaridagi o‘zgarish va yangilanishlarning tarkibiy qismi o‘laroq, yoshlar o‘rtasida badiiy adabiyot hamda adabiyotshunoslik ilmiga bo‘lgan e’tibor ham yanada yuksaldi. Yurtimizning boy tarixini, uning betakror madaniyatini va milliy qadriyatlarini keng targ‘ib qilish, jahon ilm-fani va adabiyoti yutuqlarini yetkazish uchun kerakli muhit va shart-sharoit yaratish zarurligi davlat siyosati darajasiga ko‘tarildi. Ayniqsa, Ona va umuman, muqaddas ayol zotining inson hayoti va jamiyat rivojidagi o‘rni va roliga bo‘lgan e’tibor yanada yuksaldi. Bu bejiz bo‘lmay: “Biz yurtimizdagi har bir ayol timsolida, avvalo, buyuk zot – Ona siymosini ko‘ramiz. Zotan, ular biz uchun, avvalo, muqaddas ona, aziz Vatan, oila

timsoli, bitmas-tuganmas mehr, ezgulik va kuch-g‘ayrat manbaidir… Oila – bu mehr va baxt qo‘rg‘oni. Oila bor ekan, farzand degan bebaho ne’mat bor, insoniy qadr-qimmat va ma’naviyat bor. Oilaviy baxt bu – eng ulug‘ saodatdir. Ayol baxtli bo‘lsa, oila va jamiyat ham, albatta, baxtli bo‘ladi”[1]. Binobarin, ijod ahli uchun hamisha ilhom manbayi bo‘lib kelayotgan Ona obrazining badiiy talqinlari tadrijini tadqiq etish, mualliflar ijodiy niyati badiiy tajassumini, obrazlar tizimi hamda milliy qadriyatlar, milliy ruhiyat, milliy qiyofalar talqinini yaxlitlikda ochib berish, turfa xil ijodkor qalamiga mansub asarlardagi muayyan bir muammo talqini orqali o‘zbek adabiyotining ayrim milliy o‘ziga xosliklarini ko‘rsatish mavzuning dolzarbligini belgilaydi.

O‘zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetini tashkil etish to‘g‘risida”, 2020-yil 6-noyabrdagi PF-6108-son “O‘zbekiston yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmonlari, 2017-yil 13-sentabrdagi PQ-3271-son Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi Qarorlari, shuningdek, mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi.** Tadqiqot respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishi doirasida amalga oshirilgan.

**Muammoning o‘rganilganlik darajasi.** Jahon va o‘zbek adabiyotshunosligida ona obrazining badiiy asardagi roli, o‘rni va tadrijiy takomili, milliy obraz timsolida umumbashariy mohiyat kasb etishi ko‘plab tadqiqotlar doirasida o‘rganilgan. Xususan, o‘zbek adabiyotida ona obrazi milliy, an’anaviy va o‘ziga xos qiyofada poetik ifodalanishi tadqiq etilgan. Ammo dissertatsiyada qo‘yilgan nazariy muammo yuzasidan maxsus ilmiy izlanish olib borilmaganligi, ayni mavzuni kengroq o‘rganishni taqozo etadi.

O‘tgan yillar davomida qissalar yaxlit tarzda janriy xususiyatlari, badiiyati bo‘yicha atroflicha tadqiq etilgan. Masalan, S.Ahmad, I.Sulton, M.Qo‘shjonov, O.Sharafiddinov, N.Karimov, S.Mirvaliyev, U.Normatov, N.Shukurov, A.Rasulov, H.Karimov, O.Duysenbayev, U.Jo‘raqulov, N.Jabborov, B.Karimov, A.Ulug‘ov, I.Yoqubov, D.Xoldorov, M.Sultonova, U.Rasulova, U.Nosirov, G.Imomova, M.Imomkarimova, N.Tosheva, Y.Eshmatova, F.Burxonova, singari turli avlodga

[1] Мирзиёев Ш.М. Муқаддас она, азиз ватан, оила тимсоли, битмас-туганмас меҳр, эзгулик ва куч-ғайрат манбаи. Халқаро хотин-қизлар кунига бағишланган нутқи // Халқ сўзи, 2021 йил. – № 48 (7828).

mansub adabiyotshunoslarning maqolalari[2], ilmiy ishlari[3] va risolalari[4] shular jumlasidandir.

Jahon adabiyotshunosligida L.P.Potapov, N.L.Mirkushina, M.V.Meleksetyan, A.A.Xalaf, R.M.Shofakirova, Z.S.Kayumova, M.Arnaudov, R.Arnxeym, M.Berdyayev, L.S.Vigotskiy, kabi adabiyotshunos va estetlarining tadqiqotlarida ayol, ona obrazi badiiy talqini, obrazlar tizimida tutgan o‘rni maxsus tadqiq etilgan. Qolaversa, badiiy ijod psixologiyasi, ijodkor mahorati, badiiy obraz va uning tabiatini o‘rganish tamoyillari, yondashuv metodlari kabi masalalar tadqiq etilgan[5].

Badiiy asar ijodkor dunyoqarashi, milliy an’ana, makon va zamon, uzluksizlik singari kategorial tushunchalarga chambarchas bog‘liqligi uchun tadqiqotchining yondashuv yo‘sinlari ham shunga mutanosib tarzda yuzaga chiqadi. Chunki munaqqid obraz tasviridagi nainki adabiy an’ana va shajaraviy aloqadorlik, balki muallifning o‘z-o‘zini taftish etish jarayonlari, asar yozilayotgan vaqtdagi kayfiyat-hollari, xususan, Ona obrazi yaratilgan qissalarda yozuvchining o‘z marhum onasi mo‘tabar ruhi oldidagi qarzdorlik hislarini ham nazardan qochirmaslikka intiladi.

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[2] Шарафиддинов О. Она // Ўзбекистон адабиёти ва санъати. – Тошкент, 1985. 5 март; Мирвалиев С. Она ҳақида қўшиқ // Ўзбекистон адабиёти ва санъати. – Тошкент, 1982. 3 март; Норматов У. Тақдирлар романи // Ўзбекистон адабиёти ва санъати. – Тошкент, 1985. 27 ноябрь; Шукуров Н. Дунёнинг ишлари // Гулистон. – Тошкент, 1982. № 3. – Б. 16; Султонова М. Оила ва ёзувчи позицияси // Ўзбек тили ва адабиёти. – Тошкент, 1980. №5. – Б. 32.

[3] Улуғов А. Қиссачилигимиз қирралари. – Тошкент: Ўқитувчи, 1991; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2021; Дуйсенбаев О. Ўткир Ҳошимов ижодида она образи. Филол. фан. номз. ... дисс. – Тошкент, 2011; Имомкаримова М. Ўткир Ҳошимов асарларида миллий қадриятлар талқини. Филол. фан. номз. … дисс. – Тошкент, 2004; Имомова Г. Типик миллий характер яратишда бадиий нутқнинг роли: Филол. фан. номз. … дисс. – Тошкент, 1994; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. Филол. фан. д-ри … дисс. – Тошкент, 2018; Каримов Б. XX аср ўзбек адабиётшунослигида талқин муаммоси (қодирийшунослик мисолида): Филол. фан. д-ри … дисс. – Тошкент, 2001; Тошева Н. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси (Исажон Султон насри мисолида): Филол. фан. б. фалс. док. … дисс. автореф. – Тошкент, 2018; Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). Филол. фан. д-ри … дисс.– Тошкент, 2020; Холдоров Д. Ҳозирги ўзбек қиссаларида бадиий услуб муаммоси (Шойим Бўтаев ва Назар Эшонқул қиссалари мисолида). Филол. фан. б. фалс. док. … дисс. автореф. – Тошкент, 2017; Бурханова Ф. Муаллиф адабий-эстетик қарашлари ва ижодий параллелизм (Назар Эшонқул ва Улуғбек Ҳамдам ижоди мисолида): Филол. фан. б. фалс. док. … дисс. автореф. – Тошкент, 2019; Лутфиддинова Х. Ёзувчининг эстетик идеали ва аёллар образи (“Ўткан кунлар” ва “Кеча ва кундуз” романлари асосида). Филол. фан. номз. ... дисс. – Тошкент, 1994; Эшматова Ю. Истиқлол даври ўзбек қиссачилигида аёл руҳиятининг бадиий талқини. Филол. фан. б. фалс. док. … дисс. – Тошкент, 2020.

[4] Саид Аҳмад. Ижод ва жасорат. (Ўткир Ҳошимов ҳақида). Йўқотганларим ва топганларим. Хотиралар. Адабий ўйлар. – Тошкент: Шарқ. – Б. 226–232; Носиров У. Ижодкор шахс, бадиий услуб, автор образи. – Тошкент: Фан, 1981. – Б. 76; Расулов А. Ардоқли адиб. – Тошкент: Шарқ, 2001; Каримов Ҳ. Ўткир Ҳошимов. – Тошкент: Маънавият, 1998.

[5] Потапов Л.П. Умай-божество древних тюрков // Тюркологический сборник, Восточная литература. – М., 1972; Миркушина Н.Л. Образ женщины в русской религиозный философии и культурной традиции конца XIX – начало XX века: Автореф. дисс. канд. философ. наук – Астрахань, 2014; Мелексетян М.В. Образ матери в русской поэзии XX века: А.Блок, А.Ахматова, А.Твардовский. Дисс. … канд. филол. наук. – М., 2009; Шофакирова Р.М. Образ женщины-матери в “Шахнаме” Фирдоуси. Дисс. … канд. филол. наук. – Душанбе, 2004; Каюмова З.С. Образ женщины в переводе “Тафсира Табари” и его отражение в произведениях персидско-таджикской поэзии X-XII веков. Дисс. … канд. филол. наук. – Душанбе, 2023; Халаф А.А. Образ женщины в Арабским исскустве // Вестник ВГУ. Серия филология и журналистика. 2012. №1; Арнаудов М. Психология литературного творчества. – М.: Прогресс, 1970; Арнхейм Р. Новые очерки по психологии искусства. – М.: Прометей, 1994; Бердяев Н. Самопознание. – М.: Книга, 1991; Выготский Л.С. Психология искусства. – М.: Феникс, 1998.

Umuman, yuqoridagi salmoqli tadqiqotlarning yutuqlari bizning kuzatishlarimiz uchun nazariy-metodologik asos vazifasini o‘tashini e’tirof etgan holda, ta’kidlash joizki, ularning hech birida mazkur tadqiqotda ko‘tarilgan mavzu monografik planda o‘rganilmagan.

**Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot rejalari bilan bog‘liqligi.** Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot rejasiga muvofiq “Jahon va o‘zbek adabiyotini qiyosiy-tipologik o‘rganishning umumnazariy muammolari” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** O‘tkir Hoshimovning “Dunyoning ishlari”, Isajon Sultonning “Onaizorim”, Guljahon Mardonovaning “Quyoshim – enam” qissalarida Ona obrazi yaratilishidagi mushtaraklik va o‘ziga xosliklarni o‘rganish, adiblarning Ona obrazini yaratishdagi yondashuvlari, tamoyillari, badiiy-estetik konsepsiyalari hamda poetik mahoratlarini tarixiy-qiyosiy va analitik yo‘sinda ilmiy asoslashdan iborat.

**Tadqiqotning vazifalari:**

ona obrazini badiiy tasvirlashda tarixiy-madaniy, ijtimoiy-estetik omillarning o‘rnini aniqlash;

obrazning umumpoetik sathdan individual badiiy talqin sathiga o‘tish jarayonlarini ko‘rsatish, natijada yakka obrazdan umumbashariy timsolga ko‘tarilib borishini ochish;

“Dunyoning ishlari”, “Onaizorim”, “Quyoshim – enam” qissalari kompozitsiyasida ona obrazining o‘rnini ko‘rsatish, ijodkor badiiy olami, so‘z qo‘llash mahorati, ruhoniy dunyosi, tafakkur tarzini aniqlashga doir nazariy umumlashmalar chiqarish;

ona obrazining qissa voqeligi va obrazlar tizimidagi poetik ifodasini ko‘rsatish, obrazning milliy xarakter xususiyatlarini ochib berishdan iborat.

**Tadqiqot obyekti** sifatida O‘zbekiston xalq yozuvchilari: O‘tkir Hoshimovning “Dunyoning ishlari”, Isajon Sultonning “Onaizorim” hamda adiba Guljahon Mardonovaning “Quyoshim – enam” qissalari tanlandi.

**Tadqiqotning predmeti**ni mustaqillik davri o‘zbek qissalaridagi obrazlar tizimi, ona obrazining badiiy talqinlari, syujet, fabula, kompozitsiya tizimidagi funksional badiiy vazifasi, ijodkor poetik mahorati, o‘ziga xoslik va mushtaraklik masalalari tashkil etadi.

**Tadqiqotning usullari.** Tadqiqotda biografik, tarixiy-qiyosiy, qiyosiy-tipologik, psixologik, analitik metodlardan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

hozirgi o‘zbek qissalarida ona obrazining poetik takomili, uning tarixiy-ma’rifiy asoslari, Qur’oni Karim oyatlari va Hadislarda kelgan axborotlarga tayanib dalillangan, ona obrazining xalq og‘zaki ijodi va mumtoz adabiyot namunalaridagi badiiy tadriji, umumiy va xususiy jihatlari ochib berilgan;

hozirgi o‘zbek qissalarida ona obrazining umumpoetik sathdan individual badiiy talqin sathiga o‘tishida realistik tasvir tamoyillarining o‘rni hamda biografik, tarixiy, ijtimoiy va psixologik omillarning poetik ulushi, o‘zbek onasi timsoli obraz sifatida umumbashariy miqyosga ko‘tarilib borishi asoslangan;

Ona obrazining qissa kompozitsiyasi sathidagi poetik funksiyasi yoritilgan, badiiy sarlavha, peyzaj, qistirma epizod, kiritma hikoyalarning qahramon ruhiyatini ochuvchi vosita sifatida kelishi isbotlangan;

Ona milliy xarakterning potensial asosi ekanligi dalillanib, qissalarda ona obrazining individual asoslari, poetik ifoda shakllari asoslanib, ona obrazi orqali uning psixologiyasida yuzaga kelgan ruhiy tebranishlar, qalb iztiroblari, o‘y-kechinmalari, ezgulikka undovchi obraz sifatidagi inson hayotidagi o‘rni kabi masalalar badiiy makon va hayot misolida dalillangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

qissa janri va ona obrazining jahon hamda milliy adabiyotshunoslikda o‘rganilish tarixi ilmiy asoslangan;

mustaqillik davrida ona obrazining yangicha talqini O‘tkir Hoshimov, Isajon Sulton, Guljahon Mardonova ijodi o‘zbek qissachiligida yangi bosqichni boshlab bergani ochiqlangan;

ona obrazining psixologik dunyosini tasvirlashda qo‘llanilgan badiiy vositalar “Dunyoning ishlari”, “Onaizorim”, “Quyoshim – enam” qissalari orqali dalillangan;

badiiy asar obrazlar tizimida ona obrazining yetakchi o‘rin tutishi, uning asardagi harakatlantiruvchi va asarga maishiy, estetik, ma’naviy ruh berib turuvchi kuch ekani, tarbiyaviy ahamiyatini oshirishi kabi xususiyatlar tahlillarda ochib berilgani amaliy ahamiyat kasb etadi.

**Tadqiqot natijalarining ishonchliligi** nasriy asarlar tahlilida ona jahon va o‘zbek nazariyotchi olimlarining poetik qarashlari va zamonaviy adabiy jarayonda erishilgan eng ishonchli, nazariy jihatdan mukammal xulosalari asos qilib olinganligi, bu esa ularni qiyoslash va xulosa chiqarishga imkon berganligi, tadqiqot xulosalari va tavsiyalari amaliyotga tatbiq etilgani bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati**. Tadqiqot natijalarining ilmiy ahamiyati chiqarilgan nazariy xulosalar mustaqillik davri o‘zbek qissalarida ona obrazining badiiy talqinlarini o‘rganish, keng ko‘lamda monografik tadqiq qilishda muhim nazariy ahamiyat kasb etishi, hozirgi adabiy jarayonning o‘ziga xos xususiyatlarini o‘rganishga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati oliy o‘quv yurtlari, akademik litseylar, kasb-hunar kollejlari uchun “Adabiyotshunoslikka kirish”, “Zamonaviy adabiy jarayon”, “Adabiyot nazariyasi”, “Badiiy asar poetikasi” fanlari va o‘quv kurslari uchun darsliklar, o‘quv qo‘llanmalar, o‘quv-uslubiy majmualar tayyorlashda hamda ixtisoslik fanlari nazariy bazasini shakllantirishda amaliy vosita bo‘lib xizmat qilishi bilan belgilanadi. Badiiy asarning tarbiyaviy, o‘zini-o‘zi baholovchilik funksiyalarini hamda hayotiyligini ochishda tayyor tahliliy manba bo‘lib xizmat qilishi bilan izohlanadi.

**Tadqiqot natijalarining joriy qilinishi.** Mustaqillik davri o‘zbek qissalarida ona obrazining poetik takomili (O‘.Hoshimovning “Dunyoning ishlari”, I.Sultonning “Onaizorim”, G.Mardonovaning “Quyoshim – enam” qissalari misolida) muammosini tadqiq etish bo‘yicha olingan ilmiy natijalar asosida:

o‘zbek adabiyotida ona obrazi genezisi va yangilanish tamoyillariga doir tahliliy fikrlar hamda “Dunyoning ishlari”, “Onaizorim”, “Quyoshim – enam”

qissalarida onalar obrazi talqini, ona psixologiyasining yoritilishiga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan PF-201912258 “Oʻzbek adabiyotining koʻp tilli (oʻzbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihasida foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2024-yil 25-martdagi 04/01-699-son). Natijada yozuvchilar tomonidan onalar obrazi talqinining teran va ishonarli tasvirlanishida qoʻllanilayotgan ichki monolog, tush, xotira-xayol, ramziy obrazli tasvir elementlarining keng ifoda etilganiga oid materiallar bilan boyitilgan;

zamonaviy oʻzbek qissanavislari Oʻtkir Hoshimov, Isajon Sulton va Guljahon Mardonova qissalarida ona obrazi tasvirida xarakter va milliylik ifodasi hamda qissalar kompozitsiyasi, shuningdek, obraz poetik takomili tadqiq etilgan oʻrinlardan hamda ona obrazining psixologik dunyosini oʻrganishda qoʻllanilgan peyzaj, ruhiyat tasviriga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetida 2017–2020-yillarda bajarilgan OT-F1-030 – “Oʻzbek adabiyoti tarixi” koʻp jildlik monografiyani (7-jild) chop etish” mavzusidagi fundamental loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2024-yil 25-martdagi 04/01-702-son). Natijada mustaqillik davridagi ona obrazining yangicha talqini Oʻtkir Hoshimov, Isajon Sulton va Guljahon Mardonova ijodi oʻzbek adabiyotida yangi bosqichni boshlab berganini ilmiy jihatdan aniqlashda asos boʻlgan;

oʻzbek va dunyo adabiyotshunosligida qissa janri takomili va ona obrazining oʻrganilish tarixini yoritish; mustaqillik davri oʻzbek qissachiligida yaratilgan onalar obrazini yoritishda yozuvchilarning badiiy mahoratini koʻrsatish; ona ruhiyati va qalb kechinmalarining chuqur tasviriy vositalarini aniqlash; Oʻtkir Hoshimov, Isajon Sulton va Guljahon Mardonova qissalarida ona obrazi tasvirida sadoqat, oriyat, fidoyilik kabi qadriyatlarning yoritilishida mualliflar mahoratini dalillashdagi qarashlarga oid ilmiy-nazariy xulosalardan Oʻzbekiston milliy teleradiokompaniyasi “Oʻzbekiston tarixi” telekanali “Hamma uchun” koʻrsatuvining oʻzbek qissachiligiga bagʻishlangan sonining tayyorlanishida foydalanilgan (Oʻzbekiston milliy teleradiokompaniyasi “Oʻzbekiston tarixi” telekanalining 2024-yil 7-fevraldagi 02-28-188-sonli ma’lumotnomasi). Natijada koʻrsatuv ilmiy-nazariy ma’lumotlar bilan boyitilib, ularning ilmiy-ma’rifiy saviyasi oshgan.

mustaqillik davri oʻzbek qissalarida ona obrazining umumpoetik sathdan individual badiiy talqin sathiga oʻtishida realistik tasvir tamoyillarining oʻrni hamda biografik, tarixiy, ijtimoiy va psixologik omillarning poetik ulushi, oʻzbek onasi timsoli obraz sifatida umumbashariy miqyosga koʻtarilib borishiga oid ilmiy-nazariy xulosalardan Oʻzbekiston milliy teleradiokompaniyasi “Kinoteatr” telekanalida efirga uzatilgan “Birgalikda koʻramiz” koʻrsatuvi ssenariysini tayyorlashda foydalanilgan (Oʻzbekiston milliy teleradiokompaniyasi “Dunyo boʻylab” telekanalining 2024-yil 27-fevraldagi 03-14-45-sonli ma’lumotnomasi). Natijada Ona milliy xarakterning potensial asosi ekanligi dalillangan ma’lumotlar,

onaning inson hayotidagi o‘rni badiiy makon va hayot misolidagi faktlar bilan ko‘rsatuv ilmiy saviyasi oshishiga xizmat qilgan.

**Tadqiqot natijalarining aprobatsiyasi**. Dissertatsiya natijalari 7 ta ilmiy-amaliy anjumanlarda, jumladan, 4 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanida muhokamadan o‘tkazilgan.

**Tadqiqot natijalarining e’lon qilinganligi.** Dissertatsiya mavzusi bo‘yicha jami 14 ta ilmiy maqola nashr etilgan. O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, ulardan 2 ta xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning hajmi va tuzilishi.** Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan tarkib topgan bo‘lib, umumiy hajmi 144 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida mavzuning dolzarbligi, zarurati, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, fan va texnologiyalar rivojining ustuvor yo‘nalishlariga mosligi, tadqiqotning ilmiy yangiligi, amaliy natijalari, ishonchliligi, nazariy va amaliy ahamiyati, amaliyotga joriy etilishi, aprobatsiyasi, e’lon qilingan ishlar va tadqiqot tuzilishi ko‘rsatilgan.

Dissertatsiyaning birinchi bobi **“Ona obrazining adabiy-estetik omillari, tadrijiy takomili”** deb nomlanib, 1.1 paragrafida ***“Obraz takomilida tarixiy-madaniy, ijtimoiy-estetik manbalarning o‘rni”*** o‘rganilgan. Epik tafakkur tarixida an’anaviy obrazlar silsilasi, ularning badiiy tadriji va poetik takomili tarixiy poetika kontekstida tadqiq qilinarkan, unda mif, folklor, mumtoz adabiyot va zamonaviy o‘zbek nasri namunalari tayanch obyekt sifatida muhim ahamiyat kasb etadi. Agar so‘z qissa janriga xos obrazlar tizimi haqida borishi hisobga olinsa, an’anaviy obrazlarning genezisi hamda tarixiy asosi yanada olis o‘tmishga qarab siljishi oydinlashadi. Negaki, zamonaviy qissalar payg‘ambarlar, Qur’oni Karim va xalq qissalarining vorisi o‘laroq, tarixiylik va an’anaviylikni o‘zida aks ettiradi. Ilk qissalar epik tafakkur tizimining yadro janri sifatida bashariyat tarixidagi ideal shaxslarning hayotini badiiy aks ettirishi bilan muhim ahamiyatga ega. Adabiyotshunos A’zamxon Qozixo‘ja “Qissa janrining xususiyatlari” maqolasida qissa janrining kelib chiqishiga doir fikrlarni bildiradi. “Qissa janri spetsifikatsiyasiga nazar tashlar ekanmiz, aynan ilohiy mohiyatga yaqinlashib kelgan qissalar janrning yorqin namunasi sifatida ko‘zga tashlanishini kuzatamiz”[6], – deb yozadi.

Qissa bayonidan maqsad inson ekanligi, uning bosh obrazi janr tarixida foks hodisa o‘laroq poetik ma’no kasb etadi. Shu ma’noda, adabiy-tarixiy jarayon namunalari misolida muayyan obrazning badiiy tadriji, poetik takomilini tahlilga tortishda uning janriga xos xususiyatlar muhim sanaladi. Bundan tashqari, obraz takomilida diniy-ma’rifiy, mifologik, adabiy-estetik, tarixiy va ijtimoiy manbalarning o‘rni ham beqiyos. Mana shularni e’tiborga olib, mustaqillik davri

[6] Қозихўжа А. Гар ортуқ сўз дедим... – Тошкент: Nurafshon business, 2021. – Б. 163.

oʻzbek qissalari misolida ona obrazining poetik takomilini tadqiq etish masala mohiyatini bor-boʻyicha kuzatishga, umumlashma nazariy xulosalar chiqarishga imkon beradi. Epik tafakkur tarixida ona timsoli oshiq-maʼshuqa-raqib, yetim bola singari obrazlar qatorida davrdan davrga, ijodkordan ijodkorga, asardan asarga qarab oʻzgarib, yangicha qiyofa kasb etishi, avvalo, ijod qonuniyati, yozuvchi mahorati bilan belgilanadi. Adabiyot tarixida ona timsolining folklor, mumtoz adabiyot va zamonaviy nasrda turli-tuman obrazlari yaratilgan boʻlib, birinchisidan ikkinchisiga oʻtganda oʻzida anʼana va novatorlik xususiyatlarini namoyon qiladi. Masalan, onaning mehribon, oʻgay, tutingan, rad etilgan, yolgʻiz obrazlari umumiylikka ega boʻlsa, keyinchalik ushbu obraz maishiy va ijtimoiylashishi natijasida oʻziga xos xususiyatlarni aks ettirgan. Shu oʻrinda aytish kerakki, badiiy asarlarda turli-tuman shaklda talqin qilingan ona obrazining tarixiy va poetik asoslari ilohiy axborot Qurʼoni Karim hamda Hadislardan toʻyinadi. Umuman olganda, zamonaviy oʻzbek qissalarida ona obrazining poetik takomili va tarixiy-nazariy asosi hamda tadrij yoʻlini quyidagicha tasniflash mumkin: 1.“Qurʼoni Karim” qissalari, hadisi shariflar. 2. Mif, afsona va asotirlar. 3. Xalq ogʻzaki ijodi. 4. Qadim turkiy toshbitiklar. 5. Sharq adabiyotining mumtoz namunalari. 6. XX-XXI asrlar zamonaviy oʻzbek va jahon adabiyotidagi tajribalar.

Avvalo, ushbu tasnif zamonaviy oʻzbek qissalarida ona obrazining badiiy tadrijini xronologik sathda tahlil qilish imkonini beradi. Qurʼoni Karim oyatlari va Hadislarda ona obrazining maʼrifiy va tarixiy asoslari namuna oʻlaroq, iʼjoz maqomida bayon qilingan. Shuningdek, onaning milliy va umumbashariy fazilatlari, ideal shaxslar volidalari hayoti orqali eslatilgan. Onaga boʻlgan ehtirom, eʼzoz va eʼtibor oʻzining yuksak choʻqqisiga chiqqan. Ayoldagi bagʻrikenglik, iffat, itoat, siniqlik va jasorat millat onalari timsolida ochiqlangan. Samoviy kitoblarda bayon qilingan bashariyat tarixidagi haqiqatlar johiliyat davrlariga kelib buzib talqin qilinishi natijasida mif, afsona va asotirlarda ona obrazining turli-tuman shakllarini yuzaga kelishiga asos boʻlgan. Boshqacha aytganda, samoviy kitoblarda bayon qilingan onalar hayotining kechmishi mif, afsonalardagi ushbu obrazning sinkretik genezisi sifatida ilk asosga borib bogʻlanishi koʻzga tashlanadi. “Qurʼoni Karim” va hadisi shariflarda keluvchi qissa hamda oyatlar mazmunida onaga ehtirom koʻrsatish, hurmat qilish, asrab-avaylash, xizmatini ogʻrinmasdan bajarish haqida soʻz boradi. Jumladan, Qurʼoni Karimning Ahqof surasi 15-oyatida Alloh taolo shunday marhamat qiladi: “Biz insonni ota-onasiga yaxshilik qilishga buyurdik. Onasi uni qornida qiynalib koʻtarib yurgan va uni qiynalib tuqqandir”[7].

Ona obrazi Turkiy xalqlar mifologiyasida Umay kulti universal ayol xudo boʻlgan. Uning maʼno va vazifalari turlicha boʻlib, Eron mifologiyasida Umay Xumoydan kelib chiqqan deb talqin qilinadi. “Xumoy qushi qaysi insonga oʻz soyasini solsa, u baxtli boʻlar ekan. Oltoy turklari Umayni unumdorlik maʼbudasi, togʻlarning bekasi, yovvoyi hayvonlar, onalar va bolalarning homiysi deb ham bilishgan. Umay kulti Sibir turkiy xalqlarda ham keng maʼnoda ishlatilgan. Umay

[7] Шайх Абдулазиз Мансур. Қуръони Карим маъноларининг таржима ва тафсири. – Тошкент: Мунир, 2023. – Б. 508.

bu xalqlarda faqat bolalarni himoya qiluvchigina emas, balki bolalar jonini oluvchi sifatida ham talqin qilingan”[8]. Bunday qarash Oltoy turklarida ham bo‘lgan.

O‘rxun-Enasoy yozma yodgorliklarida ham Umay ma’budasi haqida ma’lumotlar keltiriladi. Yozma yodgorliklarning nodir namunasi hisoblangan “Kultegin” bitiktoshining “Ulug‘ bitig” deb nomlangan ikkinchi qismida Bilga xoqon va Kulteginning onasi sifatida nomi hurmat bilan tilga olingan Elbilga xotunga Tangrining nazari tushgani, uni o‘z martabasi darajasida yuksaklikka ko‘tarib ulug‘lagani haqida fikrlar berilgan.

Folklorga doir ertak, xalq qissalari va doston janri namunalarida ona obrazi milliy qiyofa kasb etadi, yolg‘iz-g‘amxo‘r, tutingan-rahmdil, o‘gay-yovuz, jasoratli-himoyachi ona obrazlari turli-tuman xalqona janrlarda poetik ifoda etiladi. Xalq og‘zaki ijodi namunalari, jumladan, “Alpomish”, “Kuntug‘mish” “Rustamxon”, “To‘maris” kabi rivoyat va dostonlarida jasoratli, vatanparvar, qasoskor, fidokor, onalar obrazi tasvirlangan.

Alisher Navoiy ijodiy merosida biz Alanquva, Zoli zar, Halima ona, Xadichabegim, Fotima, Ummi Muhammadiya, Bibi Munajjima, Bonu singari ism-shariflari keltirilgan yoxud, umuman, ona deb ta’riflangan ko‘plab mo‘tabar ayollar obrazini uchratamiz. Bu orqali ulug‘ shoir o‘zining tarbiya, tanbeh va ogohnomalari – ona roziligi va uning ko‘ngil shodligi har narsadan afzalligi haqidagi hadisi sharifga tayaniluvchi konseptual qarashlarini poetik ifodaga ko‘chirganining guvohi bo‘lamiz. Alisher Navoiy ijodining cho‘qqisi hisoblangan “Xamsa” asariga kirgan “Layli va Majnun”, “Saddi Iskandariy” dostonlarida ham genial shoir o‘zi bayon qilmoqchi bo‘lgan asosiy fikrning mazmunini ochishga xizmat qiluvchi Layli va Iskandarning onalari obrazlarini uchratamiz.

Biz tadqiq etayotgan qissalardagi onalarning imon-e’tiqodi mustahkamligi, jasurligi, qahramonligi, shijoati, badihago‘yligi, xokisorligi, farzand kamoloti uchun harakat qilishi kabi fazilatlar bilan Qur’on qissalari, xalq og‘zaki ijodining turli janrlarda yaratilgan asarlar, Alisher Navoiy asarlari va undan keyingi davrlarda yaratilgan asarlardagi ona obrazi bilan mushtaraklik kuzatiladi. Ushbu qissalarga tarixiy, nazariy, zamonaviy aspektda qarar ekanmiz, bunday qarashlar qorishiq holda bir-birini to‘ldirib keladi.

Bobning 1.2 paragrafi ***“Obrazning umumpoetik sathdan individual badiiy talqin sathiga o‘tish jarayonlari”*** tadqiqiga bag‘ishlangan. Mazkur paragrafda ona obrazining umumpoetik sathdagi talqini masalasiga to‘xtalib, individual sathga o‘tishi jarayonlari tahlilga tortilgan.

Zamonaviy o‘zbek qissalarida ona obrazining poetik takomilini yoritish, uning shakllanish jarayonlarini tadqiq qilishda umumpoetik sathdan, ya’ni folklor, mumtoz adabiyot namunalaridan XX asr o‘zbek nasriga o‘tganda ushbu obraz qanday o‘zgarishlarga yuz tutganini tahlilga tortish masala mohiyatini teran anglashga xizmat qiladi. Ayonki, XX asrga kelib o‘zbek nasrida nainki, obrazlar tasvirida, balki qissa janrida ham muayyan poetik o‘zgarishlar ko‘zga tashlandi. Bunda A.Qodiriyning “Obid ketmon”, G‘.G‘ulomning “Shum bola”, “Netay”,

[8] Потапов Л.П. Умай-божество древних тюрков // Тюркологический сборник, Восточная литература. – М.: 1972. – С. 275.

“Yodgor”, Oybekning “Bolalik”, A.Qahhorning “O‘tmishdan ertaklar” asarlari qissa janrining badiiy takomilida poetik bog‘lam vazifasini o‘tadi. Mana shunday adabiy-tarixiy jarayon fonida qissa janri tabiatida va uning obrazlari tasvirida qanday umumiy va xususiy jihatlar mavjudligini aniqlash dolzarb sanaladi. Shu ma’noda, ona obrazi takomilida badiiy-individual sathning talqin imkoniyatlarini belgilash, uning tarixiy, ijtimoiy, adabiy-estetik, psixobiografik omillarini tadqiq etish muhim.

Ona siymosi bosh obraz sifatida har qanday janrda tasvirlansa-da, unga xos xususiyatlar tipologik ma’no kasb etadi. Xususan, mo‘tabar manbalarda onaga ko‘rsatilgan ehtirom va ibrat ma’rifati, onaning ijtimoiy hamda maishiy hayotda tutgan o‘rni, onaga oila a’zolarining munosabati singari omillar zamonaviy o‘zbek qissalarida mazkur obraz talqinidagi tarixiylik, an’anaviylik muammosini oydinlashtiradi. Masalan, O‘.Hoshimovning “Dunyoning ishlari” qissasida markaziy syujet chizig‘i ona obrazi asosiga qurilgan. Qolgan turli qissa voqealari bosh syujet shahobchalari sifatida ona obrazining u yoki bu qirrasini ochishga xizmat qilgan.

XX asr o‘zbek qissalarida ona timsolining realistik tasviri yaratilgan. Bunda davrning ijtimoiy qiyofasi, shaxs fojiasi, jamiyat muammolarini ich-ichidan realistik tasvir aslahalariga tayanib badiiy aks ettirish ko‘zga tashlandi. Onaning real dunyosi, hayotning shafqatsiz tomonlari, jamiyatning onaga munosabati tanqidiy ruhda epik idrok etilgan. Bu esa, oila va jamiyat o‘rtasidagi muhitni hamda ijtimoiy-maishiy hayot voqeligini bor-bo‘yicha ko‘rsatishga zamin hozirladi. Onaning real qiyofasi uning o‘y-xayollari, ichki iztiroblari, favqulodda hodisalar fonida badiiy talqin qilinadi. Ona obrazi tasviri takomilida jadidchilik harakati, sho‘ro bosqini, urush fojiasi hal qiluvchi mohiyat kasb etgan.

A.Fitrat, A.Qodiriy, A.Cho‘lpon, G‘.G‘ulom, Oybek nasrida mazlum va jabrdiyda – ona, yolg‘iz boquvchi – ona, front ortidagi sabr-toqatli – ona, tutingan, mehribon – ona, o‘gay, johil – ona, o‘gay, rahmdil – ona, dono, ma’rifatparvar – ona singari obrazlar tizimi realistik tasvir aslahalari mahsuli o‘laroq epik talqin qilindi. Masalan, XX asr o‘zbek nasrida ona obrazining umumpoetik sathdan individual badiiy talqin sathiga o‘tish jarayonini birinchi o‘zbek romanidagi O‘zbek oyim obrazi misolida ko‘rishimiz mumkin. “O‘zbek oyimning oila a’zolariga, jumladan, o‘g‘li Otabekka munosabati tamomila o‘ziga xos. Biz bilamizki, onalarning isbotsiz qabul qilinadigan bir sifatlari bor. Bu – onalik instinkti. Ona va farzand munosabatida mudom shu tuyg‘ular g‘olib keladi. Ya’ni onalar farzand gunohini har qanday vaziyatda bo‘lmasin, kechiradilar. Aslida, ularning buyukliklari ham, zaifliklari ham shunda namoyon bo‘ladi”[9]. O‘zbek oyim sodda, shu bilan birga, o‘jar, gapini o‘tkazadigan, aytganini qildiradigan ayol. Uning soddaligi, beg‘uborligi, mehribonligi umumpoetik sathda tasvirlangan ona obrazlariga hamohang, ammo gap-so‘zlari, o‘glining taqdiriga aralashishi, o‘sha davr ayollariga xos bo‘lmagan, eriga hukmini o‘tkaza oladigan shaddodligi, o‘ktamligi, kayvoniligi, izzattalabligi hamda “og‘ma”ligi individual sathga evrilganini ko‘rsatgan.

[9] Жўракулов У. Қодирий ва роман тафаккури. – Тошкент: Nurafshon business, 2020. – Б. 94.

Ona obrazining badiiy talqini O‘.Hoshimov nasrida markaziy o‘rinda turadi. Uning nasrida ona obrazining ilk chizgilari “Odamlar nima derkan” (1966) qissasidan boshlangan. Yozuvchi ona-bola munosabatlari bilan bog‘liq syujet orqali onani hayot tashvishlariga bardoshli, o‘z hayotida paydo bo‘lgan har qanday muammolarni yechishga qodir ma’naviy ideal tarzida tasvirlaydi. Keyinchalik ona obrazi yozuvchining “Odamlar ovozi” hikoyasi qahramoni Mastura xola obrazida kengroq talqin qilindi. Mastura xolaning sadoqati eski uyini tashlab ketmasligida namoyon bo‘ladi. Avvalo, uy marhum eriga bo‘lgan cheksiz muhabbati va sadoqatining ramzi. Shu maskanda farzand nafasi, ya’ni onalik hissini tuygan. Shuningdek, O‘.Hoshimovning “Urushning so‘nggi qurboni” hikoyasidagi Umri xola, “Dunyoning ishlari” qissasidagi Poshsha xola, “Ikki eshik orasi” romanida Qora amma, Robiya, Ra’no, Lazakat xola, Xolposh xola, Bashorat kabi obrazlar ham tahlil qilindi. Adib asarlarida ona obrazini faqatgina oddiy ayol, shunchaki, yaqinlariga, qolaversa, begonalarga ham mehr ulashadigan hamda odob-axloqni targ‘ib etuvchi inson sifatida tasvirlab qolmay, Poshsha ona, Qora amma, Bashorat xola, Zebi xola, Qurbonoy xola, Robiya kabi personajlarda chuqur ijtimoiy, teran g‘oyaviy salmoq bilan to‘yintirilgan qahramonlar xarakterini ham yoritib beradi. Adib asarlarida jamiyatda faol ishtirok etgan, hayotga, jamiyatga biroz bo‘lsa-da, ta’sir eta olgan ona obrazlarini ham uchratamiz. Adib yaratgan ona obrazlari rang-barangligi jihatidan yozuvchining mahoratini namoyon etadi.

I.Sulton ona obrazini maromiga yetkazib yaratgan asari bu “Onaizorim” qissasidir. Qissa 2013-yilda yozilgan. Muallif qissasida uch avlod onalari haqida so‘z yuritadi. Ona qaysi zamonda, qaysi davrda, necha yoshda, qanday ko‘rinishda bo‘lmasin, ularning o‘y-xayollaridagi, farzand tarbiyasidagi, uy-ro‘zg‘or ishlarini bajarishdagi o‘xshashlikni ko‘rsatib beradi.

Adabiyotshunos Ulug‘bek Hamdamov “Onaizorim” qissadagi ona obrazi haqida quyidagi fikrlarni aytadi: “Ona o‘zbek adabiyotida ko‘p ishlangan mavzulardan hisoblanadi. Lekin I.Sulton ijodidagi ona obrazi mavjudlari bilan ko‘p jihatdan farq qiladi. Avvalo, asarning borliq komponentlari: detallar, qahramonlar, asar syujeti, badiiy priyomlar – hamma-hammasi boshdan oyoq shu obraz talqini atrofida jipslashadi”[10]. I.Sulton onalarni hayot, borliq, tabiat va tabiatdagi barcha tirikliklar bilan uzviy bog‘liqlikda tasvirlaydi. Ona tabiatdagi yaratuvchanlikni onadagi yaratuvchanlikka qiyoslaydi.

G.Mardonovaning “Quyoshim – enam” qissasida qadim adabiyotimizning umumpoetik sathida tasvirlanganidek, bolalari uchun jon kuydiradigan, farzandlarini iymon-e’tiqodli, el-yurtga nafi tegadigan, birovning haqqidan qo‘rqadigan, ma’rifatli insonlar qilib tarbiyalagan ona siymosini ko‘ramiz. Shu bilan birga, G.Mardonova tasviridagi ona nihoyatda zakiy, xalq og‘zaki ijodining bilimdoni, mehnatsevar, tunni tonglarga ulab farzandlarining ta’minoti uchun tinim bilmay mehnat qiladi, jigarlarining tashvishini qiladi.

Mustaqillik davri o‘zbek qissalarida ona obrazi qiyofasi realistik tasvir aslahalari bilan boyitilgan. Bunda biografik, tarixiy-ijtimoiy, psixologik omillar

[10] Ҳамдамов У. Таърифи – адиб, унвони – инсон бўлган ёзувчи ижоди // Янги Ўзбекистон. – Тошкент, 2023. № 3.

yetakchilik qilish bilan birga, ona siymosining zamonaviy koʻrinishini chizishda poetik asos vazifasini oʻtagan. Ijtimoiylashgan ona obrazi hayotning turli-tuman tashvishlari fonida badiiy talqin qilingan.

Tadqiqotning ikkinchi bobi **“Qissa matnida ona obrazining oʻrni va badiiy vazifasi”** deb nomlanadi. Mazkur bob ikki paragrafdan tashkil topgan. 2.1 paragrafida ***“Qissa kompozitsiyasida ona obrazining oʻrni”*** masalasi oʻrganilgan. Badiiy asarning turli qismlari bir-biriga mutanosib holda joylashtirilgan boʻlsa, uning gʻoyaviy-estetik ta’siri ham yuqori boʻladi. Asarning turli qismlari orasidagi mutanosiblik esa kompozitsiya deyiladi. “Kompozitsiya (lot. tartibga solish, tuzib chiqish) asardagi barcha unsurlarni shunday uyushtiradiki, natijada unda bironta ham ortiqcha unsurning oʻzi boʻlmaydi, zero, har bir unsur asar butunligida oʻzining funksiyasiga ega boʻladi, muayyan gʻoyaviy-badiiy yuk tashiydi”[11].

Qissa kompozitsiyasi sathida ona obrazining oʻrni, uning poetik funksiyasi voqealarni tutib turishda va ularni tarkiblashda oydinlashadi. Qissa kompozitsiyasida muallif nuqtayi nazari bilan bosh qahramon koʻz qarashi uygʻunlashib, asar voqealarini uyushtirishda badiiy funksiya bajaradi. Ayniqsa, badiiy sarlavha qissa kompozitsiyasi va syujetini epik idrok etishda poetik ochqich vazifasini oʻtaydi. “Dunyoning ishlari”, “Onaizorim”, “Quyoshim-enam” qissalarida badiiy sarlavha nafaqat fokus nuqta, balki yozuvchining badiiy niyatini oʻzida mujassam qiladi. Qissa markazida inson hayoti, uning shaxsiyati yotishi, asar kompozitsiyasi yagona “jumla” konsepsiyasi asosida qurilishi, badiiy syujet voqeligini tezis-antitezis-sintez sxemasi doirasida bayon qilinishi, obrazlar tizimida ichki nutqning boʻrtib koʻrinishi mazkur janrning yalpi garmoniyasini namoyon qiladi. Shunga muvofiq, zamonaviy oʻzbek qissalari mohiyatan tipologik ma’no kasb etadi.

Oʻ.Hoshimov qissada ona xarakteri qirralarini ochish bilan birga, oʻzining ham ichki kechinmalari bayonini berdi. Qolaversa, Poshsha oyi obrazidan tashqari, boshqa ona va bolalar taqdirini ham qissa kompozitsiyasiga kiritdi. Jumladan, “Mahallaning shayxi” hikoyasida shayx laqabli bola va uning beva onasi, “Toy” hikoyasida Toyir va Niso xola obrazi, “Ermon buvaning tilagi” hikoyasida urushga ketgan oʻgʻil Oltmishvoy va farzandini urushdan qaytishini kutib-kutib, bir bora koʻrolmay vafot etgan Habiba buvi, “Oʻris bolaning oyisi” hikoyasida Zebi xola va Vali obrazlari, “Xoʻja” hikoyasida esa, Xoʻja va uning onasi, “Oy quyoshdan nur oladi” hikoyasida Risolat opa va uning oʻgʻli Orif, “Havas” hikoyasida esa, Mehri xola va uning oʻgʻli Jahongir kabi personajlar hayoti va taqdiridan lavhalar berib, Poshsha oyi xarakterini ochib beradi.

I.Sultonning “Onaizorim” qissasi kompozitsiyasida qahramonning obrazi bir me’yorda turadi. Voqealar, qahramonlarga u bilan bogʻliq holda tafsilotlar beriladi. Qissaning qizlar tarbiyasi borasida ahamiyati yuqori. Bir oʻzbek qizi bilishi kerak boʻlgan tarbiya, odob-axloq, roʻzgʻor tutumlari, odamlar bilan munosabatlarning hammasi ona maqomidagi inson borki, farzandlarga uqtiriladi. Bu an’ana, hayot charxpalagidek koʻrsatib beriladi. Ushbu jihatlari bilan ham “Dunyoning ishlari” hamda “Quyoshim – enam” qissalaridan farqlanib turadi. Kompozitsion jihatdan

[11] Қуронов Д. Адабиётшуносликка кириш. – Тошкент: Абдулла Қодирий, 2004.– Б. 111.

“Dunyoning ishlari” qissasi bilan o‘xshashlik tomoni qissa so‘nggida muallifning ichki ruhiy kechinmalari, ona sog‘inchi, hayot haqidagi falsafasi beriladi.

G.Mardonova onaning turmush tarzi, uy yumushlari, bolalar tarbiyasiga, ilm olishiga munosabatini yoritib bergan. Onaning farzandlarini ilmli bo‘lib ulg‘ayishini xohlashi va bunga sharoit yaratib berishi, kerakli o‘rinlarda motivatsiyalar berishi, ulardan faxrlanishi onaning o‘ziga xos fazilati bo‘lib tasvirlangan. Muallif tasvirlagan zamon, muhitda ota-onalar farzandlarining, ayniqsa, qizlarning ilmli bo‘lishiga ahamiyat bermaydi. Ushbu o‘rinda ona ilmni va ilmli insonlarni qadrlaydigan, ularga havas bilan qaraydigan obraz sifatida gavdalantiriladi. G.Mardonova mazkur nuqtayi nazari bilan ham O‘tkir Hoshimov va Isajon Sulton nuqtayi nazaridan farqlanib turadi.

Ikkinchi bobning ***“Ona obrazining qissa voqeligi va obrazlar tizimidagi badiiy vazifasi”*** deb nomlangan 2.2 paragrafida o‘rganilayotgan qissalar syujeti va obrazlar tizimining o‘ziga xosligi haqida fikr yuritilgan. Qissalar syujeti va obrazlar tahlili asosida badiiy-psixologik tasvirga oid ilmiy talqinlar ilgari surilgan.

Har bir asarda obrazlar tizimi syujet davomiyligini ta’minlab, asarning mazmuni hamda qahramonlarning xarakter qirralarini namoyon qilishda ma’lum badiiy funksiyalarni bajaradi. “Dunyoning ishlari” qissasida voqealar muallif bolaligi, bolalikdagi xotiralari bilan boshlanib, otasi, onasini, aka-ukalari bilan o‘tkazgan kunlarini hikoya qiladi. Qissaning boshidan to so‘nggiga qadar yozuvchi bolalik xotiralariga murojaat qiladi. Onasi va onasi atrofida bo‘lgan voqea-hodisalarni qayta jonlantiradi va badiiylashtiradi. Hikoyalar voqealari orasida vaqt munosabati yetakchilik qiladi. Bunday hikoyalarga “Tasalli”, “Tush”, “Qarz”, “Eng og‘ir gunoh”, “Bola yig‘isi”, “Surat”, “Xiyonat”, “Kitob”, “Mahallaning shayxi”, “Qanoat”, “Opamni topib oldim”, “Bozor”, “Po‘stdumbali moshkichri”, “Oltin baldoq”, “Xo‘ja”, “Usta”, “Havas”, “Kaltakesakning dumi” kabi hikoyalarini kiritishimiz mumkin. Masalan, “Bozor” hikoyasida bolaning aka-ukalari bilan munosabati, akalari bo‘lishining yaxshi yoki yomon taraflari, ulardan qolgan kiyimlarni kiyishi-yu, maktabda qanday bahoga o‘qishi tasvirlanadi. Hikoya davomida esa onasi bilan qoraquloq echkisini sotish uchun bozorga borganliklari, insofsiz dallolga duch kelib chuv tushishganligi bayon etiladi. Onaning tushkun va chorasiz holati tasvirlanadi.

“Oq, oydin kechalar”, “Haqqush”, “Ikki afsona”, “Alla” nomli hikoyalarida farzand onasi aytgan mehrli allalar, qiziqarli rivoyatlar, afsonalar va lirik qo‘shiqlar haqida so‘z yuritadi, yodga oladi. Bu esa, onalarning ilmi, adabiyotga muhabbat, badihago‘ylik, farzand tarbiyasidagi o‘rnidan dalolat beradi. Adib qissa tarkibiga she’r, maqol, rivoyat, afsona, alla kabilarni kiritishi yozuvchi badiiy niyatini teranlashtirish, obraz mantig‘ini asoslash voqelikni estetik, falsafiy jihatdan to‘yintirishga xizmat qilgan.

I.Sultonning “Onaizorim” qissasida voqealar Ra’no ismli qizaloqning bolaligi, o‘smirligi, kelinligi, onaligi, buviligi davrlarini o‘z ichiga qamrab oladi. Qissada fasllar almashinuvi, davr o‘zgarishi, umuman olganda, hayot charxpalagi turli obrazlar vositasida yoritib berilgan. Muallif yaratgan portretlarda peyzaj va boshqa unsurlar chatishib ketishi sababli obrazlar xarakteri yanada yorqinroq ochiladi. Bir o‘zbek oilasidagi tutumlar, qiz farzand tarbiyasida ota-onaning o‘rni,

ular bergan tarbiya, o‘gitlar orqali millat onasining dunyoqarashi, fikrlashi, o‘zbek oilalaridagi ijtimoiy-maishiy hayot yoritib berilgan. Onaga xos fazilatlar dastlab qizaloq Ra’no, uning otasi, xolasi kabi personajlar orqali namoyon bo‘ladi. Ona Ra’noga qiz bolada bo‘lishi lozim bo‘lgan fazilatlarni o‘rgatadi, natijada onaga xos fazilatlar ham namoyon bo‘ladi. Onaizor qizaloqqa kichikligidanoq saramjon-sarishtalikni, toza-ozodalikni, mehnatkashlikni, tejamkorlikni o‘rgatadi. Ona ham bir vaqtlar shu tarbiyani o‘z onasidan olgan, kun kelib endi o‘z qiziga o‘rgatmoqda. Onaizor qiziga otasini hurmat qilishni, unga turli yumushlarda yelkadosh bo‘lish kerakligini uqtiradi. Mehmon kutish, uni qanday kuzatish, dasturxonni qanday solib, nimalar qo‘yishigacha o‘rgatadi.

G.Mardonovaning “Quyoshim – enam” qissasi voqeiy qissa bo‘lib, muallif o‘zi yashagan muhit, bolaligi o‘tgan qishloq va shu qishloqning samimiy, sodda odamlari, oila a’zolari haqida yozadi. Qissada obrazlar tizimi onaning xarakter qirralarini ochib beradi. Qolaversa, onaga xos bir qancha noyob fazilatlar roviy-personaj tafsilotlari orqali yanada konkretlashadi. Yozuvchi “Qo‘rg‘onim – otam” bobida onaning o‘ziga xos bir xislati bilan so‘z boshlaydi: “Enam… Enam uyda mol-hol so‘yilguday bo‘lsa, yuragini avaylab oldirib qo‘yadi: – Otang minan akalaring jeydi, juraklari tovday bo‘lsin, iloyim. Jigari-yu buyragini olib qo‘yadi: – Kelin, chalaroq qilib qovur, bolalarimning buyrak, jigari sov bo‘lsin. Otang aytadi Ibn Sino yozgan ekan, odam qaysi a’zosi sov bo‘lishini xohlasa mol, qo‘yning ana shu a’zosini tez-tez jeb turishi keragekan, – deydi”[12]. Qissada ona obrazining mukammal chiqishini ta’minlagan obrazlardan biri Ota obrazidir. Otaga xos fazilatlar, uning hayot yo‘li, oiladagi hamda qishloqdagi obro‘si, martabasi haqida so‘z yuritiladi. Qissada quyidagi tartib-intizom orqali muallif bir oila misolida o‘zbek oilalari, ularning otaga bo‘lgan hurmati va bunda onaning ahamiyatini ko‘rsatib beradi.

“–Boba-yov, kelag‘ang ovqat sovidi…

Ana shu elning oldi otam, to‘rt qiz, to‘rt o‘g‘ildi uylab-joylagan, hammasini oliy dargohlarda o‘qitgan, ularning chin inson bo‘lishida fidoyilik ko‘rsatgan otam ovqat suzilganini eshitsa ham, shoshilmay uy tomon yuradi. Xotirjamlik bilan ust-boshini qoqadi. Ohista qo‘l-betini yuvadi, shoshilmay artinadi. So‘ng o‘ziga yarashgan vazminlik bilan dasturxon to‘ridan joy oladi. Ana shunday. Bizning uyda otam dasturxon boshiga kelmaguncha tovoqqa qo‘l cho‘zilmagan hech mahal. Bularning bari bizning ong-u shuurimizga saboq bo‘lib singigan. Bu enamning sabog‘i”[13].

Ko‘rinadiki, qissalarda voqealar hamda obrazlar tizimi turlicha. “Dunyoning ishlari” qissasida ko‘plab personajlar qatnashgan bo‘lib, turli vaziyatlar orqali ularga hamda asar qahramoniga xos fazilatlar ochib beriladi. “Onaizorim” qissasida esa, muallif hayot yaratiqlarini ham obraz darajasiga ko‘taradi. Muallif ular bilan munosabat, suhbatlar orqali qahramonga xos fazilatlarni yoritib beradi. “Quyoshim –enam” qissasida ko‘proq muallif tafsilotlari, oila a’zolari bilan bo‘lgan dialoglar onaning xarakter qirralarini ko‘rsatib beradi.

[12] Мардонова Г. Қуёшим – энам. – Тошкент: Шарқ, 2021. – Б. 28.
[13] Shu muallif. Shu sahifa.

Dissertatsiyaning so‘nggi bobi **“Ona obrazining milliy asoslari va qissaga xos poetik ifoda”** deb nomlanadi. 3.1 paragrafida ***“Ona milliy xarakterning potensial asosi sifatida”*** masalasini o‘rganishga qaratilgan.

Mustaqillik davri o‘zbek qissalarida ona siymosi milliy zamin ruhi bilan uyg‘unlik kasb etadi. Shu bois, ko‘zda tutilgan har uchala qissada ona ruhiyati, ma’rifiy dunyosi milliy an’ana, urf-odat va qadriyatlardan oziqlanadi. Shu bilan birga, ayni paytda, millat udumlarining targ‘ibotchisi sifatida badiiy talqin qilinadi. Qissa janr tabiati e’tibori bilan milliy zaminga mos va xos xarakter yaratishda eng qulay asar hisoblanadi. Shunga muvofiq, ona obrazi qiyofasini chizishda milliy tasvir bo‘yog‘i ustuvorlik qiladi. Onaning ichki dunyosi, ruhiy iztiroblaridan tortib, uning tashqi portreti, gap-so‘zlari, amali va niyati, maqtovi va qarg‘ishigacha milliy ifoda ko‘zga tashlanadi.

Yozuvchi asar yaratar ekan, uni milliylikdan xoli tasvirlay olmaydi. Zero, milliylik adabiyotning asosiy ozig‘i hisoblanadi. Chunki har bir xalqning adabiyoti o‘sha millat ko‘zgusida akslanadi. Milliy ifoda, milliy ruhga e’tibor masalasi badiiy asarga millat etiketini taqdim etadi. Bu, o‘z navbatida, o‘sha xalq adabiyotini dunyoga yuz tutishida muhim belgi bo‘lib xizmat qiladi. Xuddi, shuningdek, milliy xarakter muayyan millatning uzoq o‘tmishidan boshlab paydo bo‘ladigan ijtimoiy, ma’naviy, madaniy-ma’rifiy xususiyatlardir. Badiiy asarning dunyoga kelishida millatga xos bo‘lgan belgi-xususiyatlarni e’tiborga olish, ularni asar matniga singdirib yuborish talab etiladi.

“Dunyoning ishlari”da alla aytayotgan ona tasviri mukammal ifodalangan. Qadimiy va umrboqiy bu qo‘shiqda ona bolasiga mehr berish bilan birga, uni erkalaydi, olqishlarga, maqtovlarga sazovor etadi. Farzandining kelajagiga umid bog‘laydi.

Alla, bolam uxlay qol-a, alla,
Quchog‘imda orom ol, alla...
Tog‘lardagi shunqorim-ey, alla,
Beshikdagi qo‘chqorim-ey, alla[14].

Alla matniga e’tibor qaratsak, tog‘lardagi shunqor obrazidan foydalanishi bolani kuchli, jasur qilib tasavvur qilishni anglatadi. Ona farzandini kelajakda shunqor kabi baquvvat bo‘lishini tilaydi. Qo‘chqorim obrazi esa, kuch va himoya ramzi. Bu obraz bolaning sog‘lom, kuchli va mard bo‘lishi haqidagi onaning orzu-umidlarini aks ettiradi. Qissada yozuvchining alla to‘g‘risida shunday mulohazalari bor: “Ehtimol, dunyoning bu chetida turib bir odam o‘z sevgilisiga aytgan dil rozini dunyoning narigi chekkasidagi boshqa bir odam tushunmas. Ehtimol, dunyoning bu chetida turib bir odam aytgan qo‘shiqni dunyoning narigi chekkasidagi boshqa bir odam tushunmas. Ehtimol, dunyoning bu chekkasida turib bir odam aytgan oqilona fikrni dunyoning narigi chekkasidagi boshqa bir odam tushunmas. Biroq, dunyoning bu chekkasida turib ona aytgan allaga dunyoning narigi chekkasidagi go‘dak bemalol orom oladi”[15]. Ona allasining ohangi

[14] Hoshimov O‘. Dunyoning ishlari. – Toshkent: Sharq, 2005. – B. 223.
[15] Shu muallif. – B. 44.

jozibasini yozuvchi Alloh so‘zi – Qur’oni Karim oyatlari tilovati sadosi bilan qiyoslaydi.

I.Sulton ijodida milliy kolorit haqida Xursand To‘liboev “Isajon Sulton asarlarida esa “milliy qadriyat” va “milliy ruhning” singdirilishi, o‘sha kayfiyatga murojaat qilishi kitobxonni beixtiyor izidan ergashtiradi”[16], – deb yozadi. Tabiiy ravishda “Onaizorim” qissasida ham o‘zbek onasi xarakteridagi milliylikni mohirona tarzda ochib berishda alladan foydalanilgan. Muallif alla aytayotgan onani tasvirlar ekan, uning hayotdan mamnunligini farzandi borligi bilan bog‘laydigan millat onasiga xos fazilatni ko‘rsatib beradi. Shuningdek, yozuvchi milliy qadriyatlarimiz, to‘y-tomosha, marosimlarimizni alohida yodga oladi. To‘ygacha bo‘lib o‘tadigan urf-odatlar haqida ham yozadi. “Non sindirildi, oqlik berildi. Kelganlarning erkaklariga belbog‘, ayollariga ro‘mol, dasturxonlariga non va qand-qurs solindi. Sovchilar xushhol, yuz-ko‘zlari sevinch-u mamnuniyatdan porlab, xayr-xo‘shlashib jo‘nashdi. “Xudo xohlasa, endi qarindosh bo‘ldik”, – deyishdi ketar oldidan”[17]. Muallif milliy urf-odatlarni tasvirlar ekan, o‘z navbatida, kitobxon ko‘z o‘ngida o‘zbek xalqining bir-biriga mehr-oqibati, samimiyati va bag‘rikengligini, o‘zbek onalariga xos mehmondo‘stlikni ham yoritib bergan.

G.Mardonovaning “Quyoshim – enam” qissasida qadriyatlarni ulug‘lovchi, ularni asrab-avaylashni yosh kelinlarga uqtiruvchi ona siymosini uchratamiz. “Badaxshonlik kelinchaklar biror sabab bilan uyimizga kelishguday bo‘lsa, enam ularga uqtirardi: Bolam yaxshi odam bo‘lsin, desang, alla ayt. Kitoblardan gapirib ber. Momo-buvasi kim bo‘lganini tanit. Bolang bema’ni gurungingni eshitmasin. Eshitsa, o‘zingdan hapa bo‘livur, bolam. Olsang, nasihat, olmasang, o‘zing bilasan, – deb qo‘yardilar. O‘zlari esa olam-jahonni unutib mana bunday alla aytardilar:

Alla aytay, alla-yo,
Qo‘zichog‘im alla-yo.
Onasining erkasi,
Ovunchog‘im alla-yo.
Alla qilay quloq solsin,
Alla degan so‘zima.
Erkatoyim boy bo‘lib,
Nurlar bersin ko‘zima”[18].

Ena tilidan yosh onalarga aytilgan nasihatlar ulkan tarbiyaviy ahamiyatga ega. Qissada ona xalq og‘zaki ijodining namunalaridan, marosim qo‘shiqlari, ertak, rivoyat, maqol va matallarini ham yaxshi bilishi tasvirlangan.

Har uchala qissada ona markaziy obraz sifatida ikkinchi darajali personajlarning xarakterini ochishda yo‘lchi yulduz vazifasini bajaradi. Ayniqsa, “Dunyoning ishlari” qissasida ona nigohi, uning purma’no fikrlari va hayotiy tutimlari atrofidagi odamlarni hayratga soladi. Roviy obrazini ruhan poklanishiga, ma’nan yuksalishiga zamin hozirlaydi. “Onaizorim”da esa, Ona xarakteri oiladagi maishiy tashvishlar fonida poetik ifoda etiladi. Ona xarakterini minimum ibtidosidan maksimum holatigacha qamrab olinib, bosqichma-bosqich shakllanish

[16] Тўлибоев Х. Исажон Султон ижодий портретига чизгилар. – Тошкент: Муҳаррир, 2013. – Б. 7.
[17] Султон И. Боғи Эрам. – Тошкент: Шарқ, 2015. – Б. 42.
[18] Мардонова Г.Куёшим – энам. – Тошкент: Шарқ, 2021. – Б. 65.

jarayoni badiiy ifoda etiladi. “Quyoshim – enam” qissasida ona xarakteridagi milliylik voqeadan voqeaga qarab boʻy koʻrsatib, poetik jihatdan takomillashib boradi.

Uchinchi bobning 3.2 paragrafi ***“Qissada ona obrazining individual asoslari va poetik ifoda shakllari”*** muammosiga bagʻishlangan. Qissalar mavzu va gʻoyasi, umuminsoniy pafosi jihatidan mushtaraklik kasb etsa-da, bir-biridan farqlanuvchi Toshkent shahri, Fargʻona vodiysi va Qashqadaryo vohasi odamlarining hayot tarzi, mahalliy koloriti, urf-odatlari tasvirlangani, mualliflari adabiy-estetik qarashlari shakllangan davr, ijodlari ichki tadriji, yetakchi tamoyillari, ta’sirlangan manbaalari, ustozlari hamda oila muhiti, poetik mahoratining oʻziga xos qirralariga koʻra alohidalik ham kasb etadi. “Dunyoning ishlari” qissasida muallif birinchi darajali personajlardan biri boʻlib, doim ona bilan yonma-yon keladi. Adib onasi bilan oʻtgan kunlari, bolalik xotiralarini xayolan qayta tiklaydi va ushbu qissani yozadi.

Qissada Oʻ.Hoshimovning oʻta shaxsiy dard-iztiroblari aks etgan. Bu fikrni adibning oʻzi ham ta’kidlab: “1980-yili onamning toʻsatdan vafot etishi menga juda ogʻir ta’sir qildi. Farzandlik burchimni qay darajada ado etdim, degan oʻkinchli xayol vujudimni larzaga soldi. “Dunyoning ishlari” kitobi shu iztirobli tuygʻular tufayli tugʻildi”, – deb yozadi. Shunga qaramasdan, qissadagi Ona obrazi xususiylik doirasidan ancha xorijga chiqib, umummilliy, umuminsoniy mohiyat kasb etadi. Chunki, Oʻ.Hoshimov ta’kidlaganiday: “Badiiy asar shunday daraxtki, uning shoxida umumbashariy mevalar yetiladi, ildizi esa milliy zaminda yotadi”[19].

Adib oʻz asarlarida Toshkent tabiati va koloritini tasvirladi, shu badiiy makon aro uygʻun tarzda qator orginal obrazlarni yaratdi. Badiiy zamon nuqtayi nazaridan esa, oʻtgan asrning muhim tarixiy voqealarini, davriy oʻzgarishlarni, bu oʻzgarish va zamon evrilishlari fonida inson iztiroblarini mahorat bilan aks ettira oldi. Qissaning “Tasalli” hikoyasida muallif qabristonni tasvirlar ekan, qabriston jimjitligini aytib, yoʻlakning ikki chetida saf tortgan mirzateraklarni qabr ustiga bosh egib onaga orom tilab alla aytayotgan farzandlarga oʻxshatadi. Teraklarning mungli shivirlashini tilovat sadolariga qiyoslaydi. Ushbu peyzaj tasviri orqali muallif koʻz oldimizda qabriston, farzandlar, tilovat sadolarini keltiradi. Bu oʻxshatishlar qissani yanada ta’sirchan qilib, asarning badiiy qimmatini oshiradi.

Isajon Sulton “Onaizorim” qissasi poetikasida inson mohiyatini ramziy ishoraviy aspektda tasvirlaydi, ilohiy hikmat asnosida olam yaratiqlari aro bogʻliqliklarni asoslaydi. Shu bilan birga qissa qahramoniga xos soddalik, poklik, bagʻrikenglik kabi fazilatlarni kurrai zamin bilan bogʻliqlikda ifodalaydi. Adabiyotshunos B.Karimov bu haqida shunday deydi: “Badiiy asardan yozuvchi tabiatiga xos xususiyatlarni anglash, his etish ijodkor yashagan ijtimoiy va oilaviy muhitni, ma’naviy-ruhiy, e’tiqodiy dunyoqarashini anglash orqali yuzaga keladi”[20].

Qissa qahramoni Ra’noning individual xususiyatini belgilash, uning tabiat tilsimini ichki sezgi bilan oʻqishi, bevosita yoki bilvosita aloqadorlik holatini haqqoniy gavdalantiradi. Inson qismatida bolalik, oʻsmirlik, oʻrta yosh, keksalik

[19] Ҳошимов Ў. Ижод ҳақида битиклар // Ҳуррият. – Тошкент, 2021. № 49. – Б. 7.
[20] Каримов Б. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2016. – Б. 176.

nafaqat fiziologik xususiyati bilan, balki maqsadi bilan ham farqlanib turadi. Ra’noning bolalikdagi beg‘uborligi, qiziquvchanligi uning siyratiga ilk chizgi tortadi. O‘smirlikdagi hayoti bolalik sho‘xliklaridan tashlab, ichki hadik, turli xil o‘y-xayollar bilan haqiqiy uyi, oilasiga boradi. O‘rta yoshida esa, endi u nafaqat kelin, balki bir nechta farzandlarning onasi hamdir. Endi uning yashashdan maqsadlari ko‘p, oilasi, farzandlari, uy-ro‘zg‘or tashvishlari bilan yashaydi. Keksalik … Ra’no kampir umrining bu bosqichida farzandlariga qarab bolaligini, o‘g‘liga, keliniga qarab kelinlik davrini, o‘zidan o‘tayotgan ayni damdagi hissiyotlari bilan ota-onasini, qaynonasini yodiga oladi. Umrining so‘ngida hayot haqidagi fikrlari, xulosalari, iqrorlarini ko‘nglidan o‘tkazadi.

Qissa haqida adabiyotshunos Umida Rasulova shunday deydi: “Isajon Sultonning “Onaizorim” qissasida oila ma’naviyati yaxlit polotnoda tasvirlanadi. Bolalikdan odob-axloq ahkomlarini singdirish, nabotat-u hayvonotga oqibatni uqtirish asar leytmotivini belgilaydi. Xususan, oilada ota-ona o‘rtasidagi mehr sadoqat, burch kabi fazilatlar hayotiy lavhalarda taqdim etiladi. Qissada asrlar mobaynida o‘zbek oilasida rioya etilayotgan ko‘hna an’analar bosqichma-bosqich aks ettiriladi. Asarda milliy, madaniy an’analar negizida qurilgan motivlar syujetni jonlantirib voqealarni ta’sirli yoritadi. Farzandni bolalikdan orastalik, saramjonlikka o‘rgatish borasida zarur o‘git beriladi”[21].

G.Mardonova Ona obrazini yaratishda o‘z onasining tashqi ko‘rinishi, hayot tarzi, farzandlar bilan munosabati asos bo‘ladi.

Ta’kidlash joizki, qissa muallifi ota-onasining ajdodlaridan tortib to avlodlarigacha, ularning ismlari, kasb-korigacha ma’lumotlar beradi. Ilgari qo‘l mehnati bilan qilingan hunarlar, ularni qanday bajarish kerakligi haqidagi yo‘l-yo‘riq, ko‘rsatmalar esa badiiy bo‘yoqlarda jozibali aks ettiriladi. Tabiiyki, bu orqali hunarmandlarga tabiat go‘zalliklaridan foydalana olish sir-sinoatlari o‘rgatilgan, g‘oyalar berilgan.

G.Mardonova ijodida ona obrazi ko‘p o‘rinlarda uchramasa-da, “Quyoshim – enam” qissasida gavdalantirilgan ona obrazi boshqa asarlardagi ona obrazlaridan tubdan farq qiladi. Adiba yaratgan ona obrazi xalq qo‘shiqlari, xalq og‘zaki ijodi namunalarini yaxshi bilishi, farzandlarining ilmli bo‘lishiga jiddiy e’tibor qaratishi, oilada otaning o‘rnini yuqori qo‘yishi, el ichida obro‘-e’tibori yuqoriligi, uddaburonligi, shijoati bilan ajralib turadi. Muallif asarlarida yaratgan ona obrazi orqali o‘zbek onalariga xos bo‘lgan bir qator go‘zal sifatlarni ham namoyon etgan.

Har uchala qissada ona obrazini yaratishda umumiy jihatlar kuzatilsa-da, ushbu obraz o‘zining individual asosi, poetik ifoda shakllari bilan alohidalik kasb etadi. Bunda mahalliy kolorit, oilaviy tutum, milliy til, yozuvchi uslubi, ijodiy niyati va poetik mahorati hal qiluvchi rol o‘ynagan. Qolaversa, muallifning nuqtayi nazari, badiiy rejasi, tuli xil biografik omillar ona siymosini gavdalantirishda o‘ziga xos xususiyatlarni namoyon qilgan.

[21] Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). Филол. фан. д-ри дисс. – Тошкент, 2020. – Б. 76.

## XULOSA

1. Zamonaviy qissalarda ona obrazi bevosita XX asr oxirlarida batafsilroq, yorqinroq yoritila boshlandi. Obraz badiiy anglamida tarixiy-madaniy, ijtimoiy-estetik manbalar muhim o‘rin tutdi. Diniy-ilohiy manbalar, jumladan, “Qur’oni Karim”, “Hadisi sharif”larda onalar ta’rifi, ularga qanday munosabatda bo‘lish kerakligi haqida berilgan pand-nasihatlar, shuningdek, turkiy xalqlar mifologiyasi va xalq eposlaridagi poetik talqinlar, xususan, Umay onaning ilohaga tenglashtirilishi bilan bog‘liq tushuncha va tasavvurlar badiiy ijodga samarali ta’sir etdi.

2. Xalq dostonlari va zamonaviy qissalarda ifodasini topgan ona obrazlarining umumiy fazilatlarida mushtaraklik mavjud. Lekin asar g‘oyasi, ifoda usuli, tasvir vositalari, kompozitsion jihatlari bilan alohidalikka ega. Ona va farzand munosabatlari, onaga hurmat masalalari bayoni berilgan qadim turkiy bitiktoshlarda va mumtoz yozma adabiyot namunalari, jumladan, Alisher Navoiy asarlarida uchrovchi pandnomalar hamda insoniy xarakterlar badiiy talqini zamondosh ijodkorlar tomonidan imkon qadar ijodiy o‘zlashtirildi. Ayni paytda, XX asr o‘zbek va jahon realistik adabiyotining hayotbaxsh an’analari ham ijodiy o‘zlashtirildi.

3. Mustaqillik yillarida yaratilgan “Dunyoning ishlari”, “Onaizorim”, “Quyoshim – enam” qissalari tarixiy mavzuning yangicha talqinlari ekani bilan e’tiborlidir. Bu turkumga mansub qissalarda onalar ijtimoiy-maishiy muammolar, hayot, oila tashvishlari fonida turfa rakurslardan poetik ifodalandi. Ona obrazi va uning ruhiy olami ham an’anaviy realistik uslubda, ham noan’anaviy modern uslubda teran aks ettirildi.

4. O‘tkir Hoshimov, Isajon Sulton, Guljahon Mardonova ijodida ona obrazining badiiy tadriji kuzatiladi. Bu hol har bir yozuvchining dunyoqarashi kengayib, ifoda uslubi uzluksiz rivojlanib, o‘sib, takomillashib borishi bilan bog‘liqlikda yuzaga chiqadi. Poetik mahorat bilan bog‘liq bunday tadrijiy siljishlar badiiy asarning: syujet, kompozitsiya, obrazlar ma’naviy-ruhiy olami, dramatizm, ifoda yo‘sini, bayon tarzi, poetik nutq uslubi singari deyarli barcha sathlarida u yoki bu darajada namoyon bo‘ldi.

5. “Dunyoning ishlari”, “Onaizorim”, “Quyoshim – enam” qissalari bosh qahramonlari ona obrazi ekani bois, barcha voqealar shu obraz atrofida kechadi. Bu esa xarakterni turfa rakurslardan ochish, kompozitsion yaxlitlikni ta’minlash, tizimlilikni yuzaga chiqarish imkonini beradi. Shuningdek, muallif badiiy niyati, estetik idealidan kelib chiqqan holda har bir qissaning kompozitsion qurilishi o‘ziga xoslik kasb etgan. Kompozitsion unsurlarning to‘g‘ri, o‘z o‘rnida joylashtirilishi tahlilga tortilgan qissalarning o‘qishli bo‘lishi, jozibali chiqishiga asos bo‘lgan. Jumladan, O‘.Hoshimov qissa qurilishida kompozitsion unsurlardan me’yorida foydalanadi va badiiy voqealar tasviri hamda obrazlar tahlilida ko‘p so‘zlilik, tavsifiylikdan saqlanadi. I.Sulton kompozitsiya qurilishida peyzaj unsurlari orqali ramz va majozlarga ahamiyat qaratish bir qadar qabariq holda ko‘rinadi. Peyzaj qissada asar g‘oyasini, qahramonlar ruhiyatini ochuvchi muhim vositalardan biri sifatida namoyon bo‘ladi. G.Mardonova esa voqealar va obrazlar tasvirida ko‘proq tavsifiylikka beriladi va kitobxonni zeriktirib qo‘yadi.

6. “Dunyoning ishlari” va “Quyoshim – enam” qissalarida rivoya subyekti roviy-personaj ekanligi bilan o‘zaro mushtaraklik kasb etadi. Badiiy voqelik tafsilotlari mualliflar tilidan hikoya qilinadi. Roviy-personajlar qissa qahramonlari kabi faol harakat qilishadi. Shuning uchun aksariyat o‘rinlarda mualliflarning ruhiy holatlari, hayotiy xulosalari ham beriladi.

7. “Dunyoning ishlar” qissasida obrazlar tizimi kengroq bo‘lib, mahalla ahli, oila a’zolari, turli xarakterga ega ayollar, bolalar qamrab olinadi. Ularning suhbat-muloqotlari va dialoglari orqali Toshkent shahri aholisining madaniy-maishiy hayoti, turmush tarzi yoritilgan. “Onaizorim” qissasida uch avlod onasining hayot tarzi, kundalik uy yumushlari, hayot sinovlari aks ettirilgan. Qissada obraz darajasiga ko‘tarilgan o‘simliklar, hayvonlar, qushlar, shamol, suv, tuproq kabi detal-obrazlar ham borki, ular inson umrining ma’no-mohiyatini falsafiy yo‘sinda ochishga xizmat qildirgan.

8. Qissalarda tasvirlangan ona obrazlari o‘zining milliy va mental xarakteri bilan e’tiborni tortadi. Uch ijodkor qissalarida ham ona timsoli Sharq-islom ma’rifati va milliy qadriyatlarni chuqur egallagan, xalqimizning donishmand kayvonilari, ijtimoiy davr taloto‘mlaridan sabr-bardosh bilan o‘tgan matonatli ayollar sifatida namoyon bo‘lishadi. Binobarin, mazkur obrazlar o‘zining chuqur hayotiy asoslariga ega. Bu jihat mazkur asarlarga muayyan darajada avtobiografiklik xususiyatini ham bag‘ishlaydi. Ammo ularga umummilliy va umuminsoniy bo‘yoqlar singdirilganki, shu boisdan ham bu obrazlarni aniq prototiplar doirasida baholab bo‘lmaydi. G.Mardonova qissasi ayni shu jihatdan qisman oqsaydi.

9. I.Sulton “Onaizorim” qissasida qahramonlar obrazini milliy marosimlarimiz, urf-odatlarimiz fonida ochishga intilgan. Farg‘ona viloyatining urf-odatlari, to‘y-marosimlari va bu jarayonlarda onalarning his-tuyg‘ularini mohirona tarzda ochib bera olgan. G.Mardonovaning “Quyoshim – enam” qissasida esa Qashqadaryo vohasi onalariga xos fazilatlar, xalq udumlari, azaliy an’analari va tili vositasida ochilgan. Biroq adiba milliy qahramonni mahalliy kolorit fonida tasvirlash asnosida, uning nutqini individuallashtirishda mahalliy sheva unsurlarini ko‘p qo‘llash orqali o‘zbek adabiy tili me’yorlaridan sezilarli darajada chekingan.

10. O‘tkir Hoshimov, Isajon Sulton, Guljahon Mardonova qissalarida ona obrazini yaratishda milliy qissachilik an’analari bilan bir qatorda, jahon qissachiligi tajribalarini ijodiy o‘zlashtirishga ham diqqat qaratilgan. Ammo, milliy qissachiligimiz g‘oyaviy mazmunida Sharq-islom falsafasiga xos badiiy talqinlar dominantlik qiladi. Bu hol mustaqillik sharofati bilan yuzaga kelgan erkin, plyuralistik tafakkur imkoniyatlari tufayli milliy badiiy-estetik tafakkurimiz o‘z azaliy o‘zanlariga qaytayotganini ko‘rsatishi bilan alohida ahamiyatlidir.

**SCIENTIFIC COUNCIL DSc.03/30.12.2019.Fil.19.01 ON AWARDING SCIENTIFIC DEGREES AT ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE**

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**ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE**

**ISABAEVA GULXAYO FARXOD KIZI**

# THE POETIC DEVELOPMENT OF THE MOTHER FIGURE IN UZBEK NOVELS OF THE INDEPENDENCE PERIOD
## (With examples from U. Hoshimov's "Such is Life" ("Dunyoning ishlari"), I. Sulton's "My Mother" ("Onaizorim"), and G.Mardonova's "My sun – My Mother" ("Quyoshim – enam")

**10.00.02 – Uzbek Literature (20th century Uzbek literature and Modern literary process)**

**DISSERTATION ABSTRACT**
**of the Doctor of Philosophy (PhD) in philological sciences**

**Tashkent – 2025**

**The theme of dissertation for doctor of philosophy (PhD) was registered by the Supreme Attestation Commission at the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan under number B.2022.2.PhD/Fil2436.**

The dissertation has been carried out at the Alisher Navoi Tashkent State University of Uzbek Language and Literature.

The abstract of the dissertation in three languages (Uzbek, English, Russian (resume)) is placed on the website of the Scientific Council (www.tsuull.uz) and Information-educational portal "Ziyonet" (www.ziyonet.uz).

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|---|---|
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The defense of dissertation will take place on May 5, 2025 at $14^{00}$ at the meeting of the Scientific Council DSc.03/30.12.2019.Fil.19.01 at Alisher Navo'i Tashkent State University of Uzbek Language and Literature. (Address: Yusuf Khos Hajib street, 103, Yakkasaray district, Tashkent city, 100100. Phone: (99871) 281-42-44; fax: (99871) 281-42-44, www.tsuull.uz; e-mail: monitoring@navoiyu-ni.uz)

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The abstract of dissertation is distributed on 21 04 2025.

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## INTRODUCTION (abstract of the PhD thesis)

**The topicality of the dissertation.** It is acknowledged that the genre of the novella is undergoing a period of poetic renewal in world literary studies. The genre of the novella, based on the principles of evolutionary development and genre laws, is gaining stability and expanding in its ability to express various themes. The study of pressing issues such as character and imagery, literary tradition, creative succession, nationality, plot, compositional integrity, narrative subjects, character systems, hero psychology, artistic expression techniques, themes, and ideas has always been at the center of attention. Significant research has emerged regarding the genre's potential to represent real life. Since the symbol of the mother plays a leading role in the formation of artistic imagery, which rises from domestic life to society's life in any work, it shows that studying the initial sources of the theme is of paramount importance.

In world literary studies, the exploration of the plot, composition, world of characters, and the manifestation of the heroes' psychology in novellas is much broader in terms of poetic mastery. After all, the philosophical-aesthetic appearance of any artistic creation is considered the sole literary criterion that unites the essence of poetics. In the formula of an artistic work, the poetic phenomenon has been confirmed as a unique aesthetic law that stabilizes based on historical, social, cultural, and educational principles. Such works have made it possible to clarify theoretical issues such as the gradual development of novella writing, stages of development, comparative typology, and the writer's poetic mastery.

In Uzbek literary studies, the debates and scientific discussions about the poetics of the novella stand out for their intensity and diversity. This is because poetics is the systematic adaptation of literary laws that direct the parts of each work towards a single center. The essence of systematization is that the artistic work's complexity as a whole is of decisive importance. In our national literary studies, alongside historical novellas, contemporary novellas, including those by A.Kahhor, O.Yakubov, P.Qodirov, Kh.Dustmuhammad, N.Eshonkul, U.Hamdam, L.Burixon, and I.Sulton, have been studied to some extent. Existing research has explored the uniqueness of artistic expression methods, gradual development, the essence of poetic imagery and symbols, the world of characters, and the issues of creative mastery. Some works have been subjected to comparative analysis with the literature of brotherly nations, as well as Russian and world literature. During the years of independence in our country, as a component of the changes and renewal in the social-political, cultural-educational fields of our life, attention to artistic literature and literary studies among young people has also risen. The need to create the necessary environment and conditions to promote the rich history of our homeland, its unique culture, and national values, as well as to convey the achievements of world science and literature, has become a matter of state policy. In particular, attention to the role and place of the Mother and, in general, the sacred female figure in human life and society's development has increased. This is not without reason: "In every female figure in our homeland, we primarily see

the image of the great being – the Mother. Indeed, for us, they are primarily the sacred mother, the beloved homeland, the symbol of family, the endless source of love, kindness, and strength... The family is the fortress of love and happiness. As long as there is family, there is the priceless blessing of children, human dignity, and spirituality. Family happiness is the greatest happiness. If a woman is happy, the family and society, of course, will be happy as well"[22]. Therefore, researching the gradual development of the artistic interpretations of the Mother figure, which has always been a source of inspiration for creative individuals, the artistic embodiment of the authors' creative intentions, the system of images, as well as the interpretation of national values, national spirit, and national identity in their entirety, is crucial. Through the interpretation of specific issues in works by various authors, the subject's relevance is determined by highlighting certain national peculiarities of Uzbek literature.

The Presidential Decrees of the Republic of Uzbekistan, namely PF-4797 of May 13, 2016, "On the establishment of the Alisher Navoi Tashkent State University of Uzbek Language and Literature", PF-6108 of November 6, 2020, "On measures for the development of education, upbringing, and science in Uzbekistan's new development era", PF-60 of January 28, 2022, "On the development strategy of New Uzbekistan for 2022-2026", PQ-3271 of September 13, 2017, "On the program of comprehensive measures for the development of the publishing and distribution system of books, promoting reading culture, and increasing the culture of book reading", as well as other relevant regulatory-legal documents, define the tasks for which this dissertation research serves to some extent.

**Compliance of the research with the priorities of the development of science and technology of the republic.** The dissertation was carried out within the framework of priority focus of the development of science and technology of the republic I. "Formation of the system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state and the ways of their implementation".

**The degree to which the problem has been studied.** The role, place, and gradual development of the Mother figure in literary works, as well as its embodiment as a symbol of universal human values in both world and Uzbek literary studies, have been studied in various research works. Specifically, in Uzbek literature, the Mother figure has been explored in its national, traditional, and distinctive poetic expressions. However, the absence of specific scientific research on the theoretical issue presented in the dissertation calls for a more comprehensive study of the topic.

Over the past years, novellas have been thoroughly studied in terms of their genre characteristics and artistic qualities. For example, the articles[23], scientific

[22] Мирзиёев Ш.М. Муқаддас она, азиз ватан, оила тимсоли, битмас-туганмас меҳр, эзгулик ва куч-ғайрат манбаи. Халқаро хотин-қизлар кунига бағишланган нутқи // Халқ сўзи, 2021 йил. – № 48 (7828).

[23] Шарафиддинов О. Она // Ўзбекистон адабиёти ва санъати. – Тошкент, 1985. 5 март; Мирвалиев С. Она ҳақида қўшиқ // Ўзбекистон адабиёти ва санъати. – Тошкент, 1982. 3 март; Норматов У. Тақдирлар романи // Ўзбекистон адабиёти ва санъати. – Тошкент, 1985. 27 ноябрь; Шукуров Н. Дунёнинг ишлари // Гулистон.

works[24], and theses[25] of various generations of literary scholars such as S.Ahmad, I.Sulton, M.Qo‘shjonov, O.Sharafiddinov, N.Karimov, S.Mirvaliyev, U.Normatov, N.Shukurov, A.Rasulov, H.Karimov, O.Duysenbayev, U.Jo‘raqulov, N.Jabborov, B.Karimov, A.Ulug‘ov, I.Yoqubov, D.Xoldorov, M.Sultonova, U.Rasulova, U.Nosirov, G.Imomova, M.Imomkarimova, N.Tosheva, Y.Eshmatova, F.Burxonova, and others are among them.

In world literary studies, the research of literary scholars and aestheticians such as L.P.Potapov, N.L.Mirkushina, M.V.Meleksetyan, A.A.Khalaf, R.M.Shofakirova, Z.S.Kayumova, M.Arnaudov, R.Arneym, M.Berdyayev, L.S.Vygotsky, has specifically studied the artistic interpretation of the female and mother figure and its role in the system of images. Moreover, issues such as the psychology of artistic creation, the mastery of the creator, and the principles and methods of studying artistic images and their nature have been explored[26].

The researcher’s approach methods are closely related to categorical concepts such as the creator’s worldview, national tradition, space and time, and continuity. This is because the critique of the image not only involves literary tradition and genealogical connections but also the author’s self-reflection processes, the mood and states at the time the work is being written, and particularly the sense of indebtedness the writer feels towards the honorable spirit of his late mother when creating the Mother figure in the novellas.

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– Тошкент, 1982. №3. – Б. 16; Султонова М. Оила ва ёзувчи позицияси // Ўзбек тили ва адабиёти. – Тошкент, 1980. №5. – Б. 32.

[24] Улуғов А. Қиссачилигимиз қирралари. – Тошкент: Ўқитувчи, 1991; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2021; Дуйсенбаев О. Ўткир Ҳошимов ижодида она образи. Филол. фан. номз. ... дисс. – Тошкент, 2011; Имомкаримова М. Ўткир Ҳошимов асарларида миллий қадриятлар талқини. Филол. фан. номз. … дисс. – Тошкент, 2004; Имомова Г. Типик миллий характер яратишда бадиий нутқнинг роли: Филол. фан. номз. … дисс. – Тошкент, 1994; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. Филол. фан. д-ри … дисс. – Тошкент, 2018; Каримов Б. XX аср ўзбек адабиётшунослигида талқин муаммоси (қодирийшунослик мисолида): Филол. фан. д-ри ... дисс. – Тошкент, 2001; Тошева Н. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси (Исажон Султон насри мисолида): Филол. фан. б. фалс. док. … дисс. автореф. – Тошкент, 2018; Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). Филол. фан. д-ри ... дисс.– Тошкент, 2020; Холдоров Д. Ҳозирги ўзбек қиссаларида бадиий услуб муаммоси (Шойим Бўтаев ва Назар Эшонқул қиссалари мисолида). Филол. фан. б. фалс. док. … дисс. автореф. – Тошкент, 2017; Бурханова Ф. Муаллиф адабий-эстетик қарашлари ва ижодий параллелизм (Назар Эшонқул ва Улуғбек Ҳамдам ижоди мисолида): Филол. фан. б. фалс. док. …дисс. автореф. – Тошкент, 2019; Лутфиддинова Х. Ёзувчининг эстетик идеали ва аёллар образи (“Ўткан кунлар” ва “Кеча ва кундуз” романлари асосида). Филол. фан. номз. ... дисс. – Тошкент, 1994; Эшматова Ю. Истиқлол даври ўзбек қиссачилигида аёл руҳиятининг бадиий талқини. Филол. фан. б. фалс. док. …дисс. – Тошкент, 2020.

[25] Саид Аҳмад. Ижод ва жасорат. (Ўткир Ҳошимов ҳақида). Йўқотганларим ва топганларим. Хотиралар. Адабий ўйлар. – Тошкент: Шарқ. – Б. 226–232; Носиров У. Ижодкор шахс, бадиий услуб, автор образи. – Тошкент: Фан, 1981. – Б. 76; Расулов А. Ардоқли адиб. – Тошкент: Шарқ, 2001; Каримов Ҳ. Ўткир Ҳошимов. – Тошкент: Маънавият, 1998.

[26] Потапов Л.П. Умай-божество древних тюрков // Тюркологический сборник, Восточная литература, – М., 1972; Миркушина Н.Л. Образ женщины в русской религиозный философии и культурной традиции конца XIX – начало XX века: автореф. канд. философ. дисс. – Астрахань, 2014; Мелексетян М.В. Образ матери в русской поэзии XX века: А.Блок, А.Ахматова, А.Твардовский. Дисс. ... канд. филол. наук. – М., 2009; Шофакирова Р.М. Образ женщины-матери в “Шахнаме” Фирдоуси. Дисс. ... канд. филол. наук. – Душанбе, 2004; Каюмова З.С. Образ женщины в переводе “Тафсира Табари” и его отражение в произведениях персидско-таджикской поэзии X-XII веков. Дисс. ... канд. филол. наук. – Душанбе, 2023; Халаф А.А. Образ женщины в Арабским исскустве // Вестник ВГУ. Серия филология и журналистика. 2012. №1; Арнаудов М. Психология литературного творчества. – М.: Прогресс, 1970; Арнхейм Р. Новые очерки по психологии искусства. – М.: Прометей, 1994; Бердяев Н. Самопознание. – М.: Книга, 1991; Выготский Л.С. Психология искусства. – М.: Феникс, 1998.

In general, acknowledging that the achievements of the significant studies above serve as the theoretical-methodological foundation for our observations, it is important to note that none of them have studied the topic raised in this research from a monographic perspective.

**The relationship of the topic of the dissertation research with the plan of the research work of the higher educational or research institution where the dissertation was carried out.** The dissertation work was carried out within the framework of the scientific research plan of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoʼi "The General Theoretical Issues of Comparative-Typological Study of World and Uzbek Literature".

**The research purpose:** To study the commonalities and peculiarities in the creation of the Mother image in the works "Such is Life" ("Dunyoning ishlari") by Utkir Hoshimov, "My Mother" ("Onaizorim") by Isajon Sulton, and "My sun- My Mother" ("Quyoshim – enam") by Guljahon Mardonova, as well as to scientifically substantiate the authors' approaches, principles, artistic-aesthetic concepts, and poetic mastery in creating the Mother image through a historical-comparative and analytical method.

**The research tasks** are as follows:

Determining the role of historical-cultural and social-aesthetic factors in the artistic depiction of the Mother image;

Demonstrating the process of transitioning from the general poetic level of the image to its individual artistic interpretation, showing how the single image elevates to a universal symbol;

Indicating the place of the Mother image in the composition of the works "Such is Life" ("Dunyoning ishlari"), "My Mother" ("Onaizorim"), and "My sun-My Mother" ("Quyoshim – enam"), making theoretical generalizations regarding the author's artistic world, word usage mastery, spiritual realm, and style of thinking;

Showing the poetic expression of the Mother image in the plot and system of characters in the novella, revealing the national characteristics of the image.

**The object of the research** consists of the works of Uzbek national writers: "Such is Life" ("Dunyoning ishlari") by Utkir Hoshimov, "My Mother" ("Onaizorim") by Isajon Sulton, and "My sun- My Mother" ("Quyoshim – enam") by Guljahon Mardonova.

**The subject of the research** consists of the system of characters in post-independence Uzbek novellas, the artistic interpretations of the Mother image, its functional artistic role in the plot, narrative, and composition system, the author's poetic mastery, as well as the issues of uniqueness and commonalities.

**Research methods.** The research utilizes biographical, historical-comparative, comparative-typological, psychological, and analytical methods.

**The scientific novelty of the research work** lies in the fact that:

in contemporary Uzbek novellas, the poetic development of the Mother image, its historical-educational foundations, and the information derived from the verses of the Qur'an and Hadith have been substantiated. The artistic evolution of

the Mother image in folk oral literature and classical literature, as well as its general and specific aspects, have been revealed;

in contemporary Uzbek novellas, the transition of the Mother image from the general poetic level to its individual artistic interpretation, the role of realistic depiction principles, and the poetic contribution of biographical, historical, social, and psychological factors have been substantiated, with the symbol of the Uzbek mother being elevated to a universal level as an image;

the poetic function of the Mother image at the novella composition level has been illuminated, and its emergence as a means of revealing the character's psyche through artistic titles, landscapes, interpolated episodes, and inserted stories has been proven;

it has been demonstrated that the Mother is a potential foundation of national character, and the individual foundations of the Mother image, the forms of poetic expression, as well as the psychological vibrations, inner torment, thoughts, and the role of the image in prompting goodness in human life through the Mother image have been substantiated through artistic space and life examples.

**The practical outcomes of the research work** are as follows:

the history of the study of the novella genre and the Mother image in world and national literary scholarship has been scientifically substantiated;

the new interpretation of the Mother image in the period of independence, as presented in the works of Utkir Hoshimov, Isajon Sulton, and Guljahon Mardonova, has marked a new stage in Uzbek novella writing;

the artistic techniques used to depict the psychological world of the Mother image have been substantiated through the Such is Life" ("Dunyoning ishlari"), "My Mother" ("Onaizorim"), and "My sun- My Mother" ("Quyoshim – enam");

the analysis reveals the leading role of the Mother image in the system of characters within the artistic work, its function as a driving force in the narrative, and its power to give the work domestic, aesthetic, and spiritual vitality, as well as its educational significance.

**The reliability of the research results** is based on the poetic views of world and Uzbek theoretical scholars in the analysis of prose works and the most reliable, theoretically sound conclusions achieved in contemporary literary processes, which have enabled comparison and the drawing of conclusions. The research findings and recommendations are marked by their practical application.

**The scientific and practical significance of the research work findings.** The scientific significance of the research results is determined by the theoretical conclusions drawn, which have important theoretical value in studying the artistic interpretations of the Mother image in post-independence Uzbek novellas and conducting large-scale monographic research. These conclusions contribute to understanding the distinctive characteristics of the current literary process.

The practical significance of the research results is highlighted by their potential use in developing textbooks, study guides, and educational-methodical collections for universities, academic lyceums, and vocational colleges for courses such as "Introduction to Literary Studies," "Contemporary Literary Process," "Literary Theory," and "Poetics of Literary Works." The research also serves as a

practical tool for shaping the theoretical basis of specialized subjects. Additionally, it provides an analytical resource for revealing the educational, self-evaluative functions, and vitality of artistic works.

**Implementation of the research results.** Based on the scientific results obtained from the research on the poetic development of the Mother image in post-independence Uzbek novellas (with examples from Utkir Hoshimov's "Such is Life" ("Dunyoning ishlari"), Isajon Sulton's "My Mother" ("Onaizorim"), and Guljahon Mardonova's "My sun – My Mother" ("Quyoshim – enam"), the following conclusions can be drawn:

The analytical insights into the genesis and renewal principles of the Mother image in Uzbek literature, as well as the scientific-theoretical conclusions regarding the interpretation of the Mother image and the depiction of maternal psychology in Such is Life" ("Dunyoning ishlari"), "My Mother" ("Onaizorim"), and "My sun- My Mother" ("Quyoshim – enam"), were used in the practical project titled "Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform of Uzbek Literature" (PF-201912258) carried out at the Alisher Navoi Tashkent State University of Uzbek Language and Literature from 2021 to 2023. (Alisher Navoi Tashkent State University of Uzbek Language and Literature, March 25, 2024, 04/01-699). As a result, the materials have been enriched with an extensive use of elements such as internal monologue, dreams, memory-imagination, and symbolic imagery, which are employed in the profound and credible depiction of the Mother image by the writers;

The depiction of the Mother image in the works of contemporary Uzbek novella writers Utkir Hoshimov, Isajon Sulton, and Guljahon Mardonova, including the expression of character and national identity, the composition of the novellas, as well as the poetic development of the image, was examined through the scientific-theoretical conclusions regarding the psychological world of the Mother image, the landscape, and the depiction of psyche. These conclusions were utilized in the fundamental project OT-F1-030, titled "History of Uzbek Literature," which focused on publishing the multi-volume monograph (Volume 7) at the Alisher Navoi Tashkent State University of Uzbek Language and Literature from 2017 to 2020 (Alisher Navoi Tashkent State University of Uzbek Language and Literature, March 25, 2024, 04/01-702). As a result, the new interpretation of the Mother image in the period of independence, as presented in the works of Utkir Hoshimov, Isajon Sulton, and Guljahon Mardonova, has been scientifically confirmed as marking a new stage in Uzbek literature;

The historical development of the novella genre and the study of the Mother image in both Uzbek and world literary scholarship have been highlighted; the artistic mastery of the writers in depicting the Mother image created in post-independence Uzbek novella literature has been demonstrated; the deep symbolic tools for depicting the Mother's psyche and emotional experiences have been identified. The scientific-theoretical conclusions regarding the depiction of values such as loyalty, honor, and self-sacrifice in the Mother image in the works of Utkir Hoshimov, Isajon Sulton, and Guljahon Mardonova, and the authors' skills in illustrating these values, were used in the preparation of the Uzbek novella-

specialized episode of the “Hamma uchun” (“ For all people”) program on the “O‘zbekiston tarixi” (“Uzbekistan History”) television channel of the National Television and Radio Company of Uzbekistan (National Television and Radio Company of Uzbekistan, February 7, 2024, 02-28-188). As a result, the program has been enriched with scientific-theoretical information, enhancing its educational and cultural value.

The scientific and theoretical conclusions regarding the transition of the image of the mother from a general poetic level to an individual artistic interpretation in post-independence Uzbek novellas, the role of realistic depiction principles, and the poetic contribution of biographical, historical, social, and psychological factors, as well as the elevation of the symbol of the Uzbek mother to a universal human scale, were used in preparing the script for the TV show “Birgalikda ko‘ramiz” broadcast on the “Kinoteatr” channel of the National Television and Radio Company of Uzbekistan. (Certificate No. 03-14-45, dated February 27, 2024, National Television and Radio Company of Uzbekistan, “Dunyo bo‘ylab” channel).

As a result, the information proving that the mother is the potential basis of national character and the depiction of her role in human life through artistic space and real-life examples contributed to the scientific level of the program.

**Approbation of the research results**. The results of this study were presented at 7 scientific-practical conferences, including 4 international and 3 republican conferences.

**Publication of the research results.** A total of 14 scientific articles have been published on the dissertation topic. 7 of these articles were published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations, including 2 articles in foreign journals.

**The outline of the dissertation.** The dissertation consists of an introduction, three chapters, conclusion, the list of references. The total volume of the dissertation is 144 pages.

## THE MAIN CONTENT OF THE DISSERTATION

**The introduction part** outlines the relevance and necessity of the topic, the goals and objectives of the research, its object and subject, the alignment with the priorities in the development of science and technology, the scientific novelty of the research, its practical results, reliability, theoretical and practical significance, implementation in practice, approbation, published works, and the structure of the research.

The first chapter of the dissertation is titled **“The Literary-Aesthetic Factors and Development of the Mother Image,”** and in paragraph 1.1, titled ***“The Role of Historical-Cultural and Social-Aesthetic Sources in the Development of the Image,”*** the study examines the importance of these sources. In the context of epic thinking history, the traditional series of images, their artistic development, and

poetic evolution are studied within the historical-poetics framework, with myth, folklore, classical literature, and contemporary Uzbek prose serving as key sources.

If we consider the image system specific to the novella genre, the genesis and historical basis of traditional images reveal a shift towards a more distant past. This is because modern novellas, as heirs to the stories of prophets, the Qur'an, and folk tales, reflect both historical and traditional aspects. The early novellas are significant as they artistically depict the lives of ideal figures in human history as the core genre of the epic thinking system.

Literary scholar A'zamhon Qozikhoja, in his article "The Features of the Novella Genre," shares his thoughts on the origin of the novella genre. He writes, "When we look at the specifics of the novella genre, we observe that novellas closely aligned with divine essence stand out as a bright example of the genre"[27].

The purpose of the novella narrative is to explore the concept of humanity, with its central image becoming a poetic symbol of a key event in the genre's history. In this context, it is essential to consider the specific characteristics of the genre when analyzing the artistic development and poetic evolution of a particular image through literary-historical examples. Moreover, the role of religious-educational, mythological, literary-aesthetic, historical, and social sources in the development of the image is unparalleled.

Taking these factors into account, the issue of researching the poetic evolution of the mother image in contemporary Uzbek novellas allows for a comprehensive analysis of the matter and the drawing of general theoretical conclusions. In the history of epic thinking, the image of the mother, alongside other figures such as the lover, rival, and orphaned child, changes over time, from one era to another, from one author to another, and from one work to the next, taking on new forms. This transformation is primarily determined by the laws of creativity and the skill of the writer.

Throughout literary history, various representations of the mother figure have been created in folklore, classical literature, and modern prose. As the figure transitions from the former to the latter, it demonstrates both traditional and innovative characteristics. For example, the mother's image whether loving, neglectful, protective, rejected, or lonely shares common traits. Later, due to domestic and social influences, this image begins to reflect distinct characteristics. It is important to note that the historical and poetic foundations of the mother figure, interpreted in diverse forms in literary works, are nourished by divine information from the Qur'an and Hadiths.

In general, the poetic evolution and historical-theoretical foundation of the mother image in contemporary Uzbek novellas, as well as its developmental path, can be classified as follows: 1. "Qur'anic stories and Hadiths". 2. "Myths, legends, and fables". 3. "Folk literature". 4. "Ancient Turkic inscriptions". 5. "Classical Eastern literature". 6. "Experiences in 20th-21st century Uzbek and world literature".

[27] Қозихўжа А. Гар ортуқ сўз дедим... – Тошкент: Nurafshon business, 2021. – Б. 163.

Firstly, this classification allows for the analysis of the artistic evolution of the mother figure in contemporary Uzbek novellas in a chronological context. The educational and historical foundations of the mother figure in the Qur'anic verses and Hadiths are presented as examples, expressed in the form of divine grace. Additionally, the national and universal qualities of the mother are referenced through the lives of ideal individuals' mothers. The respect, honor, and attention given to mothers have reached their highest peak. The qualities of tolerance, modesty, obedience, fragility, and courage in women are revealed through the image of the nation's mothers. Due to the distortion and misinterpretation of historical truths in the Age of Ignorance, various forms of the mother image emerged in myths, legends, and fables. In other words, the life stories of mothers in the heavenly books are linked back to the syncretic genesis of this image in myths and legends. In the stories and verses of the Qur'an and Hadith, there is a focus on showing respect, honoring, cherishing, and serving one's mother without hesitation. For example, in the 15th verse of Surah Al-Ahqaf, Allah Almighty says: "We have commanded man to be good to his parents. His mother carried him with hardship and gave birth to him with hardship"[28].

The mother figure in Turkic peoples' mythology is represented by the cult of Umay, a universal female deity. Her meaning and functions vary, and in Iranian mythology, it is interpreted that Umay originated from Xumoy. "Whosoever the Xumoy bird casts its shadow upon will be fortunate." The Altai Turks regarded Umay as the goddess of fertility, the queen of the mountains, and the protector of wild animals, mothers, and children. The Umay cult was also widely used among the Siberian Turkic peoples. In these cultures, Umay was not only seen as the protector of children but also interpreted as the one who could take their lives[29]. Such a belief was also present among the Altai Turks.

The Orkhon-Enasoy written monuments also provide information about the goddess Umay. In the second part of the "Kultegin" inscription, considered a unique example of written monuments, titled "Ulug' Bitig," the name of Bilge Khagan and Kultegin's mother, Elbilga Khatun, is mentioned with great respect. It is stated that the Tengri's favor descended upon her, elevating her to a high status, and she was honored accordingly at her rank.

In the examples of folklore such as fairy tales, national epics, and dastan, the image of the mother takes on a national character. The mother appears in various forms: lonely and caring, tender and compassionate, cruel and wicked, courageous and protective. These maternal figures are poetically expressed in different folk genres. In examples of oral folk art, including epics like "Alpomish," "Kuntug'mish," "Rustamkhon," and "Tomaris," the images of brave, patriotic, vengeful, and self-sacrificing mothers are depicted.

In the creative legacy of Alisher Navoi, we encounter the names of many respected women, such as Alanquva, Zoli Zar, Halima Ona, Khadija Begim,

[28] Шайх Абдулазиз Мансур. Қуръони Карим маъноларининг таржима ва тафсири. – Тошкент: Мунир, 2023. – Б. 508.

[29] Потапов Л.П. Умай-божество древних тюрков // Тюркологический сборник, Восточная литература. – М.: 1972. – С. 275.

Fatima, Ummu Muhammadiya, Bibi Munajjima, and Bonu, who are either specifically named or generally referred to as "mother." Through these figures, the great poet poetically expresses his conceptual views based on the Hadith that highlights the importance of a mother's approval and happiness above all else. In his masterpiece, "Khamsa,' particularly in the epics "Layli and Majnun" and "Saddi Iskandariy,' we also find the portrayal of the mothers of Layli and Iskandar, whose characters serve to reveal the main ideas the poet wishes to convey.

In the stories we are analyzing, the mothers' qualities such as their strong faith, bravery, heroism, determination, wit, humility, and their efforts for the growth and development of their children reflect commonalities with the depictions of mother figures in Qur'anic stories, works of folk literature in various genres, the works of Alisher Navoi, and those from later periods. When we examine these stories from historical, theoretical, and contemporary perspectives, we observe that such views complement each other in a blended manner.

The first paragraph of the chapter, titled ***"The Process of Transition from the General Poetic Level to the Individual Artistic Interpretation,"*** focuses on the issue of the interpretation of the mother figure at the general poetic level and its transition to the individual level. In this section, the process of moving from a general poetic interpretation to a more individual artistic expression is analysed.

In modern Uzbek short stories, analyzing the poetic development of the mother figure and the processes through which it evolves is crucial in understanding how this image changes when transitioning from the general poetic level – such as folklore and classical literature examples to 20th-century Uzbek prose. This issue helps in grasping the deeper significance of the subject. By the 20th century, not only did changes become evident in the depiction of characters, but certain poetic shifts were also noticeable in the short story genre itself. In this context, works such as A. Qodiriy's "Obid's Axe" (Obid Ketmon), G. Ghulom's "The Naughty Boy" (Shum Bola), "Netay", "Yodgor", Oybek's "Childhood" (Bolalik), and A. Qahhor's "Tales from the Past" (O'tmishdan Ertaklar) play a significant role in the artistic development of the short story genre, fulfilling a poetic binding function. Against this literary-historical backdrop, identifying the common and specific aspects in the nature of the short story genre and the depiction of its characters becomes an urgent task. In this regard, determining the interpretive possibilities at the artistic-individual level in the development of the mother figure, and investigating its historical, social, literary-aesthetic, and psycho-biographical factors, is of great importance.

Although she can be portrayed as a central figure in any genre, the characteristics unique to her take on a typological meaning. In particular, the respect and role of the mother shown in reputable sources, her place in social and domestic life, and the relationship of family members to her, among other factors, clarify the historical and traditional issues in the interpretation of this image in contemporary Uzbek short stories. For example, in O. Hoshimov's short story "Such is Life" ("Dunyoning ishlari), the central plot is built around the image of the mother. The other events in the story serve as branches of the main plot, each shedding light on a different aspect of the mother's image.

In 20th-century Uzbek short stories, the realistic depiction of the mother figure was created. In this, the social image of the era, the tragedy of the individual, and the societal issues were realistically reflected through artistic means. The real world of the mother, the harsh aspects of life, and society's attitude toward her were depicted in a critical spirit and understood epically. This paved the way for showing the environment between family and society, as well as the reality of social and domestic life. The real image of the mother is artistically interpreted against the backdrop of her thoughts, inner sufferings, and extraordinary events. In the development of the portrayal of the mother figure, the Jadid movement, the Soviet invasion, and the tragedy of war played a decisive role.

In the prose of A.Fitrat, A.Qodiriy, A.Cho'lpon, G.G'ulom, and Oybek, the system of mother images such as the oppressed and suffering mother, the single breadwinner mother, the patient mother behind the front lines, the caring and loving mother, the ignorant and cruel mother, the merciful mother, and the wise, enlightened mother was artistically interpreted as a product of realistic depiction. For example, in 20th-century Uzbek prose, the process of moving from the general poetic level to the individual artistic interpretation of the mother image can be seen in the image of "O'zbek oyim" in the first Uzbek novel. "The relationship of "O'zbek oyim" with her family members, including her son Otabek, is entirely unique. We know that mothers have an indisputable quality: the maternal instinct. In the relationship between mother and child, these feelings always prevail. That is, mothers forgive their children's sins in any situation. In fact, their greatness and weakness are both manifested in this"[30]. "O'zbek oyim" is a simple yet stubborn woman, one who can make her point and get others to do what she says. Her simplicity, innocence, and kindness align with the images of mothers depicted on the general poetic level. However, her words, her interference in her son's fate, and her forcefulness, assertiveness, and dignity, which were not typical of women of that era, as well as her ability to impose her will on her husband, show a shift to the individual level.

The artistic interpretation of the mother figure occupies a central place in O.Hoshimov's prose. The first sketches of the mother figure in his work begin in the short story *What people will say (*Odamlar nima derkan*)* (1966). Through a plot centered on the relationship between mother and child, the writer depicts the mother as a spiritual ideal who is resilient in the face of life's challenges and capable of solving any problems that arise in her life. Later, the mother figure is more fully developed in the character of Mastura khola in his short story *The Voice of the People* (Odamlar ovozi). Mastura khola's loyalty is demonstrated in her decision not to leave her old home. Above all, the house is a symbol of her boundless love and loyalty to her late husband. It is in this place that she feels the breath of her children, that is, the maternal instinct. Similarly, in O. Hoshimov's *The Last Victim of the War* (Urushning so'nggi qurboni), Umri khola, in *Such is Life* (Dunyoning ishlari), Poshsha khola, in the novel *Between Two Doors* (Ikki

[30] Жўракулов У. Қодирий ва роман тафаккури. – Тошкент: Nurafshon business, 2020. – Б. 94.

eshik orasi), characters like Qora amma, Robiya, Ra'no, Lazakat khola, Xolposh khola, and Bashorat are also analyzed. In the writer's works, the image of the mother is not only depicted as a simple woman who shares love with her close ones and even strangers, and promotes morals and ethics, but also as a character with a deep social and ideological weight, as seen in characters like Poshsha ona, Qora amma, Bashorat khola, Zebi khola, Qurbonoy khola, and Robiya. We also encounter mother figures in the author's works who actively participate in society and have some influence on life and society. The diversity of the mother figures created by the writer showcases his skill as a writer.

I.Sulton's work that truly brings the mother figure to life is the short story " My Mother" ("Onaizorim"). The story was written in 2013. In this work, the author speaks about the mothers of three generations. Regardless of the time, era, age, or appearance of the mother, the author highlights the similarities in their thoughts, their approach to raising children, and their role in household chores.

Literary scholar Ulug'bek Hamdamov expresses the following thoughts about the mother figure in the short story "My Mother" (Onaizorim): "The mother is one of the most frequently explored themes in Uzbek literature. However, the mother figure in I. Sulton's works differs in many ways from others. First and foremost, the components of the work–details, characters, plot, and artistic techniques – are all tightly unified around the interpretation of this image"[31]. I. Sulton depicts mothers in close connection with life, existence, nature, and all living things in nature. He compares the creativity in nature to the creativity found in the mother.

In G. Mardonova's short story "My Sun, My Mother" ("Quyoshim – enam"), as portrayed on the general poetic level of our ancient literature, we see the image of a mother who burns with passion for her children, raising them to be people of faith and conviction, who benefit the community, fear no one's rights, and are enlightened. At the same time, the mother depicted by G. Mardonova is extremely intelligent, knowledgeable in folk oral traditions, hardworking, and tirelessly works from night until dawn to provide for her children, always worrying about their well-being.

In the period of independence, the image of the mother in Uzbek short stories has been enriched with the tools of realistic depiction. Along with biographical, historical-social, and psychological factors playing a leading role, the poetic foundation has also served to shape the modern portrayal of the mother figure. The socialized mother image has been artistically interpreted against the backdrop of the various concerns of life.

The second chapter of the research is titled **"The Role and Artistic Function of the Mother Figure in the Story Text."** This chapter consists of two paragraphs. In paragraph 2.1, the issue of ***"The Role of the Mother Figure in the Composition of the Story"*** is explored. If the various parts of an artistic work are arranged in a proportional manner, its ideological and aesthetic impact will be greater. The proportionality between the different parts of the work is called

[31] Ҳамдамов У. Таърифи – адиб, унвони – инсон бўлган ёзувчи ижоди // Янги Ўзбекистон. – Тошкент, 2023. № 3.

composition. “Composition (from Latin, meaning arrangement, structuring) organizes all elements of the work in such a way that there is no unnecessary element, as each element carries a specific ideological and artistic weight within the unity of the work”[32].

The role of the mother figure in the composition of the story and its poetic function become clear in the way it holds the events together and structures them. In the composition of the story, the author’s perspective aligns with the protagonist's viewpoint, performing an artistic function in organizing the events of the work. In particular, the artistic title of the story plays the role of a poetic key in perceiving the composition and plot of the story in an epic way. In the short stories “Such is Life” (“Dunyoning ishlari”), “My Mother” (“Onaizorim”), and “My sun – My Mother” (“Quyoshim-enam”), the artistic title not only serves as a focal point but also embodies the author’s artistic intent. At the core of the story is human life and personality, with the composition of the work constructed around a unified “sentence” concept. The artistic plot is narrated within the framework of the thesis-antithesis-synthesis scheme, and the system of characters reveals an amplified inner dialogue, showcasing the overall harmony of the genre. Accordingly, contemporary Uzbek short stories inherently carry a typological meaning.

In his short story, O.Hoshimov not only reveals the various facets of the mother figure but also shares his own internal experiences. In addition to the character of Poshsha oyim, he includes the fates of other mothers and children in the composition of the story. For example, in the story “Mahallaning shayxi” (The Shaykh of the Neighborhood), the character of the boy known as the Shaykh and his widowed mother, in “The Foal” (Toy), the characters of Toyir and Niso khola, in “The Wish of Ermon Grandfather” (Ermon buvaning tilagi), the son Oltmishvoy who goes to war and his grandmother Habiba, who dies waiting for his return, in “The Mother of the Russian Boy” (O‘ris bolaning oyisi), the characters of Zebi khola and Vali, in “The Master” (Xo‘ja), the Master and his mother, in “The Moon Receives Light from the Sun” (Oy quyoshdan nur oladi), the characters of Risolat opa and her son Orif, and in “Desire” (Havas), the characters of Mehri khola and her son Jahongir. Through the lives and fates of these characters, the story sheds light on the character of Poshsha oyim.

In I.Sulton’s short story “My Mother” (Onaizorim), the character of the protagonist stands at the center of the composition. Events and details related to the characters are presented in connection with her. The story is of great significance in terms of the education of girls. It highlights what an Uzbek girl should know about upbringing, ethics, household management, and relationships with others – everything is imparted through the figure of the mother. This tradition is depicted as part of the life cycle. In this respect, “My Mother” (Onaizorim) stands apart from “Dunyoning ishlari” (Such is Life) and “My sun – My Mother”( Quyoshim-enam). In terms of composition, “Such is Life” (Dunyoning ishlari) shares a similarity with “My Mother” (Onaizorim), as both stories end with the author’s

[32] Қуронов Д. Адабиётшуносликка кириш. – Тошкент: Абдулла Қодирий, 2004. – Б. 111.

internal emotional experiences, the longing for the mother, and a philosophical reflection on life.

G.Mardonova describes the mother's lifestyle, household chores, and attitude towards children's upbringing and education. The mother wishes for her children to grow up knowledgeable and creates conditions for this, providing motivation where necessary and taking pride in their achievements. This is portrayed as a unique virtue of the mother. In the environment and time described by the author, parents, especially of daughters, do not pay much attention to their children's education. In this context, the mother is depicted as someone who values knowledge and educated individuals, admiring them. G.Mardonova's perspective on this differs from the views of Utkir Hoshimov and Isajon Sulton.

In the second chapter, under the subheading ***"The Narrative Reality of the Mother Image and Its Artistic Function in the System of Characters,"*** the uniqueness of the plots of the stories and the system of characters is discussed. Based on the analysis of the plots and characters, scientific interpretations related to artistic-psychological depiction are presented.

In each work, the system of characters ensures the continuity of the plot and plays specific artistic functions in revealing the content of the work and the character traits of the protagonists. In the story "Such is Life" (Dunyoning ishlari), the events begin with the author's childhood and his memories from that time, telling about the days spent with his father, mother, and siblings. From the beginning to the end of the story, the writer frequently refers to his childhood memories. He revives and artistically reinterprets the events involving his mother and those surrounding her. In the stories, the relationship of time plays a leading role between the events. Such stories include "Consolation" (Tasalli), "Dream" (Tush), "Debt" (Qarz), "The Heaviest Sin" (Eng og'ir gunoh), "The Child's Cry" (Bola yig'isi), "The Portrait" (Surat), "Betrayal" (Xiyonat), "The Book" (Kitob), "The Shaykh of the Neighborhood" (Mahallaning shayxi), "Contentment" (Qanoat), "I Found My Sister" (Opamni topib oldim), "The Market" (Bozor), "The Moth in the Fur Coat" (Po'stdumbali moshkichri), "The Golden Locket" (Oltin baldoq), "The Master" (Xo'ja), "The Craftsman" (Usta), "Desire" (Havas), "The Tail of the Lizard" (Kaltakesakning dumi). For example, in the story "Bozor" ("The Market"), the relationship between the child and his siblings is portrayed, including the pros and cons of having brothers, wearing clothes passed down from them, and how well he does in school. Throughout the story, it is told how the mother and child went to the market to sell a black goat, only to encounter an unscrupulous middleman and be deceived. The mother's desperate and helpless condition is depicted.

In the stories "White, Clear Nights" (Oq, oydin kechalar), "The Nightjar" (Haqqush), "Two Legends" (Ikki afsona), and "Alla", the child recalls the loving lullabies sung by the mother, interesting tales, legends, and lyrical songs. This reflects the mother's knowledge, her love for literature, creativity, and her role in the upbringing of the child. The author's inclusion of poetry, proverbs, stories, legends, and lullabies in the structure of the narrative deepens the writer's artistic

intent, supports the logic of the character's development, and enriches the reality both aesthetically and philosophically.

In I.Sulton's story "My Mother" (Onaizorim), the events encompass the childhood, adolescence, marriage, motherhood, and grandmotherhood of a girl named Ra'no. The story portrays the changing seasons, the passage of time, and the cyclical nature of life, all through various characters. The portraits created by the author reveal the characters' traits more vividly due to the fusion of landscape and other elements.

Through the behaviors of a typical Uzbek family, the role of parents in raising daughters, the education and advice they offer, the worldview and thinking of the Uzbek mother, and the social and domestic life in Uzbek families are depicted. The virtues specific to the mother figure are first revealed through characters like the young Ra'no, her father, and her aunt. The mother teaches Ra'no the virtues that a girl should possess, and as a result, these maternal virtues are also manifested.

Onaizor (the mother figure) teaches the little girl Ra'no the importance of neatness, cleanliness, hard work, and thriftiness from an early age. The mother, too, once received this same upbringing from her own mother, and now, in turn, she is teaching it to her daughter. Onaizor teaches her daughter to respect her father and to be a helpful companion in various tasks. She also instructs her on how to welcome guests, how to see them off, and even how to set the table and what to put on it.

G.Mardonova's story "My Sun – My Mother" (Quyoshim – enam) is a narrative tale in which the author writes about the environment she lived in, the village where she spent her childhood, and the sincere, simple people of that village, as well as her family members. In the story, the system of characters reveals the nuances of the mother's character. Moreover, several unique virtues of the mother are further concretized through the details of the narrator-character.

In the chapter "My Fortress is My Father" (Qorg'onim – otam), the author begins by describing a distinctive trait of the mother:

"My mother… If there was meat to be slaughtered at home, she would carefully preserve her heart: – Your father and your brothers are eating, may their hearts stay warm, I hope. She would take the liver and kidneys: – Daughter-in-law, fry them a little longer so my children's kidneys and liver stay warm. Father says Ibn Sina wrote that if a person wants a certain organ to stay warm, they must frequently eat that part of the animal," she says[33]. In the story, one of the key figures that ensures the perfect portrayal of the mother is the father. The author highlights the father's virtues, his life path, his respect and status in the family and the village. Through the following order and discipline in the narrative, the author illustrates how the family, represented as a model, shows respect for the father, as well as the significant role the mother plays in this process:

"–Boba-yov, the food is ready...

My father, who is ahead of this village, married four daughters and four sons, educated them in the best schools, and demonstrated selflessness in shaping them

[33] Мардонова Г. Қуёшим – энам. – Тошкент: Шарқ, 2021. – Б. 28.

into true human beings. Even when he hears that the food is ready, he does not rush home. He walks calmly, dusts off his clothes, washes his hands and face slowly, and dries them without haste. Then, with his usual dignity, he takes his place at the head of the table. It has always been like this. In our house, no one would reach for the food until my father came to the table. All of this has become a lesson that has been ingrained in our minds and hearts. This is the lesson of our mother"[34].

As can be seen, the structure of the events and character systems in the stories is varied. In the story "Dunyoning ishlari"(Such is Life), there are many characters involved, and through various situations, the virtues of these characters and the protagonist are revealed. In the story "Onaizorim" (My Mother), the author elevates living beings to the level of characters. Through interactions and conversations with them, the author highlights the protagonist's virtues. In the story "Quyoshim – enam" (My Sun – My Mother), the author's details and dialogues with family members reveal the different aspects of the mother's character.

The final chapter of the dissertation is titled "**The National Foundations of the Mother Image and Poetic Expression Unique to the Short Story"**. In paragraph 3.1, the issue of ***"The Mother as the Potential Basis of National Character"*** is explored.

In the period of independence, the image of the mother in Uzbek short stories harmonizes with the spirit of national roots. Therefore, in all three stories under consideration, the psyche and educational world of the mother are nourished by national traditions, customs, and values. At the same time, the mother is artistically interpreted as a promoter of national customs. Given the nature of the short story genre, it is the most suitable form for creating characters that align with the national spirit. Accordingly, in depicting the image of the mother, national descriptive elements take precedence. The mother's inner world, her emotional sufferings, her external portrait, her words, actions, intentions, as well as her praises and curses, all display national expression.

When an author creates a work, it is impossible to depict it without national identity. This is because national identity is considered the very essence of literature. Every nation's literature reflects the spirit of that nation. The focus on national expression and spirit gives a literary work its unique national label. This, in turn, serves as an important marker in introducing that nation's literature to the world. Similarly, national character encompasses the social, spiritual, cultural, and educational traits that emerge from a particular nation's long history. In the creation of a literary work, it is essential to consider the features and characteristics specific to that nation, integrating them into the text of the work itself.

In "Dunyoning ishlari" (Such is Life), the portrayal of the mother singing a lullaby is expressed in a perfect way. In this ancient and timeless lullaby, the mother not only shows love for her child but also pampers and praises him,

[34] Мардонова Г. Қуёшим – энам. – Тошкент: Шарқ, 2021. – Б. 65.

ensuring he deserves admiration and praise. She places her hopes in the future of her child:

Alla, bolam uxlay qol-a, alla,
Quchog‘imda orom ol, alla...
Tog‘lardagi shunqorim-ey, alla,
Beshikdagi qo‘chqorim-ey, alla[35].

If we pay attention to the text of the lullaby, the use of the eagle image from the mountains symbolizes the idea of the child being strong and courageous. The mother wishes for her child to be as powerful as an eagle in the future. The image of the lamb (“qo‘chqorim”) represents strength and protection, reflecting the mother’s hopes for her child to be healthy, strong, and brave. These symbols in the lullaby mirror the mother’s deep desires for her child’s future, encapsulating both physical strength and moral resilience. In the story, the author reflects on the universality of the lullaby in this way: “Perhaps, standing at this edge of the world, one person’s heartfelt confession to their beloved might not be understood by another person on the far side of the world. Perhaps, standing at this edge of the world, one person’s song may not be understood by another on the far side of the world. Perhaps, standing at this edge of the world, one person’s wise thoughts may not be understood by another on the far side of the world. However, standing at this edge of the world, the lullaby sung by a mother is understood by a child on the far side of the world, and the child falls asleep in peace”[36]. The author compares the melody of the mother’s lullaby to the sound of the recitation of the word of Allah – the verses of the Qur’an.

Regarding the national color in the works of I. Sulton, Khursand Toliboyev states, “In Isajon Sulton’s works, the infusion of ‘national values’ and ‘national spirit,’ and the appeal to that mood, unconsciously guides the reader to follow its path”[37]. Naturally, in the story “My Mother” (Onaizorim), the author skillfully depicts the national character of the Uzbek mother, using the lullaby to convey this. While portraying the mother singing a lullaby, the author links her contentment in life to having a child, showcasing a characteristic trait of the national mother. Furthermore, the writer specifically recalls our national values, celebrations, and customs. The story also mentions the customs that take place before the wedding.

“The bread was broken; the blessing was given. Belts were given to the men, headscarves to the women, and bread and sweets were placed on the tables. The matchmakers left in high spirits, their faces shining with joy and satisfaction, bidding farewell. ‘God willing, we are now relatives,’ they said as they left”[38]. While describing national customs, the author, in turn, illuminates the mutual love, sincerity, and hospitality of the Uzbek people in the reader’s mind, as well as the characteristic hospitality of Uzbek mothers. Through these depictions, the

[35] Hoshimov O‘. Dunyoning ishlari. – Toshkent: Sharq, 2005. – B. 223.
[36] This author. – B. 44.
[37] Тўлибоев Х. Исажон Султон ижодий портретига чизгилар. – Тошкент: Муҳаррир, 2013. – Б. 7.
[38] Султон И. Боғи Эрам. – Тошкент: Шарқ, 2015. – Б. 42.

author highlights the warmth and generosity inherent in Uzbek culture, emphasizing the deep sense of unity and care that defines the nation's spirit.

In G.Mardonova's story "My Sun – My Mother" (Quyoshim – enam), we encounter the image of the mother, who honors values and advises young brides to cherish and protect them. "If the Badakhshani brides were to come to our house for some reason, my mother would say to them: 'If you want your child to be a good person, sing a lullaby. Talk to them from the books. Introduce them to who their grandparents were. Don't let your child hear meaningless chatter. If they hear it, they'll end up like you, my child. If you want advice, take it; if not, it's up to you,' she would say. Meanwhile, she herself would forget the world and sing such lullabies."

Alla aytay, alla-yo,
Qo'zichog'im alla-yo.
Onasining erkasi,
Ovunchog'im alla-yo.
Alla qilay quloq solsin,
Alla degan so'zima.
Erkatoyim boy bo'lib,
Nurlar bersin ko'zima"[39].

The advice given by the mother to young women in the story holds significant educational value. In the narrative, the mother is depicted as being well-versed in the examples of folk oral tradition, such as ritual songs, fairy tales, legends, proverbs, and sayings.

In all three stories, the mother, as the central character, serves as a guiding star in revealing the personalities of secondary characters. Especially in "Such is Life" (Dunyoning ishlari), the mother's gaze, her profound thoughts, and life principles astonish those around her. She prepares the ground for the spiritual purification and moral elevation of the narrator's character. In "My Mother" (Onaizorim), the mother's character is poetically expressed against the backdrop of everyday family concerns. The process of the mother's character development, from its minimum to maximum state, is artistically portrayed step by step. In "My Sun – My Mother" (Quyoshim – enam), the national qualities of the mother's character emerge gradually from event to event, becoming poetically more refined.

The third chapter's 3.2 paragraph is dedicated to the issue of "The individual foundations and poetic forms of the mother's image in the story." While the themes, ideas, and universal pathos of the stories are shared, the lives, local color, customs, and traditions of people from Tashkent city, the Fergana Valley, and the Kashkadarya region are depicted differently. These differences are shaped by the authors' literary-aesthetic perspectives, the periods in which they formed, the internal progression of their works, their guiding principles, their influences, mentors, and family environment. As a result, each story has its own distinct characteristics. In "Such is Life" (Dunyoning ishlari), the author places the mother as one of the primary characters, always alongside the protagonist. The writer mentally

[39] Мардонова Г. Қуёшим – энам. – Тошкент: Шарқ, 2021. – Б. 65.

reconstructs the days spent with his mother and his childhood memories, from which he writes this story.

In the story, O. Hoshimov's deeply personal pain and anguish are reflected. The author himself emphasizes this, writing: "The sudden death of my mother in 1980 deeply affected me. The thought of whether I had fulfilled my duties as a son haunted me with regret. 'Such is Life' (Dunyoning ishlari) was born out of these painful emotions," he writes. Despite this, the image of the mother in the story transcends the private sphere, taking on a national and universal significance. As O. Hoshimov has pointed out: "A literary work is like a tree; its branches bear fruits for all humanity, but its roots lie in the national soil"[40].

In his works, the author depicts the nature and color of Tashkent, creating a number of original characters in harmony with this artistic space. From the perspective of artistic time, he skillfully reflects the significant historical events, periodical changes, and, against the backdrop of these transformations, the inner torments of individuals. In the story "Consolation" (Tasalli), while describing the cemetery, the author compares the quietness of the cemetery to children singing lullabies to their mother, with the mirzaterak trees lining the path, bowing over graves, as if wishing peace to the deceased. The author likens the mournful whispering of the trees to the sounds of recitations. Through this landscape description, the author vividly brings the cemetery, the children, and the recitation sounds before our eyes. These comparisons enhance the emotional impact of the story, increasing its artistic value.

In the poetics of Isajon Sulton's "My Mother" (Onaizorim), the essence of humanity is depicted in a symbolic, suggestive aspect, establishing connections among the creatures of the world through divine wisdom. At the same time, the story expresses qualities such as simplicity, purity, and tolerance of the protagonist in relation to the earthly realm. Literary scholar B.Karimov comments on this, stating: "Understanding the characteristics inherent in the writer's nature through a literary work arises from comprehending the social and familial environment in which the creator lived, as well as his spiritual, moral, and ideological worldview"[41].

The story's protagonist, Ra'no, is depicted with an emphasis on her individual traits, her ability to intuitively read the signs of nature, and her genuine connection, either directly or indirectly, to the world around her. In the human experience, childhood, adolescence, middle age, and old age not only differ in terms of physiological characteristics but also in terms of purpose. Ra'no's innocence and curiosity in her childhood form the initial outline of her character. As an adolescent, she moves away from the mischievousness of her childhood and, filled with internal anxiety and various thoughts, returns to her true home and family. In middle age, she is no longer just a bride but also the mother of several children. Her life now revolves around many purposes: her family, children, and domestic concerns. In her old age, Ra'no reflects on her childhood when she looks at her children, recalls her bridehood when she looks at her son and daughter-in-law, and remembers her own parents and

[40] Ҳошимов Ў. Ижод ҳақида битиклар // Ҳуррият. – Тошкент, 2021. № 49. – Б. 7.
[41] Каримов Б. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2016. – Б. 176.

mother-in-law through the emotions she is experiencing. In the final stages of her life, her thoughts, conclusions, and confessions about life fill her heart.

Literary scholar Umida Rasulova says of the story: "In Isajon Sulton's 'Onaizorim,' the spirituality of the family is depicted as a unified whole. The work's leitmotif is defined by the transmission of moral values from childhood, the teaching of consequences to plants and animals, and the cultivation of character. Specifically, the virtues of love, loyalty, and duty between parents in the family are presented through life-like scenes. The story reflects the long-standing traditions observed in Uzbek families over centuries, showing them gradually evolving. The motifs built on national and cultural traditions bring the plot to life, making the events more impactful. The story offers essential guidance on teaching children from an early age the importance of modesty and frugality"[42].

In creating the image of the mother, G.Mardonova draws inspiration from her own mother's appearance, lifestyle, and relationship with her children.

It is noteworthy that the author provides detailed information about her parents' ancestors, from their names and occupations to their professions. The traditional handicrafts, the way they were performed, and the instructions on how to carry them out are portrayed in a captivating manner through artistic details. Naturally, through this, the skills of artisans in utilizing the beauty of nature are taught, and ideas are conveyed.

In G.Mardonova's works, although the image of the mother does not appear frequently, the mother figure depicted in "My sun – My Mother" (Quyoshim – Enam) stands out as fundamentally different from those in other works. The mother created by the author is distinguished by her deep knowledge of folk songs and oral traditions, her serious attention to ensuring her children receive a good education, her high regard for the father's role in the family, her strong reputation in the community, and her cleverness, determination, and perseverance. Through this character, the author also reflects several beautiful qualities characteristic of Uzbek mothers.

While there are common traits in the depiction of the mother figure across all three stories, this character takes on unique significance through her individual foundation and poetic expression. Local color, family dynamics, national language, the writer's style, creative intentions, and poetic craftsmanship have all played a decisive role in shaping this image. Furthermore, the author's perspective, artistic plan, and various biographical factors have all contributed to portraying the mother with distinctive features.

## CONCLUSION

1. In modern short stories, the image of the mother began to be portrayed in more detail and vividly towards the end of the 20th century. In the artistic understanding of the image, historical-cultural and socio-aesthetic sources played an important role. Religious and divine sources, including the "Qur'an" and

[42] Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). Филол. фан. д-ри дисс ... – Тошкент, 2020. – Б. 76.

“Hadith”, offered guidance on how to treat mothers and described their qualities. Additionally, the poetic interpretations in the mythology of Turkic peoples and folk epics, especially the elevation of the figure of “Mother Umay” (Umay ona) to the status of a goddess, had a significant influence on literary creativity.

2. There are common qualities in the portrayal of the mother figure in both folk epics and modern short stories. However, they differ in terms of the theme of the work, expression methods, descriptive techniques, and compositional aspects. The depiction of the relationship between mother and child, as well as the issues of respect towards mothers, is found in ancient Turkic inscriptions and classical literary works, including those of Alisher Navoi. These expressions of moral advice and human character interpretation were creatively absorbed by contemporary writers. At the same time, the life-affirming traditions of 20th-century Uzbek and world realistic literature were also creatively incorporated.

3. The short stories “Such is Life” (Dunyoning ishlari), “My Mother” (Onaizorim), and “My sun – My Mother” (Quyoshim – enam), created during the years of independence, are notable for offering a new interpretation of historical themes. In these works, mothers are depicted against the backdrop of social and domestic issues, life, and family concerns, with poetic expression from various perspectives. The mother figure and her spiritual world are deeply reflected both in traditional realistic style and in non-traditional modern techniques.

4. In the works of Utkir Hoshimov, Isajon Sulton, and Guljahon Mardonova, the artistic evolution of the mother figure can be observed. This phenomenon is closely related to the expansion of each writer’s worldview, the continuous development of their stylistic expression, and their growth and improvement as artists. Such gradual shifts in poetic mastery manifest at almost all levels of the literary work, including plot, composition, the spiritual and psychological world of characters, drama, expression style, narrative approach, and poetic language.

5. In the novellas “Such is Life” (Dunyoning ishlari), “My Mother” (Onaizorim), and “My sun – My Mother” (Quyoshim – enam), the mother figure serves as the central character, around whom all the events unfold. This allows for the exploration of the character from various perspectives, ensuring compositional coherence and creating a sense of systematization. Furthermore, based on the author’s artistic intent and aesthetic ideal, each novella’s compositional structure takes on its own distinctive qualities. The correct placement of compositional elements contributes to the readability and appeal of the stories. For example, Utkir Hoshimov uses compositional elements in moderation, avoiding excessive verbosity and description, which ensures the narrative is engaging and not overly detailed. Isajon Sulton, on the other hand, emphasizes symbols and metaphors through landscape elements, which appear somewhat more pronounced in his works. In his stories, landscapes serve as important tools to reveal the themes and the psychological state of the characters. Guljahon Mardonova, however, tends to lean more toward descriptiveness, which sometimes risks making the narrative less dynamic and potentially tiresome for the reader.

6. In the novellas “Such is Life” (Dunyoning ishlari) and “My Sun – My Mother” (Quyoshim – enam), the narrative subject is both the narrator and a

character, which creates a shared trait between them. The details of the fictional reality are narrated through the voices of the authors. The narrator-characters actively participate in the events, much like the main protagonists. Therefore, in many instances, the authors' own emotional states and life conclusions are reflected through these characters.

7. In the novella “Such is Life” (Dunyoning ishlar) the system of characters is broader, encompassing the members of the neighborhood, family members, and women and children with various personalities. Through their conversations and dialogues, the cultural and domestic life of the people of Tashkent city, as well as their lifestyle, are depicted. In “My Mother” (Onaizorim), the lifestyles of three generations of mothers, their daily household chores, and life’s trials are reflected. The novella also includes details and images of plants, animals, birds, wind, water, and soil, which are elevated to the level of characters and serve to philosophically explore the meaning and essence of human life.

8. The portrayals of mothers in the novellas stand out with their national and mental character. In the works of all three writers, the figure of the mother embodies the values of Eastern-Islamic education and national traditions, manifesting as wise, resilient women who have endured the social upheavals of their times with patience and strength. Therefore, these characters have deep life foundations. This aspect of the characters imbues the works with a certain autobiographical quality. However, the mothers are also imbued with universal and humanistic traits, making it difficult to evaluate them within the framework of specific prototypes. In this regard, G. Mardonova’s novella is somewhat incomplete.

9. In Isajon Sulton’s novella “My Mother” (Onaizorim), the author strives to reveal the characters against the backdrop of national traditions and customs. The novella skillfully portrays the traditions of Fergana region, its wedding ceremonies, and the emotions of mothers involved in these processes. In contrast, in G. Mardonova's “My Sun – My Mother” (Quyoshim – Enam), the virtues of mothers from the Kashkadarya region, their folk customs, ancient traditions, and language are explored. However, while depicting the national character against the local color, the author tends to move away from the norms of the Uzbek literary language by frequently using elements of the local dialect in order to individualize the speech of the characters.

10. In the novellas of Utkir Hoshimov, Isajon Sulton, and Guljahon Mardonova, while adhering to national storytelling traditions, the authors also pay close attention to creatively assimilating the experiences of world literature. However, within the ideological content of our national storytelling, artistic interpretations influenced by Eastern-Islamic philosophy predominate. This is particularly significant because, thanks to the opportunities provided by independence and the ensuing freedom of pluralistic thought, it marks the return of our national artistic and aesthetic thought to its traditional roots.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.FIL.19.01 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ**

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

**ИСАБАЕВА ГУЛХАЁ ФАРХОД КИЗИ**

# ПОЭТИЧЕСКОЕ СОВЕРШЕНСТВО ОБРАЗА МАТЕРИ В УЗБЕКСКИХ ПОВЕСТЯХ ПЕРИОДА НЕЗАВИСИМОСТИ
## (на примере повестей “Дела земные” У.Хошимова, “Матушка” И.Султона, ”Солнце мое – матушка” Г.Мардоновой)

**10.00.02 - Узбекская литература (узбекская литература XX века и современный литературный процесс)**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

**Ташкент – 2025**

**Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за №B.2022.2.PhD/Fil2436.**

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

Автореферат диссертации на трех (узбекском, английском, русском (резюме)) языках размещен на веб-странице Научного совета (www.tsuull.uz) и информационно-образовательном портале «ZiyoNet» (www.ziyonet.uz).

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Защита диссертации состоится «5» 05 2025 года в 14⁰⁰ часов на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (Адрес: 100066, город Ташкент, Яккасарайский район, улица Юсуф Хос Хожиба, 103. Тел.: (99871) 281-42-44; faks: (99871) 281-42-44, www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz).

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## ВВЕДЕНИЕ (аннотация к докторской диссертации (PhD))

**Актуальность и востребованность темы диссертации.** В мировом литературоведении подтверждено, что жанр повести переживает период поэтического обновления. Он расширяется по мере возможности выражения различных тем, приобретая устойчивый характер на основе принципов эволюционного развития и жанровых закономерностей. В центре внимания всегда стояло исследование таких актуальных проблем, как характер и образы в повестях, литературная традиция, творческая преемственность, националистичность, сюжет, композиционная целостность, повествовательные субъекты, система персонажей, психология героя, способы художественной выразительности, тема и идея. Проведен ряд значительных исследований относительно возможностей жанра в передаче реальной жизни. Поскольку образ матери занимает ведущее место в формировании художественного образа, восходящего в любом произведении от бытовой жизни к жизни общества в качестве личности, исследование ранних источников показывает актуальность данного исследования.

В мировом литературоведении гораздо широко изучены вопросы поэтического мастерства сюжета повестей, композиции, мира образов и аргументации психики героев. Ибо философско-эстетический образ любого художественного произведения - единственный литературный критерий, объединяющий в себе сущность поэтики. В формуле художественного произведения существует подтверждение того, что явление поэтики - это особая эстетическая закономерность, устоявшаяся на основе исторических, социальных, культурных и просветительских принципов. Данный процесс способствовал прояснению таких теоретических вопросов, как поэтапное развитие повествования, этапы его развития, сравнительная типология и поэтическое мастерство писателя.

Спорные научные гипотезы по поводу поэтики повести в узбекском литературоведении достаточно интенсивны и разнообразны. Так как поэтика -это систематическая адаптация литературной закономерности, направляющей ячейки каждого произведения в единый центр. Именно в сущности систематичности художественное произведение в целостности-сложности имеет решающее значение. В отечественном национальном литературоведении наряду с историческими повестями появляются повести на современную тематику, в том числе, в определенной степени исследованы повести А.Каххора, О.Якубова, П.Кадирова, Х.Дустмухаммада, Н.Эшонкула, У.Хамдама, Л.Бурихона, И.Султона. В существующих исследованиях изучены вопросы специфики способов художественного выражения, поэтапного развития, сущности поэтических образов и символов, мира характеров и мастерство творца. Определенные произведения привлекались к сравнительному анализу в мировой, русской литературе и литературе братских народов. В годы независимости нашей страны, как фактор изменений и обновлений в социально-политической, культурно-просветительской сферах нашей жизни, среди молодежи еще более возросло

внимание к художественной литературе и литературоведению. Востребованность создания необходимой среды и условий для широкой пропаганды богатой истории нашей страны, ее уникальной культуры и национальных ценностей, передачи достижений мировой науки и литературы были подняты до уровня государственной политики. Особое внимание уделялось роли и места матери и священной женской личности в жизни человека и развитии общества в целом. Не случайно: “В образе каждой женщины в нашей стране мы видим прежде всего великую родословную – облик матери. Ибо они являются для нас прежде всего символом святой матери, родины, семьи, а также источником неиссякаемой доброты, милосердия и энергии... Семья – это очаг любви и счастья, источник незыблемых нравственных и духовных ценностей. Семейное счастье – самое большое счастье на свете, о котором во всем мире слагаются поэмы и песни”[43]. Следовательно, исследование художественных интерпретаций образа матери, который всегда был источником вдохновения для творческих личностей, выявление художественного воплощения творческого замысла авторов, системы образов и интерпретации национальных ценностей, национальной психики, национальных образов в целом, выявление некоторых национальных самобытностей узбекской литературы через интерпретацию конкретной проблемы в произведениях, принадлежащих разным творческим людям, определяет актуальность данного исследования.

Данное диссертационное исследование в определенной степени служит реализации задач, определенных в Указах Президента Республики Узбекистан от 13 мая 2016 года №УП-4797 “Об организации Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои”, от 6 ноября 2020 года №УП-6108 ”О мерах по развитию сфер образования и воспитания, и науки в новый период развития Узбекистана”, от 28 января 2022 года №УП-60 “О Стратегии развития Нового Узбекистана на 2022-2026 годы”, Постановления от 13 сентября 2017 года №ПП-3271 ”О программе комплексных мер по развитию системы издания и распространения книжной продукции, повышению культуры чтения”, а также других нормативно-правовых актах, относящихся к данной сфере деятельности.

**Объектом исследования** являются повести “Дела земные” У.Хошимова, “Матушка” И.Султона, ”Солнце мое – матушка” Г.Мардоновой.

**Научная новизна исследования** заключается в следующем:

обосновано поэтапное совершенствование образа матери и ее историко-просветительская основа, основанная на сведениях из священного Корана и хадисов, раскрыты общие и частные черты образа матери в образцах устного народного творчества и классической литературы в современных узбекских повестях;

[43] Мирзиёев Ш.М. Муқаддас она, азиз ватан, оила тимсоли, битмас-туганмас меҳр, эзгулик ва куч-ғайрат манбаи. Халқаро хотин-қизлар кунига бағишланган нутқи // Халқ сўзи, 2021 йил. – № 48 (7828).

доказана роль принципов реалистического изображения в переходе образа матери с общепоэтического уровня на индивидуальный уровень художественной интерпретации, а также поэтический аспект биографических, исторических, социальных и психологических факторов, подъем образа узбекской матери как образа на общечеловеческий уровень в современных узбекских повестях;

обоснована поэтическая функция образа матери на уровне повествовательной композиции, определено художественное заглавие, пейзаж, вводный эпизод, вставка; доказано, что повести служат как средство раскрытия психики героя;

доказано, что мать - потенциальная основа национального характера; обоснованы индивидуальные основы образа матери, формы поэтического выражения в повестях, через образ матери прослеживаются такие вопросы, как душевные трепеты, возникшие в ее психологии, душевные страдания, переживания, роль человека в жизни как образа, побуждающего к добру на примере художественного пространства и жизни.

**Внедрение результатов исследования.** На основе достигнутых научных результатов при исследовании поэтического совершенства образа матери в узбекских повестях периода независимости (на примере повестей “Дела земные” У.Хошимова, “Матушка” И.Султона, ”Солнце мое – матушка” Г.Мардоновой):

аналитические размышления о генезисе и принципах обновления образа матери в узбекской литературе, а также научно-теоретические выводы об интерпретации образа матери, освещении психологии матери в повестях “Дела земные”, “Матушка”, ”Солнце мое – матушка” были использованы в в практическом исследовательском проекте PF-201912258 “Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы”, реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023 годах (справка №04/01-699 от 25 марта 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате используемые писателями в тонком и достоверном изображении интерпретации образа матери, обогащены материалом, касающимся широкого выражения элементов внутреннего монолога, сновидения, воображения-памяти и символического образа;

научно-теоретические выводы об аспектах, где поэтическое совершенство образа было исследовано и использовано при изучении психологического мира образа матери в повестях современных узбекских писателей У.Хошимова, И.Султона, Г.Мардоновой, выражения характера и национальности в образе матери, а также композиции повестей, были использованы в подготовке фундаментального проекта №OT-F1-030 “Издание многотомной (в 7-тт.) монографии “История узбекской литературы”, реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2017-2020 годах

(справка №04/01-702 от 25 марта 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате новая интерпретация образа матери в период независимости послужила основанием для научного определения того, что творчество У.Хошимова, И.Султона, Г.Мардоновой положило начало новому этапу в узбекской литературе;

научно-теоретические выводы о взглядах на освещение истории совершенствования жанра повести и изучения образа матери в узбекском и мировом литературоведении; отображение художественного мастерства писателей в освещении образа матери, созданного в узбекской литературе периода независимости; выявление уникальных изобразительных средств материнской психики и душевных переживаний; освещение таких ценностей, как верность, честь, самоотверженность образа матери в повестях У.Хошимова, И.Султона, Г.Мардоновой, были использованы в подготовке сценария телепередачи “Hamma uchun” телеканала “O‘zbekiston tarixi” Национальной телерадиокомпании Узбекистана (справка №02-28-188 от 7 февраля 2024 года телеканала “O‘zbekiston tarixi” Национальной телерадиокомпании Узбекистана). В результате содержание передачи было обогащено научно-теоретической информацией и повышен его научно-образовательный уровень.

научно-теоретические выводы о роли принципов реалистического изображения в переходе образа матери в узбекских рассказах периода независимости с общепоэтического уровня на индивидуальный уровень художественной интерпретации, а также о поэтической доле биографических, исторических, социальных и психологических факторов, о переходе образа узбекской матери на общечеловеческий уровень, были использованы при подготовке сценария передачи “Birgalikda ko‘raylik” телеканала “Dunyo bo'ylab” Национальной телерадиокомпании Узбекистана (справка №03-14-45 телеканала “Dunyo bo‘ylab” от 27 февраля 2024 года Национальной телерадиокомпании Узбекистана). В результате было доказано, что образ матери является потенциальной основой национального характера, в то время как идея представления человеческой жизни фактами на примере художественного пространства и жизни послужили повышению научного уровня.

**Объем и структура диссертации.** Диссертация состоит из введения, трех глав, вывода и списка использованной литературы. Общий объем составляет 144 страниц.

## E’LON QILINGAN ISHLAR RO‘YXATI
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Avtoreferat “O‘zbekiston: til va madaniyat. Lingvistika” jurnali nashriyotida tahrirdan o‘tkazildi.

Bosishga ruxsat etildi: 21.04.2025-yil.
Bichimi 60x84 1/16, “Times New Roman” garniturada raqamli bosma usulida bosildi.
Shartli bosma tabog‘i: 3,5. Adadi: 100. Buyurtma №: 169.

“TRAINMAX” MChJ bosmaxonasida chop etildi.
100194, Toshkent shahri, Yunusobod-11, 62-uy.