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O'ZBEK TILI VA ADABIYOTI UNIVERSITETI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI DSc.03/30.12.2019.Fil.19.01
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TOSHKENT DAVLAT O'ZBEK TILI VA ADABIYOTI UNIVERSITETI

QO'ZIBOYEVA LOLAXON SAIDRASUL QIZI

MUSTAQILLIK DAVRI O'ZBEK DRAMALARIDA INSON VA BORLIQ MUAMMOSI TALQINI

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

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligi, xususan, dramaturgiyasida muayyan davr kesimida yuzaga kelgan inson va borliq muammosi filologiya sohasida yangicha qarashlarni hal qilish zaruratini taqozo etadi. Badiiy shartlilik, badiiy-estetik konsepsiya, obraz mohiyatini badiiy-psixologik idrok qilish, tragizm va tragik qahramon ifodasi yaxlit o'rganilishi lozim bo'lgan muammolar sirasiga kiradi. Inson va borliq muammolariga yechim topish, ijtimoiy muhitda insoh qiyofasining ichki va tashqi olamini tasvirlash, umuman olganda, inson qadri, o'rni va vazifalarini yoritish bugungi dramaturgiyaning asosiy mavzularidandir.

Dunyo adabiyotshunosligida dramatik asarlardagi inson va borliq muammosi talqini ifodasiga o'ziga xos adabiy-estetik hodisa sifatida yondashish hamda dramaturg badiiy mahoratini ochib berish muhim masala hisoblanadi. Dramaturgning ma'naviy-ruhiy olamida kashf etilgan obrazlar tizimini inson va borliq munosabatlari bilan bog'liqlikda tahlil etish zarur. Bundagi eng muhim jihat dramatik asarlar poetikasidagi xarakterlar tasviri, uslub, badiiy shartlilik, adabiy ta'sir, an'ana va ijodiy o'ziga xoslik muammolarini keng ko'lamda kuzatishga e'tibor ortganidir. Shunga ko'ra keyingi yillarda dramatik asar poetikasini o'rganish, undagi ustuvor g'oyalarni badiiy talqin qilish dolzarb ahamiyat kasb etmoqda.

Istiqlol davri o'zbek dramaturgiyasi ilk qadamlardanoq ulkan ijtimoiy-siyosiy, g'oyaviy-mafkuraviy va ma'rifiy-axloqiy pozitsiyasini aniq belgilab oldi. Istiqlol yillari zamonaviy adabiy jarayonda muayyan ijodiy tajribalar bilan ilmiy-adabiy jamoatchilik nazariga tushgan Qutlibeka Rahimboyeva, Shuhrat Rizayev, Usmon Azim, Iqbol Mirzo, Nafas Shodmonov, Muhammad Rahmon, Husnillo Jomonqulov, Qo'chqor Norqobil, Mengliboy Murodovlarning dramatik asarlarini davr, muhit, olam va inson uzviyligida yoritish, ilmiy bahosini berish adabiyotshunoslik oldida turgan vazifalardan biridir. Zero, "Aholining madaniy va estetik ehtiyojlarini yanada to'laroq qondirish, teatr, musiqa, tasviriy san'at va boshqa san'at turlarini rivojlantirish, xalqimiz tarixi va bugungi hayotining eng yorqin sahifalarini, mamlakatimizning erkin demokratik taraqqiyotini aks ettiruvchi asarlar yaratish"[1] va ularni tadqiq etish jamiyatimiz oldida turgan eng muhim vazifa sanaladi. "Epopeyada voqea, dramada odam hukmrondir. Eposdagi qahramon – voqea; dramaning qahramoni inson shaxsidir"[2], shuning uchun inson va uni qamrab turgan borliq talqini muammolarini o'rganish adabiyotshunoslikning dolzarb vazifalaridandir.

O'zbekiston Respublikasi Prezidentining 2022-yil 28-fevraldagi PF-60-son "2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida", 2017-yil 7-fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi to'g'risida"gi Farmonlari, 2017-yil 24-maydagi PQ-2995-sonli "Qadimiy yozma manbalarni saqlash, tadqiq va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2017-yil 13-sentabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va tarqatish tizimini

[1] Мирзиёев Ш.М. "Маданият ва спорт соҳасида бошқарув тизимини янада такомиллаштириш чора-тадбирлари тўғрисида"ги Фармони / Ўзбекистон адабиёти ва санъати. – Тошкент, 2017. 4 август.
[2] Белинский В. Г. Танланган асарлар. – Тошкент: Ўздавнашр, 1955. – Б. 143.

rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida"gi Qarorlari, O'zbekiston Respublikasi Prezidentining 2017-yil 3-avgustdagi O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzasi, 2020-yil 20-mayda Toshkent shahridagi Adiblar xiyoboniga tashrifi chog'ida adabiyotning ta'sir kuchini oshirish bo'yicha topshiriqlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o'rganilganlik darajasi. Dramatik asarlarning poetikasiga doir qarashlar qadim tarixga ega. Platon, Aristotel, Forobiy, Bualo, Gegel, V.G.Belinskiy, L.I.Timofeyev asarlarida janr nazariyasi o'rganilgan. Sofokl, Yevripid, Anikist[3] va boshqa mutafakkirlar tomonidan tadqiq etilgan. Davrlar o'tishi bilan dramaga, uning yetakchi tamoyillariga bo'lgan ilmiy-nazariy qarashlar yangilana boshladi. Yevropa uyg'onish davri adabiyotshunosligida drama san'ati nazariyasiga Brext, Didro, Shiller, Lessing, E. Bentli[4] kabi faylasuflarning janrning rivojlantirishga qo'shgan hissasi beqiyos. XX asr 90-yillaridan e'tiboran V.Y.Xalizev, N.D.Tamarchenko[5] kabi rus adabiyotshunoslari janrlar nazariyasiga birmuncha o'zgacharoq munosabat bildira boshlashdi. Albatta, dramaturgiyaning nazariy muammolariga bag'ishlangan tadqiqot ishlari o'zbek adabiyotshunoslari A.Fitrat, I.Sultonov, B.Jalolov, E.Umarov, I.Pall[6] hamda teatr tarixi va nazariyasi, qisman muayyan ijodkor dramatik mahoratiga doir izlanishlarni amalga oshirgan B.Imomov, H.Abdusamatov, I.G'aniyev, Sh.Rizayev, U.Jo'raqulov tadqiqot ishlarida muammoning tarixi, drama nazariyasi, dramaturg mahorati, tarixiylikning badiiylik konsepsiyasi, jadid dramalari tabiati, zamon va qahramon prototipi, dramada monologik nutq va dialogik nutq tushunchalari keng qamrovda o'rganilgan[7].

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[3] Полное собрание творений Платона в 15 т. Под ред. С.А. Жебелева, Л.П. Карсавина, Э.Л. Радлова. – Л.: Академия, 1922-1929. Т.1,4,5; Арасту. Поэтика (Нафис санъат ҳақида). – Тошкент: Янги аср авлоди, 2004; Форобий. Рисолалар. – Тошкент, 1975; Буало Н. Поэтическое искусство. –М., 1957; Гегель Г.В. Лекции по эстетики. Перевод И.С Попова. Сочинения. Том XIV. – М.: Издательство социально-экономическая литературы, 1958; Белинский В. Г. О драме и театре. В двух томах. – М.: Искусство, 1983; Тимофеев Л.И. Теория литературы. Основы науки о литературе. Учпедгиз, 1948; Софокл. Драмы. В переводе Ф.Ф. Зелинского. – М.: Наука, 1990; Еврипид. Трагедии. В двух томах. – М.: Художественная литература, 1969; Аникст А. Теория драмы от Аристотеля до Лессинга. – М.: Наука, 1967.

[4] Брехт. Б. Пьесы, статьи, высказывания. В пяти томах. Т. 5. – М., 1965; Дидро Д. Собрание сочинение. – М.: Л.: Наука, т. 5; Шиллер. Ф. Собрание сочинение. – М., 1957. – С. 252; Лессинг Г. Э. Гамбургская драматургия. – М., 1883; Бентли. Э. Жизнь драмы. – М.: Искусство, 1978.

[5] Хализев В. Е. Теория литературы: учебник для студентов высших учебных заведений; В.Е. Хализев. – 5-е изд., испр. И доп. – М.: Издательский центр Академия, 2009. – 432 с.; Теория литературы. В 2 т. Под ред. Тамарченко Н.Д (alleng.org). – М.: 2004, Т.1-512 с.; Т. 2. – 368 с.

[6] Абдурауф Фитрат. Танланган асарлар. IV жилд. – Тошкент: Маънавият, 2006; Султонов И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1980; Жалолов Б. Ўзбек драматургияси поэтикаси масалалари. – Тошкент: Фан, 1984; Умаров Э. У, Палл И.С. Жанр эстетикаси. – Тошкент: Ғафур Ғулом, 1985.

[7] Имомов Б. Ва бошқалар. Ўзбек драматургияси тарихи. – Тошкент: Ўқитувчи, 1995; Абдусаматов Х. Драма назарияси. – Тошкент: Ғафур Ғулом, 2000; Ғаниев И. М. Фитрат драмалари поэтикаси. Филол. фан. д-ри. (DSc)

XX asrning 80-yillari ikkinchi yarmiga kelib, bu ehtiyoj to‘g‘ri anglab yetildi. Jumladan, N.Karimov, S.Mamajonov, B.Nazarov, U.Normatov, O.Sharafiddinov, E.Karimov, T.Boboyev, B.Qosimov, N.Vladimirova, Sh.Yusupov, U.Dolimov, Sh.Rizayev, S.Ahmedov, H.Umurov, E.Xudoyberdiyev, A.Aliyevlarning jadid adabiyoti namoyandalari shaxsiyati va adabiy merosiga bo‘lgan munosabat yangilandi[8].

Adabiyotshunoslar A.Soliyev, N.Odilova, D.Rasulmuhammedova, D.Rahmatullayeva, M.Otajonova, M.Umarova, N.Tursunova, V.Ahmedovalar izlanishlarida muammoning u yoki bu jihatlari monografik shaklda o‘rganilgan[9]. Quyidagi tadqiqot sirasidan, ayniqsa, H.Abdusamatov bilan dramashunos Shuhrat Rizayev asarlarini ta’kidlash joiz. “Drama nazariyasi” tadqiqotida H.Abdusamatov davr ruhi va qahramon ma’naviyatining badiiy talqinlarini konflikt, xarakter, syujet va kompozitsiya, til masalalari uyg‘unligida kuzatadi. Shu asosda yuzaga kelgan dramaning xilma-xil janr ko‘rinishlarini alohida tahlilga tortadi. Uningcha, drama tarixi va nazariyasi bu – hayot bilan hamnafaslikdagi rivojlanish bosqichlari, o‘ziga xos an’analar, o‘zaro ta’sir omillari demak. Drama adabiy tur sifatida jamiyatni, ijtimoiy voqelikni, odamlar psixologiyasini badiiy tahlil etarkan, bu narsa uning rang-barang janr ko‘rinishlarini ham maydonga keltiradi. Alp Jamol miniatyuralari, O‘lmas Umarbekovning “Shoshma, Quyosh”, “Qiyomat qarz”, “Kurort”, “Kuzning birinchi kuni” singari pyesalarining janr xususiyatlariga alohida diqqatni qaratadi[10]. Shuhrat Rizayev “Jadid dramasi” tadqiqotida XX asr boshlarida o‘zbek sahna madaniyatining yuzaga kelishi, shakllanish omillari, rivojlanish xususiyatlari, tamoyillari haqida so‘z yuritsa[11], “Sahna ma’naviyati” asarida san’at estetikasi, hayot va inson ruhiyati, jamiyat va san’at xususida mushohada-muhokamalarini bayon etadi[12]. Shuningdek, ushbu silsilada adabiyotshunos N.Odilovaning “O‘lmas

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...дис. – Тошкент: 1998; Ризаев Ш. Жадид драмаси. – Тошкент: Шарқ, 1997; Жўракулов. У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Тошкент: Ғафур Ғулом, 2015.

[8] Каримов Н, Мамажонов С., Назаров Б., Норматов У., Шарафиддинов О. XX аср ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1999; Бобоев Т. Адабиётшунослик асослари. – Тошкент: Ўзбекистон, 2001; Қосимов Б., Юсупов Ш., Долимов У., Ризаев Ш., Аҳмедов С. Миллий уйғониш даври ўзбек адабиёти. – Тошкент: Маънавият, 2004; Умуров Ҳ. Адабиёт назарияси. – Тошкент: Шарқ, 2002; Umurov H. Adabiyotshunoslik nazariyasi. – Toshkent: Xalq merosi, 2004; Умуров Ҳ. Адабиёт қоидалари. – Тошкент: Ўқитувчи, 2002; Умуров Ҳ. Бадиий ижод асослари. – Тошкент: Ўзбекистон, 2001; Худойбердиев Э. Адабиётшуносликка кириш. – Тошкент: Ўқитувчи, 1995; Алиев А. Истиқлол ва адабий мерос. – Тошкент: Ўзбекистон, 1997; Куронов Д. Мамажонов З, Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010; Салаев Ф., Қурбониёзов Г. Адабиётшунослик атамаларининг изоҳли сўзлиги. – Тошкент: Янги аср авлоди, 2010; Ulug‘ov A. Adabiyotshunoslik nazariyasi. – Toshkent: G‘afur G‘ulom, 2018.

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[11] Ризаев Ш. Жадид драмаси. – Тошкент: Шарқ, 1997. – Б. 35.

[12] Ризаев Ш. Саҳна маънавияти. – Тошкент: Маънавият, 2000. – Б. 35.

Umarbekov dramaturgiyasida ma'naviy-axloqiy muammolar"[13] nomli nomzodlik dissertatsiyasini ta'kidlash joiz. Dissertant adib talqinidagi hayot va inson psixologiyasi masalasiga ma'naviy-axloqiy yo'nalishda yondashadi. Asosiy e'tiborni vijdon va imon tushunchasi, uning dramatik talqini masalasiga qaratadi. Zero, vijdon va imon insonning ma'naviy-axloqiy tarbiyasida o'zak mohiyatni belgilaydi. Binobarin, "vijdon, iymon tushunchasi adabiyotning badiiy-estetik tizimida insoniylikning, uning ma'naviy-axloqiy kamolining asosiy mezoni deb qaraladi". B.Sheraliyev "Sahnaviylikning dramatik asoslari"[14] mavzusidagi nomzodlik dissertatsiyasida hayot, ijtimoiy muhit va xarakter uyg'unligiga asosiy diqqat-e'tibor qaratadi. Shaxs psixologiyasini ochishda ijtimoiy muhitning ta'siri tuyg'ular dramatizmini vujudga keltiradiki, dissertant xuddi shu narsaga alohida urg'u beradi. H.Azimova esa "Abdulla Avloniy dramaturgiyasi (g'oyaviylik va mahorat)"[15] mavzusidagi nomzodlik dissertatsiyasida milliy uyg'onish davri o'zbek adabiyotida jadid mafkurasi badiiy tafakkurga olib kirgan yangi ruhni kuzatadi. Abdulla Avloniy pyesalarining tahlili misolida millatning ma'nan boyishi va o'z-o'zini anglashi yo'lida tutgan o'rniga e'tibor qaratadi. Zamon va inson masalasini jamiyat va shaxs psixologiyasining vobastaligi nuqtayi nazaridan o'rganadi, ilmiy umumlashma mulohazalar bildiradi.

Istiqlol davri o'zbek dramaturgiyasining ayrim dramatik asarlari tahlilga tortilgan bo'lsa-da, dramada inson va borliq muammosi o'rganilmagan. Aynan "Mustaqillik davri o'zbek dramalarida inson va borliq muammosi talqini" mavzusiga bag'ishlangan maxsus tadqiqot yo'q. Dissertatsiya ayni shu muammo yuzasidan monografik yo'sinda ilk bor tadqiq etilmoqda.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq "Jahon va o'zbek adabiyotini qiyosiy-tipologik o'rganishning umumnazariy muammolari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi mustaqillik davri o'zbek dramalarida inson va borliq muammosining badiiy talqin etilish usullari, poetik talqinlarning milliyligi, ayni asarlarda davr, jamiyat va muallif konsepsiyasining o'ziga xosligini ilmiy asoslashdan iborat.

Tadqiqotning vazifalari:

dramatik asar, unda inson va borliq munosabatlarini dialogik aks ettirishning ijtimoiy-tarixiy, badiiy-estetik omillarini yoritish, ilmiy tasniflash, ayni dramalarga xos milliy o'zlik va tarixiylik kategoriyalari haqida fikr yuritish;

zamonaviy o'zbek dramalarida ideal-tarixiy obrazlar, milliy ma'naviyat muammolarining inson va borliq munosabatlari asosida badiiy talqin etilish usullarini tahliliy ochib berish;

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[13] Одилова Н. Ўлмас Умарбеков драмаларида маънавий-ахлоқий муаммолар. Филол. фан. б. фалс. док... дисс. автореф. – Тошкент: 1997. – Б. 10.

[14] Шералиев Б. Сахнавийликнинг драматик асослари. Филол. фан. б. фалс. док... дисс. автореф. – Тошкент: 1998. – Б. 26.

[15] Азимова Ҳ. Абдулла Авлоний драматургияси (ғоявийлик ва маҳорат). Филол. фан. б. фалс. док... дисс. автореф. – Тошкент: 1999. – Б. 26.

inson va borliq muammosi bugungi o'zbek dramalari syujeti va kompozitsion qurilishida qanday aks etganini ko'rsatish;

dramatik asarda inson va borliq muammosini badiiy talqin etishning o'ziga xos xususiyatlari, ilmiy-estetik ahamiyati haqida nazariy xulosalar chiqarish.

Tadqiqotning obyekti sifatida mustaqillik davri o'zbek dramaturgiyasida yaratilgan Qutlibeka Rahimboyevaning "Tavba", Shuhrat Rizayevning "Iskandar", "Diskoteka", Usmon Azimning "Bir qadam yo'l", To'ra Mirzoning "Usmon shoir – osmon shoir", Muhammad Rahmonning "Abadiy nido", Nafas Shodmonovning "O'lan", "Qobil ila Hobil", "Maxzan", "Abu Muin Nasafiy", "Abu Rayhon Beruniy", Qo'chqor Norqobilning "Zamindan olisga ketma", "Biz ham odammiz", Husnillo Jomonqulovning "Mozordagi bozor", Mengliboy Murodovning "Uyg'onish", Iqbol Mirzoning "Usmon Nosir" asarlari olindi.

Tadqiqotning predmetini mustaqillik davri o'zbek dramaturgiyasida inson va borliq obrazining badiiy talqini poetikasiga xos taraqqiyot tamoyillarini aniqlash va dramatik asarlar poetik ko'lami, tafakkur tarzidagi ijodiy uyg'unlik, umuminsoniy qadriyatlar mushtarakligini isbotlash, dramaturg adabiy-estetik qarashini yoritish masalalari tashkil qiladi.

Tadqiqotning usullari. Mavzuni yoritishda qiyosiy-tarixiy, qiyosiy-tipologik, biografik, sotsiologik, psixologik, germenevtik metodlar hamda tavsiflash, tasniflash usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

mustaqillik davri o'zbek dramaturgiyasi o'ziga xos ijodiy-estetik jarayon ekani, makon va zamon xususiyatlaridagi o'zgarish hamda yangilanishlarning umumnazariy muammolarini, xarakterlar dramatizmi orqali inson va borliq muammolarini ijtimoiy-adabiy hamda milliy va umumbashariy qadriyatlarning o'zaro uyg'unlikda aks etishi, ideal tarixiy shaxs va zamondosh inson qiyofasining tasvirlanishi kabi estetik omillar aniqlangan;

mustaqillik dramaturgiyasida milliy istiqlol davrining yetakchi tamoyillaridan tarixiylik, qahramonlar tabiatida zohir bo'lgan xislat-fazilatlar adib estetik ideali tajassumi sifatida yoritilgan, mavzu jihatdan tasnif qilingan, ideal tarixiy inson obrazini yaratish tamoyillari ustuvorligi, ijtimoiy-maishiy hayot muammolarining yangicha talqinlari ochib berilgan;

inson va borliq muammolarini poetik ifoda etgan Qutlibeka Rahimboyeva, Muhammad Rahmon, Nafas Shodmonov, Qo'chqor Norqobil dramatik asarlari tahlili asosida istiqlol davri dramaturgiyasining mavzu jihatidan o'sishi uning taraqqiyot yo'nalishlarini belgilab bergani, ijtimoiy-ma'rifiy, adabiy-estetik omillarga asoslangani dalillangan;

asar mansub bo'lgan janrga xos kompozitsion tip xususiyatlari dramatik asar syujeti misolida ochib berilgan, dramatik asar syujeti va kompozitsiyasiga xos nazariy qonuniyatlar, ularning davrga monand o'zgarib borishi kabi masalalar ilmiy asoslangan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

istiqlol davri o'zbek dramaturgiyasi janrlar takomilidagi o'zgarishlar, poetik tasvirning o'ziga xosligi Q.Rahimboyeva, N.Shodmonov, M.Rahmon, Q.Norqobil asarlari misolida ochib berilgan;

dramaturglar asarlarida inson obrazi tabiati, dunyoqarashi, xarakterlar dramatizmi orqali ifoda etilishida milliy va umumbashariy qadriyatlarning o‘zaro uyg‘unlikda tasvirlanishi ideal tarixiy shaxs va zamondosh inson qiyofasi misolida ochib berilgan;

dramatik asarlarda sinkretik xususiyatlar, kitobxon va tomoshabin tomonidan qabul qilinishi jarayonidagi murakkabliklar, har bir dramaturgning o‘ziga xos obraz yaratish mahorati, hayotdagi chigal hodisalarga yondashish tamoyili, milliylik, umuminsoniylik qadriyatlaridan bahra olish, inson va inson, inson va borliq, inson va jamiyat munosabatlarida yangicha mavzu va g‘oyalarning poetik talqinlari ilmiy dalillangan.

Tadqiqot natijalarining ishonchliligi qo‘llanilgan yondashuv usullari va nazariy ma’lumotlarni berishda aniq ilmiy manbalarga tayanilgani, tahlilga tortilgan manbalarning ilmiy metodlar vositasida asoslangani, nazariy fikr va xulosalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani, adabiyotshunoslikning zamonaviy ilmiy konsepsiyalari asosida o‘rganilgani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati chiqarilgan nazariy xulosalar mustaqillik davri o‘zbek dramaturgiyasida inson va borliq muammosi talqinini 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 izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati tarixiy va zamonaviy mavzularda yaratilgan o‘zbek dramalarida inson va borliq muammosini o‘rganishga oid materiallaridan oliy o‘quv yurtlarida “Hozirgi adabiy jarayon” va “O‘zbek adabiy tanqidchiligi tarixi”, “Adabiyotshunoslikka kirish”, “Adabiyot nazariyasi”, “O‘zbek adabiyoti tarixi” fanlari bo‘yicha ma’ruzalar o‘qishda, hozirgi adabiy jarayon, XX asr o‘zbek adabiyoti, o‘zbek dramaturgiyasi masalalari bo‘yicha maxsus kurslar o‘tishda, akademik litsey va umumta’lim maktablarida dars mashg‘ulotlari olib borishda, darslik, o‘quv qo‘llanmalar va majmualar yaratishda keng foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Mustaqillik davri o‘zbek dramaturgiyasida inson va borliq muammosi talqinlarini tadqiq etish bo‘yicha olingan ilmiy natijalar asosida:

mustaqillik davri o‘zbek dramaturgiyasida yozuvchi ijodining yetakchi xususiyatlari, dramatik asarlarda ma’naviy-axloqiy, ijtimoiy-falsafiy muammolarning aks etish qonuniyatlari, realistik tasvir tamoyillari, badiiy-estetik o‘ziga xosligi, qahramonlar portretini yaratishda, ota obrazining dramatik talqini Usmon Azimning “Bir qadam yo‘l”, Yujin O’nil “Qayrag‘och soyasida” dramalarida “ota” obrazi xarakteriga doir iboralar, qahramonlar xarakterini yoritishdagi birikmalarning badiiy asardagi xususiyatlari aniqlanganligiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2017-2020-yillarda bajarilgan OT-F1-030 raqamli “O‘zbek adabiyoti tarixi” ko‘p jildlik monografiyani (7 jild) chop etish” mavzusidagi fundamental loyihasida foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 13-iyundagi 04/1-1575-son ma’lumotnomasi). Natijada,

mustaqillik davri o‘zbek dramaturgiyasida sharq adabiyotiga xos ijtimoiy-falsafiy, diniy-ma’rifiy mavzularning tasvirlanishi, inson va borliq muammosini yorituvchi manbalarni ilmiy-nazariy boyitishga asos bo‘lgan;

“Inson va borliq” obrazining adabiyot tarixidagi poetik tadriji, bugungi kunda drama qahramonlarining ma’naviy-axloqiy dunyosi o‘rganilib, ularni aks ettirishdagi badiiy-estetik izlanishlar yoritildi; mustaqillik davri dramaturgiyasida ziddiyatning tuyg‘ular kolliziyasi, fikr-kechinmadagi botiniy ko‘rinishlari, o‘ziga xos belgilari aniqlanganligi yuzasidan xulosalar Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2020-2021-yillarda bajarilgan I-OT-2019-42 raqamli “O‘zbek va ingliz tillarining elektron (inson qiyofasi, fe’l-atvori tabiat va milliy timsollar tasviri) poetik lug‘atini yaratish” mavzusidagi innovatsion loyihasida foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 13-iyundagi 04/1-1576-son ma’lumotnomasi). Natijada, loyiha mazmuni o‘zbek dramaturgiyasida inson obrazini o‘rganish va boyitish uchun xizmat qiladigan individual xususiyatlariga doir materiallar bilan boyitilgan;

milliy istiqlol davrining yetakchi tamoyillaridan tarixiylik, qahramonlar tabiatida zohir bo‘lgan xislat-fazilatlar adib estetik ideali tajassumi sifatida yoritilgan, mavzu jihatdan tasnif qilingan, ideal tarixiy inson obrazini yaratish tamoyillari ustuvorligi ochib berilgan “Nuh kemasi”, “Usmon Nosir”, “Iskandar” dramalarida “tarixiy” obrazlarning xarakterini yoritishdagi birikmalarning badiiy asardagi xususiyatlari aniqlanganligiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2017-2020-yillarda bajarilgan OT-F1-030 raqamli “O‘zbek adabiyoti tarixi” ko‘p jildlik monografiyani (7 jild) chop etish” mavzusidagi fundamental loyihasida foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 13-iyundagi 04/1-1575-son ma’lumotnomasi). Natijada, tarixiy mavzularning mustaqillik davri o‘zbek dramaturgiyasida yoritilishiga, ilmiy-nazariy boyishiga asos bo‘lgan.

Bugungi dramatik asarda inson qiyofasini, kamolotga yetgan shaxs sifatida anglashimiz mumkin. Shuhrat Rizayevning “Iskandar”, Nafas Shodmonovning “Qobil ila Hobil”, Muhammad Rahmonning “Abadiy nido”, Mengliboy Murodovning “Uyg‘onish” va Qo‘chqor Norqobilning “Biz ham odammiz” kabi dramatik asarlari adabiyotimizga iymonli, vijdonli, halol insonlar prototipini bera oldi. Mavzuga oid ma’lumotlardan “Assalom O‘zbekiston”, “Yangi O‘zbekiston” kabi ko‘rsatuvlar ssenariysini shakllantirishda foydalanilgan. (O‘zbekiston teleradiokanali 2024-yil 16-fevraldagi 02-18-257-son ma’lumotnomasi). Natijada, teledastur uchun tayyorlangan materiallarning mazmuni dramaturg ijodiga oid ilmiy materiallar bilan boyishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari jami 11 ta. Shundan, 8 ta xalqaro, 3 ta Respublika miqyosidagi ilmiy-amaliy anjumanlarda muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 18 ta ilmiy ish chop etilgan, shulardan, O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta, jumladan, xorijiy jurnalda 2 ta, 5 tasi respublika jurnallarida nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, har bir bob ikkitadan fasldan tashkil topgan. Xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan bo'lib, umumiy hajmi 140 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi, zarurati, muammoning o'rganilganlik darajasi, maqsadi hamda vazifalari, obyekti, predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishiga mosligi ko'rsatilgan, tadqiqot usullari, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati asoslangan, tadqiqot natijalarini amaliyotga joriy etilishi, e'lon qilingan ishlar va tadqiqotning tuzilishi ko'rsatilgan.

Dissertatsiyaning birinchi bobi **"Dramatik asarda inson va borliq munosabatlarining dialogik talqini"** deb nomlanib, 1.1 §da *"Dramada inson obrazining ijtimoiy-tarixiy, adabiy-estetik asoslari"* tadqiq qilingan. Mavzuning tadqiqiga kirishdan oldin Qur'oni Karimda insonga berilgan baho va borliq tushunchalari haqida fikrlar yuritildi. Dramaturgiyada inson va borliq tushunchasining uyg'un aks ettirilishi muammolariga diqqat qaratilgan. Ilmiy-nazariy manbalar bilan bir qatorda muammoning keng va umuminsoniy talqinlarini aks ettiruvchi Qur'oni Karim oyatlari, Muhammad alayhissalom Hadislariga ham murojaat qilingan. Shu tariqa inson va borliq muammosining qadim ildizlari, badiiy tafakkurga o'tish sabablari va poetik natijalariga doir xulosalarga kelingan.

Ma'lumki, inson hayotining mazmuni, mohiyati, yashash qonuniyatlari muqaddas Qur'oni Karim oyatlari va Hadisi shariflarda mukammal ifoda topgan. "Bu (oyatlar) odamlar ogohlantirilishlari, va (Alloh) yagona Iloh ekanini bilishlari hamda aql egalari eslatma olishlari uchun bir bayonotdir"[16]. Albatta, Qur'oni Karim, Muhammad alayhissalom hadislari asosida yuzaga kelgan Sharq-islom adabiyotida Alloh taoloning qudrati, U yaratgan olam va undagi insonning o'rni va o'zligini anglatish masalasi ustuvorlik qiladi. Inson hamma zamonlarda adabiyotning bosh mavzusi bo'lib kelgan.

"Dramaturgiya olis antik davrlardan boshlab bugungi kungacha san'atning alohida turi sifatida Olam va Odamni anglashga qaratilgan mohiyati bilan e'tiborga sazovordir"[17]. Aristotel "Poetika" asarining "Tasvirlash predmetining xilma-xilligi" bobida: San'atkorlar muayyan shaxslarni tasvirlaydilar, ular esa yaxshi va yomon bo'lishi mumkin. Ular bizdan yaxshiroq yoki bizdan yomonroq yoki hatto bizdek bo'ladilar. Homer – eng yaxshilarini, Kleofont – oddiy odamlarni ko'rsatadi. Parodiyalarning birinchi ijodchisi fasoslik Gegemon yoki "Deliada"ning avtori Nikoxar yomon odamlarni gavdalantirgan, – deya o'z davri dramaturgik qahramonlariga adabiy-estetik qarashlaridan kelib chiqqan holda "faol-shaxslar" atamasini qo'llagan. Aflotun o'zining "Davlat" asarida yangi davlat qurish, yangi jamiyatda odamlarning vazifalari, xalq va davlat o'rtasidagi munosabatlar majmuyi

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[16]Қуръони Карим. Таржима ва тафсир муаллифи Шайх Абдулазиз Мансур – Тошкент: Тошкент ислом университети нашриёт-матбаа бирлашмаси, 2012. – Б. 261. (Qur'oni Karimning barcha sura va oyatlari shu tafsirdan olingan bo'lib, keyingi o'rinlarda faqat sura nomi, oyat raqami ko'rsatiladi).

[17] Отажонова М. Иззат Султоннинг сўнгги йиллар драматургиясида замон ва қаҳрамон концепцияси. Филол. фан. б. фалс. док... дисс. автореф. – Тошкент, 2007. – Б. 25.

haqida qimmatli mulohazalar bildirgan[18]. Sofokl insonning qanday bo'lishi kerakligini tasvirlash san'atning birinchi vazifasi deb hisoblagan bo'lsa, Yevripid insonni qanday bo'lsa, shundayligicha tasvirlash kerak deya uqtiradi[19]. Sofokl tragediyalarida hayot haqiqati bilan badiiy haqiqat hamisha ham muvofiq kelavermaydi, biroq Yevripid asarlarida kundalik hayot haqiqatiga yaqinlashadi, tomoshabinlar boshdan kechirgan voqea-hodisalarga o'xshab ketadi[20].

Nemis faylasufi Fridrix Shelling "Transendental idealizm sistemasi" asarida borliqni anglashda "san'at abadiy va haqiqiy qurol (organon) va bir paytning o'zida falsafiy hujjat"[21], – deb yozadi. San'at asari haqida gapirib, "Asl san'atkor yaratiqlariga beixtiyor tubsiz teranlik baxsh etar ekan, o'z niyatini qattiq o'ylab, pishitishiga qaramay, bu teranlikni uning o'zi ham, boshqa birov ham to'lig'icha anglab yetolmaydi"[22], – deb ta'kidlaydi. "U inson edi!" degan tarixiy ma'noga to'la so'zlarida Shekspirning insonning qadri, ijtimoiylashuvi, badiiy-estetik his-tuyg'ulari ifoda etilgan. Shiller ta'biri bilan aytganda, ma'lum ma'noda "Inson" hamma narsadir.

M.Baxtin dialog nazariyasiga ko'ra, badiiy asar chegaralarini buzib, ijtimoiy odam hududiga ko'chishi, unda muayyan maqom egallashi mumkin. Ayni shu sababli dialog chek-chegara bilmaydi va har qanday holatda ham intihosizdir. "Epopeyada voqea, dramada odam hukmrondir. Eposdagi qahramon – voqea; dramaning qahramoni inson shaxsidir"[23]. Arastu esa "...shoirning vazifasi haqiqatan bo'lib o'tgan voqea haqida emas, balki sodir bo'lishi mumkin bo'lgan, demak bo'lishi taxmin etilgan yo bo'lish zarur bo'lgan voqea haqida so'zlashdir" kabi ta'rifida yaratilayotgan badiiy borliqdagi inson va uning qarashlari xususida fikr yuritadi"[24]. Umuman olganda, badiiy asardagi inson va uning har bir ijtimoiy davrdagi yangicha qiyofasi, yangicha qarashlarini aks ettirishning tarixiy asoslari uzoq tarixga ega. "Eng qadimgi yozma manbalarda ham inson konsepsiyasi aks etganligi ilmiy tadqiqotlarda e'tirof etilgan"[25].

Adabiyot borliqni, undagi voqea-hodisalarni, jumladan, insonni o'rganish maqsadi ustiga bunyod bo'lgan: "Badiiy adabiyot borliqni obrazlar vositasida badiiy idrok etish orqali bizning olam, odam, jamiyat haqidagi bilim va tasavvurlarimizni boyitadi"[26]. Inson konsepsiyasi nafaqat bugungi, umuman, ijtimoiy-siyosiy hayotning, badiiy madaniyatning o'zak markazini tashkil etadi. Shu ma'noda dramaturgiya asarlarida ham, kuzatilayotgani singari, har bir davrda inson haqidagi badiiy-estetik, falsafiy, g'oyaviy mazmunni tushunish, o'rganish va umumlashtirishda drama yaratilishiga ta'sir etgan ijtimoiy-madaniy, diniy-e'tiqodiy, adabiy-estetik, psixologik omillar muhim rol o'ynaydi.

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[18] Афлотун. Давлат: насрий достон. – Тошкент: Янги аср авлоди, 2015. – Б. 464.
[19] Аристотель. Поэтика. – Тошкент: Ғафур Ғулом, 1980. – Б. 123.
[20] Аникст А. Теория драмы от Аристотеля до Лессинга. – М.: Наука, 1967. – С. 11.
[21] Шеллинг Ф.В.Й. Соч. В 2-х т., Т.1. – М.: Мысль, 1987. – С. 484.
[22] Shu manba. – B. 477.
[23] Белинский В.Г. Танланган асарлар. – Тошкент: Ўздавнашр, 1955. – Б. 143.
[24] Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2012. – Б. 32.
[25] Кўчқоров Т.О. Ёзма манбалардаги эпик сюжетларнинг бадиий эволюцияси. Филол. фан. б. фалс. док... дисс. автореф. – Самарқанд, 2016. – Б. 44.
[26] Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademnashr, 2018. – B. 97.

1.2§ "*Inson va borliq munosabati dramatik asarning o'zak muammosi sifatida*" tadqiqiga bag'ishlangan. "Adabiyotning bosh vazifasi bu insonni himoya qilish, insonni ulug'lash. Undagi g'ayriinsoniy illatlar va odamiylik fazilatlarini kashf etish. Insonning ko'nglidagi Rahmon bilan fe'lidagi shaytonning sir-sinoatlarini, qilmish-qidirmishlarini ochib berish"[27] ekani ko'rinadiki, bugungi dramatik asarlar ham inson shaxsiyati haqidagi muallif dunyoqarashi, g'oyaviy-estetik qarashlari, hayotiy ideali va ijodiy maqsadini ifoda etadi. 1920-yillardan e'tiboran o'zbek dramaturgiyasida inson obrazi maishiy plandan ijtimoiy planda faollasha boshladi. Bu borada jadidshunos Fitrat o'z qahramonlari – Rahimbaxsh, Nuriddin, Sarvarxon, Zulayholarni ziyoli inson sifatida dramaturgiyaga taqdim etdi.

"Drama qahramoni odamdir, dramada odam ustidan voqea hukmronlik qilmaydi, balki voqea ustidan inson hukmronlik qiladi, inson o'z irodasi bilan voqeani istagancha yakunlaydi, unga istagancha xotima beradi"[28].

"Dramatik asarda nimaiki ifoda etilmoqchi bo'lsa, bizning oldimizda harakat etib turgan, ya'ni o'z oldidagi va o'z ichidagi to'siqlar bilan kurashib, ularni yengib yoki ulardan yengilib, iztirob chekayotgan, tantana qilayotgan va hokazo inson shaxsi orqaligina ifoda etiladi"[29].

Inson obrazi universal obraz tipiga kirganligi bois biz bugungi kun dramaturgiyadagi inson obrazini quyidagicha tasnif qildik:

tarixiy prototipiga ko'ra ideallik kasb etuvchi obrazlar: (Nafas Shodmonov: "Nuh kemasi", "Qobil ila Hobil"; Shuhrat Rizayev: "Iskandar");

sinovdagi inson obrazi: (Husnillo Jomonqulov: "Mozordagi bozor");

real tarixiy dalillar asosida maydonga kelgan obrazlar: (Nafas Shodmonov: "Abu Rayhon Beruniy", "Abu Muin Nasafiy" To'ra Mirzo: "Usmon shoir – osmon shoir"; Iqbol Mirzo: "Usmon Nosir");

Vatanparvar inson qiyofasi: (Qo'chqor Norqobil: "Zamindan olisga ketma"; Sh. Rizayev: "Diskoteka");

vijdon iztiroblari ichida o'zini anglagan inson obrazi: (Q. Rahimboyeva: "Tavba"; Qo'chqor Norqobil: "Biz ham odammiz", Nafas Shodmonov: "Maxzan"; Muhammad Rahmon: "Abadiy nido");

taslimiyatdagi inson siymosi: (Mengliboy Murodov: "Uyg'onish"; Usmon Azim: "Bir qadam yo'l").

Ayni tasnif va shu asosdagi tahlillar mustaqillik davri o'zbek dramaturgiyasida to'qnashuvlar dramatizmi, lirizm va dramatizm sintezi, romantik tuyg'ular hamda falsafiy umumlashmalarni ifodalash, qahramonlar xarakteri tasvirida ijtimoiy muammolarni talqin etish yetakchi tamoyilga aylanganini ko'rsatdi.

Usmon Azimning "Bir qadam yo'l" dramasida Sharq otasi obrazini ko'ramiz. Erkin A'zamning "Tanho qayiq"[30] dramatik asarida insonlar obrazi kuchli tasvirlangan bo'lmasa-da, Orol bobo hayotida dramatizm elementlari uchraydi. Orol boboning o'y-kechinmalari, orzulari, armonlari, oqilona fikrlari, tashvishli holatini muallif chuqur dramatizm asosida ochib bergan. 70-yillar dramaturgiyasida

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[27] Раҳимжонов Н. Бугуннинг қаҳрамони ким? // Ўзбек тили ва адабиёти. – Тошкент, 2001. № 6. – Б. 10.

[28] Белинский В. Г. Танланган асарлар. – Тошкент: Ўздавнашр, 1995. – Б. 144-145.

[29] Адабиёт назарияси. Икки томлик. Иккинчи том. – Тошкент: Фан, 1979. – Б. 294.

[30] Эркин Аъзам. Танҳо қайиқ. Киноривоят // Эркин Аъзам. Танҳо қайиқ. Киноқиссалар. – Тошкент: Шарқ, 2017 – Б. 171-212.

O‘.Umarbekovning “Qiyomat qarz” dramasidagi Sulaymon ota obrazi o‘sha davr dramaturgiyasida inson obrazini yangi bosqichga olib chiqqan[31] bo‘lsa, “Bir qadam yo‘l” dramasidagi Chol obrazi va “Tanho qayiq” dramasidagi Orol bobo uning bugungi kundagi tipik davomchisidir. Ba’zan “Inson o‘z o‘tmishining faqat shodon lahzalarini emas, hatto o‘ta qayg‘uli, iztirobli damlarini ham sog‘inishi”[32]ni rad etib bo‘lmaydi. O‘tmishiga, o‘z oroliga, yaxshi ko‘rgan kasbiga (qayiqchilik) xiyonat qilmagan sadoqatli, iymon-e’tiqodli, gunohdan qo‘rqadigan, asl kelib chiqishini unutmagan inson qiyofasini Orol bobo qiyofasida ko‘ramiz.

Umumbashariy mavzular yoritilgan dramatik asarlar markazida insonlarning o‘ziga xos individual xususiyatlari ulkan voqealar zaminida ochib beriladi. O‘zbek dramalarining tub o‘zagi ham ana shu konsepsiya asosida uzviy bog‘lanadi.

Dissertatsiyaning ikkinchi bobi **“Hozirgi o‘zbek dramalarida milliy o‘zlik va tarixiy kategoriyalar uyg‘unligi”** deb nomlangan bo‘lib, 2.1 §da “*Inson va borliq muammosining ideal-tarixiy obrazlarda namoyon bo‘lishi*” masalasi tadqiq qilingan. Ilk faslida Nafas Shodmonovning “Nuh kemasi”, Shuhrat Rizayevning “Iskandar”, Muhammad Rahmonning “Abadiy nido”, kabi dramatik asarlari tahlil etilgan.

Dramaturg Nafas Shodmonov “Nuh” obraziga murojaat qilishida mumtoz adabiyot oziqlangan sarchashmalarga murojaat qilish, an’anani davom ettirishni ko‘zda tutgani ayricha ahamiyatga ega. Dramaturg asarda Nuh obrazini haqiqiy ideal obrazlar sirasida ko‘radi. Pyesada ishtirok etuvchilar Nuhning farzandlari: Som, Hom, Yofas va ularning ayollari. Yelpik obrazi – shaytoni lay’inni talqin etadi. Bunda muallif shaytonning qadim turkiy manbalardagi nomlanishini asos qilganki, bu jihat asar tarixiyligini oshuviga xizmat qilgan. Dramaturg asarda hayvonot olami orqali mehr-muhabbat, sadoqat, xoinlik, ig‘vogarlik fe’l-atvorlarini qiyoslaydi (metoforiklashtiradi). Shubha, gumon ishonchsizlik, hasad va boylikka hirs qo‘yishni Yelpikka yuklaydi. Pyesa suv va kema tasviri bilan boshlangani bejiz emas. U ko‘proq ramziy mohiyat kasb etgan. Xususan, suv barcha davr poetikasida universal timsol bo‘lib, tiriklik, poklik, hayot asosi, inson joni va ruhi, boqiylik, poklanish kabi rang-barang ma’nolarni ifodalaydi. Kema ushbu asarda – sinov yo‘li ramzi bo‘lib xizmat qiladi. O‘zbek folklori va mumtoz adabiyotimizda mavjud ilohiy syujet va obraz talqinini davom ettirgan dramaturg Nuh alayhissalom obrazlarini zamonaviy didaktika bilan uyg‘unlashtirishga erishgan.

Dramaturg ayni masala talqinida tarixiy dalillarni solishtirish usulidan boradi. Bu sinov motivlarining hammasi Qur’oni Karimdagi Nuh (a.s)ga xos tarixiy obrazga sintezlashganini ko‘rsatadi. Insonning ezgulik va yovuzlik sarhadlarida sinoatdan o‘tish jarayoni drama negizida tasvirlanib boriladi.

Ideal tarixiy-adabiy qahramonlar xalq orasida anchagina mashhur obrazlar bo‘lib, real hayotga muvofiqlashtirilib, ijodkorning g‘oyaviy-estetik, ijtimoiy-falsafiy qarashlarini aks ettirishda vosita rolini bajaradi. Alisher Navoiy Iskandar obrazini talqin qilishda mana shu mezonga qat’iy amal qiladi. Iskandar yo‘li tarixini chizishda Qur’oni Karimdagi Zulqarnayn syujeti mazmun-mohiyatini maksimal darajada istifoda etadi. Natijada dostondagi Iskandar obraziga xos fotihlik va

[31]Солиев А. Ўзбек драматургиясида инсон талқини. Филол. фан. д-ри. (DSc) дисс. автореф. – Тошкент, 2012. – Б. 25.

[32]Жўракулов У. Ҳудудсиз жилва. – Тошкент: Фан, 2006. – Б. 183.

donishmandlik yo'li adolat mezonidan bir lahza bo'lsin chetga chiqmaydi[33]. "Metafora shoirga o'zining ichki olamini (tashqi olamga qiyosan) va o'zidan tashqaridagi olamni (ichki olamiga qiyosan) anglashga yordam beruvchi tengi yo'q vositadir"[34]. Yusuf Xos Hojibning "Qutadg'u bilig" dostonida ham qahramonlar xususiyatlarini ifodalashda metaforik ko'chimlardan unumli foydalanilgan. Shuhrat Rizayevning "Iskandar"[35] tarixiy dramasi ham ana shunday konsepsiyadan chiqib ketmagan. Bir so'z bilan aytganda, Iskandar obrazi biografiyasi, asar syujeti xususiylikdan umumiylikka tomon rivojlanib boradi, haqiqatparvar inson, odil hukmdor timsoli o'laroq namoyon bo'ladi. Asar matnida muallif qo'llagan metaforik obrazlar ma'noni ta'sirchan ifodalashga qahramon xususiyatlarini amalda ko'rsatishga pand-nasihat semalari ko'rinishida xizmat qildirgan.

Muhammad Rahmonning "Abadiy nido"[36] dramatik asari qahramonlari Detiktiv laqabli yigit, Fizik o'qituvchi, Taqvodor domla, imom, Uchar aslida Ko'char tijoratchi. Drama suhbat-dialog asosida qurilgan. Muallif dialog jarayonida Taqvodor orqali insonlarga muqaddas kitobimizdagi oyatlarni, hadislarni so'zlatadi, bu esa insonning o'zligini anglashi to'g'ri yo'ldan adashmay halol hayot kechirishning eng to'g'ri yo'l ekanini urg'ulaydi. Dramaturg *Dovud alayhissalom Payg'ambar, avliyo, Odam Ato, Rasuli akram, Imomi a'zam, Qaffol ash-Shoshiy* kabi ideal-tarixiy obrazlarni keltirar ekan, umumiy ma'noda inson fenomenini oliy maqomda tasvir etadi. Asar syujetini bevosita bugungi kun voqealari bilan bog'lar ekan, ideal tarixiy shaxslar orqali inson va borliq munosabatlarining muammolariga yechim topadi. Shu ma'noda, ideal tarixiy obrazlar asar badiiy dunyosida badiiy obrazdan ko'ra, real inson fenomeni talqinida ko'proq tasvirlanmoqda degan xulosani beramiz. Zotan, shu kabi ideal-tarixiy shaxslarni muallif estetik ideallaridan xoli ko'rsatish mumkin emas.

Ikkinchi bobning 2.2§ *"Zamonaviy dramalar milliy-ma'naviy va tarixni aks ettiruvchi poetik fenomen sifatida"* tadqiqiga bag'ishlangan. Mustaqillik davri o'zbek dramaturgiyasini o'rganishda zamonaviy mavzudagi pyesalar tahlil qilindi. Dramatik asarlarni g'oya va funksiyasiga ko'ra quyidagicha tasniflash mumkin:

1. Milliy- ma'rifiy dramalar: *a) Qahramonlarning milliy-madaniy, ma'naviy-axloqiy, e'tiqodiy g'oyalari asos bo'lgan dramalar:* N.Shodmonovning "Nuh kemasi", Q.Rahimboyevaning "Tavba";

2. Tarixiy-biografik dramalar: *a)Vatanparvar siymolar obrazi yaratilgan dramalar b)Tarixiy yubileylar aks etgan dramalar*: N.Shodmonovning "Abu Rayhon Beruniy", "Abu Muin Nasafiy"; Iqbol Mirzoning "Usmon Nosir", To'ra Mirzoning "Usmon shoir – osmon shoir;

3. Maishiy-psixologik dramalar: *a) Urush oqibatlari; b) Oila mavzusi; s) qahramon olamining evrilishlari; d) Yoshlar mavzusi.* Q.Norqobilning "Biz ham odammiz", "Zamindan olisga ketma", M.Murodovning "Uyg'onish", Sh.Rizayevning "Diskoteka", H.Jomonqulovning "Mozordagi bozor" dramalari shu tasnifda tahlil qilindi. Har bir dramatik asar o'zining hayotiy manbalaridan kelib

[33] Жўрақулов У. Алишер Навоий "Хамса"сида хронотоп поэтикаси. – Тошкент: Турон-Икбол, 2017. – Б. 157.
[34] Каримов О. Метафора – поэтик тасаввур асоси // Шарқ юлдузи. – Тошкент, 2014. № 8. – Б. 190.
[35] Ризаев Ш. Маънавият манзиллари. Пьесалар ва мақолалар. – Тошкент: Ғафур Ғулом, 2008. – Б. 4-33.
[36] Раҳмон М. Абадий нидо // Шарқ юлдузи. – Тошкент, 2009. №4. – Б. 99-121.

chiqadi. Ba'zi asarlar tarixiy voqealarga asoslangan bo'lsa, boshqalari zamonaviy ijtimoiy masalalarni yoritadi. Va lekin hayot materialining eng keskin, qabariq dramatik asnolarini idrok etishi, junbishkor harakatidagi tuyg'u-kechinmalar dramatizmini aks ettirishi kabi asos mohiyatiga ko'ra drama o'zligini saqlab keladi.

Qutlibeka Rahimboyevaning "Tavba" dramatik asarida vijdon azobi, ruhiy iztirob va qiynoqlari pyesa voqealarini harakatga solib turgan, syujet dinamikasini ta'minlagan bosh omil. "So'nggi yillarda inson shaxsiga bo'lgan e'tiborning kuchayishi, insonning ruhiy iqlimlarini qalbning to'rt faslini tadqiq etish bevosita uning ongi, saviyasi, fantaziyasini ham qamrab olishni taqozo etadi"[37]. She'riy dramaning asosiy xususiyati insonning ichki (botiniy) olamiga qaratiladi va unda lirik janr elementlari ustunlik qiladi. Lirika – ichki kechinma bilan fikr uyg'unligining mahsulidir. She'riy dramaning sinkretikligi shundaki, unda real hayot shaxsning ehtirosli hislari orqali, yuraklarni larzaga soluvchi oniy lahzalar tasviri orqali kitobxon (tomoshabin)ga yetkaziladi.

"So'zlariga esa pichoq tiqdilar.
Ming so'z deng, so'z bo'ron etib o'ldiring!
...Mayli, she'rlarni ham qoldiring, zora
Ularga ham nasib qilsa yorug'lik..."[38]

Dramaturg "Tavba" dramasida adashgan shoirning ayanchli qismatida tavba detalini ko'rsatar ekan, uning o'zini o'zi so'roqlashiga jazm etishini muhitning ma'naviy parokandaligida ko'radi. Davr va qalb o'rtasidagi kechinmalar kolliziyasini shaxsning ruhiy hamda aqliy tarbiyasi takomili masalasida dramatik yechimga olib boradi. Muallif tuyg'u-kechinmalar kolliziyasidan foydalanar ekan: a) chorasizlikdan tushib qolgan qiyin sharoitlar tabiatini zohir etishga; b) ichki dunyosida kechayotgan o'zgarishlarni yuzaga keltirishga alohida e'tibor beradi. Aynan shu holatlar ichki kolliziyalar tabiatini namoyon qiladi.

To'ra Mirzoning "Usmon shoir – osmon shoir"[39] dramasi taniqli shoirimiz Usmon Nosirning hayot yo'li haqida. Bu drama jasoratli shoirning xotirasiga bag'ishlangan munosib avlodlar tuhfasidir. Dramada uch ustun bor: bu ustunlarni avvali shoirning o'zligi va erkinligi. Oila – Ona mehri. Muhit – fitnalar, yaqinlarining xiyonati.

Iqbol Mirzoning "Usmon Nosir"[40] tarixiy fojiasi zamirida yuksak maqsad sari intiluvchi alohida shaxs va undan ustun bo'lgan kuchlar o'rtasidagi ziddiyat yotadi. Qahramonga qarshi bo'lgan kuchlar boshqa odamlar, jamiyat yoki taqdir tomonidan ifodalanishi mumkin. To'ra Mirzo, Iqbol Mirzo ham Usmon Nosirni shijoatli, irodali, aqlli, ilmli, qaysar, yosh bo'lishiga qaramay, matonatli qilib tasvirlagan. Dramaturg tarixiy shaxs taqdiri misolida ijtimoiy-madaniy muhit va millat fojialarini, ziyolilar qismatini tabiiy ifodalashga intilgan.

Qo'chqor Norqobilning "Biz ham odammiz"[41] dramasi tarix voqealarining zamonaviy dramaturgiyada qanday aks etishini asoslab beradi. Asar avvalidan

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[37] Каримов Х. Истиқлол даври адабиёти. Дарслик. – Тошкент, Yangi nashr, 2010. – Б. 75.
[38] Раҳимбоева Қ. Тавба. – Тошкент. 1991. – Б. 131.
[39] Мирзо Т. Усмон шоир – осмон шоир // Шарқ юлдузи. – Тошкент, 2022. № 8. – Б. 99-162.
[40] Мирзо И. Усмон Носир. // Шарқ юлдузи. – Тошкент, 2022. № 4. – Б. 29-58.
[41] Норқобил Қ. Биз ҳам одаммиз // Шарқ юлдузи. – Тошкент, 2013. №4-5. – Б. 62-98.

onaning urushga bo‘lgan nafrati va og‘riqli monologiga duch kelamiz. O‘tmish qoldirgan asoratlar asar qahramoni Butunvoy qiyofasida aks etgan. Mazkur mulohaza zamonaviy mavzudagi dramatik asarlar uchun ham katta adabiy-estetik ahamiyatga ega. Xususan, “Biz ham odammiz”da fikri qahramonlarning zohiriy belgilari ularning xarakter-xususiyatlarini, fe’li-faoliyatlarini ham asoslaydi. Pyesa qahramoni Butunvoy kuchli zarba va o‘ta og‘ir psixologik holatlarni boshidan o‘tkazganligi bois to‘g‘ri gapira olmaydi va vaqti-vaqti bilan o‘zidan ketib qolish kasaliga chalinadi. Asarda “Majruh inson” qiyofasi jonlanadi. Afg‘on urushida qatnashishi Butunvoy tabiatida, kelajakda sevgilisi Sora bilan turmush qurish orzulariga jiddiy evrilishlar sodir etadi. Butunvoy Afg‘on urushidan majruh holda qaytadi. Bolasining kamolini ko‘rolmagan insonlar qiyofasini Jayron bobo (cho‘pon) Gulsum momo obrazida xarakterlaydi. Har bir detal, ko‘rimsizdek tuyulgan tafsilot dramatik harakat izchilligiga, syujet rivojiga xizmat qilgan. Muallif insonning chin muhabbatga sodiqlik tushunchalarini Sora obrazi orqali tasvirlaydi. Soraning ichki kechinmalari jamiyat qonun-qoidalariga zid kelishidan qat’i nazar u vafo timsoli bo‘lib tasvirlanadi. Bir qarashda asar maishiy mazmun kasb etganday tuyuladi. Aslida urush keltirib chiqargan bugunning fojialari aks etgan. Urush davrining dard-alamlari va fojiaviy qismatlari insonlarni hushyorlikka, tinchlikka, avlodlar taqdirini o‘ylashga chorlaydi. Asarning yutug‘i esa, barcha zamonlarda, barcha millatlarda qadrlanuvchi, hayotning asosiy mohiyati sanaluvchi e’tiqod, iymon, halollik tushunchalarining ifodalanganidadir. Pyesaning gumanistik ruhi ham ana shu sahnalarda yaqqol namoyon bo‘ladi.

Husnillo Jomonqulovning “Mozordagi bozor”[42] dramasida muallif konsepsiyasi insonlarning qanchalik tubanlashib borishini bir mozordagi voqealar rivojida tipiklashtiradi. Dramada olib chiqilgan mavzu insonlar o‘rtasidagi riyokorlik, xo‘jako‘rsinlik inson tabiatidagi xastalikdir. Birinchi sahna Adamning (Odam) o‘z xatosi tufayli yerga tushishi va go‘rkov bilan suhbati orqali boshlanadi. Muallif bu muammoni asar markaziga olib chiqishida o‘z oliy maqsadini bir tizimda abadiy qonuniyatlar asosida amalga oshirgan. “Mozordagi bozor” pyesasida bugungi kunning eng dolzarb masalalaridan biri – turli kasb egalarining xarakter xususiyatlari, ularning ruhiy dunyosini ochish dramaturgning diqqat markazida turadi. Xususan, xoh tarixiy, xoh zamonaviy mavzuda bo‘lsin, davrning muhim ma`naviy-axloqiy, ijtimoiy-siyosiy masalalari dramaturgning bu asarida o‘z bo‘y-bastini yaqqol ko‘rsatib turibdi. Ikkinchi ko‘rinishda muallif bir-biridan o‘zarga kelishib, mozorni ham bozorga aylantirgan insonlar obrazini asarda tipiklashtirib, badiiy butunlikni tashkil qilgan. Uchinchi ko‘rinishda kibrga berilgan Shoir Mashhuriy obrazi tipiklashtiriladi. Bu obrazni eng tubanlashgan cho‘qqisi shundaki, u qabristonga ham o‘z unvonlarini taqib boradi. Jamiyatda o‘z o‘rnini yuqori bilgan manman insonlar obraziga Mashhuriy yaxshigina namuna bo‘la oladi.

Muallif Barnobek obraziga o‘zligini anglab yetmagan inson qiyofasini yuklaydi. Muallifning fikriy topilmalaridan ham anglashimiz mumkinki, ismi ham ayollarga mos Barnobek deb nomlangani obrazga nisbatan konkretroq xulosalarni berishda o‘rinli hisoblanadi. Muallif yaratgan Barnobek va Mashhuriy obrazlarida

[42] Ўзбек драматургияси уфқлари. Пьесалар тўплами. – Тошкент: Адабиёт, 2020. – Б. 397-418.

bir paytning o‘zida ikki holat – komiklik va fojiaviylik namoyon bo‘ladi. Qabristonga shartnoma qilishga borgan Barnobekning ko‘rinishi kulgili bo‘lsa, ham uning ayollarga xos tabiati haqiqiy fojiaviyligini ko‘rsatadi. Shuning barobarida Mashhuriy shoir ham qabristonga ordenlarda boradigan inson qiyofasida ko‘rinsada, bu Mashhuriyning o‘zi bilmagan fojiasi ekanligini ta’kidlaydi. Qabristonga cho‘kkan og‘ir sukunat Egamberdi go‘rkovning o‘zi bu dunyodan o‘tib joysiz qolgan Fasodbek, Mashhuriy, Barnobek, Oltivoy, Ishratqullarning taqdiri fojiaga aylanayotganligini ko‘rsatadi. Adib xarakterlarni, personajlarni turli ruhiy holatda tasvirlaydi, ularni har tomonlama kuzatadi, ma’lum masalaga bildirilgan munosabat asar davomida ruhiy taranglikni yuzaga keltiradi. Qahramonlar goh komizm, goh dramatizm, goh fojiaviylik holati bilan o‘rin almashadi. Borliqda yaralgan inson o‘z pozitsiyasida qolishi kerak. Vujudi qanday yaralgan bo‘lsa, o‘shanday. Bo‘lmasa olam qonuniyati buziladi. Buzilgan qoidalar esa qayta tiklanmaydi.

Shuhrat Rizayevning “Diskoteka”[43] dramasi zamonaviy yoshlar hayotidan olingan. Drama ikki qism, yetti ko‘rinishdan iborat. Muallif bu sahna ko‘rinishida yoshlar hayotini, tadbirkorlik masalasini, yoshlarning mustaqil va erkin hayotini, jamiyatdagi o‘rni, axloqiy-maishiy masalalarga munosabatlarini Oybek va Sabohat obrazlarida tasvirlab bergan. Zamonga hamnafaslik, zamonning ma’naviy-intellektual ehtiyojlari va talablari bilan birga yashash, zamon yo‘riqlari taqozo etgan aqliy tarbiya masalalari dramaturglarning xayolini band etgan. Ilmiy-ijodiy izlanishlarining o‘zak mag‘zini tashkil etgan. “Biz ham odammiz”, “Tavba” singari badiiy barkamol dramatik asarlardan boshlab ijodiy izlanishlarining so‘nggilaridan bo‘lgan “Mozordagi bozor”, “Diskoteka” pyesalarida inson obrazi hayotning turli-tuman tashvishlari fonida badiiy-estetik talqin qilingan.

Dissertatsiyaning so‘nggi bobi **“Mustaqillik davri dramalarning syujet kompozitsion xususiyatlari”** deb nomlanadi. 3.1§da *“Dramatik syujetlarning badiiy-tarixiy omillari”* masalasi tadqiq etilgan. O‘zbek adabiyoti tarixida ko‘p uchraydigan poetik obrazlardan bir qismi tarixiy shaxslar bo‘lib, ular xalq ijodiga, yozma adabiyotga xos obraz sifatida keltirilgan. Olim Sh.Turdimov ta’kidlab o‘tganidek, ““alplik” tizimining asosida ham miflar va shomonlik an’analari emas, birinchi navbatda, ilohiy (islomiy) kitoblarda kelgan real tarixiy syujetlar, Payg‘ambarlar hayotidan hikoya qiluvchi axborotlar, ular bilan bog‘liq motivlar va detallar turadi”[44]. Bu tezis bugungi kun dramatik asarlarida sintez jarayonida insoniyatga yangicha tamoyillarda tasvirlab berilmoqda. Qur’oniy ma’lumot asosida yaratilgan Nafas Shodmonovning “Nuh kemasi” dramatik asarida mazmuniy voqea-hodisalar murakkab turli xarakterlarni yaratib, ijtimoiy-siyosiy kurash (Akaning boshliq bo‘lish niyati va “shifo qo‘l”li ukasini rad etishi) voqealar silsilasini ramziylashtirib, turli holat, vaziyatlarning ta’sirchanligini oshirgan va qomusiy kompozitsiyani yuzaga chiqargan. Nafas Shodmonovning “Qobil ila Hobil”[45] dramasida. 27-32 oyatlarda) yozuvchi Qur’oni Karimning “Moida” surasidagi Qobil ila Hobil qissasini asar syujetining asosi qilib oladi. Asarga axloqiy-tarbiyaviy ma’no

[43] Ризаев Ш. Дискотека // Ёшлик. – Тошкент, 2007. № 5. – Б. 28-47.
[44] Турдимов Ш. Эпос сюжетидаги таянч мотивлар тадқиқи ва алплик тизими. // “Гўрўғли” достонларининг генезиси ва тадрижий босқичлари китобида. – Тошкент: Фан, 2011, – Б. 11-39.
[45] Шодмонов Н. Сайланма. – Тошкент: Adabiyot, 2023. – Б. 14.

yuklaydi. Qobil ila Hobil o'rtasidagi adovat ularning bir-biriga bo'lgan mehridan ustun keladi. Qobil shayton, ya'ni Yelpikning gapiga kirib, o'z ukasining qotiliga aylanadi. Qobilning taqdir hukmiga norozilig bilan boshlangan kelishmovchilik qon to'kish bilan yakunlanadi. Odam farzandlari dastlab bir o'g'il va bir qizdan egiz tug'ilishgan. Ilk shariat qoidalarida odamzodning ko'payishi uchun yigitlarga o'z egizlaridan boshqa qizlarga uylanishiga ruxsat berilgan. Qobil esa bu hukmni qabul qila olmaydi va o'z egizini emas, Hobilning egizi Abudani olishni xohlaydi. Yozuvchi konfliktni keltirib chiqargan mavzu ko'lamini va yukini yaxshigina his qilgan va markazga shu qissani asos qilib ko'rsatgan. Nafas Shodmonov bu dramada ikkita qissani jam qilib, o'tkir dramatik yechimga olib chiqqan. Ya'ni birinchi qissa Odam alayhissalom haqidagi qissa, ikkinchisi esa Qobil va Hobil qissasidir. Qur'ondagi shar'iy ahkom bilan qissalarning uyg'unligida insonga yuborilgan sinovga ishora kuzatiladi. Ana shu sinov yo'lini o'tkir dramatik vaziyatlarda tasvirlab bergan muallif yangicha qarashlarda insoniyatning bir Ota va bir Onadan yaralganini va undan to'rt farzand dunyoga kelganligini, ular bir-biri bilan tug'ilgan farzandlar bilan nikoh bog'lamasligini, bu samoviy qonuniyatni avlodlarga yetkazish maqsadida yangicha nigoh tashlandi. Banibashar qilgan har bir xato ishi uchun albatta jazo muqarrarligini anglash uchun muallif shu qissadan oqilona foydalangan. Insoniyatni ogoh etish, hidoyatga chorlash maqsadida mana shu qissalar zaminida haqiqat teranlashadi. Asar ibtidosida tarixiylik tamoyili (inson yaralishi Odam Ato va Momo Havo avlodlari: Qobil ila Hobil, Iqlima va Abuda) ustun tursa-da, bizga ma'lum bo'lgan udumning ibtidosi (qurbonlik qilish)ga ishoralarni ham ta'kidlab o'tish esa ilohiy haqiqatni tasdiqlaydi. Kompozitsion sathda savol-javob usulida Qobil va Yelpikning dialogi diniy motiv sifatida kiritilib, isyonkor Iblis tuzog'iga tushib borayotgan Inson farzandi Qobilning suhbati kontrast usulda tasvirlanadi.

Muallif qisqa dialoglar vositasida ilohiy ko'rsatmani ilk nayrang jazosi (Havoning taqiqlangan mevani yeyishi), tavba maqbuli (Odam Ato va Momo Havoning jannatdan haydalishi), zamindagi farzandlar nizosi (Qobil ila Hobil ziddiyati)ni bosqichma-bosqich yoritadi. Natijada voqealar rivojida obrazlilik, ifodaviylik kuzatiladi. Dramaturg tasvirlagan Qobil – sinovdagi inson. Hayoti davomida turli qiyinchiliklar bilan sinaldi. Ota-onasiga qarshi chiqdi, bu hayotidagi nohaqliklarda ularni aybladi, singlisini (Abudani) juda ko'p bora ranjitib qo'ydi. Asardagi dramatik vaziyat – o'z inisini o'ldirib, insoniyat olamida ilk qotilga aylandi. Shu kabi gunoh ishlarni qilib, oxirida ma'rifat yo'lini topdi. Bu yo'l tavba yo'lidir.

Qur'oniy qissalar jam bo'lgan drama umumiy ma'noda iymon halovatini, kibr tushunchasini, bu dunyodagi go'zallik insonlar ko'zini ko'r qilib (Iqlimaning go'zalligi), faqatgina bu dunyo ziynati, u dunyo qiymatini anglashda yangi ko'rinish kasb eta oldi. Muallif badiiy konsepsiyasining insoniy munosabat tahlilida ezgulik va adolatlilik tamoyili ustunlikka chiqdi.

Ushbu bobning 3.2§ *"Hozirgi dramalarda tezis–antitezis–sintez tizimi"* tadqiqiga bag'ishlangan. Bugungi kundagi dramalarni tashkil etuvchi asos ularni kompozitsion bog'lab turuvchi harakatdagi tizim *tezis–antitezis–sintez* funksiyasidir. Ya'ni ularda dastlab muayyan dramatik muammo o'rtaga tashlanib, so'ng inkor etuvchi fikr tashlanadi, har ikkisining umumlashmasidan esa sintez-xulosa chiqariladi. Ayni shu holat bugungi kun dramasiga ham xos. Bugungi kun

dramalariga xos pafos muallif tasvirlashni maqsad qilgan voqea va hodisaning xarakterini, mavzusi, qahramonlar ichki olami, badiiy niyati bilan bog‘liq bo‘lsa, ikkinchi tomondan, yuqoridagi keltirilgan adabiy-tarixiy omillar bilan ham aloqador hisoblanadi. “Borliq (tezis), hech narsa (antitezis), unda shakllanish esa (sintezdir)”[46]. Adabiyotshunos Suvon Meliyev o‘zining “Mushtarak uchlik” maqolasida “Trinar (uchlik) tipologiyada, binar tipologiyada ko‘ringan jihatlar, mushtarakliklar ochilishi, hatto paydo bo‘lishi mumkin”[47], – degan qat’iy xulosalarni aytib o‘tadi. Olim bu uchlik tizimda asar ma’nosi to‘lig‘icha ochilishini hatto yangi so‘z ayta olishiga guvohlik bermoqda.

Keyingi tahlilga tortilgan drama Nafas Shodmonovning “Abu Muin Nasafiy”[48] dramasi. Abu Mansur Moturidiy maktabining atoqli namoyandasi Abu Muin Nasafiy kalom ilmida yetuk olim sifatida salaf va xalaf o‘rtasida ko‘prik vazifasini bajargan va Moturidiya yo‘nalishini rivoj topishida ulkan xizmatlar qilgan. Drama 2 parda, 18 ko‘rinishdan tarkib topgan. Birinchi parda (6 ko‘rinish) Abu Muinning Nasafda kechgan hayotidan, ikkinchi parda (12 ko‘rinish) Samarqandga ko‘chib borishidan Buxoroga ketguniga qadar o‘tgan hayotidan olingan dramatik epizodlardan iborat. Asar xronotopi musulmon o‘lkasining ikki qadimiy va islom markazi o‘laroq sharaflangan shaharlari hayotini aks ettirgan. Syujetning ayni tarzda tuzilishi asar davomida keladigan dramatik konfliktlarga badiiy-mantiqiy asos bo‘lib xizmat qiladi. Ilk parda, ilk ko‘rinish islomdagi aql va naql masalasida Xoris, Jovid, Hamdamlar o‘rtasidagi bahs bilan boshlanadi. Bahs bir qarashda shar’iy mansab egalari, ulamolar o‘rtasida kechgandek tasavvur bersa-da, mohiyatiga ko‘ra mazhablar, aqidalar, bir so‘z bilan, Haq va botil aro kechgani asar so‘nggiga qadar dramatik talqinda ochib boradi. Nazariy jihatdan asar uchun boshlama-tezis vazifasini o‘taydi. Fitnachilarning maqsadi aniq bo‘ldi. Endi unga qarshi antitezis, ya’ni Nasafiyning mustahkam e’tiqodi masalasi turadi. Bunda muallif qahramonni ta’rifini berishda qadimgi an’analar uslubidan foydalanib singlisi Zaynab obrazini olib kiradi. Drama tezisida ifodalangan obraz xarakteri antitezis va sintez qismida asoslanadi. O‘z fitnalarini amalga oshirish maqsadida Nasafiyning yori Oybalanddan foydalanib, unga tuhmat yog‘diradi. Bu tuhmatdan chiqib ketolmagan Oybaland o‘z jonini Nafasiyning or-nomusi uchun qurbon qiladi. Drama asosida yotuvchi konfliktning yechimi va asar tugunining mantiqiy yakuni fitnachilar qo‘lga olinib, hukm qilinganda Nafasiy ularni kechiradi va qozixonaga borib o‘z jazosini olishini aytishi bilan yakun topadi. Dramaturg Nasafiy shaxsiyatida halimlik fazilatini ko‘rsatish orqali kechirimli inson qiyofasini yaratadi. Bu yechim ijodkorning dunyoqarashi, e’tiqodiga ham ishora qiladi. Zotan, yechimda (sintezda) adolat nafislik bilan ifoda etilib, falsafiy mazmun teranlashtirilgan.

Asar bosh qahramoni Nasafiy hayotida qanchalik og‘ir sinovlar bo‘lmasin, o‘z e’tiqodini pok saqlab, umrining oxirigacha Haq yo‘lida sobit turadi. Drama bosh qahramoni bo‘lgan Abu Muin Nasafiy tom ma’noda murakkab tarixiy-madaniy, ijtimoiy-siyosiy, maishiy-biografik vaziyatlar markazida tasvirlanadi. Farzandsizlikdan kuyinib, nola chekib, har qanday fitna asirasiga aylangan

[46] Овсянников М.Ф. Гегель. – М.: Мысль, 1971. – С. 74-76.
[47] Мели С. Муштарак учликлар. / Ўзбекистон адабиёти ва санъати. – Тошкент, 2014. № 16.
[48] Шодмонов Н. Жавоҳирот драмалар тўплами. – Тошкент: Адабиёт, 2023. – Б. 107.

Nasafiyning ayoli Oybaland Nasafiyga qarshi chiqqan dushmanlarining qo'lida qurbon bo'ladi.

Muallif asar so'ngiga qadar o'z qahramonini turli dramatik vaziyatlarga tashlaydi: ilmiy bahslar, savol-javoblar, hokimiyat, ulamolar muhiti, oilaviy mojarolar, raqiblar fitnasi va h.k. Ammo Abu Muin bularning barchasidan toza qalb bilan chiqadi. Qahramon xarakteri, harakat va so'zlarining o'zi bunday pokizalikka asos bo'ladi. Muhimi, o'quvchi qahramonning biror harakati yoki so'zida soxta ideallashtiruv, sun'iylikni ko'rmaydi. Muallif konsepsiyasiga ko'ra Abu Muin Nasafiy faoliyati, buyuk shaxsiyatining ortida Qur'on va sunnatga qat'iy amal qilish turadiki, bu konsepsiya tom ma'noda ishonarlidir. Asar syujetida, Nasafiyga qaratilgan fitna urug'lari (tezis), unga qarshi turgan e'tiqod masalasi (antitezis) va yechimiga tomon o'sib kelgan xulosa ma'rifatli shaxs fenomeni (sintez) tizimini tashkil etadi. "Tarixiy qahramonlarning Vatan tarixida, millat taqdirida tutgan o'rnini belgilash; milliy o'zlikni anglashga bo'lgan intilish, tarixiy xotiradan xulosa chiqarishga chorlash xususiyatlari yangi davr tarixiy dramalarining o'ziga xosligini belgilab berdi"[49].

"Abu Rayhon Beruniy"[50] nomli dramatik asarda Beruniy shaxsiyati, uning dramatik psixologiyasi va botiniy olamiga ham alohida urg'u berilgan. Bu badiiy konsepsiyani amalga oshirishda muallif "Zanjirband qiz" to'qima obrazidan oqilona foydalangan. Asarning tezis – dialogi o'z shogirdiga aytgan dialog matnida anglashiladi.

"Beruniy: Abdussamad, jon birodarim,
Biz dunyoga nega kelganmiz?"[51]

Drama syujeti Beruniy obrazining murakkab va sirlilik tamoyilini yuzaga keltirgan. Beruniy shaxsiyatini odilona yoritib bergan muallif zidlik (antitezis) tizimini Zaydon obraziga yuklaydi. Beruniy shoh saltanatida qancha ko'p sinovlarga yechim topib, shohning e'tiborini qozonadi. Muallif bu obrazga olim shaxsiyati ostida iymonli, diyonatli inson obrazini tasvirlaydi. Umrining oxirgi daqiqalaridagi suhbat dialogi ham asar sintez tizimini tashkil qilgan.

Muallif yaratgan qahramonlar ilmkorlik salohiyati yuqori, olam va odamni talqin etishda faylasufona, dunyoqarashi va didi yuqori qahramonlar deya baholaymiz. Olim A.Soliyev "O'zbek dramaturgiyasida inson talqini" mavzusidagi tadqiqot ishida "Ma'lumki, o'tgan asrning 70-80 yillari o'zbek she'riyati va nasrida insonni tahlil va talqin etishda ancha yuqori natijalarga erishdi. Biroq o'zbek dramaturgiyasida bu masala ko'ngildagidek yechimini topmagan"[52], – deya bu mavzuga urg'u bergan edi. Olimning ilmiy fikrlariga javoban Nasafiy va Beruniy obrazlari inson fazilatlarini yoritishda o'zbek dramaturgiyasini yangi bosqichga qadam qo'yganligini ko'rsatadi. Abu Rayhon Beruniy dramasida ta'kidlangan uch ilmning o'rni muhim hukmdorlarga: "...biri, albat oxirat ilmi, ikkinchisi, javohir ilmi, uchinchisi harbga doir tadbirlar ilmi. Beruniyda bu ilmlarning bari mujassam".

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[49] Якубов Б. Замонавий ўзбек драматургияси ва унинг саҳнавий талқини (1991-2016 йй.). Санъат. фан. б. фалс. док... дисс. автореф. – Тошкент: 2019. – Б. 17-19.

[50] Шодмонов Н. Жавоҳирот драмалар тўплами. – Тошкент: Адабиёт, 2023. – Б. 15.

[51] Шодмонов Н. Жавоҳирот драмалар тўплами. – Тошкент: Адабиёт, 2023. – Б. 19.

[52] Солиев А. Ўзбек драматургиясида инсон талқини. Филол. фан. д-ри. (DSc) ... дисс. – Тошкент: 2012. – Б. 26.

Qahramon tilidan aytilgan bu so‘zlar Beruniy xarakterini yorituvchi (tezis) ilm yo‘lidagi fidoyi inson sifatida talqin qilingan.

XULOSALAR

1. Inson va borliq mavjudligi qonuniyati to‘la ifodalangan mukammal manba muqaddas Qur’oni Karim oyatlari va Hadisi shariflar bo‘lib, ular badiiy adabiyot oziqlangan o‘zak manba sifatida e’tirof etiladi. Qur’oni Karim va Hadisi shariflarda inson va borliq qonuniyati quyidagi konseptual tamoyillarga asoslanadi: a) Olloh yaratgan xilqat: b) Borliqdagi yaratiqlar mo‘jizasi. Inson va borliq konsepsiyasi o‘rganilib, drama qahramonlarining ma’naviy-axloqiy dunyosi tahlil etildi. Mustaqillik davri dramaturgiyasida tuyg‘ular kolliziyasi va fikr-kechinmalaridagi insonning botiniy ko‘rinishlari aniqlandi. Bu esa, asarning poetik ifodasida aks etgan.

2. Yunon mutafakkirlari Suqrot, Aflotun va Arastuning nazariy qarashlarida insonning ijtimoiy davrdagi qiyofasini aks ettirishning tarixiy asoslari yotadi. O‘rta asrlardan boshlab Sharq adabiyotshunosligida inson va borliq tushunchalari chuqur o‘rganilgan Abu Nasr Forobiy, Abu Rayhon Beruniy, Jaloliddin Rumiy, Alisher Navoiy kabi allomalarimiz asarlarida insonning ma’naviy va ruhiy olamiga alohida e’tibor qaratilgan.

3. Payg‘ambarlar obrazlari ideal shaxs sifatida ko‘rsatiladi. Ularning hayoti va ta’limoti insoniyat uchun namuna sifatida qabul qilinadi. Bugungi kunda dramatik asarlar syujetida bu obrazlarning tasvirlanishi muhim va dramatik asar kontekstida muallif niyatini e’tiqodiy g‘oyalar negizida sintezlashganini ko‘rsatish mumkin. Shu o‘rinda Nafas Shodmonovning “Nuh kemasi” dramasini dramaturg muqaddas manba Qur’oni Karim syujetiga xos o‘tkir dramatik kontrastda tasvirlanganiga e’tibor qaratildi. “Iskandar”, “Abadiy nido” dramatik asarlari ham ana shu mezondan chetga chiqmaydi.

4. Bugungi kun dramaturgiyasi inson obrazini tasvirlashda boshqa janrda yaratilgan asarlardagi inson obrazidan keskin farq qiladi. Bunda, asosan, janrning imkoniyati, dramaturgning ijodiy qobiliyati muhim ahamiyatga ega. Dramadagi inson obrazining kechinmalari, asliyatini bilishi, evrilish harakatlari, irodasi, e’tiqodi, borliqdagi o‘rni va vazifalarini anglashi, muammolarga yechim qidirishi boshqa janr asarlaridagiga nisbatan tez harakatga keltiriladi.

5. Mustaqillik davrida yaratilgan dramalarda o‘zbek xalqining tarixiy voqealari va tarixiy shaxslar obrazini badiiy tarzda tasvirlashga e’tibor qaratilgan. Bu asarlar milliy istiqlol ildizlarini ochish, milliy g‘urur tuyg‘ularini shakllantirishga xizmat qiladi. Bu jihatdan Iqbol Mirzoning “Usmon Nosir” va To‘ra Mirzoning “Usmon shoir – osmon shoir”, Shuhrat Rizayevning “Iskandar” kabi asarlari boy material bera oladi.

6. Dramaturgiyaga yangi zamon ruhi kirib kelishi, asarlarning mazmuni va qahramon olamining rivojlanishiga katta ta’sir ko‘rsatdi. Tarixiy qahramonlik, ma’rifiy-madaniy va zamonaviy mavzular, dramaturglarning zamon va qahramon konsepsiyasini yangilashga olib keldi. Bu jarayonning asosiy tamoyili shundaki, hayotdagi o‘zgarishlar yangi adabiy qahramonlarni yuzaga keltiradi va ularning psixologiyasidagi sifat o‘zgarishlari ijtimoiy voqelik ta’sirida shakllanadi. Umuman,

o‘z hayoti va idealini mustaqillikning iqtisodiy asoslarini mustahkamlash ishiga safarbar etayotgan qahramonlarni komillikka intilayotgan jamiyatimiz a’zolari qiyofasida gavdalantirish dramaturgiyaning yutuqlaridan biridir.

7. Zamonaviy dramaturgiyada urush davri oqibatlari tufayli yurtparvarlik, qahramonlikni madh etuvchi asarlarning o‘ziga xos tizimi yaratildi. Jumladan, “Biz ham odammiz” dramasidagi Butunvoyning olgan jarohati o‘chmas iz qoldirdi. Urush odamlarining qalbini tasvirlash kartinasi Gulsum momo obrazi orqali yuzaga chiqarildi.

8. Zamonaviy dramaturgiya ijtimoiy, siyosiy va madaniy masalalarni yoritishga qaratilgan. Bu esa dramaturglarning o‘z qahramonlarini zamonaviy voqealar va muammolar bilan bog‘lashiga imkon beradi. Xususan, “Uyg‘onish” dramasida Olim Salimovichning mudroq qalbi uyg‘ongan, vijdonli inson qiyofasi asar syujeti davomida dramatik harakatga keltirilgan. “Diskoteka” dramasida yoshlar hayoti mavzu qilib tanlangan va ularning orzu-umidlari, istak xohishlari to‘laqonli ochib berilgan. “Biz ham odammiz” dramasida urush va inson qalbi, iymon, vijdon muammolari, urush – shaxs – jamiyat fojiasi o‘zaro uyg‘un holda tasvir etilgan. Olamni va odamni badiiy ifoda etishda bashariy qadriyatlar muhim ahamiyatga ega. Dramaturgiya hayot manzaralari, inson erki, vijdon va iymon kabi masalalarni o‘rganishga qaratilgan, bu esa estetik prinsipning o‘ziga xosligini belgilaydi.

9. Mustaqillik davri dramaturgiyasida inson va borliq mohiyatini badiiy jihatdan o‘rganishda hayotiy voqealar bilan bog‘lash asosiy o‘rin tutadi. Ma’lumki, inson o‘z davridan, yashayotgan zamonasidan ayri tushishi mumkin emas. U zamonasining faol farzandi bo‘lishi bilan birga, yangi hayotni bunyod etuvchi, voqelikka, jamiyat tartiblariga ta’sir ko‘rsatuvchi jiddiy ijtimoiy omil. Shunga monand, hayotdagi, voqelikdagi ijtimoiy-siyosiy, madaniy o‘zgarishlar drama janri tabiatiga ham bir qator struktura o‘zgarishlarini olib kirdi.

10. Pyesalarni badiiy-estetik izlanishlar misolida kuzatadigan bo‘lsak, lirik-psixologik (Q.Rahimboyevaning “Tavba”), maishiy-axloqiy (“Biz ham odammiz”, M.Murodovning “Uyg‘onish”), tarixiy-biografik dramalar (N.Shodmonov “Abu Rayhon Beruniy”, “Abu Muin Nasafiy”, Iqbol Mirzo “Usmon Nosir”, To‘ra Mirzo “Usmon shoir – osmon shoir”) janr ko‘rinishlarini yuzaga keltirganligida, ularning qahramonlari xarakter-xususiyatlarida, davrga, voqelikka bo‘lgan nuqtayi nazarida, syujet va kompozitsion qurilishda kolliziya tusini olgan qahramonlar ruhiyatini gavdalantirishdagi estetik prinsiplarida ochiq namoyon bo‘ladi. Va lekin, hayot materialining eng keskin, qabariq dramatik asnolarini idrok etishi, junbishkor harakatidagi tuyg‘u-kechinmalar dramatizmini aks ettirishi kabi asos mohiyatiga ko‘ra drama o‘zligini saqlab keladi.

11. Mustaqillik davri o‘zbek dramasi mamlakat va xalq hayotidagi ijtimoiy, ma’naviy-axloqiy masalalarga, voqelikdagi, inson qalbi va tafakkuridagi o‘zgarishlarga hozirjavob turganligini ko‘ramiz. Yangi-yangi mavzularga murojaat qilish natijasida dramaturgiyaga o‘z fe’l-atvori, xarakteriga ega bo‘lgan qahramonlar kirib kelmoqda. Bularning hammasi mustaqillik davri dramaturgiyasida yangi mavzular, qahramonlar, adabiy shakllar, konflikt borasida sifat o‘zgarishlarini keltirib chiqarmoqda. Demak, o‘zbek dramasi doimiy izlanishda, zamon bilan birga rivojlanib bormoqda.

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

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

QUZIBOEVA LOLAKHON SAIDRASUL QIZI

INTERPRETATION OF THE PROBLEM OF HUMAN AND BEING IN UZBEK DRAMAS OF THE INDEPENDENCE PERIOD

10.00.02 – Uzbek Literature (20th century Uzbek literature and the current 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 Cabinet of Ministers of the Republic of Uzbekistan under number № B2022.2PhDFil2474.

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The abstract of dissertation is distributed on "3" april 2025.

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INTRODUCTION (abstract of the PhD thesis)

The topicality of the dissertation. The problem of man and being, which arose in a certain period of world literary studies, in particular in dramaturgy, requires the need to solve new views in the field of philology. Artistic conditionality, artistic-aesthetic concept, artistic-psychological perception of the essence of the image, tragedy and the expression of the tragic hero are among the problems that need to be studied holistically. Finding solutions to the problems of man and being, depicting the inner and outer world of the human figure in the social environment, in general, illuminating the value, role and tasks of man are among the main topics of today's dramaturgy.

In world literary studies, it is an important issue to approach the interpretation of the problem of man and being in dramatic works as a unique literary and aesthetic phenomenon and to reveal the artistic skill of the playwright. It is necessary to analyze the system of images discovered in the spiritual and mental world of the playwright in connection with the relationship between man and being. The most important aspect of this is the increased attention paid to the wide-ranging observation of the problems of character depiction, style, artistic conditionality, literary influence, tradition and creative originality in the poetics of dramatic works. Accordingly, in recent years, the study of the poetics of dramatic works and the artistic interpretation of the priority ideas in them have become of urgent importance.

The Uzbek dramaturgy of the independence period clearly defined its great socio-political, ideological-ideological and educational-moral position from the very first steps. The dramatic works of Qutlibeka Rahimboyeva, Shukhrat Rizaev, Usmon Azim, Iqbol Mirzo, Nafas Shodmonov, Muhammad Rahmon, Husnillo Jomonqulov, Qochqor Norqobil, Mengliboy Murodov, who came to the attention of the scientific and literary community with certain creative experiences in the modern literary process of the years of independence, in the context of the era, environment, world and human unity, and their scientific assessment are one of the tasks facing literary criticism. After all, "To more fully satisfy the cultural and aesthetic needs of the population, to develop theater, music, fine arts and other types of art, to create works that reflect the brightest pages of the history and current life of our people, the free democratic development of our country"[1] and to study them is considered the most important task facing our society. "In epics, the event dominates, in drama, the person. The hero in epics is the event; the hero in drama is the human person"[2] therefore, studying the problems of interpreting the human being and the existence that encompasses him is one of the urgent tasks of literary studies.

Decrees of the President of the Republic of Uzbekistan No. PF-60 dated February 28, 2022 "On the Development Strategy of New Uzbekistan for 2022–2026", No. PF-4947 dated February 7, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan", No. PQ-2995 dated May 24, 2017 "On measures to further improve the system of preservation, research and

[1] Мирзиёев Ш.М. "Маъданият ва спорт соҳасида бошқарув тизимини янада такомиллаштириш чора-тадбирлари тўғрисида"ги Фармони / Ўзбекистон адабиёти ва санъати. – Тошкент, 2017. 4 август.
[2] Белинский В. Г. Танланган асарлар. – Тошкент: Ўздавнашр, 1955. – Б. 143.

promotion of ancient written sources", No. PQ-3271 dated September 13, 2017 "On a comprehensive program of measures to develop the system of publishing and distributing book products, increase and promote the culture of reading and reading", Resolutions of the President of the Republic of Uzbekistan No. PF-60 dated February 28, 2022 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan", No. PQ-4947 dated February 7, 2017 "On measures to further improve the system of preservation, research and promotion of ancient written sources", No. PQ-3271 dated September 13, 2017 "On the Program of Comprehensive Measures to Develop the System of Publishing and Distribution of Book Products, Increase and Promote the Culture of Book Reading and Reading", No. PQ-4947 dated February 7, 2017 "On the Development of the System of Publishing and Distribution of Book Products, Increase and Promote the Culture of Reading", No. PQ-4947 dated February 7, 2017 "On the Development of the System of Publishing and Distribution of Book Products This dissertation research will serve to a certain extent in implementing the tasks set out in his report at a meeting with representatives of the creative intelligentsia of Uzbekistan on August 3, his instructions on increasing the influence of literature during his visit to the Alley of Writers in Tashkent on May 20, 2020, and other regulatory and legal documents related to this activity.

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. Views on the poetics of dramatic works have an ancient history. The theory of genre was studied in the works of Plato, Aristotle, Farabi, Boileau, Hegel, V.G.Belinsky, L.I.Timofeev. It was studied by Sophocles, Euripides, Anicist,[3] and other thinkers. Over time, scientific and theoretical views on drama and its leading principles began to be updated. In the literary criticism of the European Renaissance, the contribution of philosophers such as Brecht, Diderot, Schiller, Lessing, E.Bentley[4] to the theory of dramatic art and the development of the genre is incomparable. Since the 1990s, Russian literary scholars such as V.Y.Khalizev and N. D. Tamarchenko [5]have begun to take a somewhat

[3] Полное собрание творений Платона в 15 т. Под ред. С.А. Жебелева, Л.П. Карсавина, Э.Л. Радлова. – Л.: Академия, 1922-1929. Т.1,4,5; Арасту. Поэтика (Нафис санъат хакида). – Тошкент: Янги аср авлоди, 2004; Форобий. Рисолалар. – Тошкент, 1975; Буало Н. Поэтическое искусство. –М., 1957; Гегель Г.В. Лекции по эстетики. Перевод И.С Попова. Сочинения. Том XIV. – М.: Издательство социально-экономическая литературы, 1958; Белинский В. Г. О драме и театре. В двух томах. – М.: Искусство, 1983; Тимофеев Л.И. Теория литературы. Основы науки о литературе. Учпедгиз, 1948; Софокл. Драмы. В переводе Ф.Ф. Зелинского. – М.: Наука, 1990; Еврипид. Трагедии. В двух томах. – М.: Художественная литература, 1969; Аникст А. Теория драмы от Аристотеля до Лессинга. – М.: Наука, 1967.

[4] Брехт. Б. Пьесы, статьи, высказывания. В пяти томах. Т. 5. – М., 1965; Дидро Д. Собрание сочинение. – М.: Л.: Наука, т. 5; Шиллер. Ф. Собрание сочинение. – М., 1957. – С. 252; Лессинг Г. Э. Гамбургская драматургия. – М., 1883; Бентли. Э. Жизнь драмы. – М.: Искусство, 1978.

[5] Хализев В. Е. Теория литературы: учебник для студентов высших учебных заведений; В.Е. Хализев. – 5-е изд., испр. И доп. – М.: Издательский центр Академия, 2009. – 432 с.; Теория литературы. В 2 т. Под ред. Тамарченко Н.Д (alleng.org). – М.: 2004, Т.1-512 с.; Т. 2. – 368 с.

different approach to the theory of genres. Of course, research works devoted to the theoretical problems of dramaturgy were carried out by Uzbek literary scholars A.Fitrat, I.Sultanov, B.Jalolov, E.Umarov, I.Pall, [6]as well as B.Imomov, H.Abdusamatov, I.Ganiyev, Sh.Rizayev, and U.Joraqulov, who conducted research on the history and theory of theater, and partly on the dramatic skill of a particular creator. In their research works, the history of the problem, drama theory, dramaturgical skill, the concept of historicity as an artist, the nature of modern dramas, the prototype of time and hero, the concepts of monologed speech and dialogic speech in drama were widely studied[7].

By the second half of the 1980s, this need was properly understood. In particular, the attitude towards the personalities and literary heritage of the representatives of modern literature, such as N.Karimov, S.Mamajonov, B.Nazarov, U.Normatov, O.Sharafiddinov, E.Karimov, T.Boboev, B.Qosimov, N.Vladimirova, Sh.Yusupov, U.Dolimov, Sh.Rizaev, S.Ahmedov, H.Umurov, E.Khudoyberdiev, A.Aliev, was renewed[8].

In the research of literary critics A.Soliev, N.Odilova, D.Rasulmuhammedova, D.Rahmatullaeva, M.Otajonova, M.Umarova, N.Tursunova, V.Ahmedova, one or another aspect of the problem has been studied in monographic form[9]. Among the following studies, it is worth highlighting the works of H.Abdusamatov and dramatist Shukhrat Rizaev. In his study "Theory of Drama", H.Abdusamatov observes the artistic interpretations of the spirit of the era and the spirituality of the hero in the harmony of conflict, character, plot and composition, and language issues. On this basis, he separately analyzes the diverse genre manifestations of drama that have emerged. In his opinion, the history and theory of drama are stages of

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development in harmony with life, unique traditions, and factors of interaction. Drama, as a literary genre, artistically analyzes society, social reality, and human psychology, which also brings to the fore its diverse genre manifestations. Alp Jamol pays special attention to the genre features of miniatures, Olmas Umarbekov's plays "Don't Hurry, Sun" ("Shoshma, Quyosh"), "Doomsday Debt" ("Qiyomat qarz"), "Resort" ("Kurort"), "First Day of Autumn" ("Kuzning birinchi kuni")[10]. Shukhrat Rizaev, in his study "Jadid Drama" ("Jadid dramasi"), talks about the emergence, factors of formation, features of development, and principles of Uzbek stage culture at the beginning of the 20th century,[11] while in his work "Stage Spirituality" ("Sahna ma'naviyati") he expresses his observations and discussions on the aesthetics of art, life and human psyche, society and art[12]. It is also worth noting in this series the candidate's dissertation of literary critic N.Odilova entitled "Spiritual and moral problems in the dramaturgy of the immortal Umarbekov". The dissertations' approaches the issue of life and human psychology in the interpretation of the writer from a spiritual and moral perspective. The main attention is paid to the concept of conscience and faith, its dramatic interpretation[13]. After all, conscience and faith determine the essence of the spiritual and moral education of a person. Therefore, "the concept of conscience, faith is considered the main criterion of humanity, its spiritual and moral perfection in the artistic and aesthetic system of literature." In his candidate's dissertation on the topic "Dramatic Foundations of Stagecraft", B.Sheraliev pays special attention to the harmony of life, social environment and character. In revealing the psychology of the individual, the influence of the social environment creates the drama of feelings, which the dissertations' places special emphasis on[14]. In his candidate's dissertation on the topic "Abdulla Avloni's dramaturgy (ideality and skill)", H.Azimova observes the new spirit that the new ideology brought into artistic thinking in Uzbek literature during the period of national revival. Using the example of the analysis of Abdulla Avloni's plays, she draws attention to the place they occupy in the spiritual enrichment and self-realization of the nation. She studies the issue of time and man from the point of view of the interdependence of society and individual psychology, and makes scientific generalizations[15].

Although some dramatic works of Uzbek dramaturgy of the independence period have been analyzed, the problem of man and being in drama has not been studied. Namely, there is no special research devoted to the topic "Interpretation of the problem of man and being in Uzbek dramas of the independence period." The dissertation is the first monographic study of this problem.

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[14] Шералиев Б. Саҳнавийликнинг драматик асослари. Филол. фан. б. фалс. док... дисс. автореф. – Тошкент: 1998. – Б. 26.
[15] Азимова Ҳ. Абдулла Авлоний драматургияси (ғоявийлик ва маҳорат). Филол. фан. б. фалс. док... дисс. автореф. – Тошкент: 1999. – Б. 26.

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 Navo'i "General theoretical problems of comparative typological study of world and Uzbek literature".

The research purpose: The aim of the study is to scientifically substantiate the methods of literary interpretation of the problem of man and existence in Uzbek dramas of the period of independence, the nationality of poetic interpretations, and the uniqueness of the era, society, and author's concept in these works.

The research tasks are as follows:

a dramatic work, highlighting the socio-historical, artistic and aesthetic factors of the dialogical reflection of human and existential relationships, scientific classification, and reflection on the categories of national identity and historicity inherent in these dramas;

Analytical disclosure of the methods of artistic interpretation of ideal-historical images and national spiritual problems in modern Uzbek dramas based on human and existential relationships;

To show how the problem of man and existence is reflected in the plot and compositional structure of today's Uzbek dramas;

Drawing theoretical conclusions about the specific features and scientific and aesthetic significance of the artistic interpretation of the problem of man and existence in a dramatic work.

The object of the research consists of the works of Qutlibeka Rakhimboeva's "Repentance", ("Tavba"), Shukhrat Rizaev's "Iskandar", "Discotheque", Usmon Azim's "One step path" ("Bir qadam yo'l"), Tora Mirzo's "Usmon the poet is a great poet" ("Usmon shoir – osmon shoir"), Muhammad Rahmon's "Eternal Call" ("Abadiy nido"), Nafas Shodmonov's "Olan" ("O'lan"), "Cain and Abel"("Qobil va Hobil"), "Tresure" ("Makhzan"), "Abu Muin Nasafi", "Abu Rayhon Beruni", Qochqor Norqobil's "Don't go far from the earth" ("Zamindan olisga ketma"), "We are human too" ("Biz ham odammiz"), Husnillo Jomonkulov's "The Market in the Graveyard" ("Mozordagi bozor"), Mengliboy Murodov's "Awakening" ("Uyg'onish"), and Iqbol Mirzo's "Usmon Nosir", created in the Uzbek dramaturgy of the independence period.

The subject of the research is to identify the principles of development inherent in the poetics of the artistic interpretation of the image of man and being in Uzbek dramaturgy of the period of independence, and to prove the poetic scope of dramatic works, creative harmony in the style of thinking, the commonality of universal human values, and to illuminate the literary and aesthetic vision of the playwright.

Research methods. Comparative-historical, comparative-typological, biographical, sociological, psychological, hermeneutic methods, as well as descriptive and classification methods, were used to cover the topic.

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

It was revealed that the Uzbek dramaturgy of the period of independence was a unique creative and aesthetic process, that the general theoretical problems of changes and renewals in the characteristics of space and time, the reflection of the problems of man and existence through the dramatism of characters in harmony with socio-literary, national and universal values, and aesthetic factors such as the depiction of an ideal historical figure and the image of a contemporary person were revealed;

In the dramaturgy of independence, the leading principles of the period of national independence, historicity, and the qualities and virtues manifested in the nature of heroes are highlighted as the embodiment of the literary aesthetic ideal, thematically classified, the priority of the principles of creating an ideal historical human image, and new interpretations of the problems of social and domestic life are revealed;

Based on the analysis of the dramatic works of Qutlibeka Rahimboeva, Muhammad Rahmon, Nafas Shodmonov, and Qochqor Norqobil, who poetically expressed the problems of man and existence, it is argued that the thematic growth of dramaturgy during the independence period determined the directions of its development and was based on socio-enlightenment, literary-aesthetic factors;

The compositional type characteristics specific to the genre to which the work belongs are revealed using the example of the plot of a dramatic work, and issues such as the theoretical laws specific to the plot and composition of a dramatic work, and their changes over time, are scientifically based.

The practical outcomes of the research work are as follows:

Changes in the development of genres in the Uzbek dramaturgy of the independence period, the uniqueness of the poetic image are revealed on the example of the works of Q.Rakhimboeva, N.Shodmonov, M.Rahmon, Q.Norqobil;

The nature of the human image, worldview, and the harmonious depiction of national and universal values in the works of playwrights through the dramatism of characters are revealed on the example of an ideal historical figure and a contemporary human image;

Syncretic features in dramatic works, the complexities in the process of their reception by the reader and viewer, the skill of each playwright to create a unique image, the principle of approaching complex events in life, the enjoyment of national, universal values, new poetic interpretations of themes and ideas in the relations between man and man, man and existence, man and society are scientifically substantiated.

The reliability of the research results is determined by the fact that the applied methods of approach and theoretical data are based on accurate scientific sources, the sources analyzed are based on scientific methods, the theoretical ideas and conclusions are implemented in practice, the results obtained are confirmed by authorized organizations, and the study is based on modern scientific concepts of literary studies.

The scientific and practical significance of the research work findings. The scientific significance of the research results is explained by the fact that the theoretical conclusions drawn are of significant theoretical importance in studying

the interpretation of the problem of man and being in the Uzbek dramaturgy of the period of independence, in large-scale monographic research, and in studying the specific features of the current literary process.

The practical significance of the research results is determined by the fact that the materials on the study of the problem of man and being in Uzbek dramas created on historical and modern topics can be widely used in higher education institutions in lectures on the subjects "Current Literary Process" and "History of Uzbek Literary Criticism", "Introduction to Literary Studies", "Literary Theory", "History of Uzbek Literature", in special courses on the issues of the current literary process, 20th century Uzbek literature, Uzbek dramaturgy, in conducting classes in academic lyceums and general education schools, in creating textbooks, study guides and complexes.

Implementation of the research results. Based on the scientific results obtained from the study of interpretations of the problem of man and existence in Uzbek dramaturgy of the period of independence:

The leading features of the writer's work in the Uzbek dramaturgy of the period of independence, the laws of reflection of spiritual-moral, socio-philosophical problems in dramatic works, the principles of realistic depiction, the artistic and aesthetic uniqueness, the creation of portraits of heroes, the dramatic interpretation of the image of the father in the dramas of Usmon Azim "One step path" and Yujin O'Neil "In the Shadow of the Elm", the scientific conclusions on the identification of the characteristics of the image of the "father" in the works of art, the characteristics of the combinations that illuminate the characters' characters were used in the fundamental project number OT-F1-030 "Publishing a multi-volume monograph (7 volumes) on the history of Uzbek literature" carried out at the Tashkent State University of Uzbek Language and Literature named after Alisher Navo'i in 2017-2020. (Tashkent State University of Uzbek Language and Literature named after Alisher Navo'i, reference number 04/1-1575 dated June 13, 2024). As a result, the depiction of socio-philosophical, religious-enlightenment themes typical of Eastern literature in the Uzbek dramaturgy of the period of independence became the basis for its scientific and theoretical enrichment in illuminating the problems of man and existence;

The poetic development of the image of "Man and Being" in the history of literature, the spiritual and moral world of the heroes of the drama today were studied, and artistic and aesthetic research in their reflection was highlighted; conclusions were drawn on the identification of the collision of feelings, inner manifestations of thoughts and feelings, and specific signs of conflict in the dramaturgy of the period of independence, which were used in the innovative project No. I-OT-2019-42 "Creating an electronic poetic dictionary of the Uzbek and English languages (depiction of human image, character, nature and national symbols)" carried out at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature in 2020-2021. (Reference No. 04/1-1576 of the Tashkent State University of Uzbek Language and Literature dated June 13, 2024). As a result, the content of the project was enriched with materials on the study and classification of human images in Uzbek dramaturgy, as well as on individual characteristics;

from the leading principles of the period national independence, historicity, the qualities manifested in the nature of the hero, are illuminated as the embodiment of the artistic aesthetic ideal, classified thematically, and the interpretations of the priority of the principles of creating an ideal historical human image are revealed. "Noah's Ark", "Usman Nasir", "Iskandar" used in the fundamental project number OT-F1-030 "Publishing a multi-volume monograph (7 volumes) on the history of Uzbek literature" carried out at the Tashkent State University of Uzbek Language and Literature named after Alisher Navo'i in 2017-2020. (Tashkent State University of Uzbek Language and Literature named after Alisher Navo'i, reference number 04/1-1575 dated June 13, 2024). As a result, these topics became the basis for the coverage and scientific enrichment of the Uzbek dramaturgy of the period of independence;

In today's dramatic work, we can understand the image of a person as a mature person. Dramatic works such as Shukhrat Rizaev's "Iskandar", Nafas Shodmonov's "Cain and Abel", Muhammad Rahmon's "Eternal Call", Mengliboy Murodov's "Awakening" and Qochqor Norqobil's "We are human too" were able to give our literature a prototype of faithful, conscientious, honest people. Information on the topic was used to form the scripts of programs such as "Assalom O'zbekistan", "Yangi O'zbekistan". (Uzbekistan TV and Radio Channel Reference No. 02-18-257 dated February 16, 2024). As a result, the content of the materials prepared for the TV program served to enrich the content with scientific materials related to the playwright's work.

Approbation of the research results. There is a total of 11 research results. Of these, 8 were discussed at international and 3 at republican scientific and practical conferences.

Publication of the research results. 18 scientific articles related to the theme of the dissertation have been published, of which 7 articles (5 republican and 2 foreign) have been published in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan based on the research results of the dissertation.

The outline of the dissertation. The dissertation consists of an introduction, three chapters, each chapter consisting of two sections, a conclusion and a list of references, and has a total volume of 140 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introductory part of the dissertation describes the relevance and necessity of the topic, the level of study of the problem, its goals and objectives, its object, and its subject matter, its correspondence to the priority areas of development of science and technology of the republic, the research methods, scientific novelty, and practical results are described, the scientific and practical significance of the results obtained is substantiated, the implementation of the research results into practice, published works, and the structure of the research are indicated.

The first chapter of the dissertation is entitled **"Dialogical Interpretation of the Relationship between Man and Being in a Dramatic Work"** and in § 1.1, *"Socio-historical, Literary-Aesthetic Foundations of the Image of Man in Drama"* are examined. Before delving into the study of the topic, thoughts were expressed about the assessment of man and the concepts of being in the Holy Quran. Attention is paid to the problems of harmonious reflection of the concept of man and being in dramaturgy. Along with scientific and theoretical sources, the verses of the Holy Quran and the Hadiths of Muhammad alaihissalam, which reflect broad and universal interpretations of the problem, are also addressed. Thus, conclusions are drawn about the ancient roots of the problem of man and being, the reasons for the transition to artistic thinking, and its poetic results.

It is known that the meaning, essence, and laws of human life are perfectly expressed in the verses of the Holy Quran and Hadiths. "These (verses) are a declaration so that people may be warned, and that they may know that (Allah) is the only God, and that men of understanding may take heed"[16]. Of course, in Eastern-Islamic literature, which emerged on the basis of the Holy Quran and the Hadiths of Muhammad alaihissalam, peace be upon him, the issue of understanding the power of Allah Almighty, the world He created, and the place and identity of man in it is a priority. Man has always been the main subject of literature. Since "literature is the science of anthropology," we can call the history of literature the history of describing, educating, and discovering the essence of man[17].

"Dramaturgy, from ancient times to the present day, as a special type of art, is notable for its essence, aimed at understanding the Universe and Man."[18] Aristotle, in the chapter "The Diversity of the Subject of Depiction" of his work "Poetics", says: Artists depict specific individuals, who can be good or bad. They are better than us or worse than us, or even like us. Homer - the best. Cleophon - shows ordinary people. The first creator of parodies, Hegemon of Thasos, or Nicochar, the author of the "Deliad", embodied bad people - he applied the term "active personalities" to the dramatic heroes of his time, based on his literary and aesthetic views. Plato in his work "The Republic" expressed valuable thoughts on the construction of a new state, the tasks of people in a new society, and the complex of relations between the people and the state.[19] Sophocles considered the first task of art to depict how a person should be, while Euripides argued that a person should be depicted as he is[20]. In Sophocles' tragedies, the reality of life and artistic reality do not always coincide, but in Euripides' works they come closer to the reality of everyday life, resembling the events experienced by the audience[21].

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[16] Қуръони Карим. Таржима ва тафсир муаллифи Шайх Абдулазиз Мансур – Тошкент: Тошкент ислом университети нашриёт-матбаа бирлашмаси, 2012. – Б. 261. (Qur'oni Karimning barcha sura va oyatlari shu tafsirdan olingan bo'lib, keyingi o'rinlarda faqat sura nomi, oyat raqami ko'rsatiladi).

[17] Муҳиддинов М. Комил инсон – адабиёт идеали. – Тошкент: Маънавият, 2005. – Б. 15.

[18] Отажонова М. Иззат Султоннинг сўнгги йиллар драматургиясида замон ва қаҳрамон концепцияси. Филол. фан. б. фалс. док... дисс. автореф. – Тошкент, 2007. – Б. 25.

[19] Афлотун. Давлат: насрий достон. – Тошкент: Янги аср авлоди, 2015. – Б. 464.

[20] Аристотелъ. Поэтика. – Тошкент: Ғафур Ғулом, 1980. – Б. 123.

[21] Аникст А. Теория драмы от Аристотеля до Лессинга. – М.: Наука, 1967. – С. 11.

In his work "The System of Transcendental Idealism," the German philosopher Friedrich Schelling writes that "art is an eternal and true instrument (organon) and at the same time a philosophical document" [22]in understanding existence. Speaking about a work of art, he emphasizes that "the true artist, involuntarily endowing his creations with an unfathomable depth, despite the intense thought and elaboration of his intention, cannot fully comprehend this depth either himself or anyone else."[23] Shakespeare's words, full of historical meaning, "He was a man!" express the value of man, his socialization, and his artistic and aesthetic feelings. In Schiller's words, "Man" is, in a certain sense, everything.

According to M. Bakhtin's theory of dialogue, a work of art can break the boundaries and move into the territory of a social person, occupying a certain status in it. For this reason, dialogue knows no boundaries and is in any case endless. "In epics, the event dominates, in dramas, the person. The hero in epics is the event; the hero of dramas is the human person."[24] Aristotle, on the other hand, reflects on the person and his views in the created artistic entity in his definition of "...the poet's task is not to talk about an event that actually happened, but about an event that could have happened, that is, was supposed to happen or should have happened."[25] In general, the historical foundations of reflecting a person in a work of art and his new image and new views in each social era have a long history. It has been recognized in scientific research that the concept of a person is reflected even in the oldest written sources[26].

Literature is built on the goal of studying existence, events in it, including man: "Fiction literature enriches our knowledge and imagination about the world, man, society through the artistic perception of existence through images." [27]The concept of man is not only the core of today's socio-political life in general, but also of artistic culture. In this sense, in the works of dramaturgy, as is observed, socio-cultural, religious-belief, literary-aesthetic, psychological factors that influenced the creation of drama play an important role in understanding, studying and generalizing the artistic-aesthetic, philosophical, and ideological content about man in each era.

1.2§ is devoted to the study of *"The relationship between man and being as the core problem of a dramatic work."* "The main task of literature is to protect man, to glorify him. To discover inhuman vices and human qualities in him. To reveal the secrets, deeds, and pursuits of the Merciful in the heart of man and the devil in his actions,"[28] it seems that today's dramatic works also express the author's worldview, ideological and aesthetic views, life ideals, and creative goals about the human personality. Since the 1920s, the image of a person in Uzbek dramaturgy has become more active from the domestic to the social level. In this regard, the Jadid scholar

[22] Шеллинг Ф.В.Й. Соч. В 2-х т., Т.1. – М.: Мысль, 1987. – С. 484.
[23] The indicated source. – P. 477.
[24] Белинский В.Г. Танланган асарлар. – Тошкент: Ўздавнашр, 1955. – Б. 143.
[25] Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2012. – Б. 32.
[26] Қўчқоров Т.О. Ёзма манбалардаги эпик сюжетларнинг бадиий эволюцияси. Филол. фан. б. фалс. док.,. дисс. автореф. – Самарканд, 2016. – Б. 44.
[27] Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademnashr, 2018. – Б. 97.
[28] Раҳимжонов Н. Бугуннинг каҳрамони ким? // Ўзбек тили ва адабиёти. – Тошкент, 2001. № 6. – Б. 10.

Fitrat presented his heroes - Rahimbakhsh, Nuriddin, Sarvarkhon, Zulaykho - to dramaturgy as intelligent people.

"The hero of the drama is a person, in drama, the story does not rule over the person, but the person rules over the story, the person ends the story as he wants, gives it an ending as he wants"[29]

"Whatever is to be expressed in a dramatic work can be expressed only through the human person who is acting before us, that is, struggling with the obstacles in front of him and within himself, overcoming them or being defeated by them, suffering, triumphing, etc."[30]

Since the human image belongs to the universal image type, we have classified the human image in today's dramaturgy as follows:

The images that are idealized according to their historical prototype: (Nafas Shodmonov: "Noah's Ark", "Cain and Abel"; Shuhrat Rizaev: "Iskandar");

The image of a person in a trial: (Husnillo Jomonqulov: "The Market in the Graveyard");

Images that appeared on the stage based on real historical facts: (Nafas Shodmonov: "Abu Rayhon Beruniy", "Abu Muin Nasafi" Tora Mirzo: "Usmon the poet is a great poet"; Iqbol Mirzo: "Usmon Nosir");

The image of a patriotic person: (Qochqor Norqobil: "Don't go far from the ground"; Sh. Rizaev: "Discotheque");

The image of a person who realizes himself in the throes of conscience: (K. Rahimboeva: "Repentance"; Qochqor Norqobil: "We are human too", Nafas Shodmonov: "Treasure"; Muhammad Rahmon: "Eternal Call");

The image of a person in surrender: (Mengliboy Murodov: "Awakening"; Usmon Azim: "One step path").

This classification and the analysis based on it showed that the leading principles in Uzbek dramaturgy of the period of independence were the dramatism of conflicts, the synthesis of lyricism and dramatism, the expression of romantic feelings and philosophical generalizations, and the interpretation of social problems in the depiction of the characters.

In Usmon Azim's drama "One step path", we see the image of the Eastern Father. Although the image of people is not strongly depicted in Erkin Azam's dramatic work "The Lonely Boat"[31], there are elements of drama in the life of father Orol. The author reveals father Orol's thoughts, dreams, aspirations, rational thoughts, and anxious state on the basis of deep drama. In the dramaturgy of the 70s, the image of father Sulaymon in Umarbekov's drama "Doomsday debt" brought it to a new level,[32] while the image of the Old Man in the drama "One step path" and the Father Orol in the drama "The Lonely Boat" are its typical successors today. Sometimes it is impossible to deny that "a person misses not only the joyful moments

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[29] Белинский В. Г. Танланган асарлар. – Тошкент: Ўздавнашр, 1995. – Б. 144-145.

[30] Адабиёт назарияси. Икки томлик. Иккинчи том. – Тошкент: Фан, 1979. – Б. 294.

[31] Эркин Аъзам. Танҳо қайиқ. Киноривоят. / Эркин Аъзам. Танҳо қайиқ. Кинокиссалар. – Тошкент: Шарқ, 2017. – Б. 171-212.

[32] Солиев А. Ўзбек драматургиясида инсон талқини. Филол. фан. д-ри. (DSc) дисс. автореф. – Тошкент, 2012. – Б. 25.

of his past, but also the very sad and painful moments."[33] In the image of Father Orol, we see the image of a loyal, faithful, and sin-afraid person who has not betrayed his past, his island, and his beloved profession (boating).

At the heart of dramatic works that highlight universal themes, the unique individual characteristics of people are revealed against the backdrop of grand events. The core of Uzbek dramas is also inextricably linked based on this concept.

The second chapter of the dissertation is entitled **"The Harmony of National Identity and Historical Categories in Contemporary Uzbek Dramas,"** and in 2.1§ the issue of *"The Manifestation of the Problem of Man and Being in Ideal-Historical Images"* is studied. The first part analyzes dramatic works such as "Noah's Ark" by Nafas Shodmonov, "Iskandar" by Shukhrat Rizaev, and "Eternal Call" by Muhammad Rahmon.

It is of particular importance that playwright Nafas Shodmonov, in his approach to the image of "Noah", intended to refer to sources nourished by classical literature and to continue the tradition. The playwright sees the image of Noah in the work among the true ideal images. The participants in the play are Noah's children: Shem, Hom, Yophas and their wives. The image of Yelpik is interpreted as a devil. In this, the author based the name of the devil in ancient Turkic sources, which served to increase the historicity of the work. In the work, the playwright compares (metaphorizes) the qualities of love, loyalty, betrayal, and seduction through the animal world. He attributes doubt, suspicion, distrust, envy, and greed for wealth to Yelpik. It is not for nothing that the play begins with the image of water and a ship. It has acquired a more symbolic meaning. In particular, water is a universal symbol in the poetics of all times, representing such diverse meanings as vitality, purity, the basis of life, the human soul and spirit, immortality, purification. The ship in this work serves as a symbol of the path of testing. Continuing the interpretation of the divine plot and image existing in Uzbek folklore and classical literature, the playwright managed to combine the images of Noah with modern didactics.

The playwright uses the method of comparing historical evidence in his interpretation of this issue. It shows that all the motives of this trial are synthesized into the historical image of Noah (a.s.) in the Holy Quran. The process of passing through the trial on the border of goodness and evil is depicted on the basis of the drama.

Ideal historical and literary heroes are very popular images among the people, adapted to real life and serving as a means of reflecting the creator's ideological, aesthetic, socio-philosophical views. Alisher Navo'i strictly adheres to this criterion in interpreting the image of Iskandar. In drawing the history of Iskandar's journey, he uses the essence of the plot of Zulqarnain in the Holy Quran to the maximum. As a result, the path of conquest and wisdom inherent in the image of Iskandar in the epic does not deviate from the criterion of justice for a moment[34]. "Metaphor is an incomparable tool that helps the poet understand his inner world (in comparison with the external world) and the world outside himself (in comparison with his inner

[33] Жўракулов У. Ҳудудсиз жилва. – Тошкент: Фан, 2006. – Б. 183.
[34] Жўракулов У. Алишер Навоий "Хамса"сида хронотоп поэтикаси. – Тошкент: Турон-Икбол, 2017. – Б. 157.

world)."[35] Yusuf Khos Hojib's epic "Kutadghu Bilig" also effectively uses metaphorical movements to express the characteristics of the characters.

Shukhrat Rizaev's historical drama "Iskandar" [36]did not deviate from this concept. In a word, the biography of the character of Iskandar, the plot of the work develops from the particular to the general, he appears as a truthful person, a just ruler. The metaphorical images used by the author in the text of the work serve to effectively express the meaning, to show the characteristics of the hero in practice, in the form of admonitions.

The characters of Muhammad Rahmon's dramatic work "Eternal Call"[37] are a young man nicknamed Detective, a physics teacher, a pious preacher, an imam, and Uchar, who is actually a nomadic merchant. The drama is built on a conversation-dialogue basis. In the process of dialogue, the author, through religious, tells people the verses and Hadiths from our holy book, which emphasizes that the most correct way for a person to understand his identity is to live an honest life without straying from the right path. The playwright, while bringing ideal-historical images such as the Prophet David, the saint, Adam, the Messenger of Allah, the Great Imam, and Qaffol al-Shashi, in a general sense, depicts the human phenomenon in a high position. Directly connecting the plot of the work with today's events, he finds solutions to the problems of human relations and existence through ideal historical figures. In this sense, we can conclude that ideal historical figures are depicted in the artistic world of the work more as an interpretation of real human phenomena than as an artistic image. After all, it is impossible to present such ideal-historical figures devoid of the author's aesthetic ideals.

Section 2.2§ of the second chapter is devoted to the study of *"Modern dramas as a poetic phenomenon reflecting national-spiritual and historical"*. In the study of Uzbek dramaturgy of the period of independence, plays on modern themes were analyzed. Dramatic works can be classified according to their idea and function as follows:

1. **National-enlightenment dramas:** a) Dramas based on the national-cultural, spiritual-moral, and religious ideas of the heroes: N. Shodmonov's "Noah's Ark", Q. Rahimboyeva's "Repentance";

2. **Historical-biographical dramas**: a) Dramas in which patriotic figures are depicted b) Dramas reflecting historical anniversaries: N. Shodmonov's "Abu Rayhon Beruni", "Abu Muin Nasafi"; Iqbol Mirzo's "Usmon Nosir", Tora Mirzo's "Usmon the poet is a great poet";

3. **Domestic-psychological dramas**: a) The consequences of war; b) The theme of the family; c) The evolution of the hero's world; d) The theme of youth. The dramas "We are human too" by Q. Norqobil, "Don't go far from the earth": "Awakening" by M.Murodov: "Discotheque" by Sh. Rizaev, "Market in the graveyard" by H. Jomonqulov were analyzed in this classification. Although they all go by the common name of drama, they differ from each other in terms of life material, their selection, approach and artistic-aesthetic research, plot and

[35] Каримов О. Метафора – поэтик тасаввур асоси. // Шарқ юлдузи. – Тошкент, 2014. № 8. – Б. 190.
[36] Ризаев Ш. Маънавият манзиллари. Пьесалар ва мақолалар. – Тошкент: Ғафур Ғулом, 2008. – Б. 4-33.
[37] Раҳмон М. Абадий нидо. // Шарқ юлдузи. – Тошкент, 2009. №4. – Б. 99-121.

composition, the nature of the conflict, and the way of thinking of the characters. However, drama retains its own identity in terms of its fundamental essence, such as the perception of the most acute, dramatic moments of life material, and the reflection of the drama of emotions and feelings in its moving action.

In Qutlibeka Rakhimbaeva's dramatic work "Repentance", the torment of conscience, mental anguish and torture are the main factors that set the events of the play in motion and provide the dynamics of the plot. In recent years, the increased attention to the human personality, the study of the four seasons of the soul of a person, the study of his spiritual climates, requires directly covering his consciousness, level, and fantasy.[38] The main feature of poetic drama is the focus on the inner (inner) world of a person, and the elements of the lyric genre prevail in it. Lyricism is the product of the harmony of inner experience and thought. The syncretism of poetic drama is that in its real life is conveyed to the reader (spectator) through the passionate feelings of a person, through the depiction of moments that shake hearts.

"And they stabbed his words with a knife.
Say a thousand words, kill him with a storm of words!
...Okay, leave the poems too, it's hard
If they too are blessed with light..."[39]

In the drama "Repentance", the playwright, while showing the details of repentance in the tragic fate of the lost poet, sees his determination to question himself in the spiritual disarray of the environment. He brings the collision of experiences between the era and the soul to a dramatic solution in the issue of improving the spiritual and intellectual education of the individual. Using the collision of feelings and experiences, the author: a) pays special attention to revealing the nature of the difficult circumstances in which he finds himself helpless; b) to creating changes in his inner world. It is precisely these situations that reveal the nature of internal collisions.

Tora Mirzo's drama "Usmon the poet is a great poet"[40] is about the life path of our famous poet Usmon Nosir. This drama is a worthy gift from generations dedicated to the memory of the courageous poet. The drama has three pillars: the first of these pillars is the poet's identity and freedom. Family – Mother's love. Environment - intrigues, betrayal of loved ones.

At the heart of Iqbal Mirza's historical tragedy "Usmon Nosir" [41]lies the conflict between an individual striving for a high goal and forces superior to him. The forces opposing the hero can be represented by other people, society, or fate. Tora Mirza and Iqbal Mirza also depicted Usmon Nosir as courageous, strong-willed, intelligent, knowledgeable, stubborn, and resilient despite his youth. The playwright sought to naturally express the tragedies of the socio-cultural environment and the nation, the fate of intellectuals, using the example of the fate of a historical figure.

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[38] Каримов Ҳ. Истиқлол даври адабиёти. Дарслик. – Тошкент, Yangi nashr, 2010. – Б. 75.
[39] Раҳимбоева Қ. Тавба. – Тошкент. 1991. – Б. 131.
[40] Мирзо Т. Усмон шоир – осмон шоир. // Шарқ юлдузи. – Тошкент, 2022. № 8. – Б. 99-162.
[41] Мирзо И. Усмон Носир. // Шарқ юлдузи. – Тошкент, 2022. № 4. – Б. 29-58.

Qochqor Norqobil's drama "We are human too" [42]justifies how historical events are reflected in modern dramaturgy. From the beginning of the work, we encounter the mother's hatred of war and her painful monologue. The complications left by the past are reflected in the image of the hero of the work, Butunvoy. This consideration is of great literary and aesthetic importance for dramatic works on modern themes. In particular, in "We Are Human too", the external signs of the characters' thoughts also justify their character traits, actions and activities. The protagonist of the play, Butunvoy, cannot speak properly due to a severe blow and extremely difficult psychological conditions, and occasionally suffers from a mental illness. The image of the "Crippled Person" comes to life in the play. Participation in the Afghan war causes serious changes in Butunvoy's nature and his dreams of marrying his beloved Sora in the future. Butunvoy returns from the Afghan war crippled. The image of people who have not seen their child grow up is characterized by the image of father Jayron (shepherd) Mother Gulsum. Every detail, seemingly insignificant detail, served the continuity of the dramatic action and the development of the plot. The author depicts the concepts of human loyalty to true love through the image of Sora. Regardless of the fact that Sora's inner experiences contradict the laws and regulations of society, she is depicted as a symbol of loyalty. At first glance, the work seems to have a domestic content. In fact, it reflects the tragedies of today caused by war. The pain and tragic fate of the wartime period call people to vigilance, peace, and to think about the fate of generations. The achievement of the work lies in the expression of the concepts of faith, belief, and honesty, which are valued in all times and nations and are considered the main essence of life. The humanistic spirit of the play is also clearly manifested in these scenes.

In Husnillo Jomonkulov's drama "The Market in the Graveyard"[43], the author's concept typifies the extent to which people have fallen into a downward spiral through the development of events in a grave. The theme brought out in the drama is hypocrisy among people, greed, and a disease in human nature. The first scene begins with Adam falling to earth due to his own mistake and his conversation with the ogre. In bringing this problem to the center of the work, the author has realized his highest goal in a system based on eternal laws. In the play "Market in the Graveyard", one of the most pressing issues of today - the character traits of people of various professions, revealing their spiritual world - is the focus of the playwright's attention. In particular, the important spiritual-moral, socio-political issues of the era, whether historical or modern, clearly show their full potential in this work of the playwright. In the second aspect, the author typifies the image of people who, having come to an agreement with each other, turned the grave into a market, forming an artistic whole. In the third scene, the image of the poet Mashhuri, a person given to arrogance, is typified. The most degraded peak of this image is that he wears his titles even to the cemetery. Mashhuri can be a good example of the image of arrogant people who know their place in society.

[42] Норқобил Қ. Биз ҳам одаммиз. // Шарқ юлдузи. – Тошкент, 2013. №4-5. – Б. 62-98.
[43] Ўзбек драматургияси уфқлари. Пьесалар тўплами. – Тошкент: Адабиет, 2020. – Б. 397-418.

The author gives the image of Barnobek the image of a person who has not yet realized his identity. We can also understand from the author's intellectual findings that the fact that his name is also called Barnobek, which is suitable for women, is appropriate in giving more specific conclusions about the image. The images of Barnobek and Mashhuri created by the author simultaneously manifest two states - comic and tragic. Although the appearance of Barnobek, who went to the cemetery to make a contract, is funny, his feminine nature shows his true tragedy. At the same time, although the famous poet Mashhuri appears in the guise of a person going to the cemetery with orders, he emphasizes that this is a tragedy that Mashhuri himself did not know about. The heavy silence that fell on the cemetery shows that the fate of Fasodbek, Mashhuri, Barnobek, Oltivoy, Ishratqul, who Egamberdi Gorkov (grave digger) himself left this world and were left without a place, is turning into a tragedy. The writer depicts characters and personages in different mental states, observes them from all sides, and the attitude expressed to a certain issue creates mental tension throughout the work. The heroes sometimes alternate between comic, sometimes dramatic, and sometimes tragic situations. A person created in existence must remain in his position. As his body was created, so it is. Otherwise, the laws of the universe will be violated. And the broken rules will not be restored.

Shukhrat Rizaev's drama "Discotheque"[44] is taken from the life of modern youth. The drama consists of two parts and seven scenes. In this stage play, the author depicted the life of youth, the issue of entrepreneurship, the independent and free life of young people, their place in society, their attitude to moral and everyday issues in the images of Oybek and Sabahat. Keeping up with the times, living with the spiritual and intellectual needs and demands of the time, and the issues of mental education required by the teachings of the time occupied the imagination of the playwrights. They formed the core of their scientific and creative research. Starting from artistically perfect dramatic works such as "We Are Human too" and "Repentance", in the plays "The Market in the Graveyard" and "Discotheque", which were among the last of their creative researches, the image of a person is artistically and aesthetically interpreted against the background of various life concerns.

The last chapter of the dissertation is called **"Plot compositional features of dramas of the independence period"**. Section 3.1§ examines the issue of *"Artistic and historical factors of dramatic plots"*. Some of the poetic images that are common in the history of Uzbek literature are historical figures, which are presented as images typical of folk art and written literature. As the scientist Sh. Turdimov emphasized, the basis of the "bravery" ("alplik") system is not myths and shamanic traditions, but, first of all, real historical plots from divine (Islamic) books, information about the lives of the Prophets, motives and details related to them[45]. This thesis is being described in modern dramatic works in the process of synthesis in new principles for humanity. In the dramatic work "Noah's Ark" by Nafas Shodmanov, created on the basis of Quranic information, the content of events creates complex and diverse characters, symbolizes the series of events of the socio-political struggle (Older

[44] Ризаев Ш. Дискотека. // Ёшлик. – Тошкент, 2007. № 5. – Б. 28-47.

[45] Турдимов Ш. Эпос сюжетидаги таянч мотивлар тадкики ва алплик тизими. / "Гўрўғли" достонларининг генезиси ва тадрижий босқичлари китобида. – Тошкент: Фан, 2011, – Б. 11-39.

brother's intention to become a leader and his rejection of his "healing hand" brother), increases the impact of various situations and circumstances, and creates an encyclopedic composition. In Nafas Shadmanov's drama "Cain and Abel"[46] (verses 27-32), the writer takes the story of Cain and Abel from the Surah "Ma'ida" of the Holy Quran as the basis for the plot of the work. He gives the work a moral and educational meaning. The enmity between Cain and Abel prevails over their love for each other. Cain listens to the devil, Yelpik, and becomes the murderer of his brother. The disagreement that began with Cain's dissatisfaction with the decree of fate ends in bloodshed. The children of Adam were originally born twins, a boy and a girl. The children of Adam were originally born as twins from a boy and a girl. In the early Sharia laws, in order to increase the number of people, young men were allowed to marry girls other than their own twins. Cain, however, cannot accept this ruling and wants to marry Abel's twin, Abuda, not his own twin. The writer well understood the scope and burden of the topic that caused the conflict and made this story the basis for the center. Nafas Shodmonov has combined two stories in this drama and brought them to a sharp dramatic resolution. That is, the first story is about Adam, and the second is about Cain and Abel. In the harmony of the stories with the Sharia rules of the Quran, there is a hint of the test sent to man. The author, who described this test path in sharp dramatic situations, in a new perspective, shows that humanity was created from one Father and one Mother and that four children were born from them, and that they did not marry the children born to each other, and in order to convey this heavenly law to the generations, a new perspective was taken. The author wisely used this story to understand that punishment is inevitable for every mistake made by mankind. In order to warn humanity and call for guidance, the truth deepens on the basis of these stories.

Although the principle of historicity (the creation of man through the descendants of Adam and Eve: Cain and Abel, Iklima and Abuda) prevails in the beginning of the work, the emphasis on the references to the origin of the custom known to us (sacrifice) confirms the divine truth. At the compositional level, the dialogue between Cain and Elpik in the question-and-answer method is introduced as a religious motif, and the conversation of Cain, the son of Man, who is falling into the trap of the rebellious Devil, is depicted in a contrasting manner.

The author, through short dialogues, gradually explains the divine command, the punishment for the first trick (Eve's eating of the forbidden fruit), the acceptance of repentance (the expulsion of Adam and Eve from paradise), and the conflict between the children on earth (the conflict between Cain and Abel). As a result, the development of events is characterized by imagery and expressiveness. Cain, depicted by the playwright, is a person on trial. Throughout his life, he was tested by various difficulties. He opposed his parents, accused them of injustice in his life, and hurt his sister (Abuda) many times. The dramatic situation in the work is that he killed his younger brother and became the first murderer in the human world. Having committed such sinful acts, he eventually found the path to enlightenment. This path is the path of repentance.

[46] Шодмонов Н. Сайланма. – Тошкент: Adabiyot, 2023. – Б. 14.

The drama, which is a collection of Quranic stories, in a general sense, was able to convey the sweetness of faith, the concept of arrogance, the beauty of this world blinding people's eyes (the beauty of the climate), only the adornment of this world, and the value of that world, in a new way. In the analysis of human relations in the author's artistic concept, the principles of goodness and justice prevailed.

Section 3.2§ of this chapter is devoted to the study of the *"Thesis-Antithesis-Synthesis System in Contemporary Dramas."* The basis of contemporary dramas is the thesis-antithesis-synthesis function, a system of action that connects them compositionally. That is, in them, first a specific dramatic problem is presented, then a negative thought is presented, and a synthesis-conclusion is drawn from the generalization of both. The same situation is characteristic of contemporary drama. The pathos inherent in today's dramas is related to the character of the event and phenomenon that the author aims to describe, the theme, the inner world of the characters, and the artistic intention, and on the other hand, it is also related to the literary and historical factors listed above. Being (thesis), nothingness (antithesis), and formation in it (synthesis).[47] Literary critic Suvon Meliev in his article "Common Trinity" states the firm conclusions that "in the trinary (trinity) typology, aspects and commonalities that are visible in the binary typology can be revealed, even appear."[48] The scientist testifies that in this trinary system, the meaning of the work is fully revealed, even a new word can be uttered.

The next drama analyzed is Nafas Shodmonov's drama "Abu Muin Nasafi"[49]. Abu Muin Nasafi, a prominent representative of the Abu Mansur Maturidi school, served as a bridge between Salaf and Khalaf as a scholar in theology and made great contributions to the development of the Maturidi school. The drama consists of 2 acts, 18 scenes. The first act (6 scenes) consists of dramatic episodes from Abu Muin's life in Nasaf, and the second act (12 scenes) consists of dramatic episodes from his life from his move to Samarkand to his departure for Bukhara. The chronotope of the work reflects the life of two ancient and revered cities of the Muslim world as centers of Islam. The same structure of the plot serves as an artistic and logical basis for the dramatic conflicts that occur throughout the work. The first act, the first scene, begins with a debate between Khoris, Javid, and Hamdam on the issue of reason and narration in Islam. Although the debate at first glance seems to take place between religious officials and scholars, in essence, the work reveals in a dramatic interpretation that it is between schools, creeds, in a word, between Truth and Falsehood. Theoretically, it serves as an initial thesis for the work. The goal of the conspirators has become clear. Now, the antithesis, that is, the issue of Nasafi's strong faith, stands against it. In this, the author introduces the image of his sister Zaynab, using the style of ancient traditions in describing the hero. The character of the character expressed in the thesis of the drama is based on the antithesis and synthesis. In order to carry out his plots, Nasafi uses Oybaland, his friend, and slanders him. Unable to escape this slander, Oybaland sacrifices his life for Nafasi's honor. The resolution of the conflict underlying the drama and the logical conclusion

[47] Шодмонов Н. Сайланма. – Тошкент: Adabiyot, 2023. – Б. 14.
[48] Мели С. Муштарак учликлар. / Ўзбекистон адабиёти ва санъати. – Тошкент, 2014. № 16.
[49] Шодмонов Н. Жавоҳирот драмалар тўплами. – Тошкент: Адабиёт, 2023. – Б. 107.

of the work's plot ends with Nafasi forgiving the conspirators when they are caught and sentenced, and saying that he will go to the courthouse and receive his punishment. The playwright creates the image of a forgiving person by showing the virtue of meekness in Nasafi's personality. This solution also refers to the worldview and beliefs of the creator. Indeed, in the solution (synthesis), justice is expressed with elegance, and the philosophical content is deepened.

The main character of the work, Nasafi, no matter how difficult the trials in his life, keeps his faith pure and remains steadfast on the path of Truth until the end of his life. Abu Muin Nasafi, the main character of the drama, is literally depicted at the center of complex historical-cultural, socio-political, domestic-biographical situations. Nasafi's wife, Aybaland, who suffers from childlessness and becomes a prisoner of all kinds of intrigues, falls victim to the hands of his enemies who oppose Nasafi.

The author throws his hero into various dramatic situations until the end of the work: scientific debates, questions and answers, the environment of the authorities, the environment of scholars, family conflicts, the intrigues of rivals, etc. But Abu Muin comes out of all this with a pure heart. The character of the hero, his actions and words themselves are the basis for such purity. It is important that the reader does not see any false idealization or artificiality in any of the actions or words of the hero. According to the author's concept, behind the activities and great personality of Abu Muin Nasafi is a strict adherence to the Quran and Sunnah, which is literally believable. In the plot of the work, the seeds of the conspiracy directed at Nasafi (thesis), the question of faith opposing it (antithesis), and the conclusion growing towards its solution constitute a system of the phenomenon of an enlightened person (synthesis). Determining the place of historical heroes in the history of the Motherland, in the fate of the nation; the desire to understand national identity, and the call to draw conclusions from historical memory have determined the uniqueness of the historical dramas of the new era[50].

In the dramatic work "Abu Rayhan Beruni"[51], special emphasis is placed on Beruni's personality, his dramatic psychology and inner world. In implementing this artistic concept, the author wisely used the image of the "Chainmail Girl". The thesis of the work - the dialogue - is understood in the text of the dialogue he tells his student.

"Beruni: Abdussamad, my dear friend,
Why did we come into this world?"[52]

The plot of the drama creates a complex and mysterious principle of the image of Beruni. The author, who has fairly illuminated the personality of Beruni, imposes a system of contradiction (antithesis) on the image of Zaydon. Beruni finds solutions to many trials during the reign of the king and gains the king's attention. The author portrays this image as a faithful, pious person under the personality of a scientist.

[50] Якубов Б. Замонавий ўзбек драматургияси ва унинг саҳнавий талқини (1991-2016 йй.). Санъат. фан. б. фалс. док... дисс. автореф. – Тошкент: 2019. – Б. 17-19.
[51] Шодмонов Н. Жавоҳирот драмалар тўплами. – Тошкент: Адабиёт, 2023. – Б. 15.
[52] Шодмонов Н. Жавоҳирот драмалар тўплами. – Тошкент: Адабиёт, 2023. – Б. 19.

The dialogue of the conversation in the last moments of his life also forms the synthesis system of the work.

The characters created by the author are considered to have high scientific potential, philosophical interpretation of the world and man, high worldview and taste. In his research work on the topic "Interpretation of Man in Uzbek Dramaturgy", scientist A.Soliyev emphasized this topic by saying, "It is known that the 70s-80s of the last century achieved very high results in the analysis and interpretation of man in Uzbek poetry and prose. However, this issue has not been resolved as expected in Uzbek dramaturgy."[53] In response to the scientist's scientific ideas, the images of Nasafi and Beruniy show that Uzbek dramaturgy has entered a new stage in highlighting human qualities.

The three sciences emphasized in the drama of Abu Rayhan Beruni are important to rulers: "...one, of course, the science of the afterlife, the second, the science of jewels, the third, the science of military operations. All of these sciences are embodied in Beruni." These words, spoken in the language of the hero, have been interpreted as a selfless person on the path of science, illuminating the character (thesis) of Beruni.

CONCLUSION

1. The perfect source that fully expresses the law of the existence of man and existence is the verses of the Holy Quran and Hadith, which are recognized as the main source of nourishment for literary works. In the Holy Quran and Hadith, the law of man and existence is based on the following conceptual principles: a) Creation created by Allah: b) The miracle of creatures in existence. The unique manifestation of the concept of man and existence was studied. The spiritual and moral world of the heroes of modern drama was studied, and the artistic and aesthetic principles of their reflection were highlighted; in the dramaturgy of the period of independence, the collision of feelings, the inner manifestations of man in thoughts and experiences were identified, and their specific features and views were poetically expressed.

2. The theoretical views of the Greek thinkers Socrates, Plato, and Aristotle contain the historical foundations for reflecting the image of man in the social era. Since the Middle Ages, in the works of our scholars in Eastern literary studies such as Abu Nasr Al-Farabi, Abu Rayhan Al-Beruni, Jaloliddin Rumi, and Alisher Navo'i, the need to understand the true essence of views on man and existence has been emphasized.

3. By defining the image of the prophets as an ideal person, and studying the scope of depiction of artistic components such as plot and image in today's dramatic works of these images, it can be shown that the author's intention is synthesized in the context of the dramatic work on the basis of religious ideas. In this regard, attention was paid to the fact that the playwright depicted Nafas Shodmonov's drama "Noah's Ark" in a sharp dramatic contrast to the plot of the holy source, the Holy

[53] Солиев А. Ўзбек драматургиясида инсон талқини. Филол. фан. д-ри. (DSc) ... дисс. – Тошкент: 2012. – Б. 26.

Quran. The dramatic works "Iskandar" and "Eternal Call" do not deviate from this criterion.

4. In depicting the human image, today's dramaturgy is sharply different from the human image in works created in other genres. In this, the possibilities of the genre and the creative ability of the playwright are mainly important. The experiences of the human image in the drama, knowledge of its origin, evolutionary movements, will, beliefs, understanding of its place and tasks in existence, and the search for solutions to problems are brought into action more quickly than in works of other genres.

5. In the dramas created during the period of independence, important layers of the history of the Uzbek people were captured in writing and the main tendency was to artistically embody the image of historical figures, thereby revealing the roots of national independence and illuminating the psychology of national pride. In this regard, works such as Iqbol Mirzo's "Usmon Nosir" and Tora Mirzo's "Usmon the poet is a great poet", and Shukhrat Rizaev's "Iskandar" can provide rich material.

6. As the spirit of the new era entered dramaturgy, in historical-heroic, educational-cultural, and modern themes, the playwright's concept of time and hero is dominated by the main principle: "... changes in life give rise to new literary heroes; qualitative changes in psychology are based on the influence of social reality." In general, one of the achievements of dramaturgy is to embody heroes who mobilize their lives and ideals to strengthen the economic foundations of independence in the form of members of our society striving for perfection.

7. In modern dramaturgy, due to the consequences of the war, a unique system of works praising patriotism and heroism was created. For example, the injury suffered by Butunvoy in the drama "We Are Human too" left an indelible mark. The image of the souls of wartime people was revealed through the image of Gulsum Momo.

8. Contemporary drama focuses on addressing social, political, and cultural issues, allowing playwrights to connect their characters to contemporary events and problems. In particular, in the drama "Awakening", the image of Olim Salimovich, whose dormant soul has awakened, a conscientious person, is brought into dramatic action throughout the plot of the work. In the drama "Discotheque", the life of young people was chosen as the theme and their dreams, hopes, and desires were fully revealed. In the drama "We Are Human too", war and the human soul, problems of faith and conscience, the tragedy of war - individual - society were harmoniously depicted. In the artistic perception and expression of the world and man, an approach from the point of view of human values became a priority principle.

9. The uniqueness and commonality in the artistic study of time and man in our dramaturgy of the period of independence are also explained by the proximity of life-giving ideas. As is known, a person cannot be separated from his time, from the time in which he lives. He is not only an active child of his time, but also a serious social factor that creates a new life, influences reality, and social order. Similarly, socio-political, cultural changes in life, reality have also brought a number of structural changes to the nature of the drama genre.

10. If we observe the plays as an example of artistic and aesthetic research, then lyrical-psychological (K. Rakhimbaeva's "Repentance"), domestic-moral ("We are human too", M. Murodov's "Awakening"), historical-biographical dramas (N. Shodmonov "Abu Rayhon Beruni", "Abu Muin Nasafi", Iqbol Mirzo "Usmon Nosir", Tora Mirzo "Usmon the poet is a great poet") genre manifestations are clearly manifested in the character traits of their heroes, their point of view on the era and reality, in the plot and compositional construction, in the manifestations of conflicts that take the form of internal collisions, and in the aesthetic principles in embodying the psyche of the heroes. Although they all go by the common name of drama, they differ from each other in terms of their choice of life material, approach and artistic-aesthetic research, plot and composition, the nature of the conflict, and the way of thinking of the characters. However, drama retains its own identity in terms of its fundamental essence, such as its perception of the most acute, dramatic moments of life material, and its reflection of the drama of emotions and feelings in its moving action.

11. We see that the Uzbek drama of the independence period is responsive to social, spiritual and moral issues in the life of the country and the people, to changes in reality, in the human heart and thinking. As a result of addressing new topics, heroes with their own character and character are entering the dramaturgy. All this is causing qualitative changes in the dramaturgy of the independence period in terms of new themes, heroes, literary forms, and conflict. So, the Uzbek drama is in constant search, developing with the times.

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

КУЗИБОЕВА ЛОЛАХОН САИДРАСУЛ КИЗИ

ИНТЕРПРЕТАЦИЯ ПРОБЛЕМЫ ЧЕЛОВЕКА И БЫТИЯ В УЗБЕКСКИХ ДРАМАХ ПЕРИОДА НЕЗАВИСИМОСТИ

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Актуальность и востребованность темы диссертации. Проблема человека и бытия, возникшая на рубеже определенного периода в мировом литературоведении и, в частности, в драматургии, диктует необходимость решения новых взглядов в области филологии. Художественная обусловленность, художественно-эстетическая концепция, художественно-психологическое восприятие сущности образа, трагизм и выражение трагического героя относятся к числу проблем, подлежащих целостному изучению. Поиск решений проблем человека и бытия, изображение внутреннего и внешнего мира человеческого образа в социуме, освещение ценности, места и задач человека в целом являются основными темами современной драматургии.

В мировом литературоведении востребованным является подход к интерпретации проблемы человека и бытия в драматических произведениях как специфического литературно-эстетического явления и раскрытие художественного мастерства драматурга. Необходимо проанализировать систему образов, открытых в духовно-психическом мире драматурга в связи с отношениями человека и бытия. Важнейшим аспектом в этом является повышенное внимание к широкому охвату проблем изображения персонажей, стиля, художественной обусловленности, литературного влияния, традиции и творческой самобытности в поэтике драматических произведений. Соответственно, в последующие годы приобретает актуальное значение изучение поэтики драматического произведения, а также художественная интерпретация приоритетных идей в нем.

Узбекская драматургия периода независимости с первых шагов четко определила свою огромную общественно-политическую, идейно-концептуальную и просветительско-нравственную позицию. В годы независимости в современном литературном процессе с определенным творческим опытом были созданы драматические произведения Кутлибеки Рахимбоевой, Шухрата Ризаева, Усмона Азима, Икбола Мирзо, Нафаса Шодмонова, Мухаммада Рахмона, Хуснилло Жоманкулова, Кучкора Норкобила, Менглибоя Муродова, которые вошли в поле зрения научно-литературной общественности. И это, в свою очередь, является одной из приоритетных задач, стоящих перед литературоведением. Ибо: "... дальнейшее стимулирование развития художественного творчества, в том числе театрального, музыкального, хореографического, эстрадного, циркового и народно-прикладного искусства, оказание всемерного содействия творческим коллективам, особенно творческой молодежи, в создании произведений, отражающих наиболее яркие страницы истории народа и его современной жизни, свободного демократического развития страны" [54], и их исследование - важнейшая задача, стоящая перед нашим обществом. "В эпопее господствует

[54] Мирзиёев Ш.М. "Маданият ва спорт соҳасида бошқарув тизимини янада такомиллаштириш чора-тадбирлари тўғрисида"ги Фармони / Ўзбекистон адабиёти ва санъати. – Тошкент, 2017. 4 август.

событие, в драме – человек. Герой эпоса – происшествие; герой драмы – личность человеческая"[55], поэтому изучение проблем интерпретации человека и окружающего его существа является одной из актуальных задач литературоведения.

Данное диссертационное исследование в определенной степени служит реализации задач, определенных в Указах Президента Республики Узбекистан от 28 января 2022 года №УП-60 "О Стратегии развития Нового Узбекистана на 2022-2026 годы", от 7 февраля 2017 года №УП-4947 «О Стратегии действий по дальнейшему развитию Республики Узбекистан», Постановлений от 24 мая 2017 года №ПП-2995 "О мерах по дальнейшему совершенствованию системы хранения, исследования и пропаганды древних письменных источников", от 13 сентября 2017 года №ПП-3271 «О Программе комплексных мер по развитию системы издания и распространения книжной продукции, повышению культуры чтения», выступлений Президента Республики Узбекистан на встрече с представителями творческой интеллигенции Узбекистана по усилению влияния литературы 3 августа 2017 года и 20 мая 2020 года во время посещения Аллеи литераторов в Ташкенте, а также ряде других нормативно-правовых актах, касающихся данной сферы деятельности.

Объектом исследования являются созданные в узбекской драматургии периода независимости произведения: "Покаяние" Кутлибеки Рахимбоевой, "Искандар", "Дискотека" Шухрата Ризаева, "Шаг пути" Усмона Азима, "Поэт Усмон – поэт небес" Туры Мирзо, "Вечный стон" Мухаммада Рахмона, "Улан", "Кобил и Хобил", "Махзан", "Абу Муин Насафи", "Абу Райхон Беруни" Нафаса Шодмона, "Не отдаляйся от Земли", "Мы тоже люди" Кучкора Норкобила, "Базар на кладбище" Хуснулло Жомонкулова, "Пробуждение" Менглибоя Муродова, "Усмон Носир" Икбола Мирзо.

Научная новизна исследования заключается в следующем:

обосновано, что узбекская драматургия периода независимости является своеобразным творческо-эстетическим процессом, определяющим общетеоретические проблемы изменения и обновления свойств пространства и времени, проблемы человека и бытия через драматизм характера в гармоничном сочетании социально-литературных, национальных и общечеловеческих ценностей, а также такие эстетические факторы, как изображение идеальной исторической личности и образа современника;

раскрыты в драматургии независимости из ведущих принципов эпохи национальной независимости историзм, черты характера героев как воплощение эстетического идеала писателя и классифицированы по тематике, определены приоритеты принципов создания идеального исторического образа человека, новые интерпретации проблем общественно-бытовой жизни;

доказано, что тематический рост драматургии периода независимости определил направления ее развития, базируясь на социально-просветительские, литературно-эстетические факторы на основе анализа драматических произведений Кутлибеки Рахимбоевой, Мухаммада Рахмона,

[55] Белинский В. Г. Танланган асарлар. – Тошкент: Ўздавнашр, 1955. – Б. 143.

Нафаса Шодмонова, Кучкора Норкобила, поэтически выразивших проблемы человека и бытия;

раскрыты на примере сюжета драматического произведения особенности жанрового композиционного типа, к которому принадлежит произведение, научно обоснованы такие вопросы, как теоретические закономерности, присущие сюжету и композиции драматического произведения, их изменения в зависимости от эпохи.

Внедрение результатов исследования. На основе достигнутых научных результатов при исследовании интерпретаций проблемы человека и бытия в узбекской драматургии периода независимости:

научные выводы о ведущих чертах творчества писателя в узбекской драматургии периода независимости, закономерностях отражения духовно-нравственных, социально-философских проблем в драматических произведениях, принципах реалистического изображения, художественно-эстетической специфике в создании портретов героев, выявлении в художественном произведении особенностей в освещении характера героев, драматической интерпретации образа отца в драмах Усмона Азима "Шаг пути", Юджина О'Нила "В тени карагача", были использованы в фундаментальном проекте №ОТ-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 №04/1-1575 от 13 июля 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате социально-философские, религиозно-просветительские темы, характерные для восточной литературы, легли в основу изображения в узбекской драматургии периода независимости, способствуя научно-теоретическому обогащению в освещении проблем человека и бытия;

выводы об исследовании и освещении художественно-эстетических поисков отражения поэтического анализа образа "человека и бытия" в истории литературы, духовно-нравственного мира героев драмы, коллизии чувств, мысленно-воображаемых проявлений конфликта, выявлении отличительных признаков в драматургии периода независимости, были использованы в инновационном проекте I-OT-2019-42 "Создание электронного (изображение человеческого облика, характера, природы и национальных символов) поэтического словаря узбекского и английского языков", реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2020-2021 годах (справка №04/1-1576 от 13 июня 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате содержание проекта обогащено материалами по изучению и классификации образа человека в узбекской драматургии, а также его индивидуальных особенностей;

в сегодняшнем драматическом произведении можно понять человеческую фигуру как зрелую личность. Такие драматические произведения, как "Искандар" Шухрата Ризаева, "Кобил и Хобил" Нафаса Шодмона, "Вечный

стон" Мухаммада Рахмона, "Пробуждение" Менглибоя Муродова, "Мы тоже люди" Кучкора Норкобила смогли дать нашей литературе прототип верующих, добросовестных и честных людей. Информация по теме была использована при подготовке сценариев таких передач, как "Assalom O'zbekiston", "Yangi O'zbekiston" (справка №02-18-257 Национальной телерадиокомпании Узбекистана от 16 февраля 2024 года). В результате содержание материалов, подготовленных для телепередач, обогатилось научными материалами о творчестве драматурга.

Объем и структура диссертации. Диссертация состоит из введения, трех глав, вывода и списка использованной литературы. Общий объем составляет 140 страниц.

E'LON QILINGAN ISHLAR RO'YHATI
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tahrirdan o'tkazildi.



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