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

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

DILMURODOVA NILUFAR ASATULLAYEVNA

ASAD DILMUROD NASRIDA MUALLIF SHAXSIYATI VA IJODIY TUTUM UYG‘UNLIGI

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

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

Toshkent – 2025

UO‘K: **821.512.133.09-31**

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

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

Оглавление автореферата диссертации философии (PhD) по филологическим наукам

Dilmurodova Nilufar Asatullayevna
Asad Dilmurod nasrida muallif shaxsiyati va ijodiy tutum uyg‘unligi..... 3

Dilmurodova Nilufar Asatullaevna
The harmony of the author’s personality and creative attitude in the prose of Asad Dilmurod 25

Дилмуродова Нилуфар Асатуллаевна
Личность автора и гармония творческой лаборатории в прозе Асада Дилмурада 49

E’lon qilingan ishlar ro‘yxati
List of published works
Список опубликованных работ 54

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.1.PhD/Fil3074 raqam bilan ro‘yxatga olingan.

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

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

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Yetakchi tashkilot:	**Samarqand davlat universiteti**

Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi DSc.03/30.12.2019.Fil.19.01 raqamli Ilmiy kengashning 2025-yil 1-may soat 14^{00} dagi majlisida bo‘lib o‘tadi. (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44; www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz).

Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (341 raqam bilan ro‘yxatga olingan). Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103.Tel.: (99871) 281-42-44; faks: (99871) 281-42-44; www.tsuull.uz.

Dissertatsiya avtoreferati 2025-yil “19” 04 kuni tarqatildi.
(2025-yil “19” 04 dagi 2 raqamli reyestr bayonnomasi)

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida shoir, yozuvchi va dramaturg ijodiy shaxsiyati, adabiy-estetik qarashlari va badiiy ijodining uyg‘unligi, badiiy asarlaridagi muallif “men”i va uning mohiyatini o‘rganish muhim ilmiy-nazariy ahamiyat kasb etadi. Zotan, har bir yozuvchining individualligi uning: a) butun iymon-e’tiqodi; b) o‘z “men”ligiga sadoqati; d) ijod mas’uliyatini teran anglashi; e) mehnatsevarligi; f) o‘z salaflari hamda zamondoshlarining tajribalarini ijodiy o‘zlashtirishi; g) davr kun tartibiga qo‘ygan dolzarb hayotiy muammolarga badiiy-estetik munosabat bildirishi; h) zamondoshlari ong-shuuri va ruhiyatida kechayotgan murakkab po‘rtanalar, xatti-harakatlarida sodir bo‘layotgan o‘zgarish va yangilanishlarni nozik ilg‘ashi; i) anglab yetgan va hissiy idrok etgan haqiqatlarini o‘ziga xos shakliy-uslubiy yo‘sinlarda poetik ifodalay olish mahorati; j) haqiqatga sadoqati va xolis pozitsiyasi singari ko‘plab omillarda namoyon bo‘ladi. Darhaqiqat, yozuvchi o‘z zamonasi madaniy hayotining ritmiga quloq tutadi. Hayotiy muammolarga badiiy yechim izlaydi va muayyan poetik hukm chiqaradi.

Dunyo adabiyotshunosligida ijodkor shaxsi va uning o‘zi mansub davrda kechayotgan ijtimoiy-madaniy, ma’naviy-axloqiy o‘zgarish va yangilanishlarga munosabati, badiiy ijodining yetakchi tamoyillari hamda manbalari, adabiy-estetik qarashlarining badiiy ijodga ko‘chish mexanizmi, poetik mahorat sirlari kabi ko‘plab adabiy-estetik masalalar dolzarb sanalib kelinmoqda. Tabiiyki, bu hol shiddat bilan (intensiv) rivojlanayotgan zamonaga hamqadam bo‘lish, dunyo adabiy-estetik tafakkurida mavjud ilg‘or ilmiy maktablar va rang-barang uslubiy oqim va yo‘sinlarga asoslanuvchi shoir, adib va dramaturglarning ijodiy laboratoriyasini alohida-alohida, ijodiy evolyutsiyasi negizida, shuningdek, davr adabiy jarayoni hamda yaxlit badiiy adabiyot kontekstlarida o‘rganishni taqozo etadi.

O‘zbek adabiyotshunosligida yozuvchi ijodiy faolligini yuzaga keltiruvchi ijtimoiy-siyosiy, adabiy-psixologik omillarning ildizlarini aniqlash, ijodkor “men”i, ijod laboratoriyasi va yaxlit ijodining o‘zaro mushtarakligini nafaqat ijodiy niyat, estetik ideal, ijodiy konsepsiyasi, poetik mahorat singari adabiy-estetik kanonlar doirasida, balki badiiy ijod psixologiyasi, ijodkor shaxsning adabiy an’anaga munosabati, ijodiy kredosi, poetik tafakkur kengligi, taxayyul ufqlari yuksakligi, dunyoqarashi kabi adabiy-falsafiy hamda ijtimoiy-psixologik muammolar negizida ham, sifatida ham o‘rganish hamisha dolzarb sanalib kelingan. Bu jarayon adabiyotshunoslikning har bir bosqichida davr imkon bergan darajada yuzaga chiqqan. Mustaqillik davri erkin plyuralistik tafakkuri bergan imkonlar doirasida yanada faollashmoqda. Zotan, “Buyuk ajdodlarimizning betakror va noyob ilmiy-ma’naviy merosi biz uchun doimiy harakatdagi hayotiy dasturga aylanishi kerak. Bu o‘lmas meros hamisha yonimizda bo‘lib, bizga doimo kuch-quvvat va ilhom bag‘ishlashi lozim”[1]. Adabiyotshunoslik uchun muhim bo‘lgan shu xususiyatlarni xalqimizning sevimli yozuvchisi Asad Dilmurod (1947-2019) adabiy shaxsiyati, badiiy ijod laboratoriyasi va yaxlit ijodi misolida ana shu jarayonlarni tahlil va tadqiq etish zaruriyati tadqiqot mavzusining dolzarbligini tasdiqlaydi.

[1] Мирзиёев Ш.М. “Ўқитувчи ва мураббийлар – янги Ўзбекистонни барпо этишда катта куч, таянч ва суянчимиздир”. Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Ўқитувчи ва мураббийлар кунига бағишланган тантанали маросимдаги нутқи // Халқ сўзи. 2020 йил, 30 сентябрь. – Б. 1.

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

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

Muammoning o‘rganilganlik darajasi. Jahon, o‘zbek va qardosh xalqlar adabiyotshunosligida muallif ijodiy shaxsiyati va ijod laboratoriyasi bilan bog‘liq muammolar muayyan darajada o‘rganilgan. Ilmiy tadqiqotning biografik metodiga xos yetakchi tamoyillar asosida bir qator asarlar yuzaga keldi. Ularda yozuvchi biografiyasi va ijodi bir butunlikda talqin qilindi. Jumladan: “Adabiy portretlar, tanqidiy ocherklar”, “Jozef Delorm hayoti, she’rlari va fikrlari” (Sent-Byov)[2], “Adabiy portretlar”, “Olimpia yoki Viktor Gyugo hayoti”, “Onore de Balzak” (A.Morua)[3], “So‘z kimyosi” (Yan Parandovskiy)[4], “Gyote bilan suhbatlar” (I.P.Ekkerman)[5], “Andre Morua” (F.Narkiryer)[6], “Talqin va baholash san’ati” (Yu.Borev)[7] kabi tadqiqotlar biografik metodning jahon adabiyotshunosligida munosib o‘rin tutishini ko‘rsatadi[8]. A.Seytlin, P.Medvedov, Yu.Oklyanskiy, B.Meylax, T.Kuzminskaya, L.M.Leonov, B.A.Grifsov, M.B.Xrapchenko, L.Tolstoy kabi qalamkashlarning maqola va tadqiqotlarida yozuvchi ijodiy mas’uliyati va badiiy ijod zahmati, badiiy ijod laboratoriyasi, muayyan asarning yozilish hamda badiiy sayqallanish jarayonlari, uning vaqt sinovidan o‘tib,

[2] Жданов В.Н. Метод Сент-Бева как историка французской литературы. Дисс. канд. филол. наук. – М.: МГУ. 1978; Обломиевский Д.Д. Сент-Бёв – поэт. Французский романтизм. – М.: Гослитиздат, 1947; Симонова Л. А. Французский личный роман: автор/герой (Шатобриан, Констан, Сент-Бёв, Бальзак). – М.: Буки Веди, 2013.

[3] Моруа А. Олимпио или жизнь Виктора Гюго. – М.: Россия-Кириллица, 1992; Он же. В поисках Марселя Пруста. Перевод с фр. Д. Ефимова. – СПб.: Лимбус Пресс, 2000.

[4] Парандовский Я. Алхимия слова. – М.: Прогресс, 1972.

[5] Эккерман И.П. Разговоры с Гёте в последние годы его жизни. Перевод. Н.Ман. – М.: Художественная литература. 1981; Он же. Гёте билан гурунглар. (Олмон тилидан Янглиш Эгамова таржимаси). – Тошкент: O‘zbekiston, 2016.

[6] Наркирьер Ф.С. Андре Моруа. – М.: Художественная литература. 1974.

[7] Борев Ю. Искусство интерпретации и оценки: (Опыт прочтения «Медного всадника»), – М.: Советский писатель. 1981.

[8] Сент-Бёв. Литературные портреты. – М.: Художественная литература, 1970; Он же. Жизнь, стихотворения и мысли Жозефа Делорма. – Л.: Наука, 1985; Моруа А. Литературные портреты. – М.: Прогресс, 1971; Он же. Олимпиа или жизнь Виктора Гюго. – М.: Прогресс, 1983; Он же. Оноре де Бальзак // Жаҳон адабиёти. 1999, №8; Парандовский Ян. Алхимия слова. – М.,1972; Эккерман И.П. Разговоры с Гёте. – М., 1981; Наркирьер Ф. Андре Моруа. – М., 1974; Борев Ю. Исскуства интерпретации и оценки. – М., 1981; Бахаров В.С. Литературный портреты. – Л.: Наука, 1985.

yashovchanlik kasb etishi iste’dod va salohiyat kabi masalalar o‘rganildi[9]. T.N.Arxangelskaya, B.A.Grifsov, L.P.Gromov, A.G.Kovalyov, B.Meylax, P.Medvedov, M.Xrapchenko, Yu.G.Nigmatullina, V.V.Novikov, E.Sh.Salimziyanova, R.Muzaffarov, N.M.Fortunatov, A.G.Seytlin, B.Sarimsoqov, M.Mahmudov, N.Rahimjonov, U.Jo‘raqulov, S.To‘laganova, K.Hamroyev, K.Kamolov, K.Mambetov, Z.Bekbergenova tadqiqotlarida ilhom, badiiy asar biografiyasi, biografik yondashuv, ijodkor laboratoriyasi, ijod psixologiyasi, badiiy mahorat sirlari, adabiy ta’sir, obraz va prototipning hayotiy asosi, ijod jarayonida iste’dodning roli, badiiy ijodni kompleks tarzda tadqiq qilish hamda prognozlash, adib ijod laboratoriyasini o‘rganishning ilmiy-nazariy qimmati kabi masalalar tadqiq etildi[10].

Mustaqillik davri o‘zbek adabiyotshunosligida ijod psixologiyasi, ijodiy laboratoriya va adabiy-estetik qarashlar uyg‘unligi masalalarining tadqiqiga ham e’tibor ortdi. M.Qo‘shjonov, N.Karimov, O.Sharafiddinov, U.Normatov, A.Rasulov, B.Nazarov, H.Umurov, H.Boltaboyev, I.Haqqulov, Q.Qahramonov, Q.Yo‘ldoshev, D.Quronov, U.O‘ljaboyev, U.Jo‘raqulov, B.Karimov, I.Yoqubov, A.Ulug‘ov, M.Qo‘chqorova, D.Xoldorov, A.Xamroqulov kabi turli avlodga mansub adabiyotshunoslar ilmiy izlanishlarida mazkur masalaning u yoki bu qirrasi tadqiq etildi[11]. O.Muxtor, X.Do‘stmuhammad, G‘.Hotamov, U.Hamdam, Sh.Bo‘tayev,

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[9] Цейтлин.А.Т. Труд писателя. – М., 1968; Медведов П. В лаборатории писателя. – М., 1971; Оклянский Ю. Рождение книги. – М., 1973; Мейлах Б. Талант писателя и творческие процессы. – М., 1969; Кузьминская Т.А. Воспоминания. – Тула, 1959; Леонов Л.М. Литература и время. – М., 1964; Грифцов Б.А. Как работал Бальзак – М., 1958; Храпченко М.Б.Творческая индивидуальность писателя и развитие литературы. – М., 1970; Храпченко М.Б. Лев Толстой как художник. – М., 1971; Толстой Л.Н. О литературе. – М., 1955.

[10] Архангельская Т.Н. В творческой лаборатории Л.Н. Толстого: Источники, прообраз и образ, литературные связи: Автореф. дисс. канд. филол. наук. – Орел, 2004; Грифцов Б.А. Как работал Бальзак. – М., 1958; Громов Л.П. В творческой лаборатории Чехова. – Ростов-на-Дону. 1963; Каххар А. Беседа с молодежью. – Ташкент, 1968; Ковалёв А.Г. Психология литературного творчества. – Л., 1960; Медведев П. В лаборатории писателя. – Л., 1960; Мейлах Б. Проблемы прогнозирования. – Казань, 1990; Новиков В.В. Творческая лаборатория Горького-драматурга. – М., 1976; Салимзянова Э.Ш. Творческая лаборатория Анвара Шарипова (особенности научного и литературного мастерства): Автореф. дисс. канд. филол. наук. – Уфа, 2016; Фатхрахманов Р.Г. Творческая лаборатория прозаика (на материале произведений А. Еники, М.Магдеева, А. Гилязова, Н. Фаттаха и др.): Автореф. дисс. канд. филол. наук. – Казань, 1999; Фортунатов Н.М. Творческая лаборатория Л. Толстого: наблюдения и раздумья. – М., 1983; Храпченко М. Творческая индивидуальность писателя и развитие литературы. – М., 1970; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент: Bookmany print, 2022. Маҳмудов М. Тақлид, тасвир, илҳом ва истеъдод // Шарқ юлдузи. 2014, № 3; Раҳимжонов Н. Бадиий асар биографияси. – Тошкент: Фан, 2008; Жўрақулов У. Ҳудудсиз жилва. – Тошкент: Фан, 2006; Тўлаганова С. Ижодкор шахсияти ва бадиий қаҳрамон муаммоси (Абдулла Қодирий ижоди мисолида). Филол.фан. д-ри (DSc) дисс. – Тошкент, 2019; Ҳамроев К. Ҳикоя композицияси. –Тошкент: Nurafshon busness, 2020; Камалов К. У меня есть идеал // Амударья, 1999. № 2; Мамбетов К. Восемнадцать вопросов // Амударья, 1990. № 6; Мамбетов К. Как я стал писателем и литературоведом // Амударья, 2000. №3; Рахманов К. Вдохновение окрыляет человека // Амударья, 1999. №3; Сейтов Ш. Талант – это судьба // Амударья, 1989. №8; Бекбергенова З.У. Научно-теоретическое значение изучения творческой лаборатории писателя // The scientific heritage No 90 (2022) 79; Дилмуродова Н.А. Муаллиф шахсияти ва ижодий лаборатория уйғунлиги // Ilmiy tadqiqot va innovatsiya, 1, no. 1, July 31, 2022, – Б. 121-128.

[11] Қодирий А. Ижод машаққати. – Тошкент: Ўқитувчи, 1995; Шарафиддинов О. Чўлпон. – Тошкент: Чўлпон, 1991; Каримов Н. Чўлпон. Маърифий роман. – Тошкент: Шарқ, 2003; Қўшжонов. М. Ўзбекнинг ўзлиги. – Тошкент: Халқ мероси, 1994; Норматов У. Нафосат гурунглари. – Тошкент: Муҳаррир, 2010; Расулов А. Бадиийлик – безавол янгилик. – Тошкент: Шарқ, 2007; Умуров Ҳ. Бадиий ижод асослари. – Тошкент: Ўзбекистон, 2001; Болтабоев Ҳ, Маҳмудов М. Адабий-эстетик тафаккур тарихи (1-жилд) – Тошкент: Mumtoz so‘z, 2013; Ҳаққулов И. Ижод иқлими. – Тошкент: Фан, 2009; Қаҳрамонов Қ. Адабий танқид: янгиланиш жараёнлари. – Тошкент: Ўзбекистон Миллий кутубхонаси, 2009; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006; Қуронов Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004; Ўлжабоев У. Замон талаби ва ижодкор масъуллиги. – Тошкент: Ўзбекистон, 2012; Жўрақулов У. Ҳудудсиз жилва. – Тошкент: Фан, 2006; Карим Б. Руҳият алифбоси. – Тошкент: Адабиёт ва санъат, 2018; Ёқубов И. Бадиий матн ва эстетик талқин. –

T.Rustam, N.Eshonqul nasri muammolari o‘rganilgan bir qator monografik tadqiqotlar yuzaga keldi[12]. “Ijod mashaqqati” nomli kitobda A.Qodiriyning badiiy ijod haqidagi qarashlari jamlandi. O‘.Nosirovning “Ijodkor shaxs, badiiy uslub, avtor obrazi”, “Ijod mashaqqati”, H.Umurovning “Badiiy ijod asoslari” kabi risola va qo‘llanmalarida ham ijodkor shaxs, iste’dod, ijodiy jarayon, ijod psixologiyasiga oid muhim kuzatishlar aks etdi[13].

Ma’lumki, Asad Dilmurod o‘z ijodiy tajribalari va adabiy jarayonda kechayotgan o‘zgarish va yangilanishlarni sinchkov kuzatishlari asosida bir qator maqolalar yozdi. Yozuvchining “Tuyg‘u va tafakkur birlashadigan o‘zan”[14], “So‘z olami tovlanishlari”[15] nomli maqolalari fikrimizni dalillaydi. Adib hayotlik davrida ayrim adabiyotshunos olimlar bilan adabiy suhbatlar o‘tkazdi. Ular vaqtli matbuotda chop etildi. Mazkur muloqotlar endilikda yozuvchi ijod laboratoriyasiga kirib borishda muhim ochqich sifatida g‘oyat qimmatli manba vazifasini o‘taydi. Jumladan: Majoziylik va hissiy tafakkur (Ahmad Otaboy bilan suhbat)”[16], “Tarixiy me’yor va estetik mas’uliyat” (Dilnoza To‘rayeva bilan suhbat)[17]lar shu jihatdan e’tiborlidir.

Ta’kidlash o‘rinliki, Asad Dilmurod hayoti va ijodi haqida professor Qozoqboy Yo‘ldoshevning “Xayolot va hayot manzaralari”[18], Mahkam Mahmudovning “Mahmud Torobiy – xalq xoloskori”[19], Islomjon Yoqubovning “Roman to‘qimasida analitik folklorizmlar”[20], “Tarixiy haqiqat va badiiy talqin”[21], “Marsel Prust va Asad Dilmurod

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Тошкент: Фан ва технология, 2013; Қўчқорова М. Бадиий сўз ва руҳият манзаралари. – Тошкент: Муҳаррир, 2011; Холдоров Д. Ижод моҳияти – услуб хосияти. Тошкент: Turon zamin ziyo, 2017; Хамроқулов А. Ўзбек адабиётида Маҳмуд Торобий қўзғолонининг бадиий талқини. – Тошкент: Янги аср авлоди, 2009.

[12] Дўстмуҳамедов Х. Ҳозирги ўзбек ҳикоячилигида бадиий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида): Филол.фан.номз... дисс. – Тошкент, 1995; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси (Ғ.Ҳотам, Х.Дўстмуҳаммад, Н.Эшонқул ҳикоялари мисолида): Филол. фан. номз... дисс. – Тошкент, 2002; Рустамова М. Истиқлол даври ўзбек қиссаларининг тараққиёт тенденциялари: Филол. фан. номз... дисс. – Тошкент, 2005; Матякупов С. Ҳозирги ўзбек ҳикояларида инсон концепцияси ва шахс бадиий талқини: Филол. фан. номз... дисс. – Тошкент, 2006; Холдоров Д. Ҳозирги ўзбек қиссаларида бадиий услуб муаммоси (Шоим Бўтаев, Назар Эшонқул қиссалари мисолида): Филол. фан.б. фалс. док. дисс... – Тошкент, 2017; Раджапова Ф. Истиқлол даври ўзбек қиссачилигида услуб ва поэтик тил: Филол. фан. б. фалс. док дисс...автореф. – Тошкент, 2018; Пирназарова М. Ҳозирги ўзбек романларида услубий изланишлар (О.Мухтор, Х.Дўстмуҳаммад, У.Ҳамдам, Т.Рустам романлари мисолида): Филол.фан.номз...дисс. – Тошкент, 2006; Авезова Г. Роман композициясининг бадиий яхлитликда тутган ўрни (Х.Дўстмуҳаммаднинг “Бозор”, Т.Рустамовнинг “Капалаклар ўйини”, У.Ҳамдамнинг “Мувозанат” романлари мисолида): Филол. фан. номз...дисс. – Тошкент, 2012; Авезова Г. Роман композициясининг бадиий яхлитликда тутган ўрни (Х.Дўстмуҳаммаднинг “Бозор”, Т.Рустамовнинг “Капалаклар ўйини”, У.Ҳамдамнинг “Мувозанат” романлари мисолида): Филол. фан. номз... дисс. – Тошкент, 2012; Бурханова Ф.А. Муаллиф адабий-эстетик қарашлари ва ижодий параллелизм. Филол.фан.б.фалс. док. дисс... – Тошкент, 2019.

[13] Қодирий А. Ижод машаққати. – Тошкент: Ўқитувчи, 1995; Носиров У. Ижодкор шахс, бадиий услуб, автор образи. – Тошкент: Фан, 1981. – 110 б; Умуров Ҳ. Бадиий ижод асослари. – Тошкент: Ўзбекистон, 2001.

[14] Дилмурод А. Туйғу ва тафаккур бирлашадиган ўзан // Ёшлик. 2010 йил, 10 (239)-сон.

[15] Дилмурод А. Сўз олами товланишлари // Зарафшон, 2007 йил 20 сентябрь.

[16] Дилмурод А. Мажозийлик ва ҳиссий тафаккур. (Аҳмад Отабой билан суҳбат) // ЎзАС, 2017 йил 22 сентябрь. 39 (4437)-сон.

[17] Дилмурод А. Тарихий меъёр ва эстетик масъулият (Дилноза Тўраева билан суҳбат) // Ижод олами. 2018 йил, 3-сон. (Дилноза Тўраева “Мезон буржи” қиссаси ҳамда “Паҳлавон Муҳаммад” романлари юзасидан ҳам адиб билан алоҳида-алоҳида суҳбатлар ўтказган. Д.Н.)

[18] Йўлдошев Қ. Хаёлот ва ҳаёт манзаралари // ЎзАС, 2017 йил 22 сентябрь. 39(4437)-сон.

[19] Маҳмудов М. Маҳмуд Торобий – халқ холоскори // Мулоқот. 2000. 6-сон. – Б. 51-52.

[20] Ёқубов И. Роман тўқимасида аналитик фольклоризмлар // Илм сарчашмалари. УрДУ Ахборотномаси. 2005, 1-сон. – Б. 37-38.

[21] Ёқубов И. Тарихий ҳақиқат ва бадиий талқин // Ўзбек тили ва адабиёти. 2008, 4-сон, –Б. 30-38.

ijodiy konsepsiyalari”[22], “Armonsiz kun suluvdir”[23] kabi maqolalari, “Badiiy matn va estetik talqin”[24] monografiyasi nashr etildi. Bizning vaqtli matbuotda chop etilgan maqolalarimizda ham ushbu mavzu muayyan darajada yoritilgan[25]. Bu kabi chiqishlar Asad Dilmurod ijodiy shaxsi va asarlari o‘zaro uyg‘unlikda tahlil va talqin etilgani, jahon adabiyoti namunalari bilan qiyoslangani bilan bir qatorda, yozuvchining nazariga tushgani, adib ular bilan tanishgani jihatidan ham qimmatlidir.

Ko‘rinadiki, Asad Dilmurod nasrida muallif shaxsiyati va ijodiy laboratoriya uyg‘unligi maxsus tadqiq qilinmagan. Ammo, mavjud tadqiqotlar ushbu muammoni o‘rganishda nazariy-metodologik asos vazifasini o‘taydi.

Tadqiqot mavzusining dissertatsiya bajarilayotgan muassasa ilmiy tadqiqot rejalari bilan bog‘liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti Jahon adabiyoti va qiyosiy adabiyotshunoslik kafedrasining “Jahon va o‘zbek adabiyotini qiyosiy-tipologik o‘rganishning umumnazariy muammolari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi O‘zbekistonda xizmat ko‘rsatgan madaniyat xodimi Asad Dilmurod (1947-2019) nasriy merosini muallif shaxsiyati va ijodiy tutumi uyg‘unligi negizida ochib berishdan iborat.

Tadqiqotning vazifalari:

Asad Dilmurod hayot va ijod yo‘li hamda adabiy-badiiy merosining ko‘lami, mavzular doirasi, poetik o‘ziga xosligi va adabiy jarayon taraqqiyotidagi o‘rnini aniqlash;

badiiy ijod psixologiyasi, qalb dialektikasi misolida adabiy an’ana, ichki ijodiy tadrij va ijodiy individuallik masalalarini ko‘rsatib berish;

adib nasriy merosini ijodiy niyat, estetik ideal, badiiy-estetik konsepsiya, epik bayon tarzi, xususan, kompozitsion parallelizm va badiiy shartlilik usullarini qo‘llash mahorati nuqtayi nazaridan yoritish;

Asad Dilmurod nasrida poetik tasvir usullarini o‘rganish. Poetik tasvirdagi real va noreal hayotning parallel ifodasi negizida badiiy ifoda rakurslarining turfalashuv jarayonlarini oydinlashtirish hamda yozuvchi romanlari badiiy to‘qimasidagi analitik folklorizmlarning funksiyalarini aniqlash.

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[22] Yakubov I. Literariy-aesthetic conception of M. Purust and A. Dilmurod Przemyus’l Nauka I studia. 2013. – P. 29-32.

[23] Ёқубов И. Армонсиз кун сулувдир // ЎзАС. – 2016, 10 июнь.

[24] Ёқубов И. Бадиий матн ва эстетик талқин. Монография. – Тошкент: Фан ва технология, 2013.

[25] Dilmurodova N.A. Adabiy matn – badiiy-estetik kommunikatsiya vositasi // TDPU Ilmiy axborotlari. – Toshkent, 2022. №10. – B. 163-167; Shu muallif: Badiiy ijod tabiati va ijodkor qalamining charxlanishi // O‘zbekiston: til va madaniyat. – Toshkent, 2024. №3. – B. 35-42; Shu muallif: Сўз бағридаги нажотбахш ёғду. Шарқ юлдузи. – Тошкент: 2024, №4. – B. 168-173; Shu muallif: Adabiy shaxsiyat, ijodiy tadrij va adabiy-tarixiy manba // Xorazm Ma’mun akademiyasi axborotnomasi. – Xiva. 2024, №10. – B. 62-65; Shu muallif: Asad Dilmurod nasrida tarixiy haqiqat va badiiy talqin. O‘zMU xabarlari. – Toshkent, 2024. №2. – B. 258-260; Shu muallif: Poetical expression of the essence of man and the universe in the prose of Asad Dilmurad // Eurasian Journal of Humanities and Social Sciences. ISSN: 2795-7683. Impact factor – 7.875. – Belgium, 2023. Volume. 19. April, Pages 43-48; Shu muallif: Biographical and comparative historical interpretation of Asad Dilmurod’s prose // International Journal of Literature and Languages. ISSN – 2771-2834. Impact factor – 6.997. 2024. USA. Volume. 04, Octaber. Pages. 53-59; Shu muallif: Asad Dilmurod estetik ideali // Science time Journal (Barqaror taraqqiyot va rivojlanish tamoyillari) – Nukus. 2023, may. – B. 69-76; Shu muallif: Asad Dilmurod estetikasining ayrim qirralari // “Sharq-u G‘arb adabiyotida gumanizm: Navoiy va Pushkin” mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari. – Toshkent, 2024, 25-aprel. – B. 655-666.

Tadqiqotning obyekti sifatida Asad Dilmurod nasriy asarlari tanlandi. Shuningdek, o‘rni bilan adibning ayrim maqolalari, esselari, adabiy suhbatlari, qo‘lyozmalari va zamondoshlari xotiralari tanlandi.

Tadqiqotning predmetini XX–XXI asr o‘zbek nasrining taniqli vakillaridan biri – Asad Dilmurod ijodiy merosini muallif shaxsiyati va ijodiy tutum uyg‘unligi negizida ochib berish, adabiy izdoshlik, ijodiy o‘ziga xoslik, poetik ifoda rakurslari, ifoda uslubi, kompozitsion parallelizm, adabiy shartlanganlik singari masalalar tahlili tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada biografik, analitik, sotsiologik, germenevtik, tarixiy-qiyosiy hamda qiyosiy-tipologik tahlil usullardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Asad Dilmurod nasridagi shakliy-kompozitsion jihatlar va uslubiy individuallikni yuzaga chiqaruvchi tasvir vositalari, poetik usullar o‘ziga xosligi kabi masalalar o‘zbek hamda jahon adabiyotshunosligi nazariy tushuncha va tamoyillariga tayanilgan holda asoslangan;

adib nasriy merosida yangi tipdagi qahramonlar obrazi, xatti-harakatlar ichki dinamikasi, hayotiy materialni tanlash va uni badiiy ifodalashning o‘ziga xos usullari, badiiy tasvir va talqin poetikasidagi o‘zgarishlar ochib berilgan;

yozuvchi nasri mumtoz adabiy an’analar, zamonaviy realistik romanchilik tajribalari, modernistik uslublar, adabiy oqimlarga xos xususiyatlar, adabiy ta’sir va ijodiy individuallikning yagona ijodiy shaxsiyatdagi sintezi ekanligi dalillangan;

Asad Dilmurod asarlarida falsafiy mushohadaning teranlashuvi, intellektual romanlarga xos xususiyatlarning yorqin namoyon bo‘lishi, tasviriy ifodalarda ramziy-majoziylikning roli ortishi aniqlanib, bu tipdagi poetik tasvirlar yozuvchi badiiy-estetik konsepsiyasini belgilashda muhim jihat ekani dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Asad Dilmurod ijodiy biografiyasi, kamol topgan muhiti, ta’sirlangan manbalari bilan bog‘liq jihatlar yozuvchining milliy nasrimizdagi shakliy-uslubiy izlanishlari misolida an’ana, adabiy ta’sir, ichki ma’naviy-ruhiy ehtiyoj bilan bog‘lab, uzviylik hamda uzluksizlik konsepsiyasi negizida ochib berilgan;

badiiy ijod psixologiyasi, qalb dialektikasi misolida adabiy an’ana, ichki ijodiy tadrij va ijodiy individuallik masalalari haqidagi nazariy xulosalar ishlab chiqilgan;

yozuvchi nasriy merosi ijodiy niyat, estetik ideal, badiiy-estetik konsepsiya, epik bayon tarzi, xususan, kompozitsion parallelizm va badiiy shartlilik usullarini qo‘llash mahorati nuqtayi nazaridan o‘rganilib, yaxlit xulosaga kelingan;

Asad Dilmurod nasrida umummilliy muammolarning badiiy talqini, mulohaza va muhokamaga moyil yangi tipdagi qahramonlar obrazi va uslubiy individuallik masalalari dalillangan;

tadqiqot natijalari istiqbolda adabiyotshunoslik nazariyasi, yangi o‘zbek adabiyoti, hozirgi adabiy jarayon fanlari bo‘yicha ilmiy-tadqiqot, darslik va o‘quv qo‘llanmalari yaratish uchun muayyan zaxira bo‘lib xizmat qilishi asoslangan.

Tadqiqot natijalarining ishonchliligi nazariy ma’lumotlarni berishda ishonchli ilmiy manbalarga tayanilgani, qo‘yilgan muammoning aniq va yetarlicha dalillangani, tadqiqot natijasida chiqarilgan xulosalarning amaliyotga joriy etilgani va vakolatli tuzilmalar tomonidan tasdiqlangani, qardosh xalqlar hamda dunyo

adabiyotshunosligining yangi yo‘nalishlari va tahliliy usullari asosida ilmiy-nazariy asoslangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati Asad Dilmurod adabiy-badiiy merosining yozuvchi dunyoqarashi, badiiy niyati, estetik ideali, ijod laboratoriyasi, poetik ifoda rakurslari turfaligi nuqtayi nazaridan kompleks tadqiq etishga doir nazariy umumlashmalar, istiqlol davri nasrining taraqqiyot tamoyillarini belgilashga asos bo‘ladigan badiiy-estetik qonuniyatlar hamda poetik xususiyatlarni aniqlashga xizmat qilishi ishning ilmiy-nazariy ahamiyatini belgilashi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati istiqlol davri o‘zbek nasri, xususan, Asad Dilmurod adabiy-badiiy merosini milliy-adabiy an’ana, qardosh va jahon xalqlari nasri bilan uyg‘unlikda, ijodkor shaxsiyati va ijod laboratoriyasi, ijodiy individuallik va poetik mahorat nuqtayi nazaridan o‘rganishda, oliy o‘quv yurtlari, kasb-hunar kollejlari hamda akademik litseylarda mustaqillik davri o‘zbek nasri, ijodkor dunyoqarashi, adabiy-estetik konsepsiyasi, ijodiy merosi va ijod laboratoriyasini o‘zaro uyg‘unlikda hamda yaxlit adabiy jarayon kontekstida o‘rganish mavzulari bo‘yicha ma’ruza va amaliy mashg‘ulotlar, maxsus kurs va seminarlar olib borishda, Asad Dilmurod nasri poetikasiga doir darslik, o‘quv qo‘llanmalari va majmualar tuzishda keng foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi.

Zamonaviy o‘zbek nasrida ijodkor shaxsiyati va ijodiy tutum uyg‘unligi tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

Asad Dilmurod nasridagi shakliy-kompozitsion jihatlar va uslubiy individuallikni yuzaga chiqaruvchi tasviriy vositalar, poetik usullar o‘ziga xosligi kabi masalalar o‘zbek hamda jahon adabiyotshunosligi nazariy tushuncha va tamoyillariga tayanilgan holda aniqlanganligiga oid ilmiy xulosalardan Toshkent davlat o‘zbek tili va adabiyoti universitetida 2017–2020-yillarda bajarilgan OT-F1-030 – “O‘zbek adabiyoti tarixi” ko‘p jildlik monografiyani (7-jild) chop etish” mavzusidagi fundamental loyihasida foydalanilgan. (Alisher Navoiy nomidagi ToshDO‘TAUning 25.03.24-yildagi 04/01-697-son ma’lumotnomasi). Natijada, ko‘p jildlik monografiya jahon adabiyotshunosligida mavjud shakl va mazmun mutanosibligi, kompozitsion yaxlitlik, uslubiy o‘ziga xoslik, tasviriy vositalar rang-barangligi, poetik usullar sintezi singari nazariy tushuncha va tamoyillar hisobiga yanada boyitilgan.

Adib nasriy merosida yangi tipdagi qahramonlar obrazi, xatti-harakatlar ichki dinamikasi, hayotiy materialni tanlash va uni badiiy ifodalashning o‘ziga xos usullari, badiiy tasvir va talqin poetikasidagi o‘zgarishlar ochib berilganligiga oid ilmiy xulosalardan Toshkent davlat o‘zbek tili va adabiyoti universitetida 2017–2020-yillarda bajarilgan OT-F1-030 – “O‘zbek adabiyoti tarixi” ko‘p jildlik monografiyani (7-jild) chop etish” mavzusidagi fundamental loyihasida foydalanilgan. (Alisher Navoiy nomidagi ToshDO‘TAUning 25.03.24-yildagi 04/01-697-son ma’lumotnomasi). Natijada, ko‘p jildlik monografiya jahon adabiyotshunosligida mavjud yangi tipdagi qahramonlar obrazi va hatti-harakatlarining ichki rivoji, hayot haqiqati va individual badiiy talqin, ijodiy uslub, badiiy tasvir va talqin poetikasi singari nazariy tushuncha va tamoyillar hisobiga yanada boyitilgan.

Yozuvchi nasri mumtoz adabiy an’analar, zamonaviy realistik romanchilik tajribalari, modernistik uslublar, adabiy oqimlarga xos xususiyatlar, adabiy ta’sir va ijodiy individuallikning yagona ijodiy shaxsiyatdagi sintezi ekanligi dalillanganligiga oid ilmiy xulosalardan Toshkent davlat o‘zbek tili va adabiyoti universitetida davlat ilmiy-texnik dasturi doirasida 2021–2023-yillarda bajarilgan PF-201912258 “O‘zbekiston adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihasida foydalanilgan. (Alisher Navoiy nomidagi ToshDO‘TAUning 25.03.24-yildagi 04/01-698-son ma’lumotnomasi). Natijada, ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasi mumtoz adabiy an’ana va zamonaviy realistik romanchilik tajribalarini ijodiy o‘zlashtirish tamoyillari, modernistik uslublar, adabiy oqimlarga xos xususiyatlarni zamonaviy nasrda qo‘llash mahorati, adabiy ta’sir va ijodiy izdoshlik, ijodkor “meni” singari yangicha qarashlar bilan yanada boyitilgan.

Asad Dilmurod asarlarida falsafiy mushohadaning teranlashuvi, intellektual romanlarga xos xususiyatlarning yorqin namoyon bo‘lishi, tasviriy ifodalarda ramziy-majoziylikning roli ortishi aniqlanib, bu tipdagi poetik tasvirlar yozuvchi badiiy-estetik konsepsiyasini belgilashda muhim jihat ekani dalillangani bilan bog‘liq o‘rinlardan O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston tarixi” telekanali davlat muassasasining “Bir asar tarixi” va “Qismat” ko‘rsatuvlar ssenariysini tayyorlashda ijodiy foydalanilgan. (O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston tarixi” telekanali davlat muassasasining 09.10.24-yildagi 01-44-288-son ma’lumotnomasi). Natijada, mazkur ko‘rsatuvlar uchun tayyorlangan materiallarning mazmuni falsafiy jihatdan teranlashgan, intellektual romanlarga xos xususiyatlar: yozuvchi badiiy-estetik konsepsiyasi, ramziy-majoziy mazmun va badiiy ifoda serqatlamligi, poetik ifoda rakurslari kabi nazariy tushunchalar hisobiga mukammallashib, ilmiy dalillarga boy bo‘lishi ta’minlangan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 8 ta, jumladan, 4 ta respublika va 4 ta xalqaro ilmiy-amaliy anjumanlarda muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 19 ta ilmiy ish nashr qilingan bo‘lib, shulardan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy jurnallarda 11 ta, jumladan, xorijiy jurnallarda 4 ta, respublika jurnallarida 7 ta maqola nashr qilingan.

Dissertatsiyaning hajmi va tuzilishi. Tadqiqot kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxati va ilovadan tarkib topgan bo‘lib, umumiy hajmi 140 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning kirish qismida mavzuning dolzarbligi va zarurati yoritilgan, 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 qilish va dissertatsiya tuzilishi bo‘yicha ma’lumotlar bayon etilgan.

Dissertatsiyaning birinchi bobi **“Shaxsiyat va hayot yo‘li – yozuvchi ijodiy yo‘nalishi asosi”** deb nomlanadi. Ushbu bobning ***“Adib shaxsiyati va biografiyasining o‘ziga xosligi”*** nomli 1.1 §da bo‘lg‘usi adibning tug‘ilishi, ulg‘ayishi, ko‘ngli nozik, fikri o‘tkir, tuyg‘ulari yuksak inson sifatida kamol topishiga ta’sir etgan oilaviy, hayotiy, adabiy-estetik omillar va yozuvchi ijodiy biografiyasi yoritilgan[26].

Asad Dilmurodning yozuvchi sifatida kamol topishida oilaviy muhitning va u tug‘ilib o‘sgan makon tabiatining ta’siri kuchli bo‘lgan.

Asad Dilmurod maktabni tugatgach, tirikchilik ilinjida boshi bilan sho‘ng‘igan qaynoq hayotning g‘oyat mashaqqatli damlari uning sabr-bardoshi-yu irodasini sinovdan o‘tkazdi. Orzu-umidlariga qanot berdi. U o‘zining ilk ijodiy mehnat faoliyatini talabalik davri – 1966-yildan e’tiboran “Urgut sadosi” tuman gazetasidan boshladi. 1970-yillarda Samarqand viloyati “Zarafshon” va “Самаркандский вестник” gazetalarida faoliyat yuritdi. Bu dargohda u matritsa olish va gazeta bosish uchun tonggacha navbat kutish mashaqqatlarida toblandi.

Asad Dilmurod publitsistika va badiiy ijodni o‘zaro qiyoslar ekan, keyingisiga nisbatan ko‘proq haq beradi va badiiy publitsistikaning quyidagi belgi-sifatlarini ma’qullaydi: a) voqelikka faol aralashish; b) faktlarga tayanish; d) fikrlarni mantiqiy dalillash; e) obrazli umumlashtira olish; f) adabiy ijod ekani; g) o‘quvchilarda ijtimoiy fikr uyg‘otib, muayyan qarashlarni shakllantirishi; h) oshkoralik va dadillikni yoqtirishi.

Adib badiiy ijodni ushbu fazilatlari uchun ardoqlaydi: a) an’anaviy nasrda sabab va oqibat mantig‘iga qat’iy amal qilinishi; b) modern va postmodern nasr mantiqiy qoliplarga sig‘masligi; d) yangi nasr insonning ko‘ngil iqlimini badiiy kashf etishi; e) inson ruhiyatiga xos dramatizmni psixologik taftish etishi; f) real olamdagi voqelik emas, balki obrazlar botinida kechgan “tarix”ni ifodalashga qulayligi; g) ramz va majozlar tilida so‘zlashi; h) ishoraviylikning kuchliligi.

Yuqoridagi kabi qiyoslar Asad Dilmurodning bir umr gazetaga bog‘lanib, noyob iste’dod va salohiyatni trafaret mavzularni yoritishga sarflash uslubni siyqalashtirish, iste’dodni sustlashtirish, deb bilganini ko‘rsatishi jihatidan ahamiyatlidir. Darhaqiqat, Asad Dilmurod badiiy ijodni san’at hodisasi sifatida g‘oyatda chuqur anglagani, o‘z iqtidori-yu salohiyatini adabiyot va san’atga baxsh etishga uzil-kesil qaror qilgani bois, bir paytlar o‘zi orzulagan Samarqand viloyat gazetasidan uzoqlashib, Toshkent ilmiy-adabiy muhitiga yaqinlashgan. U “Zarafshon” gazetasida ishlab yurgani kezlari bosh muharrir Ahmadjon Muxtorov tavsiyasiga ko‘ra, “Samarqandni olam biladi”, – degan ruknga rahbarlik qilgan. Bunday xayrli intilishlar samarasi o‘laroq, uning bir qator turkum maqola va esselari yuzaga kelgan. “Sherdor” hikoyasi yozilib, “Yoshlik” jurnalida bosilgan. Bu hikoya Zulfiya hamda Erkin Vohidov tomonidan

[26] Otamlar oilada uch nafar o‘g‘il (Asatillo, Ismatillo, Ne’matillo) va ikki nafar qiz (Musallam, Anora) jami besh nafar farzand bo‘lishgan. Otam va amakilarim vafot etishgan. Hozirda ikki nafar ammam hayotlar.
Biz ikki nafar o‘g‘il (Husan, Tohir) va uch nafar qiz (Gulnora, Fotima, Nilufar) jami besh nafar farzand ota-onamiz quchog‘ida ulg‘aydik. Men farzandlarining kenjasiman. 2019-yil 29-yanvarda 72 yashar otam, oradan bir yilcha o‘tib-o‘tmay, 47-48 yashar akalarim olamdan o‘tishgan. Hozirda onam - Mavjuda aya (73 yoshda), Gulnora va Fotima opalarim hayotlar. (N.D.)

ijobiy baholangan. Bundan ruhlangan adib shu hikoya negizida “Sherdor” nomli qissa yozgan. Birin-ketin “Afrosiyob sukunati”, “Koshin” singari tarixiy mavzudagi hikoyalari yuzaga kelgan. Umuman, “Zarafshon” gazetasidagi 1969–1980-yillardagi faoliyati davomida Asad Dilmurodning qalami charxlangan.

Ta’kidlash o‘rinliki, u Toshkentda ham matbuotdan butkul uzoqlashib ketmagan va badiiy ijod bilan faol shug‘ullangan. Bu davrda adibning ko‘pgina qissa va romanlari yozilgan va kitobxonlar qo‘liga tekkan. Ayrim asarlari rus, ukrain, qozoq, tojik, turk, uyg‘ur tillariga tarjima qilingan. “Devona” nomli adabiy ssenariysi asosida badiiy film tasvirga olingan (2003).

Bobning 1.2 §i ***“Yozuvchi ijodining biografik va qiyosiy-tarixiy talqini”*** deb nomlangan. Bu paragrafda yozuvchi ijod namunalarining yuzaga kelish va sayqallanish jarayonlari, badiiy konsepsiyasining qat’iylashib, takomillashib borish jarayonlari “So‘nggi o‘q” hamda “Og‘ir kun” hikoyalarining tahlili hamda tarixiy-qiyosiy, qiyosiy-tipologik tadqiqi orqali oydinlashtirilgan. Zarur o‘rinlarda adibning ijodkor do‘sti, ayrim asarlari ilk kitobxoni va “tanqidchi”si – jurnalist va shoira Mavluda Mirsaidovaning “Shabnamdek beg‘ubor do‘stlarim”[27] nomli salmoqli maqolasiga ham murojaat qilingan. Shu orqali A.Dilmurod ijodining hikoyani qayta ishlash, tendensioz qarashlarga ergashishdan qutulib, badiiy konsepsiyani mukammallashtirish, qahramonlar qismatini tabiiy o‘zanida davom qildirish sirlarini egallashdagi ichki tadriji ko‘rsatilgan.

Darhaqiqat, Asad Dilmurod “So‘nggi o‘q” hikoyasining sarlavhasini “Og‘ir kun” tarzida o‘zgartiribgina qolmay, personajlar taqdirining badiiy talqinlarini ham qayta ishlagan. Jumladan, “Og‘ir kun” hikoyasi ikkinchi jahon urushi janggohlarida bir oyog‘idan ajrab kelib, jamoa xo‘jaligida sidqidildan mehnat qilayotgan fidoyi inson – Shokir cho‘loqning yakka-yu yolg‘iz qizini otib tashlashi voqeasi asosiga qurilgan. E’tibor berilsa, “So‘nggi o‘q” hikoyasi syujetining asosiy nuqtalari: ota + yolg‘iz qiz + sodir etilgan mudhish fojia to‘la saqlab qolingan. Biroq, endilikda ota xoin bo‘lmaganidek, qiz ham sotqin emas. Hikoya qahramoni Shokir cho‘loq yolg‘iz qizi Mohiraga qarata o‘q uzib, uning hayotiga zomin bo‘ladi.

Demak, Asad Dilmurod yurtimizdan juda olisda – Rossiyada bo‘layotgan mash’um urushning front ortidagi yurtdoshlarimiz hayotiga ta’siri, ularning og‘ir, mashaqqatli mehnati, och-yupun maishiy turmushi tasvirlarini g‘oyat ta’sirchan chizadi. Shokir cho‘loq fojiasini ham aynan shu planda ochadi.

Dissertatsiyada o‘z farzandlariga qarata o‘q uzgan va aksariyat hollarda ularning qotiliga aylangan otalar obrazi tasvirlangan o‘zbek va jahon adabiyotining atoqli vakillari: fransuz adibi Prosper Merimening “Mateo Falkone” novellasi, rus adibi Nikolay Gogolning “Taras Bulba” qissasi, Said Ahmadning “Ufq” trilogiyasi asarlari qiyosiy-tipologik tahlilga tortilgan. Tahlillar natijasida kelib chiqadigan fikr-mulohazalar nazariy jihatdan umumlashtirilgan. Jumladan, Asad Dilmurod “So‘nggi o‘q” hikoyasini “Og‘ir kun” nomi bilan qayta ishlash asnosida katta badiiy-estetik effektga erishgan. Bu hol urush odamining ruhiy psixologik kredosini ko‘rsatish, xalqimizning front ortidagi og‘ir va mashaqqatli turmushini realistik tasvirlash,

[27] Мирсаидова М. Шабнамдек беғубор дўстларим // Ургут садоси. 2019 йил, 23 май, 1-, 15-, 22- июнь.

milliy-mental tabiatga ega qahramonlar xarakterini turli rakurslardan ochishda yaqqol namoyon bo‘lgani aniqlangan.

Kuzatishlar shuni ko‘rsatadiki, Asad Dilmurod tiynatidagi bolalikka xos romantika adibning ertag-u afsonalarga xos mahzun va umidvor ruh mujassam “Toshburgut” (1979) nomli ilk qissasiga ham ko‘chib o‘tgan. Bobda bu asarlar ham keng tahlilga tortilgan. Yozuvchining “Sirli zina”, “Toshburgut” qissalari, shuningdek, “Non hidi”, “Afrosiyob sukunati”, “Baxt tuhfasi”, “Lolalar kulganda” kabi hikoyalari yozuvchi va tarjimon Emil Amit (1938-2002) tomonidan rus tiliga o‘girilgan[28]. Natijada, qissa rusiyzabon kitobxonlarning ham e’tiborini tortgan.

“Muallif insoniy xususiyatlarining badiiy asarlarida namoyon bo‘lishi” nomli ikkinchi bob ikki paragrafdan tarkib topgan. Bobning ***“Asad Dilmurod shaxsiyati va badiiy merosining “ochqich”lari”*** nomli 2.1 §da adib iqtidorining tabiati, ko‘lamli fikrlashga moyilligi, ijtimoiy hodisalar va olis-u yaqin tarixiy voqelik hamda ulug‘vor tarixiy shaxslar obrazini ifodalashga bo‘lgan qiziqishlari, ustozlari, ta’sirlangan manbalari asosida Asad Dilmurodning ijodiy shaxsiyati, badiiy merosining tayanch manbalari aniqlangan. Badiiy nasrda inson ruhiy olami va ijtimoiy hayot muammolarini poetik tadqiq etish uslubi va mahorati ko‘rsatilgan.

“Osmonning bir parchasi”[29] hikoyasi bo‘lg‘usi adibning nasrdagi ilk qadami sifatida yuzaga kelgan. Yozuvchi hikoya qahramoni Donishni tabiatning rang va ohanglar dunyosiga oshno, hatto olamga taralayotgan iforlar ta’sirida gullarning rang-tusini bilib oladigan inson sifatida tasvirlaydi. Asad Dilmurodning tabiatan kayfiyat va ko‘ngil odami ekani, umumning nazariga tushmagan, ammo bir dunyo orzu-havaslar quchog‘ida yashovchi, qalbini jarohatlab qo‘yish juda oson bo‘lgan bir yigit obrazi misolida odamning zohiran eng kichik (mikrokosmos) tuyulgani ham benihoya ulkan bir olam, uning ham o‘z dunyosi (makrokosmosi), o‘z osmoni borligiga e’tibor qaratadi. Bu hol keyinchalik adib badiiy ijodining qon tomiriga aylangan adabiy-estetik tamoyillarni ham belgilab berdi. Asad Dilmurodning nasrdagi ilk mashqlaridan biri bo‘lgan “Xarsang”[30] hikoyasida: “*Agar insonni shajaraviy rishtalar chambarchas bog‘lab turmasa, qalbida ona zaminning har bir unsuri, har bir zarrasiga mehr-muhabbat jo‘sh urmasa, uning hayoti muayyan ma’no va mazmun kasb etmaydi”,* – degan g‘oya badiiy tahlil etilgan edi. Dissertatsiyada ulug‘vor fikr-tuyg‘ular yozuvchiga bir umr hamrohlik qilganini ko‘rsatish maqsadida adibning “Sherdor”, “Girih” singari qissalarida tasvirlangan naqshinkor chiziqlardan tortib, “Rang va mehvar” romanigacha kuzatilib, Asad Dilmurodning rang va ohanglar musavviri, ular bag‘ridan ilohiy bir mohiyat izlagan adib ekani ishonchli dalillangan. Darhaqiqat, adib o‘zining “Zarradagi olam” nomli so‘nggi eng kichik bir zarrada olam yaralishidan to hozirgacha bo‘lgan davrlarning mazmuni, mantig‘i va mohiyatini ko‘rdi. Bu hol Asad Dilmurod nasrining muttasil ichki tadrijiy takomil og‘ushida bo‘lganidan guvohlik beradi.

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[28] Дильмурадов А. Каменный сокол. Повести и рассказы. Перевод с узбекского Эмиля Амита. – М.: Молодая гвардия, 1987. – С. 436.

[29] Дилмурод А. Осмоннинг бир парчаси. Ҳикоя. Асад Дилмурод. Осмоннинг бир парчаси. – Тошкент: Ёш гвардия, 1978. – Б. 22–32.

[30] Дилмурод А. Харсанг. Ҳикоя. Асад Дилмурод. Осмоннинг бир парчаси. – Тошкент: Ёш гвардия, 1978. – Б. 32–45.

Yozuvchi zamon va zamondoshlar, tarix va tarixiy shaxslar, tabiat, jamiyat va inson haqidagi o‘z subyektiv qarashlarini esse[31] janrida ifoda etdi. Natijada, adibning “Bronza bo‘ri”, “Alanquva afsonasi”, “Afrosiyob”, “Pahlavon Muhammad”, “Yalangto‘shbiy bahodir”, “Po‘lkan haqida qo‘shiq”, “E’tiqod javhari”, “Olis vodiy tulporlari”, “Olloyoron kabi yuksal, Urgutim!”, “Bo‘sag‘a” kabi esselari yuzaga keldi. Bu esselar hajman uncha katta bo‘lmasa-da, ularning har biri o‘z erkin kompozitsiyasiga ega. Tadqiqotda A.Dilmurod qalamiga mansub esselar mavzu xarakteriga ko‘ra, shartli ravishda: a) adabiy-estetik; b) tarixiy-biografik; d) publitsistik; e) ilmiy-ommabop; f) sof belletristik tarzida tasnif qilib o‘rganilgan.

Yozuvchi esselari usluban obrazli tushuncha, aforizm, badiiy tasvir va ifodalarga boy. Ular mazmunan muallifning individual kuzatish, taassurot va mulohazalari hamda mantiqiy xulosalaridan iborat. Bu esselar ko‘pincha muayyan masalaga bag‘ishlanadi. Asad Dilmurod tafsilotlarni aniq bir mavzu doirasida bayon qiladi. Bu jihat adib esselariga falsafiy mulohazakorlik xususiyatini olib kiradi. Adib o‘z argumentlarini asoslab ko‘rsatadi. Ammo muammoning uzil-kesil yechimini taqdim qilishga, ya’ni ilmiy akademizmga da’vo qilmaydi.

Masalan, “Bronza bo‘ri”[32] essesi Sharq tarixiy rivoyatlari, homiy Ona bo‘ri kulti haqidagi inonchlar hamda Yunon mifologiyasi, xususan, “Romul va Rem” afsonasi va haykaltaroshlik san’atidan ilhomlanib yozilgan. Ushbu esseda afsona va tarixiy haqiqatning nisbati tahlilga tortilgan. Essenavist ko‘hna dunyoni: ezgulik – yovuzlik; rost – yolg‘on; quvonch – qayg‘u kabi dualistik tushunchalar orqali anglaydi. Uning fikricha, bir-biri bilan chambarchas bog‘liq ushbu tushunchalar, ya’ni: olis kechmish + bugun + kelajak uchligida ibratli hikmatlar mujassam. Shu bois, ularning biri orqali ikkinchisining mazmun-mohiyati anglashiladi. Kelajak esa, o‘tmish va bugunga uzviy bog‘liq tarzda tug‘iladi. Tadqiqotda mazkur esse jahon adabiyotida Ona bo‘ri mavzusi aks etgan qator asarlar: Ch.Aytmatovning “Qiyomat”, H.Hessening “Cho‘l bo‘risi”[33] romanlari, O‘tamish Hojining “Chingiznoma”[34], turkiy tafakkur hosilasi bo‘lgan “O‘g‘uznoma” dostonlari[35] bilan mushtarakliklar imkon qadar qiyosiy tadqiq etilgan. Natijada, ijod onlarida Asad Dilmurod o‘y-xayollarini band etgan, o‘z xarakteriga ko‘ra ijtimoiy-psixologik mohiyatga ega bo‘lgan muhokama-mulohazalar, ruhiyatidagi ikki qutb (bo‘ri va odam N.D.)ning ayovsiz munozarasi, xususan, ezgulik va razolat kurashi haqidagi tarixiy-falsafiy qarashlar aniqlangan.

Anglashiladiki, A.Dilmurod tarixiy-adabiy manbalar, adabiyot va san’at asarlari tarixini har jihatdan teran o‘rganib, ilohiy qudrat, ilohiy shafoat va muruvvat timsoli bo‘lgan mehribon va mushfiq Ona Ko‘kbo‘ri timsoli Sharq-u G‘arb uchun birday qadrli bo‘lgan homiy obraz ekanini ko‘rsatib bergan.

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[31] Бахтин М.М. Автор и герой в эстетической деятельности // Бахтин М.М. Эстетика словесного творчества. – М.: Искусство, 1986; Бочаров А.Г. Жанры литературно-художественной критики. – М.: МГУ, 1982; Эпштейн М. Парадоксы новизны. – М.: Прогресс, 1987.

[32] Дилмурод А. Бронза бўри // Асад Дилмурод. Хилват ёхуд бронза бўри. Ҳикоя ва эсселар. – Тошкент: Янги аср авлоди, 2017. – Б. 352–369.

[33] Ҳессе Ҳерман. Чўл бўриси. Мирзаали Акбаров таржимаси. – Тошкент: Файласуфлар, 2015. – Б. 248.

[34] Togan Z.V. Turkistan Tarihi, Istanbul, 1947; Ўзбекистон Миллий энциклопедияси. Ж. 9. – Тошкент, 2005; Бартольд В. В. Отчет о командировке в Туркестан, Соч., Т. 8, – М., 1973; Чингизнаме (факсимиле, перевод, транскрипция, текстологические примечания, исследование В. П. Юдина), – Алма-Ата, 1992.

[35] Шербак А.М. Огузнаме. Мухаббатнаме. – Л., 1959; “Ўғузнома” (ёки хоқон ҳақида достон) Н.Раҳмонов ҳозирги ўзбек тилига ўгирган // Шарқ юлдузи, 1989, 4-сон, – Б. 165–171.

Dissertatsiyada A.Dilmurodning “Yarog‘dagi bitik”[36] hikoyasi va “Mahmud Torobiy” romani o‘zaro qiyoslanib, yozuvchi ijodining ichki tadriji va badiiy-estetik maqsadining ko‘lamdorligi ko‘rsatilgan. Uning Oybek, M.Osim kabi bu mavzuga qo‘l urgan ustozlar tajribasini ijodiy o‘zlashtirish uslubi, mavjud badiiy talqinlarni takrorlamay, ijodiy individuallikka erishish mahorati oydinlashtirilgan. “Pahlavon Muhammad” essesi[37] va shu nomdagi romani hamda ularni yozishda tarixiy-adabiy asos sifatida tayanilgan “Holoti Pahlavon Muhammad” risolasi o‘rganilib, A.Dilmurodning esse va romanda tasvirlangan davr ijtimoiy-madaniy hayoti, xalq turmush tarzi, ulug‘vor tarixiy siymolar obrazining ma’naviy-ruhiy olamini badiiy idrok etish, xolis va haqqoniy poetik ifodalash imkonini mislsiz kengaytirishdagi roli ishonchli dalillangan. Ayni paytda, yozuvchining “Alanquva” hikoyasidagi bokira ayol obrazi “Mahmud Torobiy” romaniga ham singdirilgani, roman nashridan so‘ng, adib bu mavzuni esse janrida yana davom qildirib, romanda yo‘l qo‘ygan ayrim nuqsonlarini to‘g‘rilagani asoslangan. Buning uchun tadqiqotda Hofiz Tanish Buxoriy[38], Mirzo Ulug‘bek[39], Abulg‘oziy Bahodirxon, Rashiduddin Fazlulloh, Sharafuddin Ali Yazdiy[40], Mirxond[41] kabi ijodkorlar asarlari bilan imkon qadar qiyosiy tahlilga jalb qilingan. O‘z-o‘zini, adabiy-estetik qarashlarini va badiiy ifoda yo‘sinida yo‘l qo‘ygan ayrim xatolarini shafqatsiz taftish etish A.Dilmurodning ilmiy-ijodiy jasoratidan tashqari keng dunyoqarashi, oqko‘ngil, samimiy va bag‘rikeng inson ekanini ko‘rsatishi bilan ham ahamiyatli ekaniga e’tibor qaratilgan.

Bobning 2.2 §da ***“Yozuvchi estetikasining ayrim qirralari”*** deb ataladi. Bu paragrafda Asad Dilmurodning o‘z ijodiy tajribalari va adabiy jarayonda kechayotgan o‘zgarish va yangilanishlarni sinchkov kuzatishlari asosida yozgan “Tuyg‘u va tafakkur birlashadigan o‘zan”[42], “So‘z olami tovlanishlari”[43] nomli maqolalari tahlilga tortilgan. Estetik tafakkuri va badiiy nasridagi mushtaraklik asoslangan.

Adibning “Tuyg‘u va tafakkur birlashadigan o‘zan” nomli maqolasi “Yoshlik” jurnalida chop etilgan[44]. Yozuvchi jurnal xarakteridan kelib chiqib, so‘zni uning sahifalarida “Sherdor” nomli ilk tarixiy hikoyasi chop etilgan yillarning nurli xotiralari bilan boshlagan. Bu hikoya asosida adib keyinchalik shu nomdagi salmoqli tarixiy qissasini yozgan[45].

Shu jarayonlarni xotirlagan adib yuqorida eslatilgan maqolasida: *“Sevimli “Yoshlik” kamina uchun, ayniqsa, e’zozli, negaki, orzu-havasga lim-lim bo‘lgan o‘t-olov davrim, ayni paytda, ilk ijodiy urinishlarimni doim yodimga solib turadi. Jurnal dastlabki tarixiy hikoyam “Sherdor”ni jamoatchilik e’tiboriga havola etganda*

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[36] Дилмурод А. Яроғдаги битик. Ҳикоя. Асад Дилмурод. Хилват ёхуд бронза бўри. Ҳикоя ва эсселар. – Тошкент: Янги аср авлоди, 2017. – Б. 30–53.

[37] Дилмурод А. Паҳлавон Муҳаммад. Эссе. Хилват ёхуд бронза бўри. Ҳикоя ва эсселар. – Тошкент: Янги аср авлоди, 2017. – Б. 400–430.

[38] Ҳофиз Таниш Бухорий. Абдулланома (“Шарафномайи шоҳий”). Биринчи китоб. Форсчадан С.Мирзаев таржимаси – Тошкент: Шарқ, 1999

[39] Мирзо Улуғбек. Тўрт улус тарихи. Таржимонлар: Б.Аҳмедов, М.Ҳасаний ва Н.Норқуловлар. – Тошкент: Чўлпон, 1994.

[40] Шарафиддин Али Яздий. Зафарнома. Таржимон: Омонулла Бўриев. – Тошкент: Камалак, 1994.

[41] Маънавият юлдузлари. Тўпловчи ва масъул муҳаррир М. Хайруллаев. – Тошкент: Халқ мероси, 2001.

[42] Дилмурод А. Туйғу ва тафаккур бирлашадиган ўзан // Ёшлик, 2010 йил, 10 (239)- сон.

[43] Дилмурод А. Сўз олами товланишлари // Зарафшон. 2007 йил, 20 сентябрь.

[44] Дилмурод А. Туйғу ва тафаккур бирлашадиган ўзан // Ёшлик, 2010 йил, 10 (239)-сон.

[45] Дилмурод А. Шердор. Тарихий қисса. – Тошкент: Ёш гвардия, 1986. – Б. 176.

qanchalar ruhlangan edim, shundan keyin necha-necha yuz yillar naridan bugunga nigoh qadagan moziyga butunlay bog‘langan bo‘lsam, ajab emas’[46], – deya e’tirof etgandi.

Asad Dilmurod o‘z yoshligini “*orzu-havasga lim-lim bo‘lgan o‘t-olov davrim*” deb eslaydi. “Sherdor” tarixiy hikoyasini “*ilk ijodiy urinishlarim*” deb baholaydi. Uning uchun badiiy adabiyot: a) bitmas-tuganmas noyob xazina, tengi yo‘q mo‘jizalar mo‘jizasi; b) bu haqiqatdan yoshlikdayoq voqif bo‘lish va so‘z san’atiga bo‘lgan mehrni dilga joylay olish chinakam baxtdir.

Zohiran qaralsa, Asad Dilmurod an’anaviy realistik hikoyalash yo‘sinida yozgan “Mahmud Torobiy” va “Pahlavon Muhammad” romanlaridan so‘ng modern va postmodern ifoda uslubiga o‘tgandek tuyuladi. Ammo adib yuqorida ta’kidlaganidek, bu fazilat uning tiynatida bolaligidanoq bo‘lgan. Ya’ni, xayol parvozlaridan ma’naviy lazzat tuyish, hayratlarini borliqning eng kichik detallaridan olish va ulardan ramziy-majoziy ma’no-mazmun izlash, kayfiyat-hollari tez-tez o‘zgarib, turlanib-tuslanib turishi kabi jihatlar yozuvchi bu fe’lni “yo‘rgakda yuqtirgan”ligini dalillaydi. Shunday ekan, hatto an’anaviy sanaluvchi asarlarida ham yuqoridagi belgilar muayyan darajada aks etganidan ko‘z yumib bo‘lmaydi.

Adib ijodida tarix bilan zamon ruhi o‘zaro sintezlashib, o‘ziga xos badiiy manzarani namoyon qiladi. Darhaqiqat, uning “Non”, “Og‘ir kun”, “Hukm”, “Xufton”, “Xarsang” kabi hikoyalari, “Toshburgut” va “Sirli zina” kabi qissalari shakli va mazmunida shunday holat kuzatilgan edi.

Adib uslubi an’anaviy va noan’anaviy realizm uchun xos estetik unsurlar vositasida shakllangan. Tajriba to‘plash va izlanish jarayonida “Oq ajdar sayyorasi” (1995-1996) qissasi, “Alanquva” (2007), “Xayol cho‘g‘lanishi” (2010), “Qo‘ng‘iroq” (2013). “Narvon” (2014), “Masofa” (2016), “Oqbadan parivash nigohi” (2017) kabi yangicha yo‘ldagi hikoyalari tug‘ilgan. Ularning syujet chizig‘ida sirli xayolot jozibasi bevosita faol ishtirok etadi, inson botini va zuhuri fantaziya sehri ko‘magida chuqur tekshiruvdan o‘tkaziladi.

Ushbu bobda yozuvchining “Qo‘ng‘iroq”, “Narvon”, “Xilvat” hikoyalari, “Mezon burji”, “Sherdor” qissalari o‘rganilgan. “Girih” qissasida majoziy obraz darajasiga ko‘tarilgan qadimiy naqsh – girih “Fano dashtidagi qush” romanida uslubiy belgi sifatida yaxlitlashgan. Muhimi, bu asarlarda adib qalbidagi bunyodkorlik zavqi, ezgulik sog‘inchi, nafosat ehtiromi va g‘ayrati, ertadan umidvorlik tuyg‘ulari, falsafiy mushohadalar mujassamlashgan. “Mulk”, “Girih”, “Intiho” qissalarida ma’rifat va jaholat o‘rtasidagi kurash yaqin o‘tmish hayoti misolida badiiy-falsafiy tahlil etilgan. Tarixiy o‘tmish va madaniy merosga milliy manfaatlar nuqtayi nazaridan qaralib, zo‘ravonlikning har qanday ko‘rinishi johillik sifatida baholangan. “Pahlavon Muhammad” romanida bosh qahramon siymosi badiiy talqini orqali donishmand, oqko‘ngil, e’tiqodi butun va irodali alloma g‘oyalarining insonparvarlik mohiyati mufassal ko‘rsatilgan. Umuman aytganda, Asad Dilmurod yaratgan Mulla Abdujabbor, Mahammad Avaz, Nazokatbonu, Mohbonu (“Sherdor”); Shamsiddin Mahbubiy, Mahmud Torobiy, Subuha, Muhiddin Kamol, Suyguna Zebo (“Mahmud Torobiy”); Yodgor valiy, Saidbek Umar, Mohina,

[46] Дилмурод А. Туйғу ва тафаккур бирлашадиган ўзан // Ёшлик. 2010 йил, 10 (239)-сон. – Б. 2-5.

Hazora momo, Ena Ko‘kbo‘ri, Chaqaloq (“Fano dashtidagi qush”); Alisher Navoiy, Husayn Boyqaro, Sayid Hasan Ardasher, Pahlavon Muhammad, Darvesh Muhammad (“Pahlavon Muhammad”) singari obrazlar xarakteriga xos fazilatlar, ular ruhiyatida hayotiy ziddiyatlar bilan uyg‘unlikda kechadigan tebranishlar muhim estetik ahamiyat kasb etadi va kitobxonni maftun eta oladi.

Dissertatsiyaning so‘nggi bobi **“Romaniy tafakkur: mushtaraklik va o‘ziga xoslik”** deb nomlanadi. Ushbu bobning ***“Rang va mehvar” romanida yozuvchi adabiy-estetik konsepsiyasi”*** nomli 3.1 §da romanning badiiy konseptualligini ta’minlagan adabiy-estetik omillar tadqiq etilgan. Romanda adib obrazli va his-tuyg‘uga to‘yingan, shuningdek, mantiqiy dalillangan xotiraga tayangani dalillangan. Zotan, ijodkor insonning nafaqat xayoli, balki xotirasi ham ruhiy jarayondir.

“Rang va mehvar” romani qahramoni – Komron Valining ruhiy faoliyati ijodiy ishga qaratilgan. Shuning uchun uning xotirasi ixtiyorsiz ixtiyoriylik asosida kechadi. Roman qahramoni “Toshqin” nomli turkum suratlar ustida ishlayotgani uchun ruhiy faoliyat ham davomiylikda namoyon bo‘ladi. Qaysidir ma’noda, buni fenomenal kasbiy xotira deyish ham mumkin. Shuning uchun asarda aksariyat ruhiy ta’sirlar ijodiy qayta ishlangan.

Dissertatsiyada ushbu roman talay jihatlari bilan jahon adabiyoti va san’atida kechayotgan “ong oqimi”ga asoslangan ijodiy izlanish jarayonlari, yangilanayotgan milliy romaniy tafakkurimizdagi evrilishlarga hamohang ekani ko‘rsatilgan. Romanda adibning insonga yuksak qadriyat deb qarash, psixologik portret yaratish, hayot mohiyatini samimiy ifoda etish hollari yorqin namoyon bo‘lgani, badiiy uslubning yangi shakllari faol qo‘llanilgani dalillangan. Darhaqiqat, yozuvchi asarda inson ongi bir necha qatlamlarini anglashga va ifoda rakurslari turfaligida ishonarli ko‘rsatishga intilgan.

Asad Dilmurod san’at konsepsiyasi negizida insonning taqdir oldida ojizligi, nafs o‘pqoniga botgan kimsalar qalbini isloh qilish Yaratuvchi hukmida ekanligi e’tirofi aks etgan. Yozuvchi badiiy hukmi Nosir va To‘ra Oxun, Tarvuz domla, Azlar Niyoz, Zokir G‘iyosiy kabi ichki “meni” tavallud topmagan, o‘y-fikrdan begona, loqayd odamlar ustidan chiqarilgan. Insoniyat taqdiriga daxl qilish bandaning ishi emasligi uqtirilgan. Odamzotni besamar maqsad sari yetaklagan sho‘rolar tuzumi va uning malaylari ayovsiz fosh etilgan. Roman ularning kirdikorlarini fosh qiluvchi ilmoqli ishora-yu hajviyot-la ziynatlangan.

Insoniy iztiroblarni butun qalbi va vujudi bilan his etgan A.Dilmurod roman badiiy matniga mifologik qarashlar, afsona va rivoyatlar, shuningdek, san’atning rangtasvir, haykaltaroshlik, grafika yo‘nalishlariga xos yutuqlar, kubizm, neoklassika an’analari, syurrealizm va abstrakt san’atga xos nursoya vositasida odamlar chehrasini jonlantirib, ularning ichki dunyosi – nozik ko‘ngil holatini ifodalash usullarini mohirona tarzda singdirgani adabiy ta’sir va milliy asosda ijodiy o‘zlashtirish aspektida asoslangan. Zamonaviy o‘zbek romanlarida portret tasvirida sifatiy o‘zgarish va takomillashish jarayoni kechayotgani, xususan, obraz yaratishda uning ijtimoiy-tarixiy, milliy va individual belgilarini chizishda batafsillikka rioya qilish, qahramonni davr va hayot tarzi bilan bog‘lashga intilish kuchaygani aniqlangan.

Obrazlar xarakterini A.Dilmurod uslubi va tayangan metodlaridan kelib chiqib belgilar ekanmiz, zamonaviy romanlardagi portret tasvirida sifatiy o‘zgarish va takomillashish jarayoni kechayotganligi ayon bo‘ladi. Jumladan, yozuvchi obraz yaratishida ikki xil usul ko‘zga tashlanadi:

Birinchi usulda, inson obrazi ayrim shtrixlar orqali ishoraviy tarzda aks etadi. Asar g‘oyaviy-emotsional jihatlari ramziy-majoziy planda kuchaytiriladi. Bunday hollarda qisman grafik usulga ham murojaat etiladi. Umuman, Komron chizgilarida rangtasvir dominatlik qiladi va u grafika bilan uzviy bog‘lanib ketadi.

Ikkinchi usulda, inson fe’lidagi barcha nozik o‘zgarishlar to‘liq ochiladi. O‘y-xayol, xotira va tasavvurlar mufassal beriladi. Ya’ni, obrazning plastik tomonlari kuchaytiriladi. Portret personajning tashqi va ichki ruhiy-psixologik qiyofasini yaratish vositasiga aylanadi. Adib so‘z vositasida tasvirlagan portretlarida xarakterlar mohiyatini ular tashqi ko‘rinishi (*qiyofasi, jussasi, kiyimi, yuz-ko‘z ifodalari, tana holati va harakatlari, qiliqlari*)ni kitobxon tasavvurida jonlantirish orqali ochadi. Ya’ni, to‘laqonli inson obrazini yaratadi.

Muallif obrazining aniq psixo-fiziologik va badiiy nazariy asoslari xususida gap ketarkan, adabiyotshunos Suvon Meli ta’kidlagan: *“Muallif obrazi – asardagi tasvir va voqea majmuidan tasavvurda yaraladigan yaxlit ruhoniy qiyofa, taxayyul shaxsi”*[47], – degan fikrga e’tibor qaratish lozim bo‘ladi. Zotan, olim badiiy asarni yaratgan real shaxs – muallif bilan shu asarning uzviy qismiga aylangan muallifni bir-biridan keskin farqlaydi. Bu fikrlar romandagi rassom obrazini izohlashda ham qo‘l keladi. U, asosan, hajmli fazoviy usuldan foydalanib, tasvirni nursoya yordamida ijtimoiy muhit bilan bog‘laydi. Uning dastgoh san’atiga xos tasviri g‘oyatda ta’sirchan tarzda tuslanuvchi ranglarga boy. A.Dilmurod murakkab kompozitsiya va abstrakt tushunchalar, majoziy obrazlar tizimini yaratadi. Nozik va nafis chizgilar orqali salmoqli mazmun ifodalashga erishadi.

Uning ifoda tizimi ko‘p qatlamli. Ijtimoiy hayotga teran kirib borishiga ko‘ra aniq ilmiy asosga ega. Tasvirlarda inson ruhiy olamidagi nozik o‘zgarishlar, inson va jamiyat, inson va borliq muammolari ishonarli talqin etilgan. Rassom dunyoqarashining o‘ziga xos jihati shundaki, u davrning murakkab va fojiali voqealari, ijtimoiy hayot illatlarini o‘tkir tanqid ostiga olgan. Shunga mos nursoya nisbatlari ifodasi ham ancha keskin. Munosabatda esa, mislsiz shijoat namoyon bo‘ladi. Asarda ranglar kechinma va taassurot, xayol va o‘ylar ifodasiga qaratilgan. Ammo unda borliqdagi ranglar ham tuslanadi, bir-biriga ta’sir etadi. Natijada, milliy tarixning yaqin o‘tmishi va makon-u zamon muammolari bilan chambarchas bog‘lanadi. Ularda shafqatsiz realizm bilan bir qatorda, romantizm uslubiga xos belgilar ham namoyon bo‘lgan. Zotan, *“Toshqin”* turkumi o‘ziga xos mozaikadir.

Bizningcha, romanda ilg‘or jahon adabiyot va san’ati turli oqimlariga xos unsurlar milliy-adabiy an’analar negizida sintezlashgan. Shubhasiz, bu jarayonda dominantlik rolini Sharq adabiyoti an’analari asosida tobora kengayib borayotgan o‘zbekona poetik tafakkur miqyoslari o‘tamoqda.

Bobning 3.2 §da adib ijodidagi ***“Mushtaraklik va o‘ziga xoslik”*** masalasi o‘rganilgan. Ushbu paragrafda Asad Dilmurodning an’anaviy yo‘sindagi “Pahlavon

[47] Сувон Мели. Сўзу сўз. (“Адабиёт фалсафаси”га чизгилар) – Тошкент: Шарқ, 2020. – Б. 118.

Muhammad”[48] hamda noan’anaviy shakl va ifoda uslubida yozilgan “Zarradagi olam” romanlari tahlilga tortilgan.

“Pahlavon Muhammad” romanida bosh qahramon siymosi talqini orqali donishmand alloma g‘oyalarining insonparvarlik mohiyati ko‘rsatilgan, muallifning unga kechinmadoshlik tuyg‘ulari ifodalangan. Qahramonni ma’naviy-ruhiy poklanish yo‘llaridan olib o‘tish orqali kamolotga yetaklashda yozuvchi uning iymon-e’tiqodiga alohida diqqat qaratadi. Butun odamlardan ma’naviy-ruhiy madad olib, ozodlik sari talpingan qahramon o‘zining jaholatga qarshi kurashish maslagiga safdoshlarini ham ishontira oladi. U faylasuf allomagina emas, eldoshlarining homiysi timsolida talqini qilinadi. Adib Pahlavon Muhammadning ruhoniy portretini chizishga, pahlavon valiy xarakterining ilohiylik qirrasini yoritishga intiladi.

Boshqacha aytganda, romandagi ziddiyatlar nafaqat shaxs va jamiyat, ezgulik va yovuzlik, balki iymon va nafs o‘rtasida ham kechadi. Muallif jismoniy kuchlar to‘qnashuvini davr ruhidan ajratmaydi, ichki kolliziya fonida aks ettiradi. Pahlavon Muhammad shaxsiyatidagi erkka intilish, so‘fiylik, baland insoniy g‘ururdan keluvchi andak kibr, qat’iyat, ishonch, yuksak ruhoniy ulug‘vorlik, yig‘iqlik, allomalik, oshiqlik, oddiylik, chapanilik hazilkashlik kabi vaziyat talabi bilan o‘zgarib turuvchi ruhiy holatlar uning ijtimoiy faoliyatidagi insonparvarlik va vatanparvarlik fazilatlari bilan tabiiy uyg‘unlikda jonli manzaralar orqali mahorat bilan tasvirlanadi.

“Zarradagi olam” romanida e’tiqod, imon, mehr-oqibat va muhabbat mohiyati Qurama cho‘li manzaralari bilan chambarchas bog‘liq holda tasvirlanadi. Natijada, Qurama tasvirlari Vatan muhabbati, moddiylashgan yorga bo‘lgan ishq talqinlari esa e’tiqodiy muhabbat tasviriga aylanadi. O‘quvchi mutolaa asnosida Qurama cho‘li tarixida muhim o‘rin tutgan turfa riyozat bosqichlaridan o‘tib boradi va o‘sha riyozat og‘ushida nafas oladi. Boshqacha aytganda, beayov vaqt va evriluvchan makonga daxldor o‘n to‘qqiz manzildan kechib, yorug‘ olamni umid va ezgulik, go‘zallik va muhabbat asrab qolishiga imon keltiradi.

Yozuvchi nazdida Qurama cho‘li tabiat botini va zuhurida muttasil kechuvchi zanjirsimon harakat yakunidir. Nafs ilinjidagi turfa evrilishlar ham muayyan harakat-intilshilar, ya’ni, gumrohlik va loqaydlik oqibati. Binobarin, roman o‘quvchini sir-sinoati bisyor dunyo va inson bilan diydorlashtiradi. Tabiiy va ijtimoiy bo‘hronlarda toblanishga, qalb ko‘zi bedor kimsalarga esh, ezgu amallarga kamarbasta bo‘lish, botin va zohirda nihon asror tizimini idrok etishga undaydi.

Ushbu bobda “Rang va mehvar” romani bilan fransuz yozuvchisi Marsel Prustning “Yo‘qotilgan vaqtni izlab” turkum romanlari[49] tarixiy va qiyosiy aspektda o‘zaro chog‘ishtirilgan. Har ikkala adib ifoda uslublarining kelib chiqishi, tadriji va badiiy ifoda shakllari tahlil qilingan. Badiiy-estetik konsepsiyalarining tarixiy-genetik, ijtimoiy-siyosiy, ma’naviy-ma’rifiy mushtarakligi va individualligi oydinlashtirilgan. Har ikkala adib romanlari konflikti psixologik jarayon hamda real voqelik to‘qnashuvi asosida yuzaga kelishi jihatidan o‘zaro yaqin ekani aniqlangan.

[48] Асад Дилмурод. Паҳлавон Муҳаммад. Роман. – Тошкент: Шарқ, 2006.
[49] Холбеков М. Марсель Пруст прозаси // Шарқ юлдузи, 2012, 2-сон. – Б. 118–131.

Zotan, ular yuksak insoniy tuyg‘ular zavoli sabablarini izlashadi. Ammo o‘sha sababni M.Prust jamiyat, A.Dilmurod esa, iymon-e’tiqod orqali izohlashga mayl bildiradi. Chunki, M. Prust uchun bosh mavzu san’at va ijod, A.Dilmurod uchun bunga qo‘shimcha tarzda pokiza iymon e’tiqod ham yagona qadriyatdir.

Har ikkala adib ijodida kuzatiluvchi “ong oqimi”da ham mushtaraklik va tafovutlar mavjud. Masalan, ular uchun “ong oqimi” birinchidan, tasvir obyekti. Ikkinchidan, real voqelik obrazlarini o‘ziga xos talqin etish usuli. Zotan, yozuvchilar XX asr manfaatparastligi, ma’naviy qashshoqligi va dag‘alligini qabul qilisha olmaydi. M.Prust moddiy-ma’naviy qimmatlar negiziga shaxsni qo‘yadi. U fransuz intellegensiyasi ma’naviy-ruhiy yolg‘izligini psixologik tahlil etadi. Bundan farqli o‘laroq, A.Dilmurod iymon-e’tiqod butligi shaxs barqarorligi omili ekanini tasdiqlaydi.

XULOSA

1. Asad Dilmurodning samimiy inson va ko‘ngil kishisi sifatida kamol topishi, iste’dodli adib sifatida shakllanishining oilaviy-genetik, sharqona milliy hamda mental kodlari mavjud. Bolalik va o‘smirlik davrida shakllangan e’tiqodiy qarashlari, xalq udumlari, urf-odatlariga ehtirom tuyg‘ulari, hayotdan olgan ibratlari keyinchalik qayta uyg‘onib, yozuvchining “Afrosiyob”, “Xilvat”, “Sherdor”, “Girih”, “Toshburgut”, “Sirli zina”, “Mezon burji”, “Mahmud Torobiy” singari esse, hikoya, qissa va roman janrlariga mansub asarlariga ko‘chgan. Adibdagi yuksak milliy g‘urur bu asarlarning g‘oyaviy-badiiy konseptualligi, kompozitsion yaxlitligi, obrazlarining ishonchli, jonli va hayotiy chiqishi va estetik ta’sirchanligini ta’minlagan.

2. Adib tug‘ilib o‘sgan qishlog‘ining go‘zal tabiati, qadimiy tarixi, oddiy, zahmatkash va bag‘rikeng odamlarining kundalik hayoti A.Dilmurod ko‘nglida romantik yuksaklik, realistik xolislikni ulg‘aytirgan. Yozuvchi shaxsiyatining ajralmas uzvi sifatida kamol topgan bu fazilatlar uning “Non”, “Og‘ir kun”, “Xarsang”, “Ko‘chki” kabi hikoyalari, shuningdek, “Olloyoron kabi yuksal, Urgutim!”, “Bo‘sag‘a” singari esselarida o‘z ifodasini topgan.

3. A.Dilmurodning “Sherdor” qissasi uch va “Mahmud Torobiy” romani olti variantda tayyorlangan. Yozuvchi badiiy ijod laboratoriyasi bilan bog‘liq bunday fenomenal holat uning ijod mas’uliyatini teran his qilishi, mehnatsevarligi, sabr-bardoshi va mislsiz matonatidan darak beradi. Yozuvchining ona qishlog‘i, shahar qurilish-montaj tashkiloti, turli tahririyatlar, xalq turmushi, ustozlar ibrati kabi jonli hayot ichida fikr-tuyg‘ulari kamol topdi, ular negizida ijodiy niyati kurtak ochdi. Jumladan, “Toshburgut”, “Sirli zina”, “Sherdor”, “Girih” kabi qissalari ilk tarhlari gazeta tahririyatlarida shakllangan.

4. A.Dilmurod adabiy merosini shartli ravishda: a) publitsistik maqolalar; b) badiiy ijod va estetik olam haqidagi ilmiy-ommabop kuzatishlar; d) adabiy-estetik, tarixiy-biografik, publitsistik, ilmiy-ommabop va sof belletristik esselar; e) she’rlar; f) hikoya, qissa va romanlar; g) kinossenariylar tarzida tasniflash mumkin. Yozuvchi ong-shuurida shakllangan fikr-o‘ylar, ko‘nglida kechgan yuksak tuyg‘ular ijodiy niyatdan poetik matngacha takomillashib borgan. Adib o‘z iste’dodini to‘g‘ri baholagan va mahoratini muttasil oshirib borgan. Ijodkor shaxs qalb qo‘ri, samimiyati badiiy konsepsiyaga

ko‘chganki, bu uning barcha tur va janrlardagi asarlari yashovchanligini ta’minlagan omillardir.

5. Yozuvchining ilk ijodida qisman umumsho‘ro adabiyotining tendensioz qarashlari, xususan, sinfiy kurash g‘oyasi ta’siri seziladi. Biroq, ijodkor totalitar tuzum adabiy siyosati ta’siridan tezda qutulib, realistik, modernistik va postmodernistik ifoda uslublarini o‘zlashtirgan. Uning adabiy merosidagi bunday ichki ijodiy siljishlar, dastavval, o‘z hikoya va qissalari turli yillardagi variantlarini chog‘ishtirish, qolaversa, Said Ahmadning “Ufq” trilogiyasi, rus adibi Nikolay Gogolning “Taras Bulba” qissasi, fransuz yozuvchisi Prosper Merimening “Mateo Falkone” novellasi bilan tarixiy-qiyosiy, qiyosiy-tipologik yo‘sinlarda o‘rganish natijasida yaqqol namoyon bo‘ladi. A.Dilmurod badiiy-psixologik tahlil imkoniyatlaridan barakali foydalanib, qahramonlar ruhiyatini ularning e’tiqodi, milliy axloqi, insoniy tuyg‘ulari uyg‘unligida nozik badiiy tahlil qilgani kuzatiladi.

6. A.Dilmurod – tabiatan kayfiyat va ko‘ngil odami. Shu bois, “Osmonning bir parchasi” nomli ilk hikoyasidayoq tabiatning rang va ohanglar dunyosiga oshno Donish ismli qahramon obrazi misolida odamning eng kichigi ham benihoya ulkan bir olam, uning ham o‘z dunyosi, o‘z osmoni borligiga e’tibor qaratdi. Binobarin, yozuvchi keyinchalik badiiy ijodining qon tomiriga aylangan muhim estetik tamoyillarni belgilab oldi. Adibning qator hikoya va esselari, “Sherdor”, “Girih” qissalari, “Rang va mehvar”, “Zarradagi olam” romanlarini kuzatish shuni tasdiqlaydiki, A.Dilmurod rang va ohanglar musavviri bo‘lib, ular bag‘ridan ilohiy bir mohiyat izlagan, o‘z anglamlarini qahramonlar ruhiyatiga ko‘chira olgan, ramz va majozlar tilida so‘zlash mahoratini egallagan adibdir.

7. A.Dilmurodning “Bronza bo‘ri” essesi adib dunyoqarashi beqiyos keng, yuksak eruditsiyali ekanini ko‘rsatadi. Asarda yozuvchi dunyoni ezgulik – yovuzlik; rost – yolg‘on; quvonch – qayg‘u kabi dualistik tushunchalar orqali anglaydi. Shuning uchun uning aksariyat asarlarida kechmish + bugun + kelajak uchligi (triadasi) bilan bog‘liq g‘oyaviy-estetik konsepsiya dominantlik qiladi. Adib insoniy va ijodiy shaxsiyati, adabiy-estetik qarashlari ezgulik, haqiqat va adolat tamoyillariga asoslangani uning estetik ideali hamda adabiy qahramonlari tabiatini ham belgilab beradi.

8. Yozuvchi asarlarida harakatning epik bayonchi fikr-mulohazalari va qahramonlar botinida kechuvchi ruhiy-psixologik, hatto patologik holatlarni tasvirlashga yo‘naltirilgani kuzatiladi. Bu hol A.Dilmurodning “Fano dashtidagi qush”, “Rang va mehvar”, “Zarradagi olam” singari modern yo‘nalishdagi romanlarida yaqqol ko‘rinadi. Adib asarlarini F.M.Dostoyevskiy, Jyul Vern, Mayn Rid, 4 Svift kabi rus va jahon adabiyotining yetuk yozuvchilari ijodi bilan qiyoslash uning xayolot ufqi behad keng ekanini tasdiqlaydi.

9. A.Dilmurod “ong oqimi”ga asoslangan “Rang va mehvar” romanida insonga yuksak qadriyat deb qarash, psixologik portret yaratish, hayot mohiyatini samimiy ifoda etish kabi badiiy uslubning yangi shakllarini faol qo‘llagan. Unda inson ongining bir necha qatlamlarini anglashga va ishonarli ko‘rsatishga intilgan. U yaratgan obrazlar sirli ishoralarga asoslanadi. Adib ishoraviylik negizida yaratilgan obrazlar orqali inson ongining chuqur puchmoqlariga nazar tashlaydi.

10. Adib obyektni dunyo oqimidan ajratib emas, balki uyg‘unlikda mushohada etadi, shuning uchun ham hodisalarni bilishdan g‘oyalarni anglash sari boradi. San’at

asari irratsional mohiyatini inkor qilmagan holda turli tasavvur va mushohadalarga keng o‘rin ajratadi. “Rang va mehvar” romanida e’tiqoddan mahrum kimsalar simvolik obrazining o‘ziga xos turkumini yaratadi. Marsel Prustning “Yo‘qotilgan vaqtni axtarib” asari kabi “Rang va mehvar” ham intellektual roman. Ularda tashqi dunyo ketma-ketlik asosida, makoniy va zamoniy chambarchas bog‘lanmagan xotira – xayol – tush – reallik sintezida tasvirlanadi. O‘zbek adibi insonni jamiyatdagi mavqeyiga ko‘ra emas, balki ma’naviy-ruhiy dunyosi nechog‘lik butun ekaniga ko‘ra farqlaydi. M.Prust esa, o‘z qahramonlari muhitini butkul rad etadi.

11. Yozuvchi “Zarradagi olam” rivoyat-romanida mifologik unsurlar va mumtoz adabiyot an’analari, xususan, tasavvufona ohanglar, ramz-majozlar ishoraviylikdan barakali foydalangan. Ayni paytda, dunyo adabiyotining ilg‘or adabiy oqimlari tajribalaridan ham ijodiy foydalangan. Yuqoridagi xususiyatlariga ko‘ra, bu roman nainki, Asad Dilmurod ijodi, balki zamonaviy intellektual romanchiligimizning ham muhim yutug‘idir.

Umuman, Asad Dilmurod shaxsiyati va nasriy merosini kompleks o‘rganish shuni ko‘rsatadiki, yozuvchi nasrida muallif shaxsiyati bilan ijodiy tutumi o‘zaro uyg‘unlik kasb etadi.

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

DILMURODOVA NILUFAR ASATULLAEVNA

THE HARMONY OF THE AUTHOR'S PERSONALITY AND CREATIVE ATTITUDE IN THE PROSE OF ASAD DILMUROD

10.00.02 – Uzbek Literature
(20th Century Uzbek Literature and Modern Literary Process)

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

Tashkent – 2025

The theme of dissertation for doctor of philosophy (PhD) was registered by the Supreme Attestation Commission at the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan under number B2023.1.PhD/Fil3074.

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

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

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The defense of dissertation will take place on May 1, 2025 at 14^{00} at the meeting of the Scientific Council DSc.03/30.12.2019.Fil.19.01 at Alisher Navo'i Tashkent State University of Uzbek Language and Literature. (Address: Yusuf Khos Hajib street, 103, Yakkasaray district, Tashkent city, 100100. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz)

The doctoral dissertation can be reviewed in the Information-Resource Centre of Alisher Navo'i Tashkent State University of Uzbek Language and Literature (registration under №341). Address: 100100, Yusuf Khos Hajib street, 103, Yakkasaray district, Tashkent city. Phone: (99871) 281-42-44.

The abstract of dissertation is distributed on "19" 04 2025.

(Protocol at the register № 2 of "19" 04 2025).

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INTRODUCTION (abstract of the PhD thesis)

The topicality of the dissertation. In world literary studies, the creative personality of a poet, writer, and playwright, their literary-aesthetic views, and the harmony of their artistic work, as well as the study of the author's "self" and its essence in their literary works, hold significant scientific and theoretical importance. Indeed, the individuality of each writer is manifested in their: a) entire faith and beliefs; b) loyalty to their "self"; c) deep understanding of creative responsibility; d) hard work; e) creative assimilation of the experiences of their predecessors and contemporaries; f) artistic-aesthetic response to the pressing life issues posed by the current agenda; g) subtle perception of the complex transformations and changes occurring in the consciousness and psyche of their contemporaries; h) ability to poetically express their unique understanding and emotional perception of the truths they comprehend; i) loyalty to the truth and their impartial position, and many other factors. In fact, the writer listens to the rhythm of the cultural life of their time. They seek artistic solutions to life problems and issue a certain poetic judgment.

In world literary studies, numerous pressing literary-aesthetic issues are being discussed, such as the creative personality of the writer and their response to the socio-cultural, moral, and ethical changes and innovations occurring in their time, the leading principles and sources of their artistic creation, the mechanisms of how their literary-aesthetic views are translated into their work, and the secrets of poetic mastery. Naturally, this calls for keeping pace with the rapidly and globally developing era, examining the creative laboratories of poets, writers, and playwrights based on existing advanced scientific schools and diverse stylistic trends and approaches in world literary-aesthetic thought. This study also requires an exploration of their creative evolution, the literary processes of the time, and the context of a unified literary tradition.

In Uzbek literary studies, identifying the roots of the socio-political and literary-psychological factors that bring about the writer's creative activity, the "self" of the creator, their creative laboratory, and the coherence of their overall work is important not only within the framework of literary-aesthetic canons, such as creative intention, aesthetic ideals, creative concepts, and poetic mastery, but also in terms of the psychology of artistic creation, the writer's relationship with literary tradition, their creative credo, the breadth of their poetic thinking, the heights of their imagination, and their worldview, which are based on literary-philosophical and socio-psychological issues. This process has always been relevant in every stage of literary scholarship, emerging as much as the era allowed. During the period of independence, with the opportunities provided by free pluralistic thinking, it has become even more active. Indeed, "The unique and unparalleled scientific-spiritual legacy of our great ancestors should become a constantly active life program for us. This immortal legacy must always be with us, providing us with strength, power, and inspiration"[50]. The importance of analyzing and researching these characteristics for literary studies is confirmed by the relevance of this research topic, which is exemplified through the literary personality,

[50] Мирзиёев Ш.М. "Ўқитувчи ва мураббийлар – янги Ўзбекистонни барпо этишда катта куч, таянч ва суянчимиздир". Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Ўқитувчи ва мураббийлар кунига бағишланган тантанали маросимдаги нутқи // Халқ сўзи. 2020 йил, 30 сентябрь. – Б. 1.

artistic creative laboratory, and coherent body of work of our beloved writer Asad Dilmurod (1947-2019).

The research presented in this dissertation serves to some extent in fulfilling the tasks outlined in the following documents: the Decree of the President of the Republic of Uzbekistan, No. PF-4797 of May 13, 2016, on the establishment of the Alisher Navoi Tashkent State University of Uzbek Language and Literature; the Decree No. PF-6108 of November 6, 2020, regarding the measures for the development of education, upbringing, and science in the new era of Uzbekistan; Decree No. PF-60 of January 28, 2022, on the "Development Strategy of New Uzbekistan for 2022-2026"; the Resolution No. PQ-3271 of September 13, 2017, on the development of the publishing and distribution system for books, promotion of reading culture, and the increase of book readership; as well as other relevant 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. In world, Uzbek, and related peoples' literary studies, the issues related to the author's creative personality and creative laboratory have been studied to a certain extent. A number of works have emerged based on the main principles of the biographical method in scientific research. In these works, the writer's biography and creative activity are interpreted as a unified whole. These include works such: "Literary Portraits, Critical Sketches" (Adabiy portretlar, tanqidiy ocherklar), "The Life, Poems, and Ideas of Joseph Delorme (Sent-Byov)" (Jozef Delorm hayoti, she'rlari va fikrlari (Sent-Byov)[51], "Literary Portraits" (Adabiy portretlar), "Olympia or the Life of Victor Hugo" (Olimpia yoki Viktor Gyugo hayoti), "Honoré de Balzac (A. Morua) (Onore de Balzak (A.Morua)[52], "The Chemistry of Words (Yan Parandovskiy)" (So'z kimyosi (Yan Parandovskiy)[53], "Conversations with Goethe (I.P. Eckermann)" (Gyote bilan suhbatlar (I.P.Ekkerman)[54], "Andre Morua" (F.Narkirier)[55], "The Art of Interpretation and Evaluation (Yu. Borev)" (Talqin va baholash san'ati (Yu.Borev)[56] all of which demonstrate the significant place of the biographical method in world literary studies[57]. In the articles and research of writers

[51] Жданов В.Н. Метод Сент-Бева как историка французской литературы. Дисс. канд. филол. наук. – М.: МГУ, 1978; Обломиевский Д.Д. Сент-Бёв – поэт. Французский романтизм. – М.: Гослитиздат, 1947; Симонова Л. А. Французский личный роман: автор/герой (Шатобриан, Констан, Сент-Бёв, Бальзак). – М.: Буки Веди, 2013.

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[57] Сент-Бёв. Литературные портреты. – М.: Художественная литература, 1970; Он же. Жизнь, стихотворения и мысли Жозефа Делорма. – Л.: Наука, 1985; Моруа А. Литературные портреты. – М.: Прогресс, 1971; Он же.

such as A. Seytlin, P. Medvedov, Yu. Oklyanskiy, B. Meylakh, T. Kuzminskaya, L.M. Leonov, B.A. Grifsov, M.B. Khrabchenko, and L. Tolstoy, issues such as the writer's creative responsibility and the struggle of artistic creativity, the artistic creative laboratory, the process of writing and artistic refinement of a particular work, and its survival through the test of time, as well as matters related to talent and potential, were explored[58]. In the research of T.N. Arkhangelskaya, B.A. Grifsov, L.P. Gromov, A.G. Kovalyov, B. Meylakh, P. Medvedov, M. Khrabchenko, Yu.G. Nigmatullina, V.V. Novikov, E.Sh. Salimziyanova, R. Muzaffarov, N.M. Fortunatov, A.G. Seytlin, B. Sarimsoqov, M. Mahmudov, N. Rahimjonov, U. Joraqulov, S. Tolaganova, K. Hamroyev, K. Kamolov, K. Mambetov, and Z. Bekbergenova, themes such as inspiration, the biography of a literary work, biographical approach, the creative laboratory, the psychology of creativity, secrets of artistic mastery, literary influence, the real-life foundation of image and prototype, the role of talent in the creative process, the complex study and forecasting of artistic creativity, and the scientific-theoretical value of studying the writer's creative laboratory were examined[59].

In the period of independence, the attention to the study of issues related to creative psychology, creative laboratories, and the harmony of literary-aesthetic views in Uzbek literary studies has increased. In the scientific research of various generations of literary scholars such as M. Qo‘shjonov, N. Karimov, O. Sharafiddinov, U. Normatov, A. Rasulov, B. Nazarov, H. Umurov, H. Boltaboyev, I. Haqqulov, Q. Qahramonov, Q. Yo‘ldoshev, D. Quronov, U. O‘ljaboyev, U. Jo‘raqulov, B. Karimov, I. Yoqubov, A. Ulug‘ov, M. Qo‘chqorova, D. Xoldorov, and A. Xamroqulov, various aspects of this

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Олимпиа или жизнь Виктора Гюго. – М.: Прогресс, 1983; Он же. Оноре де Бальзак // Жаҳон адабиёти. 1999, №8; Парандовский Ян. Алхимия слова. – М., 1972; Эккерман И.П. Разговоры с Гёте. – М., 1981; Наркирьер Ф. Андре Моруа. – М., 1974; Борев Ю. Исскуства интерпретации и оценки. – М., 1981; Бахаров В.С. Литературный портреты. – Л.: Наука, 1985.

[58] Цейтлин А.Т. Труд писателя. – М., 1968; Медведов П. В лаборатории писателя. – М., 1971; Оклянский Ю. Рождение книги. – М., 1973; Мейлах Б. Талант писателя и творческие процессы. – М., 1969; Кузьминская Т.А. Воспоминания. – Тула, 1959; Леонов Л.М. Литература и время. – М., 1964; Грифцов Б.А. Как работал Бальзак – М., 1958; Храпченко М.Б.Творческая индивидуальность писателя и развитие литературы. – М., 1970; Храпченко М.Б. Лев Толстой как художник. – М., 1971; Толстой Л.Н. О литературе. – М., 1955.

[59] Архангельская Т.Н. В творческой лаборатории Л.Н. Толстого: Источники, прообраз и образ, литературные связи: Автореф. дисс. канд. филол. наук. – Орел, 2004; Грифцов Б.А. Как работал Бальзак. – М., 1958; Громов Л.П. В творческой лаборатории Чехова. – Ростов-на-Дону. 1963; Каххар А. Беседа с молодежью. – Ташкент, 1968; Ковалёв А.Г. Психология литературного творчества. – Л., 1960; Медведев П. В лаборатории писателя. – Л., 1960; Мейлах Б. Проблемы прогнозирования. – Казань, 1990; Новиков В.В. Творческая лаборатория Горького-драматурга. – М., 1976; Салимзянова Э.Ш. Творческая лаборатория Анвара Шарипова (особенности научного и литературного мастерства): Автореф. дисс. канд. филол. наук. – Уфа, 2016; Фатхрахманов Р.Г. Творческая лаборатория прозаика (на материале произведений А. Еники, М. Магдеева, А. Гилязова, Н. Фаттаха и др.): Автореф. дис. канд. филол. наук. – Казань, 1999; Фортунатов Н.М. Творческая лаборатория Л. Толстого: наблюдения и раздумья. – М., 1983; Храпченко М. Творческая индивидуальность писателя и развитие литературы. – М., 1970; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент: Bookmany print, 2022. Маҳмудов М. Тақлид, тасвир, илҳом ва истеъдод // Шарқ юлдузи. 2014, № 3; Раҳимжонов Н. Бадиий асар биографияси. – Тошкент: Фан, 2008; Жўрақулов У. Ҳудудсиз жилва. – Тошкент: Фан, 2006; Тўлаганова С. Ижодкор шахсияти ва бадиий қаҳрамон муаммоси (Абдулла Қодирий ижоди мисолида). Филол.фан. д-ри (DSc) дисс. – Тошкент, 2019; Ҳамроев К. Ҳикоя композицияси. – Тошкент: Nurafshon busness, 2020; Камалов К. У меня есть идеал // Амударья, 1999. №2; Мамбетов К. Восемнадцать вопросов // Амударья, 1990. № 6; Мамбетов К. Как я стал писателем и литературоведом // Амударья, 2000. №3; Рахманов К. Вдохновение окрыляет человека // Амударья, 1999. №3; Сейтов Ш. Талант – это судьба // Амударья, 1989. №8; Бекбергенова З.У. Научно-теоретическое значение изучения творческой лаборатории писателя // The scientific heritage No 90 (2022) 79; Дилмуродова Н.А. Муаллиф шахсияти ва ижодий лаборатория уйғунлиги // Ilmiy tadqiqot va innovatsiya, 1, no. 1, July 31, 2022. – Б. 121–128.

issue have been studied[60]. A number of monographic studies have emerged on the prose works of O. Muxtor, X. Dostmuhammad, G. Hotamov, U. Hamdam, Sh. Botayev, T. Rustam and N. Eshonqul[61]. In the book titled "The Struggle of Creativity" (Ijod mashaqqati), the views of A. Qodiriya on artistic creativity are compiled. In works such as O. Nosirov's "The Creative Person, Artistic Style, and Author's Image" (Ijodkor shaxs, badiiy uslub, avtor obrazi), "The Struggle of Creativity" (Ijod mashaqqati), and H. Umurov's "Foundations of Artistic Creativity" (Badiiy ijod asoslari), important observations related to the creative personality, talent, creative process, and the psychology of creativity are reflected[62].

It is well-known that Asad Dilmurod wrote a number of articles based on his creative experiences and his careful observations of the changes and innovations occurring in the literary process. Yozuvchining "The Stream Where Emotion and Thought Merge" (Tuyg'u va tafakkur birlashadigan o'zan)[63], "The Resonances of the World of Words" (So'z olami tovlanishlari)[64] support our point of view. During his lifetime, the writer had literary discussions with several literary scholars. These conversations were published in the press. Now, these interactions serve as a highly valuable source, playing a crucial role in entering the writer's creative laboratory. For example, the articles "Metaphor and Emotional Thinking" (a conversation with Ahmad

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[60] Қодирий А. Ижод машаққати. – Тошкент: Ўқитувчи, 1995; Шарафиддинов О. Чўлпон. – Тошкент: Чўлпон, 1991; Каримов Н. Чўлпон. Маърифий роман. – Тошкент: Шарқ, 2003; Қўшжонов. М. Ўзбекнинг ўзлиги. – Тошкент: Халқ мероси, 1994; Норматов У. Нафосат гурунглари. – Тошкент: Муҳаррир, 2010; Расулов А. Бадиийлик – безавол янгилик. – Тошкент: Шарқ, 2007; Умуров Ҳ. Бадиий ижод асослари. – Тошкент: Ўзбекистон, 2001; Болтабоев Ҳ, Маҳмудов М. Адабий-эстетик тафаккур тарихи (1-жилд) – Тошкент: Mumtoz so'z, 2013; Ҳаққулов И. Ижод иқлими. – Тошкент: Фан, 2009; Қаҳрамонов Қ. Адабий танқид: янгиланиш жараёнлари. – Тошкент: Ўзбекистон Миллий кутубхонаси, 2009; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006; Қуронов Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004; Ўлжабоев У. Замон талаби ва ижодкор масъуллиги. – Тошкент: Ўзбекистон, 2012; Жўрақулов У. Ҳудудсиз жилва.– Тошкент: Фан, 2006; Карим Б. Руҳият алифбоси. – Тошкент: Адабиёт ва санъат, 2018; Ёқубов И. Бадиий матн ва эстетик талқин. – Тошкент: Фан ва технология, 2013; Қўчқорова М. Бадиий сўз ва руҳият манзаралари. – Тошкент: Муҳаррир, 2011; Холдоров Д. Ижод моҳияти – услуб хосияти. Тошкент: Turon zamin ziyo, 2017; Хамроқулов А. Ўзбек адабиётида Маҳмуд Торобий қўзғолонининг бадиий талқини. – Тошкент: Янги аср авлоди, 2009.

[61] Дўстмуҳамедов Х. Ҳозирги ўзбек ҳикоячилигида бадиий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида): Филол. фан. номз... дисс. – Тошкент, 1995; Сатторова Г. 90-йиллар ўзбек ҳикоячилигида миллий характер муаммоси (Ғ.Ҳотам, Х.Дўстмуҳаммад, Н.Эшонқул ҳикоялари мисолида): Филол. фан. номз... дисс. – Тошкент, 2002; Рустамова М. Истиқлол даври ўзбек қиссаларининг тараққиёт тенденциялари: Филол. фан. номз... дисс. – Тошкент, 2005; Матякупов С. Ҳозирги ўзбек ҳикояларида инсон концепцияси ва шахс бадиий талқини: Филол. фан. номз... дисс. – Тошкент, 2006; Холдоров Д. Ҳозирги ўзбек қиссаларида бадиий услуб муаммоси (Шоим Бўтаев, Назар Эшонқул қиссалари мисолида): Филол. фан. б. фалс. док... дисс. – Тошкент, 2017; Раджапова Ф. Истиқлол даври ўзбек қиссачилигида услуб ва поэтик тил: Филол. фан. б. фалс. док. … дисс. автореф. – Тошкент, 2018; Пирназарова М. Ҳозирги ўзбек романларида услубий изланишлар (О.Мухтор, Х.Дўстмуҳаммад, У.Ҳамдам, Т.Рустам романлари мисолида): Филол. фан. номз... дисс. – Тошкент, 2006; Авезова Г. Роман композициясининг бадиий яхлитликда тутган ўрни (Х.Дўстмуҳаммаднинг "Бозор", Т.Рустамовнинг "Капалаклар ўйини", У.Ҳамдамнинг "Мувозанат" романлари мисолида): Филол. фан. номз. ... дисс. – Тошкент, 2012; Авезова Г. Роман композициясининг бадиий яхлитликда тутган ўрни (Х.Дўстмуҳаммаднинг "Бозор", Т.Рустамовнинг "Капалаклар ўйини", У.Ҳамдамнинг "Мувозанат" романлари мисолида): Филол. фан. номз... дисс. – Тошкент, 2012; Бурханова Ф.А. Муаллиф адабий-эстетик қарашлари ва ижодий параллелизм. Филол. фан. б. фалс. док... дисс. – Тошкент, 2019.

[62] Қодирий А. Ижод машаққати. – Тошкент: Ўқитувчи, 1995; Носиров У. Ижодкор шахс, бадиий услуб, автор образи. – Тошкент: Фан, 1981. – 110 б; Умуров Ҳ. Бадиий ижод асослари. – Тошкент: Ўзбекистон, 2001. – 120 б.

[63] Дилмурод А. Туйғу ва тафаккур бирлашадиган ўзан // Ёшлик. 2010 йил, 10 (239)-сон.

[64] Дилмурод А. Сўз олами товланишлари // Зарафшон. 2007 йил 20 сентябрь.

Otaboy) - Majoziylik va hissiy tafakkur (Ahmad Otaboy bilan suhbat)"[65] and "Historical Norms and Aesthetic Responsibility" (a conversation with Dilnoza To'rayeva) - "Tarixiy me'yor va estetik mas'uliyat" (Dilnoza To'rayeva bilan suhbat)[66] are particularly significant in this regard.

It is worth noting that regarding the life and work of Asad Dilmurod, several articles have been published, such as Professor Qozoqboy Yo'ldoshev's "Imagination and Landscapes of Life" (Xayolot va hayot manzaralari)[67], Mahkam Mahmudov's "Mahmud Torobiy – The Savior of the People" (Mahmud Torobiy – xalq xoloskori)[68], Islomjon Yoqubov's "Analytic Folklorisms in the Weaving of the Novel" (Roman to'qimasida analitik folklorizmlar)[69], "Historical Truth and Artistic Interpretation" (Tarixiy haqiqat va badiiy talqin)[70], "Marcel Proust and Asad Dilmurod's Creative Concepts" (Marsel Prust va Asad Dilmurod ijodiy konsepsiyalari)[71], and "A Day Without Dreams Is Beautiful" (Armonsiz kun suluvdir)[72]. Additionally, the monograph "Artistic Text and Aesthetic Interpretation" (Badiiy matn va estetik talqin)[73] was published. In our articles published in the contemporary press, this topic has also been studied to a certain extent[74]. These works are valuable not only because they analyze and interpret Asad Dilmurod's creative personality and works in harmony, comparing them with examples from world literature, but also because they reflect the writer's engagement with these ideas and his acquaintance with them.

It appears that the harmony between the author's personality and creative laboratory in Asad Dilmurod's prose has not been specifically studied. However, the existing research serves as a theoretical-methodological foundation for exploring this issue.

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[65] Дилмурод А. Мажозийлик ва ҳиссий тафаккур. (Аҳмад Отабой билан суҳбат) // ЎзАС, 2017 йил 22 сентябрь. 39 (4437)-сон.

[66] Дилмурод А. Тарихий меъёр ва эстетик масъулият" (Дилноза Тўраева билан суҳбат) // Ижод олами. 2018 йил, 3-сон. (Дилноза Тўраева "Мезон буржи" қиссаси ҳамда "Паҳлавон Муҳаммад" романлари юзасидан ҳам адиб билан алоҳида-алоҳида суҳбатлар ўтказган. Д.Н.)

[67] Йўлдошев Қ. Хаёлот ва ҳаёт манзаралари // ЎзАС. 2017 йил 22 сентябрь. 39 (4437)-сон.

[68] Маҳмудов М. Маҳмуд Торобий – халқ холоскори // Мулоқот. 2000. 6-сон. – Б. 51–52.

[69] Ёқубов И. Роман тўқимасида аналитик фольклоризмлар // Илм сарчашмалари УрДУ Ахборотномаси. 2005, 1-сон. – Б. 37–38.

[70] Ёқубов И. Тарихий ҳақиқат ва бадиий талқин // Ўзбек тили ва адабиёти. 2008, 4-сон, – Б. 30–38.

[71] Yakubov I. Literariy-aesthetic conception of M. Purust and A. Dilmurod Przemyus'l Nauka I studia. 2013. – P. 29–32.

[72] Ёқубов И. Армонсиз кун сулувдир // ЎзАС. 2016, 10 июнь.

[73] Ёқубов И. Бадиий матн ва эстетик талқин. Монография. – Тошкент: Фан ва технология, 2013.

[74] Dilmurodova N.A. Adabiy matn – badiiy-estetik kommunikatsiya vositasi // TDPU Ilmiy axborotlari. – Toshkent: 2022, №10. – B. 163–167; Shu muallif: Badiiy ijod tabiati va ijodkor qalamining charxlanishi // O'zbekiston: til va madaniyat. – T.: 2024, №3. –B. 35–42; This author: Сўз бағридаги нажотбахш ёғду. Шарқ юлдузи. – Тошкент: 2024, №4. – B. 168–173; Shu muallif: Adabiy shaxsiyat, ijodiy tadrij va adabiy-tarixiy manba // Xorazm Ma'mun akademiyasi axborotnomasi. – Xiva, 2024, №10. –B. 62–65; Shu muallif: Asad Dilmurod nasrida tarixiy haqiqat va badiiy talqin. O'zMU xabarlari. – Toshkent: 2024, №2. – B. 258–260; Shu muallif: Poetical expression of the essence of man and the universe in the prose of Asad Dilmurad // Eurasian Journal of Humanities and Social Sciences. ISSN: 2795-7683. Impact factor – 7.875. – Belgium, 2023. Volume. 19. April, Pages 43–48; Shu muallif: Biographical and comparative historical interpretation of Asad Dilmurod's prose // International Journal of Literature and Languages. ISSN – 2771-2834. Impact factor – 6.997. 2024. USA. Volume. 04, Octaber. Pages: 53–59; Shu muallif: Asad Dilmurod estetik ideali // Science time Journal (Barqaror taraqqiyot va rivojlanish tamoyillari). – Nukus, 2023, may. – B. 69–76; Shu muallif: Asad Dilmurod estetikasining ayrim qirralari // "Sharq-u G'arb adabiyotida gumanizm: Navoiy va Pushkin" mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari. 2024, 25-aprel. – B. 655–666.

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 "The General Theoretical Issues of Comparative-Typological Study of World and Uzbek Literature".

The purpose of the research is to explore the prose legacy of Asad Dilmurod (1947-2019), a cultural figure of Uzbekistan, based on the harmony between the author's personality and his creative laboratory.

The research tasks are as follows:

to determine the scope, thematic range, poetic uniqueness, and the role of Asad Dilmurod's life and creative path in the development of contemporary literary processes;

to highlight the issues of literary tradition, internal creative development, and individual creativity through the psychological aspects of artistic creation and the dialectics of the heart;

to examine the prose legacy of the writer in terms of creative intention, aesthetic ideals, artistic and aesthetic concepts, epic narrative style, particularly focusing on the use of compositional parallelism and artistic conventions;

to study the poetic depiction methods in Asad Dilmurod's prose, clarifying the process of diversification of artistic expression through the parallel representation of real and non-real life in poetic imagery, and identifying the functions of analytical folklorism in the artistic structure of the writer's novels.

The object of the research is Asad Dilmurod's prose works. In addition, selected articles, essays, literary interviews, manuscripts, and memoirs of his contemporaries have also been included in the study.

The subject of the research is to explore the creative legacy of Asad Dilmurod, one of the prominent representatives of 20th-21st century Uzbek prose, based on the unity of the author's personality and creative laboratory. The analysis includes issues such as literary influence, creative individuality, poetic perspectives of expression, style of expression, compositional parallelism, and literary convention.

Research Methods. The dissertation employs biographical, analytical, sociological, hermeneutic, historical-comparative, and comparative-typological analysis methods.

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

The issues related to the stylistic-compositional aspects and the stylistic individuality in Asad Dilmurod's prose, including the unique features of his figurative means and poetic techniques, are grounded on the theoretical concepts and principles of Uzbek and world literary criticism;

The research reveals the image of new types of characters in the author's prose, the internal dynamics of their actions, the methods of selecting life material and its artistic expression, as well as the changes in the poetics of artistic depiction and interpretation;

It is proven that the prose of the writer is a synthesis of classical literary traditions, modern realistic novelistic experiences, modernist styles, characteristics of literary movements, literary influence, and creative individuality within a unified creative personality.

In Asad Dilmurod's works, the deepening of philosophical reflection, the vivid manifestation of characteristics typical of intellectual novels, and the increasing role of symbolism and metaphor in descriptive expressions have been identified, with the conclusion that these types of poetic depictions are crucial in shaping the writer's artistic-aesthetic concept.

The practical outcomes of the research work are as follows:

Asad Dilmurod's creative biography, the environment in which he matured, and the sources of his influence are explored through his stylistic and thematic investigations in national prose. This is done by linking tradition, literary influence, and inner spiritual and emotional needs, based on the concepts of continuity and coherence.

Theoretical conclusions regarding literary tradition, internal creative development, and creative individuality have been developed using the psychological aspects of artistic creation and the dialectics of the heart.

The writer's prose heritage is analyzed in terms of creative intent, aesthetic ideals, artistic-aesthetic concepts, epic narrative styles, and the use of compositional parallelism and artistic conditionality. A coherent conclusion is reached on these aspects.

The artistic interpretation of national issues, the emergence of a new type of protagonist inclined toward reflection and debate, and the question of stylistic individuality have been substantiated in Asad Dilmurod's prose.

The results of the research are based on the premise that they will serve as a foundation for the creation of scientific research, textbooks, and educational guides in the fields of literary theory, modern Uzbek literature, and contemporary literary process studies.

The reliability of the research results is determined by the fact that the theoretical information provided is based on trustworthy scientific sources, the problem posed is clearly and adequately supported by evidence, the conclusions drawn from the research have been implemented in practice and validated by competent structures, and the research is grounded in the new trends and analytical methods of the brotherly nations and global literary studies.

The scientific and practical significance of the research work findings. The scientific significance of the research results is defined by the theoretical generalizations related to the complex study of Asad Dilmurod's literary and artistic heritage, particularly from the perspectives of the writer's worldview, artistic intention, aesthetic ideal, creative laboratory, and the diversity of poetic expression angles. It also contributes to identifying the artistic and aesthetic patterns and poetic characteristics that form the basis for determining the development principles of post-independence Uzbek prose.

The practical significance of the research results lies in the study of post-independence Uzbek prose, particularly the literary and artistic legacy of Asad Dilmurod, in harmony with national literary traditions and the prose of brotherly and global nations. The study focuses on the writer's personality, creative laboratory, individualism, and poetic skill. It also serves as a foundation for developing lecture materials, practical exercises, special courses, and seminars on the topic of post-independence Uzbek prose, the writer's worldview, literary-aesthetic concept, creative heritage, and creative laboratory in higher education institutions, vocational colleges, and

academic lyceums. Furthermore, it suggests that textbooks, teaching aids, and anthologies based on the poetics of Asad Dilmurod's prose can be widely used.

Implementation of the research results.

Based on the scientific findings of the research on the harmony between the creative personality and creative approach in modern Uzbek prose:

The compositional and structural features in Asad Dilmurod's prose, as well as the distinctive visual tools and poetic methods that bring out his stylistic individuality, have been identified based on the theoretical concepts and principles of Uzbek and world literary studies. These conclusions were used in the fundamental project OT-F1-030 "History of Uzbek Literature" multi-volume monograph (Volume 7), carried out at the Tashkent State University of Uzbek Language and Literature between 2017-2020 (as per the certificate No. 04/01-697 dated March 25, 2024, from the Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the multi-volume monograph was enriched with theoretical concepts and principles such as the correspondence between form and content, compositional integrity, stylistic uniqueness, the variety of visual tools, and the synthesis of poetic methods in world literary studies.

New types of characters, the inner dynamics of actions, the choice of life material and its artistic expression, and the changes in the artistic description and interpretation poetics in the writer's prose have been revealed. These conclusions were used in the fundamental project OT-F1-030 - "History of Uzbek Literature" multi-volume monograph (Volume 7), carried out at the Tashkent State University of Uzbek Language and Literature between 2017-2020 (as per the certificate No. 04/01-697 dated March 25, 2024, from the Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the multi-volume monograph was further enriched with theoretical concepts and principles such as the new types of characters, the inner development of actions, the reality of life, individual artistic interpretation, creative style, and artistic description and interpretation poetics.

It has been proven that the writer's prose is a synthesis of classical literary traditions, modern realistic novelistic experiences, modernist styles, features of literary movements, literary influence, and creative individuality in a single creative personality. These scientific conclusions were used in the practical project "Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform for the Literature of Uzbekistan" carried out within the framework of the state scientific and technical program between 2021-2023 (as per the certificate No. 04/01-698 dated March 25, 2024, from the Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the multilingual electronic platform (in Uzbek, Russian, and English) was enriched with principles of creatively mastering classical literary tradition and modern realistic novelistic experiences, modernist styles, the characteristics of literary movements, as well as the use of literary influence, creative followers, and innovative views such as the "creative self."

The deepening of philosophical reflection, the clear manifestation of the characteristics of intellectual novels, and the increasing role of symbolism and metaphor in visual expressions in Asad Dilmurod's works have been identified. This type of poetic imagery plays an important role in defining the writer's artistic-aesthetic concept. These findings were creatively utilized in the preparation of the scripts for the TV shows

“History of a Work” and “Fate” by the National Television and Radio Company of Uzbekistan’s “History of Uzbekistan” channel. (As per the certificate No. 01-44-288 dated October 9, 2024, from the National Television and Radio Company of Uzbekistan’s “History of Uzbekistan” channel). As a result, the content of the materials prepared for these shows was refined through philosophical depth, intellectual novel characteristics, artistic-aesthetic concepts of the writer, symbolic-metaphorical meanings, and multi-layered artistic expression, ensuring that the materials were enriched with scientific evidence.

Approbation of the research results. The results of this study were presented in reports and speeches and have been tested at several scientific and practical conferences in a total of 8, including 4 international and 4 republican conferences.

Publication of the research results. 19 scientific articles related to the theme of the dissertation have been published, of which 11 articles (7 republican and 4 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, conclusion, the list of references. The total volume of the dissertation is 140 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction of the dissertation, the relevance and necessity of the topic are outlined, the degree of research conducted on the issue, its objectives and tasks, the object and subject of the study are described. The alignment of the research with the priority directions of the development of science and technology in the republic is indicated. The research methods, scientific novelty, and practical results are presented, the scientific and practical significance of the results obtained is justified. Furthermore, the implementation of the research results into practice and information regarding the structure of the dissertation are provided.

The first chapter of the dissertation is titled **“Personality and Life Path – The Basis of the Writer’s Creative Direction”.** In §1.1 of this chapter, titled ***“The Peculiarity of the Writer’s Personality and Biography”,*** the birth, upbringing, sensitive nature, sharp mind, and the development of the writer as a person with elevated feelings are discussed, along with the familial, life, and literary-aesthetic factors that influenced these qualities, as well as the writer’s creative biography[75].

Asad Dilmurodning yozuvchi sifatida kamol topishida oilaviy muhitning va u tug‘ilib o‘sgan makon tabiatining ta’siri kuchli bo‘lgan.

The atmosphere of the family and the nature of his birth place was reflected to the prosperity of Asad Dilmurod.

[75] Otamlar oilada uch nafar o‘g‘il (Asatillo, Ismatillo, Ne’matillo) va ikki nafar qiz (Musallam, Anora) jami besh nafar farzand bo‘lishgan. Otam va amakilarim vafot etishgan. Hozirda ikki nafar ammam hayotlar.
Biz ikki nafar o‘g‘il (Husan, Tohir) va uch nafar qiz (Gulnora, Fotima, Nilufar) jami besh nafar farzand ota-onamiz quchog‘ida ulg‘aydik. Men farzandlarining kenjasiman. 2019-yil 29-yanvarda 72 yashar otam, oradan bir yilcha o‘tib-o‘tmay, 47-48 yashar akalarim olamdan o‘tishgan. Hozirda onam – Mavjuda aya (73 yoshda), Gulnora va Fotima opalarim hayotlar (N.D.).

After graduating from school, Asad Dilmurod immersed himself in the hardships of life, and the extremely difficult moments of this intense period tested his patience and willpower. However, these experiences also gave wings to his dreams and hopes. He began his first creative work during his student years, starting in 1966 with the "Urgut Sadosi" district newspaper. In the 1970s, he worked at the "Zarafshon" and "Samarkandskiy Vestnik" newspapers in Samarkand region. During this time, he endured the hardships of waiting until dawn to get a matrix or to print a newspaper.

Asad Dilmurod, when comparing journalism and artistic creativity, gives more importance to the latter and approves of the following characteristics of artistic journalism: a) active engagement with reality; b) reliance on facts; c) logical reasoning of ideas; d) the ability to generalize through imagery; e) being a form of literary creativity; f) awakening social thought in readers and shaping specific views; g) favoring transparency and boldness.

The writer values the following qualities in artistic creativity: a) strict adherence to the logic of cause and effect in traditional prose; b) modern and postmodern prose not fitting into logical frameworks; c) new prose artistically discovering the emotional landscape of a person; d) psychological exploration of the dramatic aspects of human nature; e) the ability to express not the reality of the real world, but the "history" that takes place within the essence of images; f) using symbols and metaphors; g) the strength of suggestiveness.

The comparisons above are significant in showing that Asad Dilmurod believed that being tied to the newspaper for a lifetime, spending his unique talent and potential on writing about trivial topics, would dilute his style and weaken his creative abilities. In fact, Asad Dilmurod deeply understood artistic creativity as a phenomenon of art and, having firmly decided to dedicate his talents and abilities to literature and art, distanced himself from the "Zarafshon" newspaper he had once worked for and moved closer to the intellectual and literary environment of Tashkent.

While working at the "Zarafshon" newspaper, he led the column "The World Knows Samarkand" ("Samarqandni olam biladi") on the recommendation of the editor-in-chief, Ahmadjon Muxtorov.

As a result of these constructive efforts, a number of articles and essays emerged, including the story "Sherdor", which was published in the journal "Yoshlik". The story was positively evaluated by Zulfiya and Erkin Vohidov. Inspired by this, the writer then wrote a novella based on the same story, titled "Sherdor". Subsequently, he wrote a series of historical stories, such as "Afrosiyob Sukunati" (The Silence of Afrosiyob) and "Koshin".In general, during his time at the "Zarafshon" newspaper from 1969 to 1980, Asad Dilmurod's writing skills were refined.

It is worth emphasizing that, even in Tashkent, he did not completely distance himself from journalism and continued to engage actively in creative writing. During this period, the writer penned many novellas and novels, which were later published and reached readers. Some of his works were translated into Russian, Ukrainian, Kazakh, Tajik, Turkish, and Uyghur. Based on his literary screenplay "Devona" (The Madman), a feature film was produced in 2003.

Section § 1.2 of the first chapter is titled ***"Biographical and Comparative-Historical Interpretation of the Writer's Creativity".*** In this paragraph, the processes of

the emergence and refinement of the writer's works, as well as the development and perfection of his artistic concept, are clarified through the analysis of the stories "The Last Bullet" (So'nggi O'q) and "A Hard Day" (Og'ir Kun), along with a historical-comparative and comparative-typological study. Where necessary, reference is also made to the significant article "My Innocent Friends Like Dew" (Shabnamdek beg'ubor do'stlarim) by the writer's creative friend, one of the first readers of his works, and his "critic" journalist and poet Mavluda Mirsaidova[76]. Through this, the internal progression of Asad Dilmurod's creativity is shown, demonstrating how he moved away from merely reworking stories and following tendentious views, and instead focused on perfecting his artistic concept. It highlights his mastery in continuing the fate of his characters in the natural course of events, further refining the subtleties of his craft.

In fact, Asad Dilmurod's short story "The Last Bullet" (So'nggi O'q) is not only renamed "A Hard Day" (Og'ir Kun), but its characters' destinies and the artistic interpretation of those destinies have also been reworked. Specifically, the story "A Hard Day" (Og'ir Kun)is based on the event where Shokir, a disabled man who lost one leg during World War II and now works diligently in a collective farm, tragically shoots his only daughter, Mahira. The key elements of the plot in "The Last Bullet" (So'nggi O'q) **-** father + lone daughter + the tragic event are fully preserved. However, in the revised version, the father is not a traitor, and the daughter is not a betrayer either. In the new version, the main character Shokir, the disabled man, shoots his lone daughter Mahira, resulting in her tragic fate.

Thus, Asad Dilmurod masterfully portrays the impact of the devastating war, which is happening far away in Russia, on the lives of our fellow countrymen working behind the front lines. He paints a poignant and powerful picture of their hard, grueling labor and their impoverished, difficult living conditions. The tragedy of Shokir is unveiled within this context, following the same artistic approach.

The dissertation analyzes the image of fathers who shoot at their own children and, in most cases, become their killers, as depicted in the works of prominent figures in both Uzbek and world literature. The works compared and subjected to comparative-typological analysis include the French writer Prosper Mérimée's novella "Mateo Falkone", the Russian writer Nikolai Gogol's story "Taras Bulba", and Said Ahmad's "Ufq" trilogy. The conclusions drawn from these analyses are theoretically generalized.

Specifically, Asad Dilmurod achieved a significant artistic and aesthetic effect in reworking his story "The Last Bullet" (So'nggi o'q) under the new title "A Hard Day" (Og'ir kun). This transformation clearly reveals his focus on illustrating the psychological credo of the war**-**affected individual, realistically depicting the harsh and difficult life behind the front lines, and revealing the complex characters with national-mental traits from various perspectives.

Observations show that the romanticism characteristic of childhood in Asad Dilmurod's style also carried over into his first novella, "Toshburgut" (1979), which embodies a melancholic yet hopeful spirit typical of fairy tales and legends. These works have been extensively analyzed in the chapter. The writer's novellas "The Mysterious Staircase" (Sirli zina), "Toshburgut", as well as his short stories "The Smell of Bread"

[76] Мирсаидова М. Шабнамдек беғубор дўстларим // Ургут садоси. 2019 йил, 23 май, 1-, 15-, 22-июнь.

(Non hidi), “The Silence of Afrasiab” (Afrosiyob sukunati), “Gift of Happiness” (Baxt tuhfasi), and “When the Girls Laugh” (Lolalar kulganda), were translated into Russian by the writer and translator Emil Amit (1938-2002). As a result, these works also attracted the attention of Russian-speaking readers.

The second chapter, titled **“The Manifestation of Human Characteristics in Literary Works”**, consists of two paragraphs. § 2.1 section, ***“The ‘Keys’ to Asad Dilmurod’s Personality and Literary Heritage”***, explores the nature of the author's talent, his inclination toward expansive thinking, his interest in representing social phenomena, distant and recent historical events, as well as the depiction of prominent historical figures. It delves into the influences of his mentors and the sources that shaped his creative personality. Through these influences, the core sources of Asad Dilmurod’s creative identity and literary heritage are identified.

The paragraph also highlights the author’s distinctive style of poetically analyzing the human soul and social life issues within his prose, demonstrating his skill and mastery in exploring these deep and complex themes.

Asad Dilmurod’s short story “A Piece of the Sky” (Osmonning bir parchasi)[77] marks the writer’s first step in prose. In this story, the protagonist, Donish, is depicted as a person who is attuned to the world of nature’s colors and tones, so much so that he can sense the hues of flowers under the influence of the atmosphere around him. The story exemplifies Asad Dilmurod’s deep affinity with mood and emotion, portraying a young man who lives in a world of dreams and desires, whose heart is easily wounded. Through this character, Dilmurod focuses on the idea that even the smallest aspects of life seemingly insignificant or microcosmic can hold immense depth, and that every person has their own universe (macrocosm) and their own sky. This notion would later become a central aesthetic principle in Dilmurod’s literary work. In one of his early stories, “ The Rock” (Xarsang)[78], Dilmurod explores the idea that a person’s life lacks meaning and purpose if they are not deeply connected to their ancestral roots, if their heart does not surge with love for every particle of the earth. This theme of interconnectedness between the individual and the world around them is a recurring idea in Dilmurod’s prose. The dissertation demonstrates that these profound ideas and emotions were a constant companion to the writer throughout his career, as seen in his works like “Sherdor” and “Girih”, as well as in his later novel “Color and Axis” (Rang va Mehvar). In these works, Dilmurod’s exploration of patterns, colors, and tones conveys the idea that the writer sought a divine essence within these elements.

Indeed, in his later work “The World in the Grain” (Zarradagi olam), Dilmurod explores the entire span of time from the creation of the universe in the tiniest particle to the present day capturing its meaning, logic, and essence. This illustrates the continuous inner development of Dilmurod’s prose, which has evolved and deepened over time, constantly advancing toward a higher level of artistic and philosophical maturity.

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[77] Дилмурод А. Осмоннинг бир парчаси. Ҳикоя. Асад Дилмурод. Осмоннинг бир парчаси. – Тошкент: Ёш гвардия, 1978. – Б. 22-32.

[78] Дилмурод А. Харсанг. Ҳикоя. Асад Дилмурод. Осмоннинг бир парчаси. – Тошкент: Ёш гвардия, 1978. – Б. 32–45.

The writer expressed his subjective views on time, contemporaries, history, historical figures, nature, society, and humanity through the essay genre[79]. As a result, he produced a number of essays such as "The Bronze Wolf" (Bronza bo'ri), "The Legend of Alanquva" (Alanquva afsonasi), "Afrosiyob", "Pahlavon Muhammad", "The Hero of Yalangto'shbiy" (Yalangto'shbiy bahodir), "Song About Polkan" (Song About Polkan), "The Essence of Faith" (E'tiqod javhari), "The Horses of the Distant Valley" (Olis vodiy tulporlari), "Rise Like Olloyoron, My Urgut!" (Olloyoron kabi yuksal, Urgutim!), and "The Threshold" (Bo'sag'a). While these essays are not very long, each possesses its own free composition.

In the research, Asad Dilmurod's essays are conditionally classified by theme into: a) literary-aesthetic, b) historical-biographical, v) journalistic, g) popular-scientific, and d) pure belles-lettres.

The writer's essays are rich in figurative concepts, aphorisms, artistic descriptions, and expressions. They consist of the author's individual observations, impressions, reflections, and logical conclusions. These essays are often dedicated to specific topics. Asad Dilmurod presents details within a clearly defined subject, giving his essays a philosophical and reflective nature. The author substantiates his arguments but does not attempt to present a definitive solution to the issue at hand, nor does he claim scientific academicism.

For example, the essay "The Bronze Wolf" (Bronza bo'ri)[80] is inspired by Eastern historical narratives, the cult of the patroness she-wolf, and Greek mythology, particularly the legend of *Romulus and Remus* and the art of sculpture. In this essay, the relationship between legend and historical truth is analyzed. The essayist perceives the ancient world through dualistic concepts such as: good vs. evil, truth vs. lies, joy vs. sorrow. In his view, these interconnected concepts past, present, and future embody moral wisdom. Therefore, the meaning of one concept can be understood through the other. The future, in this sense, is inevitably linked to the past and present, and emerges organically from them.

The research compares this essay with similar works in world literature that reflect the theme of the she-wolf, such as Chinghiz Aitmatov's "The Day Lasts More Than a Hundred Years" (Qiyomat), Hermann Hesse's "The Werewol" (Cho'l bo'risi)[81], O'tamish Khoji's "Chingiznoma" (Chingiznoma , and the Turkish epic "Oghuznama" (O'g'uznoma)[82]. These works are compared in a way that emphasizes the common elements shared with Dilmurod's essay. As a result, in his creative moments, Asad Dilmurod presents discussions and reflections that are sociopsychologically significant by nature, focusing on the internal debate within the human psyche. This debate reflects two opposing poles (the wolf and the human, as symbolized by N.D.), particularly the

[79] Бахтин М.М. Автор и герой в эстетической деятельности // Бахтин М.М. Эстетика словесного творчества. – М.: Искусство, 1986; Бочаров А.Г. Жанры литературно-художественной критики. – М.: МГУ, 1982; Эпштейн М. Парадоксы новизны. – М.: Прогресс, 1987.

[80] Дилмурод А. Бронза бўри. Асад Дилмурод. Хилват ёхуд бронза бўри. Ҳикоя ва эсселар. – Тошкент: Янги аср авлоди, 2017. – Б. 352–369.

[81] Ҳессе Ҳерман. Чўл бўриси. Мирзаали Акбаров таржимаси. – Тошкент: Файласуфлар, 2015. – Б. 248.

[82] Шербак А.М. Огузнаме. Мухаббатнаме. – Л.: 1959; "Ўғузнома" (ёки хоқон ҳақида достон) Н.Раҳмонов ҳозирги ўзбек тилига ўгирган // Шарқ юлдузи. 1989, 4-сон, – Б. 165–171.

struggle between good and evil. The essay reveals Dilmurod's historical-philosophical perspective on this eternal conflict, portraying it as central to his worldview.

It is evident that Asad Dilmurod, having thoroughly studied historical-literary sources and the history of literature and art from every angle, demonstrates that the image of the compassionate and merciful Mother She-Wolf ("Ko'kbo'ri"), symbolizing divine power, grace, and mercy, is equally cherished as a patron figure in both the East and the West. Through this portrayal, Dilmurod emphasizes the universal significance of this archetype, showing it as a unifying symbol that transcends cultural boundaries and resonates with both Eastern and Western traditions.

The dissertation compares Asad Dilmurod's short story "The Inscription on the Weapon" (Yarog'dagi bitik)[83] and his novel "Mahmud Torobiy", highlighting the internal progression of the writer's creative development and the vast scope of his artistic-aesthetic goals. It examines how Dilmurod creatively assimilates the experience of his mentors, such as Oybek and M. Osim, who also explored similar themes, while avoiding merely repeating existing literary interpretations and achieving a distinctive artistic individuality. The essay "Pahlavon Muhammad" essesi[84] and the novel of the same name, along with their historical-literary basis in the "The Life of Pahlavon Muhammad" (Holoti Pahlavon Muhammad) , are analyzed in detail. The dissertation demonstrates Dilmurod's role in broadening the artistic expression of the social and cultural life of the era, the people's way of life, and the spiritual world of prominent historical figures, showing how he skillfully and objectively portrays these elements through poetic means. This contributes to an unprecedented expansion of the poetic possibilities of representing these themes. Additionally, the study highlights how the image of the virgin woman in Dilmurod's "Alanquva" story is also embedded in "Mahmud Torobiy", and after the publication of the novel, the writer revisits this theme in essay form, making corrections to certain shortcomings in the novel. To support this analysis, the research draws on works by other notable historical figures and writers, such as Hofiz Tanish Buxoriy[85], Mirzo Ulug'bek[86], Abulg'oziy Bahodirxon, Rashiduddin Fazlulloh, Sharafuddin Ali Yazdiy[87], Mirxond[88], offering comparative insights into Dilmurod's creative approach. The dissertation also emphasizes the significance of Dilmurod's self-reflection in scrutinizing his own literary-aesthetic views and identifying certain errors in his artistic expression. This critical self-examination not only demonstrates his intellectual and creative courage but also underscores his broad worldview, his sincere, open-hearted, and tolerant nature, marking him as a writer of exceptional human qualities.

§ 2.2 of the second chapter is titled ***"Some Aspects of the Writer's Aesthetics"***. In this paragraph, Asad Dilmurod's creative experiences and his meticulous observations of

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[83] Дилмурод А. Яроғдаги битик. Ҳикоя. Асад Дилмурод. Хилват ёхуд бронза бўри. Ҳикоя ва эсселар. – Тошкент: Янги аср авлоди, 2017. – Б. 30–53.

[84] Дилмурод А. Паҳлавон Муҳаммад. Эссе. Хилват ёхуд бронза бўри. Ҳикоя ва эсселар. – Тошкент: Янги аср авлоди, 2017. – Б. 400–430.

[85] Ҳофиз Таниш Бухорий. Абдулланома ("Шарафномайи шоҳий"). Биринчи китоб. Форсчадан С.Мирзаев таржимаси. – Тошкент: Шарқ, 1999.

[86] Мирзо Улуғбек. Тўрт улус тарихи.Таржимонлар: Б.Аҳмедов, М.Ҳасаний ва Н.Норқуловлар. – Тошкент: Чўлпон, 1994.

[87] Шарафиддин Али Яздий. Зафарнома. Таржимон: Омонулла Бўриев. – Тошкент: Камалак,1994.

[88] Маънавият юлдузлари. Тўпловчи ва масъул муҳаррир М. Хайруллаев. – Тошкент: Халқ мероси, 2001.

the changes and innovations taking place in the literary process are analyzed, particularly through his articles "The Stream Where Emotion and Thought Merge" (Tuyg'u va tafakkur birlashadigan o'za)"[89], and "Reverberations of the World of Words" (So'z olami tovlanishlari)[90]. The analysis is based on the common aesthetic thinking and literary principles that underlie these works.

Dilmurod's article "Tuyg'u va tafakkur birlashadigan o'zan" was published in the Yoshlik journal[91]. Given the nature of the journal, the writer begins by recalling the bright memories of the years when his first historical story, "Sherdor", was published. This story later served as the foundation for his more substantial historical novella of the same name[92].

In the article mentioned above, recalling those moments, the writer reflects: *"The beloved "Yoshlik" magazine is especially dear to me, as it constantly reminds me of the period when I was full of dreams and aspirations. At the same time, it reminds me of my early creative attempts. When the magazine first published my historical story "Sherdor", I was so inspired. After that, it is no surprise that I became entirely connected to the past, looking at it from the perspective of several centuries, and deeply bound to history"*[93].

Asad Dilmurod recalls his youth as *"a period full of dreams and desires, like a time of fire and passion",* describing it as a formative, vibrant phase of his life. He refers to his historical story "Sherdor" as "my first creative attempt". For him, literature is not just a craft but: a) an endless, unique treasure, a miracle among miracles, and b) a true blessing to be able to understand it from a young age and nurture a deep love for the art of words.

At first glance, it might seem that Asad Dilmurod transitioned from a traditional realist narrative style, seen in his novels "Mahmud Torobiy" and "Pahlavon Muhammad", to modern and postmodern modes of expression. However, as the writer himself has pointed out, this quality was innate to him from childhood. He has always been attuned to the spiritual pleasure of flights of imagination, taking delight in the smallest details of existence, searching for symbolic and metaphorical meanings in them. His moods and states often shift, transforming and evolving traits that Dilmurod attributes to his inherent nature, something he "caught in the cradle".

In the writer's work, the synthesis of history and the spirit of the times creates a unique artistic landscape. Indeed, this dynamic can be observed in his short stories such as "Bread" (Non), "A Hard Day" (Og'ir kun), "The Verdict" (Hukm), "Twilight" (Xufton), and "Xarsang", as well as in his novellas "Toshburgut" and "The Mysterious Staircase" (Sirli zina). In these works, Dilmurod skillfully intertwines historical events with the prevailing social and cultural mood, producing narratives where the past and present coexist and inform one another.

The writer's style has been shaped through aesthetic elements characteristic of both traditional and non-traditional realism. In the process of gathering experience and

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[89] Дилмурод А. Туйғу ва тафаккур бирлашадиган ўзан // Ёшлик. 2010 йил, 10 (239)-сон.
[90] Дилмурод А. Сўз олами товланишлари // Зарафшон. 2007 йил, 20 сентябрь.
[91] Дилмурод А. Туйғу ва тафаккур бирлашадиган ўзан // Ёшлик. 2010 йил, 10 (239)-сон.
[92] Дилмурод А. Шердор. Тарихий қисса. – Тошкент: Ёш гвардия, 1986. – Б. 176.
[93] Дилмурод А. Туйғу ва тафаккур бирлашадиган ўзан // Ёшлик. 2010 йил, 10 (239)-сон.

exploring new paths, Dilmurod created stories such as “The White Dragon Planet” (Oq ajdar sayyorasi, 1995-1996), “Alanquva” (2007), “The Flame of Imagination” (Xayol cho‘g‘lanishi, 2010), “The Bell” (Qo‘ng‘iroq, 2013), “The Ladder” (Narvon, 2014), “Distance” (Masofa, 2016), and “The Gaze of the Rising Sun” (Oqbadan parivash nigohi, 2017), marking a shift in his creative trajectory.

In this chapter, the writer’s stories “Qo‘ng‘iroq” (The Bell), “Narvon” (The Ladder), “Xilvat” (The Hermitage), and novellas “Mezon burji” (The Tower of Measure) and “Sherdor” (The Lion-hearted) are analyzed. In the novella “Girih” (The Knot), the ancient pattern of “girih” (a decorative geometric motif) is elevated to the level of a metaphor, while in “Fano dashtidagi qush” (The Bird of the Fano Plain), it becomes a unifying stylistic feature.

Importantly, these works embody the writer’s inner creative joy, longing for goodness, reverence for beauty, determination, hope for the future, and philosophical reflections. In stories like “Mulk” (The Property), “Girih”, and “Intiho” (The End), the struggle between enlightenment and ignorance is artistically and philosophically analyzed through the lens of recent history. The historical past and cultural heritage are viewed from the perspective of national interests, with any form of violence being condemned as ignorance.

In the novel “Pahlavon Muhammad”, the character of the protagonist is portrayed through a refined artistic interpretation, emphasizing his wisdom, good-heartedness, unwavering faith, and strong will, as well as the humanitarian essence of his ideas.

In general, the characters created by Asad Dilmurod, such as Mulla Abdujabbor, Mahammad Avaz, Nazokatbonu, Mohbonu (“Sherdor”); Shamsiddin Mahbubiy, Mahmud Torobiy, Subuha, Muhiddin Kamol, Suyguna Zebo (“Mahmud Torobiy”); Yodgor valiy, Saidbek Umar, Mohina, Hazora momo, Ena Ko‘kbo‘ri, Chaqaloq (“Fano dashtidagi qush”); and Alisher Navoiy, Husayn Boyqaro, Sayid Hasan Ardasher, Pahlavon Muhammad, Darvesh Muhammad (“Pahlavon Muhammad”) are all imbued with significant virtues. The conflicts and emotional turbulence within their characters, expressed in harmony with life’s contradictions, hold considerable aesthetic value and have the power to captivate the reader.

The final chapter of the dissertation is titled **“Romantic Thought: Commonality and Uniqueness”.** In § 3.1 of this chapter, titled **“The Literary-Aesthetic Concept of the Novel “Color and Axis” (Rang va Mehvar),** the literary and aesthetic factors that ensure the artistic conceptuality of the novel are analyzed. The analysis demonstrates that the novel is rich in imagery and emotion, and it is grounded in logical memory. Indeed, for the creative person, not only imagination but also memory is a psychological process.

The protagonist of “Color and Axis” (Rang va Mehvar) Komron Valin directs his mental activity toward creative work. Thus, his memory unfolds on the basis of both voluntary and involuntary elements. The protagonist’s psychological activity is evident in the continuity of his work on a series of paintings called “Flood” (Toshqin). In a sense, this can be described as a phenomenal professional memory. Consequently, many of the psychological influences in the novel are creatively reworked.

The dissertation shows that many aspects of this novel are aligned with the “stream of consciousness” technique found in global literature and art, and they resonate with the

evolving processes of our national romantic thought. The novel's clear expression of the writer's high regard for human values, the creation of psychological portraits, and the sincere expression of the essence of life are all vividly manifested. New forms of artistic style are actively employed in this work. In fact, the writer strives to explore and reliably portray the multiple layers of human consciousness through various narrative perspectives.

Asad Dilmurod's artistic concept reflects the human struggle with destiny, the acknowledgment of the Creator's judgment in reforming the hearts of those who have fallen prey to egoism. The writer's artistic judgment is conveyed through characters such as Nosir, To'ra Oxun, Tarvuz Domla, Azlar Niyoz, and Zokir G'iyosiy - people who have not yet developed their "inner selves" and are alienated from thought and emotion. The novel emphasizes that it is not the role of humanity to intervene in the fate of individuals. The totalitarian system of the Soviet era and its sycophants are ruthlessly exposed. The novel is enriched with ironic allusions and satire that reveal the misdeeds of these individuals.

Asad Dilmurod, who feels the human suffering with his entire heart and soul, has skillfully integrated mythological views, legends, and narratives into his novel's artistic text. He has also incorporated achievements from the fields of visual arts such as painting, sculpture, and graphics, as well as influences from cubism, neoclassical traditions, surrealism, and abstract art. Through the use of light-shadow techniques, he breathes life into the faces of his characters, masterfully expressing their inner worlds delicate emotional states. This approach demonstrates the writer's artistic influence and creative assimilation on a national basis.

When we examine the characteristics of the characters in Asad Dilmurod's works based on his style and the methods he relies on, it becomes evident that there is a process of qualitative change and refinement occurring in portraiture in contemporary novels. Specifically, the writer employs two distinct methods to create his characters:

"*The first method*" involves the portrayal of the human figure through certain strokes, where the image is represented in a suggestive manner. In these cases, the ideological and emotional aspects of the work are emphasized in a symbolic or metaphorical manner. At times, a semi-graphic technique is used to strengthen this approach. In general, in Komron's illustrations, color painting dominates, and it is closely connected to the graphic style.

"*The second method*" reveals all the subtle changes in a character's personality. Thoughts, memories, and imaginations are presented in detail. In this method, the plasticity of the character is enhanced. The portrait becomes a tool for depicting both the external and internal psychological and emotional states of the character. Through the use of words, the writer reveals the essence of the character by bringing to life their external appearance (*features, body type, clothing, facial expressions, body language, and actions*) in the reader's imagination. In this way, the writer creates a fully realized human image.

When discussing the specific psycho-physiological and artistic theoretical foundations of the author's image, literary critic Suvon Meli's statement that *"The author's image is a unified spiritual figure, the imaginary person created in the mind*

from the depiction and events in the work"[94], hould be given attention. Indeed, the scholar emphasizes the distinction between the real person who created the literary work the author and the author as an inseparable part of the work itself. These thoughts are particularly relevant when interpreting the image of the artist in the novel.

The artist in Asad Dilmurod's work primarily uses volumetric spatial techniques, connecting the depiction with the social environment through the use of light and shadow. His depiction, rich in vivid colors, is highly evocative and strongly influenced by the craftsmanship of his art. Dilmurod creates a complex composition and a system of metaphorical images through the use of abstract concepts. He expresses significant meaning through delicate and refined strokes, adding depth and resonance to the work.

His system of expression is multilayered. It is based on a solid scientific foundation, which allows for a deep engagement with social life. The changes in the human psyche, as well as the problems of the individual and society, and the individual and existence, are interpreted convincingly in the depictions. The unique aspect of the artist's worldview is that he sharply critiques the complex and tragic events of the era and the ills of social life. Accordingly, the use of light and shadow in his work is also quite pronounced. In his attitude, unparalleled courage is demonstrated. The artwork focuses on the expression of emotions and impressions, thoughts and ideas. However, the colors of existence are also depicted, interacting with one another. As a result, it is closely connected to the issues of national history, recent past, and the problems of time and space. In these, along with the ruthless realism, there are also elements characteristic of the romantic style. Indeed, the "Flood" series is a unique mosaic.

In our opinion, the novel synthesizes elements of various currents of world literature and art based on national literary traditions. Undoubtedly, in this process, the dominant role is played by the expanding Uzbek poetic thought, rooted in the traditions of Eastern literature.

In § 3.2 of the third chapter, the issue of **"Commonality and Uniqueness"** in the writer's works is analyzed. This paragraph examines Asad Dilmurod's traditionally styled novel "Pahlavon Muhammad" and his non-traditional, innovative novel "The World in the Grain" (Zarradagi olam).

In "Pahlavon Muhammad", the interpretation of the main character's image reveals the humanitarian essence of the wise scholar's ideas, and the author expresses his feelings of empathy. Through guiding the hero on the path of spiritual purification, the writer focuses on his faith and beliefs, leading him to personal growth. By receiving spiritual support from all people and striving for freedom, the protagonist convinces his comrades of the importance of fighting against ignorance. The character is depicted not only as a philosopher but also as a symbol of protection for his people. The writer strives to create a spiritual portrait of Pahlavon Muhammad, illuminating the divine aspects of the character of the warrior-saint.

In other words, the conflicts in the novel occur not only between the individual and society, good and evil, but also between faith and ego. The author does not separate the physical confrontation of forces from the spirit of the time, instead portraying it against the backdrop of internal conflict. The protagonist's psychological states his pursuit of

[94] Сувон Мели. Сўзу сўз. ("Адабиёт фалсафаси"га чизгилар) – Тошкент: Шарқ, 2020. – Б. 118.

freedom, mysticism, pride derived from high human dignity, some arrogance, determination, confidence, lofty spiritual greatness, simplicity, humor, and modesty are skillfully depicted through vivid images, harmoniously aligned with his humanitarian and patriotic virtues in his social activities.

In the novel "The World in the Grain" (Zarradagi olam), the essence of faith, belief, compassion, and love is closely intertwined with the imagery of the Qurama desert. As a result, the depictions of Qurama transform into symbols of patriotic love, while the descriptions of the materialized river evoke images of spiritual love. As the reader engages with the text, they pass through significant stages of asceticism in the history of the Qurama desert and breathe in the atmosphere of that asceticism. In other words, after traversing the nineteen stages related to the inexorable passage of time and the evolving space, the reader comes to believe that the bright world can be preserved through hope, goodness, beauty, and love.

For the writer, the Qurama desert represents the culmination of the continuous, chain-like movements of the essence of nature and existence. The various transformations in the pursuit of the self also reflect certain movements and struggles namely, the consequences of misguidance and indifference. Therefore, the novel invites the reader to encounter a world and humanity filled with mysteries. It urges them to endure in the face of natural and social crises, to heed the call of those with open hearts, to engage in noble deeds, and to understand the hidden system of secrets both inwardly and outwardly.

In this chapter, the novel "Color and Axis" (Rang va Mehvar)" is compared with French writer Marcel Proust's "In Search of Lost Time" (Yo'qotilgan vaqtni izlab) series from historical and comparative aspects. The origins, progression, and forms of artistic expression of both writers' styles are analyzed. The historical-genetic, social-political, and moral-educational commonalities and individualities of their artistic-aesthetic concepts are clarified. It is determined that the conflict in both writers' novels arises from the psychological process and the clash of real reality. Indeed, both writers search for the causes of the decline of high human feelings. However, Marcel Proust tends to explain this cause through society, while Asad Dilmurod is inclined to explain it through faith and belief. For Proust, the main theme is art and creation, while for Dilmurod, in addition to this, pure faith and belief are the ultimate values.

Both writers' works show commonalities and differences in their use of "stream of consciousness": for example, for both, "stream of consciousness" serves, first, as the object of depiction, and second, as a unique method for interpreting images of reality. Both writers cannot accept the selfishness, moral poverty, and hypocrisy of the 20th century. Proust places the individual at the foundation of material and spiritual values, analyzing the psychological loneliness of French intellectuals. In contrast, Dilmurod asserts that the unity of faith and belief is the key factor for an individual's stability.

CONCLUSION

1. Asad Dilmurod's development as a sincere human being and a person of deep inner qualities, as well as his formation as a talented writer, is rooted in his familial-genetic background, Eastern national identity, and mental codes. The religious beliefs,

respect for folk traditions, and life lessons he developed during his childhood and adolescence later reawakened and were reflected in his works across various genres, including essays, short stories, novellas, and novels, such as “Afrosiyob”, “Xilvat”, “Sherdor”, “Girih”, “Toshburgut”, “Sirli zina”, “Mezon burji”, and “Mahmud Torobiy”. The writer’s deep national pride has ensured the ideological and artistic conceptualism, compositional integrity, and the reliable, vivid, and lifelike portrayal of characters in these works, which in turn guarantees their aesthetic impact.

2. The beautiful nature, ancient history, and the simple, hardworking, and tolerant people of the village where the writer was born and raised nurtured a romantic elevation and a realistic impartiality in Asad Dilmurod’s heart. These qualities, which became an inseparable part of his personality, are reflected in his works, such as the short stories “Bread” (Non), “A Hard Day” (Og‘ir Kun), “Xarsang”, “The Bumps” (Ko‘chki), as well as in his essays Rise Like Olloyoron, My Urgut!” (Olloyoron kabi yuksal, Urgutim!), and “The Threshold” (Bo‘sag‘a).

3. A. Dilmurod’s “Sherdor” story has been prepared in three variants, and his “Mahmud Torobiy” novel in six variants. Such a phenomenal situation related to the writer's artistic creative laboratory indicates his deep sense of creative responsibility, hard work, patience, and unparalleled perseverance. The writer’s thoughts and feelings matured in the vibrant world of his native village, city construction and assembly organizations, various editorial offices, the lives of ordinary people, and the lessons of his mentors. These served as the foundation for the blossoming of his creative intent. Specifically, the early drafts of his stories such as “Toshburgut”, “Sirli zina” (The Mysterious Staircase), “Sherdor”, and “Girih” were shaped in the editorial offices of newspapers.

4. A. Dilmurod’s literary legacy can be conditionally classified as follows:

a) journalistic articles; b) scientific-popular observations about artistic creativity and the aesthetic world; c) literary-aesthetic, historical-biographical, journalistic, scientific-popular, and pure belles-lettres essays; d) poems; e) short stories, novellas, and novels; f) film scripts.The thoughts and ideas that formed in the writer’s consciousness, the lofty feelings that passed through his heart, evolved from creative intent to poetic text. The author accurately assessed his talent and continuously improved his mastery. The writer’s heartfelt sincerity shifted into artistic concepts, ensuring the vitality of his works across all genres and forms.

5. In the writer’s early works, one can partly detect the tendencies of general socialist literature, particularly the influence of class struggle ideology. However, the author quickly freed himself from the influence of the totalitarian regime’s literary policy, mastering the realist, modernist, and postmodernist styles of expression. These internal shifts in his creative approach are first evident in comparing different versions of his stories and novellas from various years. Additionally, they become more apparent when studying his works in historical-comparative and typological contexts alongside Said Ahmad’s “Ufq” trilogy, Russian writer Nikolai Gogol’s “Taras Bulba”, and French author Prosper Mérimée’s novella “Mateo Falcone”. A. Dilmurod effectively utilizes the opportunities of artistic-psychological analysis, offering a delicate artistic dissection of his characters’ psyche, exploring their beliefs, national ethics, and human emotions in harmony.

6. A. Dilmurod is a person of mood and heart by nature. This is why, in his first story “A Piece of the Sky” (Osmonning bir parchasi), through the character of Donish, who is introduced to the world of nature’s colors and tones, the writer draws attention to the idea that even the smallest of human beings is an infinitely vast world, with their own universe and sky. Thus, the writer later established important aesthetic principles that became the lifeblood of his artistic creativity. A close examination of several of his short stories and essays, as well as his novellas “Sherdor”, “Girih”, and novels “Color and the Axis” (Rang va Mehvar) and “The World in the Grain” (Zarradagi Olam), confirms that A. Dilmurod is a painter of color and tone. From these works, it is clear that he sought a divine essence within them, was able to transfer his understanding to the psyche of his characters, and mastered the language of symbols and metaphors.

7. A. Dilmurod’s essay “The Bronze Wolf” (Bronza bo‘ri) demonstrates that the writer’s worldview is extraordinarily broad and marked by a high level of erudition. In the work, the writer perceives the world through dualistic concepts such as good vs. evil, truth vs. falsehood, and joy vs. sorrow. Therefore, in most of his works, the ideological-aesthetic concept related to the triad of past + present + future predominates. The writer’s human and creative personality, as well as his literary-aesthetic views, are based on the principles of goodness, truth, and justice, which also define his aesthetic ideal and the nature of his literary characters.

8. In the writer’s works, there is a clear focus on depicting the epic narration of actions and the inner psychological, even pathological, states of the characters. This is particularly evident in A. Dilmurod’s modern novels such as “The Bird in the Fano Desert” (Fano dashtidagi qush), “Color and the Axis” (Rang va mehvar), and “The World in the Grain” (Zarradagi olam). Comparing his works with the writings of renowned Russian and world authors such as F.M. Dostoevsky, Jules Verne, Mayne Reid, and Jonathan Swift confirms that his imaginative horizon is boundlessly vast.

9. In A. Dilmurod’s novel “Color and the Axis” (Rang va mehvar), which is based on the stream of consciousness technique, the writer actively employs new forms of artistic style, such as viewing humans as embodying high values, creating psychological portraits, and sincerely expressing the essence of life. In this work, he strives to understand and convincingly depict the various layers of human consciousness. The characters he creates are based on mysterious symbols. Through these symbolically created characters, the writer casts a glance into the deep recesses of the human mind.

10. The writer does not isolate the object from the flow of the world, but rather contemplates it in harmony; therefore, his exploration moves from understanding events to grasping ideas. While not denying the irrational essence of the work of art, it provides ample space for various perceptions and reflections. In “Color and the Axis” (Rang va mehvar), the writer creates a distinct category of symbolic images for those who are deprived of faith. Similar to Marcel Proust’s “In Search of Lost Time” (Yo‘qotilgan vaqtni axtarib), “Color and the Axis” is also an intellectual novel. In both works, the external world is depicted in a synthesis of memory-imagination-dream-reality, where spatial and temporal sequences are not strictly interconnected. The Uzbek writer distinguishes a person not by their social standing, but by the integrity of their spiritual and psychological world. On the other hand, Proust entirely rejects the environment of his characters.

11. In his novel “The World in the Grain” (Zarradagi olam), the writer effectively uses mythological elements and classical literary traditions, particularly incorporating elements of Sufism, tones, symbols, and metaphors. At the same time, he creatively draws on the experiences of advanced literary movements in world literature. Given these features, this novel is not only a significant achievement in Asad Dilmurod’s works but also an important contribution to the development of contemporary intellectual fiction in our literature.

In general, a comprehensive study of Asad Dilmurod’s personality and prose legacy shows that, in his works, the author’s personality and creative approach harmonize and align perfectly.

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

ДИЛМУРОДОВА НИЛУФАР АСАТУЛЛАЕВНА

ГАРМОНИЯ ЛИЧНОСТИ АВТОРА И ТВОРЧЕСКОЙ ЛАБОРАТОРИИ В ПРОЗЕ АСАДА ДИЛМУРОДА

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

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Ташкент – 2025

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за №B2023.1.PhD/Fil3074.

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

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

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Защита диссертации состоится 1 мая 2025 года в 14^{00} часов на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (Адрес: 100066, город Ташкент, Яккасарайский р-н, ул. Юсуф Хос Хожиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44; www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz).

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Автореферат диссертации разослан «19» 04 2025 года.

(протокол реестра рассылки № 2 от «19» 04 2025 года).

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ВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в раскрытии прозаического наследия заслуженного работника культуры Узбекистана Асада Дилмурода (1947-2019) на основе гармонии личности автора и его творческой лаборатории.

Объектом исследования выбраны прозаические произведения Асада Дилмурода, также некоторые статьи, эссе, литературные беседы, рукописи и воспоминания современников писателя.

Задачи исследования состоят из следующих:

определить жизненный и творческий путь Асада Дилмурода и его литературно-художественное наследие, сферу интересов, поэтическое своеобразие и место в развитии современного литературного процесса;

раскрыть вопросы психологии художественного творчества, литературной традиции, внутреннего творческого развития и творческой индивидуальности на примере диалектики души;

осветить прозаическое наследие писателя с точки зрения творческого замысла, эстетического идеала, художественно-эстетической концепции, эпического повествовательного стиля, в частности, умения применять приемы композиционного параллелизма и художественной обусловленности;

определить приемы поэтического изображения в прозе Асада Дилмурода, процессы видоизменения ракурсов художественного выражения на основе параллельного выражения реальной и нереальной жизни в поэтическом изображении и выявить функции аналитического фольклоризма в художественной фактуре романов писателя.

Научная новизна исследования заключается в следующем:

обоснованы на теоретических концепциях и принципах узбекского и мирового литературоведения такие вопросы, как формально-композиционные аспекты прозы и специфика изобразительных средств, поэтических приемов, выявляющих стилистическую индивидуальность Асада Дилмурода;

раскрыты в прозаическом наследии писателя образы героев нового типа, внутренняя динамика поведения, специфические способы выбора жизненного материала и его художественного выражения, изменения в художественном изображении и поэтике интерпретации;

доказано, что проза писателя представляет собой синтез классических литературных традиций, опыт современного реалистического романа, модернистских стилей, характеристик литературных течений, литературных влияний и творческой индивидуальности в единой творческой личности;

обосновано, что в произведениях Асада Дилмурода обнаруживается тончайшее философское созерцание, яркое проявление характерных для интеллектуальных романов черт, возрастание роли символики-образа в изобразительном выражении доказывающие, что поэтические образы этого типа являются важным аспектом в определении художественно-эстетической концепции писателя.

Практическими результатами исследования являются**:**

аспекты, связанные с творческой биографией Асада Дилмурода, его зрелой средой, затронутыми источниками, раскрыты на примере формально-методических поисков писателя в национальной прозе на основе концепции преемственности и непрерывности, связанные с традицией, литературным влиянием и внутренней духовно-психической потребностью;

теоретические выводы по вопросам литературной традиции, внутреннего творческого учения и творческой индивидуальности разработаны на примере психологии художественного творчества и диалектики души;

прозаическое наследие писателя изучено с точки зрения творческого замысла, эстетического идеала, художественно-эстетической концепции, эпического повествовательного стиля, в частности, умения применять приемы композиционного параллелизма и художественной обусловленности, и сформулирован целостный вывод;

проза Асада Дилмурода свидетельствует о художественной интерпретации общенациональных проблем, об образе героев нового типа, склонных к размышлениям и обсуждениям, и о проблемах стилистической индивидуальности;

результаты исследований в перспективе послужат определенным ресурсом для создания научно-исследовательских работ, учебников и учебных пособий по теории литературоведения, новой узбекской литературе и дисциплинам по современному литературному процессу.

Внедрение результатов исследования. На основе достигнутых научных результатов при исследовании гармонии личности автора и творческой лаборатории в современной узбекской прозе:

научные выводы о том, что такие вопросы, как формально-композиционные аспекты и специфика изобразительных средств, поэтические приемы, выявляющие стилистическую индивидуальность в прозе Асада Дилмурода, определенные с опорой на теоретические концепции и принципы узбекского и мирового литературоведения, были использованы в фундаментальном проекте №OT-F1-030 “Издание многотомной (в 7-тт.) монографии “История узбекской литературы”, реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2017-2020 годах (справка №04/01-697 от 25 марта 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате многотомная монография обогащена за счет таких теоретических понятий и принципов, как соразмерность формы и содержания, композиционная целостность, стилистическое своеобразие, многообразие изобразительных средств, синтез поэтических приемов, существующих в мировом литературоведении;

научные выводы, касающиеся раскрытия образа героев нового типа в прозаическом наследии писателя, внутренней динамики действий, выбора жизненного материала и специфических приемов его художественного выражения, изменений в поэтике художественного образа и интерпретации, были использованы в фундаментальном проекте №OT-F1-030 «Издание

многотомной (в 7-тт.) монографии «История узбекской литературы», реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2017-2020 годах (справка №04/01-697 от 25 марта 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате многотомная монография обогащена за счет таких теоретических понятий и принципов, как внутреннее развитие образов и действий героев нового типа, реалии жизни и индивидуальная художественная интерпретация, творческий стиль, поэтика художественного образа и интерпретации, существующих в мировом литературоведении;

научные выводы о том, что проза писателя представляет собой синтез классических литературных традиций, опыта современного реалистического романа, модернистских стилей, особенностей литературных течений, литературных влияний и творческой индивидуальности в единой творческой личности, были использованы в практическом проекте PF-201912258 “Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы”, реализованном в рамках государственной научно-технической программы Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои в 2021-2023 годах (справка №04/01-698 от 25 марта 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате многоязычная электронная платформа (на узбекском, русском, английском языках) обогащена новыми взглядами на принципы творческого освоения классической литературной традиции и опыта современного реалистического романа, модернистские стили, умение использовать особенности литературных течений в современной прозе, литературное влияние и творческая преемственность, творческое «я»;

выявление углубления философского созерцания в произведениях Асада Дилмурода, яркое проявление особенностей интеллектуальных романов, повышение роли символизма и образности в изобразительных выражениях, а также обоснование того, что поэтические образы данного типа являются важным аспектом в определении художественно-эстетической концепции писателя, были творчески использованы при подготовке сценариев передач “Bir asar tarixi” и “Qismat” телеканала “O‘zbekiston tarixi” Национальной телерадиокомпании Узбекистана (справка №01-44-288 от 9 октября 2024 года телеканала “O‘zbekiston tarixi” Национальной телерадиокомпании Узбекистана). В результате содержание материалов, подготовленных для этих передач, было философски усовершенствовано и обогащено научными доказательствами за счет таких теоретических понятий, как философское углубление, особенности интеллектуальных романов: художественно-эстетическая концепция писателя, многослойность образно-символического содержания и художественного выражения, а также ракурсы поэтического выражения.

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

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

I bo‘lim (I part; I часть)

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3. Biographical and comparative historical interpretation of Asad Dilmurod’s prose // International Journal of Literature and Languages. ISSN – 2771-2834. Impact factor – 6.997. 2024. USA. Volume. 04, Octaber. Pages: 53-59.

4. Adabiyotda psixologik va estetik talqin // Til va adabiyot ta’limi. – Toshkent, 2018, №6. – B. 39-41. (10.00.00; № 9).

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7. Сўз бағридаги нажотбахш ёғду // Шарқ юлдузи. – Тошкент, 2024, №4. – Б. 168-173. (10.00.00; № 19).

8. Adabiy shaxsiyat, ijodiy tadrij va adabiy-tarixiy manba // Xorazm Ma’mun akademiyasi axborotnomasi. – Xiva, 2024, №10. – B. 62-65. (10.00.00; № 21).

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10. Муаллиф шахсияти ва ижодий лаборатория уйғунлиги. Ilmiy tadqiqot va innovatsiya Ko‘p tarmoqli ilmiy jurnal. ISSN: 2181-3507. 1-том, 1-son. 2022, iyul. – B. 121-128.

11. Асад Дилмурод эстетик идеали // Science time Journal (Barqaror taraqqiyot va rivojlanish tamoyillari) – Nukus, 2023, may. – B. 69-76.

12. Tarixiy haqiqat va badiiy talqin // Science time Journal (Barqaror taraqqiyot va rivojlanish tamoyillari) Nukus. 2023, 2-may. – B. 4-7.

13. Асад Дилмурод тарихий насрида шарқ мутафаккирлари образи // “Sharq-u G‘arb Renessans adabiyoti: Navoiy va Shekspir” mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari. – Toshkent, 2022, 22-iyun. – B. 521-528.

14. Асад Дилмурод насрида тарихий ҳақиқатнинг бадиий талқини // “Sharq-u G‘arb: Navoiy va Gyote” mavzusidagi xalqaro ilmiy-nazariy konferensiya

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15. Asad Dilmurod estetikasining ayrim qirralari // “Sharq-u G‘arb adabiyotida gumanizm: Navoiy va Pushkin” mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari. 2024, 25-aprel. – B. 655-666.

II bo‘lim (II part; II часть)

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Avtoreferat “O‘zbekiston: til va madaniyat. Lingvistika” nashriyotida tahrirdan o‘tkazildi.



Bosishga ruxsat etildi: 18.04.2025-yil.
Bichimi 60x84 1/16, “Times New Roman”
garniturada raqamli bosma usulida bosildi.
Shartli bosma tabog‘i: 3,5. Adadi: 100. Buyurtma №: 171.

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