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

ISMONOVA YORQINOY ABDUMUTALIB QIZI

HOZIRGI O‘ZBEK ROMANLARIDA BOLA OBRAZINING POETIK FUNKSIYASI

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: 821.512.133'06.09-31

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

Contents of dissertation abstract of Doctor of Philosophy (PhD) on Philological Sciences

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Toshkent – 2025

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.3.PhD/Fil3744 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) joylashtiriladi.

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Dissertatsiya avtoreferati 2025-yil “ 19 ” 04 kuni tarqatildi.

(2025-yil “ 19 ” 04 dagi 3 raqamli reyestr bayonnomasi)

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyoti tarixida badiiy obrazning xilma-xil namunalari yuzaga keldi va hozirga qadar yana shakllanib bormoqda. Xususan, badiiy obrazlar tizimida bola obrazi ham bugunga qadar ancha faollashdi va adabiyotda o‘z ahamiyatiga ega bo‘ldi. Bugungi adabiyotshunoslik oldida turgan dolzarb masalalardan biri ushbu obrazning poetik funksiyasi, o‘rni va ahamiyatini tadrijiy o‘rganishdan iborat.

Dunyo adabiyotshunosligida bola obrazi, bolalik mavzusini tadqiq va tatbiq etish XVIII asrning ikkinchi yarmi XIX arsning boshlariga to‘g‘ri keladi. XIX asrning o‘rtalariga kelib esa ancha takomillashadi. Bola ijtimoiy va madaniy hayotning barcha sohalarida markaziy shaxsga aylanadi. Ko‘plab yozuvchilar bolalar va kattalar qarashlarini zidlab, “bolaning dunyoga bo‘lgan nuqtayi nazari” yordamida haqiqatga erishishga harakat qiladi. Bu esa obrazlar tizimida bola obraziga bo‘lgan qiziqishni oshiradi.

O‘zbek romanchiligidagi muhim bir xususiyat davr muammolarini shijoat bilan ko‘tarib chiqishda ko‘rinadi. Hayot muammolari, ularning badiiy tajassumi deyilganda, eng avvalo, davr va qahramon, xarakter kashfiyoti hamda ularning rang-barangligi, ijtimoiy g‘oya va uning badiiy talqin qilinishi kabi masalalar ko‘ndalang bo‘ladi. Ana shu masalalardan kelib chiqib hozirgi davr romanchiligimiz uchun xarakterli va ma’lum ma’noda yangilik tendensiyalari ham ko‘rinmoqda: adabiyotimizning dastlabki o‘n yilliklaridagi ayrim qahramonlar tasviridagi ijtimoiy faoliyatga o‘zini butunlay bag‘ishlab, shaxsiy hayotga yetarli ahamiyat bermaslik ular faoliyatida iz qoldirmay o‘tib ketishi mumkin bo‘lmagan hollar edi. Biroq endi inson shaxsiga keng e’tibor, uning turmushda yo‘l qo‘ygan nuqsonlari oqibatiga befarq qaramaslik talablari shaxs hayotini o‘z murakkabligida ko‘rsatishni taqozo qilmoqda. Bunday hol axloqiy tarbiyaga va milliy qadriyatlarga alohida e’tibor berilayotgan insondagi odamiylikning butun murakkabliklarini haqqoniy ko‘rsatib, asarning ta’lim-tarbiyaviy, ijtimoiy ahamiyatini oshirishga intilishning kuchayishi bilan bog‘liq hodisadir. Bunda esa bola obrazi yetakchi planga chiqdi. Bu kabi masalalarni Oybek, Rahmat Fayziy, Asqad Muxtor, Odil Yoqubov, Pirimqul Qodirov, O‘tkir Hoshimov, Tog‘ay Murod, Luqmon Bo‘rixon kabi yozuvchilar romanlari misolida tahlil qilish mumkin. Vaholanki, “Adabiyot, san’at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi”[1]. Shunday ekan, bugungi yangilanayotgan adabiyot, ularda aks ettirilgan badiiy obrazlarning milliy an’analarimizga bog‘liqligi, uning vazifasi va o‘rnini o‘rganish o‘zbek adabiyotshunosligi oldida turgan muhim va dolzarb muammolardandir.

O‘zbekiston Respublikasi Prezidentining 2017-yil 16-fevraldagi PF-4958-son “Oliy o‘quv yurtidan keyingi ta’limni yanada takomillashtirish to‘g‘risida”, 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2019-yil 21-oktyabr-dagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi

[1] Мирзиёев Ш.М. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди // Халқ сўзи газетаси. – Тошкент, 2017 йил, № 153.

va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi Farmonlari, 2017-yil 13-sentyabrdagi 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”, 2018-yil 5-apreldagi PQ-3652-son “O‘zbekiston Yozuvchilar uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi Qarorlari, O‘zbekiston Respublikasi Prezidentining 2017-yil 3-avgustdagi O‘zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma’ruzasi, 2020-yil 20-mayda Toshkent shahridagi Adiblar xiyoboniga tashrifi chog‘ida adabiyotning ta’sir kuchini oshirish bo‘yicha topshiriqlari hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq ravishda bajarilgan.

Muammoning o‘rganilganlik darajasi. O‘zbek romanlari ustida ko‘plab tadqiqot ishlari olib borilgan. Vaholanki, U.Normatov, H.Umurov, I.Yoqubov, U.Jo‘raqulov, B.Karimov, Z.Pardayeva, A.Rahimov, A.Qahramonov, P.Kenjayeva, Q.Yo‘ldoshev, U.Xo‘jamqulov, M.Boboxonov[2] kabi adabiyotshunos olimlarning doktorlik va nomzodlik dissertatsiyalarida, monografiya va maqolalarida bu muammoning ayrim qirralari, tafsilotlari haqida fikr-mulohazalar bildirilgan.

Bola obrazi ko‘p yillardan beri o‘zbek va jahon adabiyotining asosiy mavzularidan biri bo‘lib kelmoqda. Jahon adabiyotida xususan, rus adabiyotshunoslaridan T.M.Cherkasova, A.S.Matveyeva, N.Romanova, Y.S.Kamardina, Y.Y.Shestakovalarning nomzodlik dissertatsiyalarida ham bola obrazi, bolalik mavzusiga yuzlanilgan[3]. O‘zbek adabiyotshunoslaridan

[2] Норматов У. Болакай нигоҳида замон талатўплари // Ўзбекистон адабиёти ва санъати, 2012; Умуров Ҳ. Бадиий психологизм ва ҳозирги ўзбек романчилиги. – Тошкент: Янги аср авлоди, 2002; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. – Тошкент: Nurafshon-business, 2021; Жўрақулов У. Қодирий ва роман тафаккури, – Тошкент: Nurafshon-business, 2020; Shu muallif. Ҳудудсиз жилва. – Тошкент: Фан, 2006; Shu muallif. Назарий поэтика масалалари. – Тошкент: Ғафур Ғулом, 2015; Каримов Б. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2015; Shu muallif. XX аср ўзбек адабиётшунослигида талқин муаммоси (Қодирийшунослик асосида): Филол. фан. д-ри ... дисс. – Тошкент, 2002; Пардаева З. Ҳозирги ўзбек романчилигининг тараққиёт тамойиллари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2003. – Б. 55; Shu muallif. Бадиий-эстетик тафаккур ривожи ва ўзбек романчилиги. – Тошкент: Янги аср авлоди, 2002; Раҳимов А. Ўзбек романи поэтикаси: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 1993. – Б. 323; Қаҳрамонов А. Меҳробдан чаён романи поэтикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000. Кенжаева П. Ҳозирги ўзбек ҳикояларида қаҳрамон руҳиятини тасвирлаш: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008; Йўлдошев Қ. Романда шахс тасвири // Шарқ юлдузи, 2016. 11-сон, – Б. 119; Хўжамқулов У. Бадиий портретда миллий руҳ ифодаси // Ўзбек тили ва адабиёти, 2015. 5-сон, – Б. 68; Бобохонов М. Ҳозирги ўзбек қиссачилигида психологизм: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2012.

[3] Черкасова Т. Типология детского характера в творчестве Чарльза Диккенса. Дисс...канд. филол. наук. – М., 2007; Матвеева А. Мир ребенка в творчестве Чарльза Диккенса в контексте онтологической поэтики. Дисс...канд. филол. наук. – М.: 2009; Романова Н. Повесть Л.Н.Толстого «Детство» в контексте русских художественно-автобиографических повестей середины XIX века. Дисс...канд. филол. наук. – М., 2009; Камардина Ю. Роман Ч.Диккенса «Жизнь и приключения Николаса Никльби» как роман воспитания:

R.Barakayev, A.Qosimov, S.Babayeva, R.Tulabayeva, R.Umurzakov[4] dissertatsiyalari va monografiyalarida ushbu obraz tadqiqot obyekti sifatida o‘rganilgan va bola obrazining tadrijiy takomili, genezisi qiyosiy aspektda tahlilga tortilgan. Lekin hozirgi o‘zbek romanlarida bola obrazi va uning poetik funksiyasi maxsus monografik planda o‘rganilmagan.

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

Tadqiqotning maqsadi. Roman janrida bola obrazining shakllanish omillari, badiiy vazifalari, o‘rni va ahamiyatini XX asr o‘zbek romani misolida yoritib berishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

badiiy-tarixiy, badiiy-ijtimoiy, falsafiy, psixologik, muhabbat romanlarida bola obrazining tarixiy-estetik asoslari, vazifasi hamda muammoning o‘rganilish jarayonlarini yoritish, XX asr o‘zbek romanlarida bola obrazining o‘rni va ahamiyatini aniqlash, ayni obrazlarning ilmiy tavsifi hamda tasnifini amalga oshirish;

Abdulla Qodiriy, Oybek, Rahmat Fayziy romanlaridagi bola obrazining maydonga kelishida biografik omillarning o‘rnini belgilash;

o‘zbek romanlaridagi bola obrazining oila muhiti, davr voqeligi va milliy psixologiya bilan poetik munosabati masalasini “Ikki eshik orasi”, “Jaziramadagi odamlar” romanlari tahlili asosida ochib berish;

XX asr o‘zbek romani tarixi va zamonaviy roman namunalarida bola obrazi poetik funksiyasiga doir nazariy xulosalar chiqarish.

Tadqiqotning obyekti sifatida XX asr o‘zbek romanlari, xususan, Abdulla Qodiriyning “Mehrobdan chayon”, Oybekning “Quyosh qoraymas”, Rahmat Fayziyning “Hazrati inson”, O‘tkir Hoshimovning “Ikki eshik orasi”, Luqmon Bo‘rixonning “Jaziramadagi odamlar” romanlari tanlangan.

Tadqiqotning predmetini hozirgi o‘zbek romanlaridagi bola obrazi, unga yuklatilgan vazifa, bola ruhiyatining o‘ziga xos qirralari, bola obrazida muallif “men”i, yozuvchi konsepsiyasi va qahramon ruhiyatining o‘ziga xosliklari masalalari talqini tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tarixiy, biografik, sotsiologik, psixologik tahlil usullari qo‘llanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

проблемы жанровой поэтики. Дисс...канд. филол. наук. – М., 2011; Шестакова Е. Детство в системе русских литературных представлений о человеческой жизни XVII-XIX столетий. Дисс...канд.филол.наук. – А., 2007.

[4] Баракаев Р. XX аср бошларида ўзбек болалар адабиёти ва Абдулла Авлоний ижоди: Филол. фан. номз. дисс... автореф. – Тошкент, 1994; Қосимов А. Адабиётда болалик маънавий-аҳлоқий категория сифатида (А. де Цент-Экзюперининг «Кичкина шаҳзода» ва Ч.Айтматовнинг «Оқ кема» асарлари асосида): Филол. фан. номз. ... дисс. автореф. – Тошкент, 1999; Бабаева С. Ўзбек ва АҚШ адабиётида болаликнинг бадиий талқини (Ғ.Ғулом ва М.Твен ижоди мисолида): Филол. фан. номз. дисс... автореф. – Тошкент, 2012; Тулабаева Р. Худойберди Тўхтабоев романларида бадиий психологизм: Филол. фан. б. фалс. док. ... дисс. автореф. – Тошкент, 2019; Умурзаков Р. XX аср ўзбек қиссаларида бола образи: давр ва руҳият: Филол. фан. б. фалс. док. ... дисс. автореф. – Фарғона, 2021.

tarixiy-poetik, ijtimoiy-falsafiy, psixologik va muhabbat romanlarida bola obrazining tarixiy-estetik asoslari va badiiy vazifasi tadqiq qilinib, XX asr o‘zbek romanlarida ayni obrazning o‘rni va ahamiyati aniqlangan, uning ilmiy tavsifi hamda tasnifi amalga oshirilgan;

Abdulla Qodiriy, Oybek, Rahmat Fayziy romanlaridagi bola obrazining maydonga kelishi, takomilida biografik omillarning o‘rni ochib berilgan. “Mehrobdan chayon” romani bosh qahramoni Anvar obrazining bolalik syujetida muallifga xos jihatlar uchrashi biografik asoslangan. “Quyosh qoraymas” va “Hazrati inson” romanlaridagi bola obrazlari ham hayotiy misollardan olingan, degan xulosaga kelingan;

“Ikki eshik orasi”, “Jaziramadagi odamlar” romanlari tahlili asosida o‘zbek romanlaridagi bola obrazining oila muhiti, davr voqeligi va milliy psixologiya bilan poetik munosabati masalasi dalillangan;

O‘zbek romanlarida bola obrazining milliy va umumbashariy qadriyatlar negizida shakllangani, uning maishiy muhit va milliy psixologiya bilan poetik munosabati aniqlangan, badiiy vazifasiga doir nazariy xulosalar chiqarilgan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

hozirgi o‘zbek romanlaridagi bola obrazining poetik funksiyasi Abdulla Qodiriy, Oybek, Rahmat Fayziy, O‘tkir Hoshimov, Luqmon Bo‘rixon asarlari misolida ochib berilgan;

yozuvchi romanlarida bola obrazining o‘rni va ahamiyati, urush bolasi obrazining biografik omillari, maishiy-psixologik xususiyatlari bola obrazi talqinida o‘rganilgan;

o‘zbek romanlarida bola obrazining milliy va umumbashariy qadriyatlar negizida shakllangani, uning maishiy muhit va milliy psixologiya bilan poetik munosabati ilmiy dalillangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilganligi, qo‘llanilgan ilmiy usullar va nazariy ma’lumotlarni berishda aniq ilmiy manbalarga tayanilgani, tahlilga tortilgan materiallarning ilmiy metodlar vositasida asoslanganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi, adabiyotshunoslikning zamonaviy ilmiy konsepsiyalari asosida tahlil va talqin qilinganligi bilan belgilanadi.

Tadqiqot natijalarning ilmiy va amaliy ahamiyati. Tadqiqotning ilmiy ahamiyati matn ustida ishlash, badiiy asarni biografik tekshirish va ruhiy tahlilni amalga oshirish sohasidagi ilmiy ishlar, tadqiqotlar olib borishda foydalanish mumkinligi bilan belgilanadi. Tadqiqot ishida keltirilgan fikr-mulohazalar, xulosalar kattalar adabiyotida, xususan, bolalar adabiyotida ham bola obrazini tadqiq etish borasidagi ilmiy ishlarga manba bo‘lib xizmat qiladi.

Tadqiqot natijalarining amaliy ahamiyati ushbu dissertatsiya ishi materiallari respublika oliy o‘quv yurtlarining filologiya, o‘zbek tili va adabiyoti o‘qitiladigan fakultetlarida maxsus kurs yoki seminar mashg‘ulotlari o‘tkazishda, shuningdek, umumta’lim maktablari, akademik litsey, kasb-hunar kollejlarining adabiyot o‘qituvchilariga metodik qo‘llanma sifatida foydalanish mumkinligida namoyon

bo‘ladi. Tadqiqot ishi badiiy asar tahlili bo‘yicha darslik hamda o‘quv qo‘llanmalari tuzishda material bo‘lib xizmat qilishi mumkin.

Tadqiqot natijalarining joriy qilinishi. “Hozirgi o‘zbek romanlarida bola obrazining poetik funksiyasi” mavzusi bo‘yicha olib borilgan tadqiqot asosida olingan natijalar quyidagi ishlarda joriylangan:

Abdulla Qodiriy, Oybek, Rahmat Fayziy romanlaridagi bola obrazining maydonga kelishi, takomilida biografik omillarning o‘rganilgani va aniqlanganligiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan F3-201912258-raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 23-oktabrdagi 04/1-2994-son ma’lumotnomasi). Natijada, tarixiy-poetik, ijtimoiy-falsafiy, psixologik va muhabbat romanlarida bola obrazining tarixiy-estetik asoslari va badiiy vazifasi, o‘zbek romanlarida bola obrazining o‘rni va ahamiyati muammosiga doir ilmiy materiallar tayyorlashga asos bo‘lgan;

O‘zbek romanlarida bola obrazining milliy va umumbashariy qadriyatlar negizida shakllangani, uning maishiy muhit va milliy psixologiya bilan poetik munosabati aniqlanganligi, badiiy vazifasiga doir nazariy xulosalar chiqarilganligiga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida filologiya fanlari bo‘yicha falsafa doktori (PhD), 2019-2021-yillarga mo‘ljallangan I-OT-2019-42 “O‘zbek va ingliz tillarining elektron (Inson qiyofasi, fe’l atvori, tabiat va milliy timsollar tasviri) poetik lug‘atini yaratish” mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 23-oktabrdagi 04/1-2995-son ma’lumotnomasi). Natijada, Abdulla Qodiriy, Oybek, Rahmat Fayziy romanlaridagi bola obrazining maydonga kelishi, takomilida biografik omillarni o‘rganishga, o‘zbek romanlaridagi bola obrazining oila muhiti, davr voqeligi va milliy psixologiya bilan badiiy munosabati masalasiga doir materiallar bilan boyishiga xizmat qilgan;

“Ikki eshik orasi”, “Jaziramadagi odamlar” romanlari tahlili asosida o‘zbek romanlaridagi bola obrazining oila muhiti, davr voqeligi va milliy psixologiya bilan poetik munosabati masalasi hamda badiiy asarlar tahlili asosida chiqarilgan nazariy va amaliy xulosalardan Namangan viloyati televideniyesida to‘g‘ridan to‘g‘ri efirga uzatilgan “Guldasta” informatsion musiqiy, ma’naviy-ma’rifiy, ijtimoiy-siyosiy sport dasturida va “Oltin zamin” radiosining ma’naviy-ma’rifiy dasturida foydalanilgan. (Namangan viloyati televideniyesi 2023-yil 26-iyuldagi 04/1-1414-sonli ma’lumotnomasi) Natijada, teledastur va radioeshittirish uchun tayyorlangan materiallarning mazmuni nazariy ma’lumotlar bilan boyitilgan;

Tarixiy-poetik, ijtimoiy-falsafiy, psixologik va muhabbat romanlarida bola obrazining tarixiy-estetik asoslari, XX asr o‘zbek romanlarida bola obrazining o‘rni va ahamiyati, ilmiy tavsifi va tasnifi hamda badiiy vazifasi aniqlanganligiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida filologiya fanlari bo‘yicha falsafa doktori (PhD),

2019–2021-yillarga mo‘ljallangan I-OT-2019-42 “O‘zbek va ingliz tillarining elektron (Inson qiyofasi, fe’l atvori, tabiat va milliy timsollar tasviri) poetik lug‘atini yaratish” mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 23-oktabrdagi 04/1-2995-son ma’lumotnomasi). Natijada, Abdulla Qodiriy, Oybek, Rahmat Fayziy romanlaridagi bola obrazining maydonga kelishi, takomilida biografik omillarni o‘rganishga, o‘zbek romanlaridagi bola obrazining oila muhiti, davr voqeligi va milliy psixologiya bilan badiiy munosabati masalasiga doir materiallar bilan boyishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 10 ta, jumladan, 5 ta respublika, 1 ta xorijiy va 4 ta xalqaro ilmiy-amaliy anjumanlarda muhokamadan o‘tkazilgan.

Tadqiqot natijalarning e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 17 ta maqola e’lon qilingan. O‘zbekiston Respublikasi Vazirlar Mahkamasining huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya qilingan ilmiy nashrlarda 7 ta maqola, jumladan, 5 tasi respublika hamda 2 tasi xorijdagi ilmiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, har biri ikkitadan paragrafni o‘z ichiga olgan uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, umumiy hajmi 134 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 **“Roman janri tarixida bola obrazi va uning ilmiy-nazariy talqinlari”** deb nomlanib, 1.1 paragrafda *“Roman obrazlari tizimida bola obrazining o‘rni”* masalasi tadqiq qilingan.

Badiiy adabiyotda bola obrazi va bolalik tasviri ruhiy poklik, ezgulik, samimiylik ramzi hisoblanib, asarning umumiy konsepsiyasi uchun asos bo‘lib xizmat qilgan. Shunday ekan, bu obrazning adabiyotga kirib kelishi, kattalar adabiyotidagi vazifasi, xususan, jahon romanchiligida tutgan o‘rni va ahamiyatini aniqlash hamda tasniflash muhimdir.

Roman janri adabiyotning eng yirik va keng qamrovli janrlaridan biri hisoblanadi. Bu janr o‘ziga xos uslubiy, mavzuviy va shakliy imkoniyatlari bilan ajralib turadi. Roman, odatda, inson hayoti, jamiyat, madaniyat va tarixiy jarayonlarni keng miqyosda badiiy aks ettiradi. Bu janr o‘zida syujetning murakkabligi, qahramonlarning chuqur psixologik tahlili va mavzularning ko‘p qirraliligini mujassamlashtiradi. Roman janri o‘zining keng imkoniyatlari tufayli har bir davrda va madaniyatda o‘ziga xos tarzda rivojlanib kelgan. Bu

janr bugungi kunda ham inson hayotining turli qirralarini o‘rganish va aks ettirish uchun keng qo‘llaniladi.

M.Baxtin ta’kidlashicha: “Roman – voqelikni idrok etish va ifoda etishning o‘ziga xos bir shaklidir. Roman – voqelikka tamomila yangicha bir munosabatdir. Eposda voqelikka munosabatda og‘zaki ijro an’analariga rioya etish, voqelikni epik formulalar asosiga qurish, variantlilik muhim hisoblansa, romanda xalqning taqdiri, tafakkur tarixi va hayot haqidagi umumlashma xulosalari individual ijodkorning fantaziyasi, salohiyati, badiiy imkoniyati, tom ma’nodagi san’atkorligi orqali epik planda aks etganligini ko‘ramiz”[5].

Rus adabiyotshunosi, nazariyotchi olimi Valentin Xalizev o‘zining “Adabiyot nazariyasi” kitobida roman janrini o‘ziga xos jihatlari va funksional xususiyatlari bilan chuqur tahlil qiladi. Olim roman janrini murakkab va ko‘p qirrali adabiy shakl sifatida baholab, shunday deydi: “Roman sintetiklikka moyil janr sifatida o‘zidan oldingi janrlardan farq qiladi. U adabiyotni o‘zining rang-barangligi va murakkabligi, ziddiyatlar boyligi bilan hayotga yaqinlashtirishga, real hayotni haqqoniy poetik ifodalashga qodir janr hisoblanadi. Romanning dunyoni o‘rganish erkinligi chegara bilmas. Turli mamlakatlar va davrlar yozuvchilari esa bu erkinlikdan turli yo‘llar bilan foydalanadilar”[6].

Roman janrining muhim xususiyatlaridan biri ko‘p obrazlilikdir. Roman, odatda, ko‘plab asosiy va ikkinchi darajali qahramonlar, yordamchi personajlar, epizodlarni o‘z ichiga oladi. Har bir qahramonning o‘z dunyoqarashi, xarakteri va hayotiy yo‘li bor. Romanda ishtirok etayotgan bunday personajlar muallif bosh maqsadini amalga oshiruvchi asosiy qahramon xarakterini ochib boradi va asarning g‘oyaviy konsepsiyasi uchun xizmat qiladi. Uzoq Jo‘raqulov roman obrazlar tizimidagi an’anaviy obrazlar to‘g‘risida gapirar ekan, shunday deydi: “Romandagi obrazlar sistemasi ko‘plab personajlarning (faoliyat va nutqdagi) uzviy harakatlaridan tashkil topgan. Biror personaj yo‘qki, romanda muayyan maqsadga xizmat qilmagan, rudiment organ vaziyatida turgan bo‘lsin”[7]. Olimning bu fiklaridan kelib chiqib, roman janri obrazlar tizimida yana bir obraz borki, bu bola obrazidir.

Adabiyotda bola obrazining roman obrazlar tizimidagi o‘rni ko‘p qirrali bo‘lib, u asarda dinamikani, emotsional intensivlikni va muallif maqsadini amalga oshirishga xizmat qiladi. Bola obrazi muallifning estetik va falsafiy qarashlarini ifodalash, jamiyatning ma’naviy-axloqiy muammolarini ochib berish, insonning ichki dunyosini yoritish, uning eng pokiza his-tuyg‘ularini poetik aks ettirishda muhim vosita hisoblanadi. Roman obrazlar tizimidagi bola obrazining asosiy badiiy funksiyasi sifatida nazariy jihatdan quyidagilarni belgilash mumkin:

1. Ma’naviy-axloqiy ideallarni ifodalash. Adabiyotda bola obrazi muallifning ma’naviy-estetik qarashlarini ifodalashda, yosh o‘quvchilarning

[5] Бахтин М. Эпос ва роман (Романдаги талқин этиш методологияси ҳақида). Рус тилидан М.Олимов таржимаси // Филология масалалари, 2005, №3. – Б. 224.
[6] Хализев В.Е. Теория литературы. – М.: Высшая школа, 1999. – С. 211.
[7] Жўрақулов У. Қодирий ва роман тафаккури. – Тошкент: Nurafshon business, 2020. – В. 39.

dunyoqarashini shakllantirishda, ularning axloqiy tamoyillarini rivojlantirishda muhim o‘rin tutadi. Bola obrazi insoniy qadriyatlarni, halollik, mehribonlik, soddalik va poklik kabi fazilatlarni o‘zida mujassam etadi. Adabiyotda bola orqali ijtimoiy muammolarni tanqid qilish yoki ideal jamiyat tasvirini yaratish osonroq kechadi, chunki hayotning murakkabliklari va qiyinchiliklari hali bola xarakterini buzmagan, unda tabiiylik va samimiylik saqlangan bo‘ladi. Ayni xususiyatlarga ega bola obrazi asarda bolalar hayotini aks ettirgan holda, o‘quvchini ezgulik sari yetaklaydi.

2. Jamiyatga xos nozik muammolarni poetik aks ettirish. Bola obrazi ko‘pincha turli ijtimoiy muammolarni yoritishda va jamiyatning ichki mohiyatini ochib berishda muhim rol o‘ynaydi. Bola obrazi orqali yozuvchi o‘z davrining ijtimoiy-iqtisodiy, madaniy va ma’naviy muhitini ko‘rsatadi. Masalan, bolalarning turmush tarzi, ularning muammolari va orzulari jamiyatning rivojlanish darajasini aks ettiruvchi mezon sifatida qaraladi. Bola qiyofasi orqali ijtimoiy, madaniy va axloqiy hodisalar badiiy talqin etiladi. Badiiy adabiyotda bola obrazi jamiyatning muayyan davridagi ijtimoiy, madaniy va psixologik holatini poetik aks ettirishning o‘ziga xos kalitidir. Shu nuqtayi nazardan, bola qiyofasini tahlil qilish jamiyatning ayni ahvolini, uning qadriyatlari va muammolarini chuqurroq tushunish imkonini beradi.

3. Metaforik idroklash yoki badiiy kodlash. Bunda bola ko‘pincha sof, beg‘ubor va samimiy qahramon sifatida tasvirlanib, kattalar dunyosining murakkabliklarini ochib berishga xizmat qiladi. Bola obrazi orqali yozuvchi jamiyatdagi tubanlik, shavqatsizlik, adolatsizlik, insoniy qadriyatlarning buzilishi kabi masalalarni metaforik ifoda etish imkoniyatiga ega bo‘ladi. Shu bilan birga, bola qiyofasi insoniyatning kelajagi, umidi va ideal jamiyat haqidagi orzularining ramzi sifatida ham qabul qilinadi. Ushbu obraz orqali muallif jamiyatdagi ma’naviy inqirozga qarshi kontrast yaratishni maqsad qiladi.

4. Syujetni rivojlantirish va dramatizmni kuchaytirish. Bola qiyofasi ba’zan asar syujetining markaziy qismini tashkil etadi yoki uni rivojlantirishda muhim rol o‘ynaydi. Bu obraz badiiy asarda dramatik effekt yaratishda muhim ahamiyat kasb etadi. Ya’ni bola obrazi asar obrazlar tizimida asosiy konfliktlarni kuchaytirishga, dramatizmni oshirishga va syujet dinamikligini ta’minlashga samarali xizmat qiladi. Bu konfliktlar ichki kurashdan tortib jamiyatdagi ijtimoiy va axloqiy masalalargacha bo‘lishi mumkin. Bola xarakterining shakllanish jarayoni, uning dunyoni anglashga bo‘lgan intilishi voqealar zanjirini boyitib, o‘quvchining diqqatini jalb qiladi. Bu ayni obrazni syujetni rivojlantirishdagi o‘rnini belgilaydi. Beg‘ubor bolaning murakkab va hatto shafqatsiz dunyo bilan to‘qnashuvi, uning qiyinchiliklarni yengishga intilishi yoki mazlum ahvolga tushishi dramatik ta’sirni oshiradi.

5. Empatiya uyg‘otish va estetik vazifa. Dramatik vaziyatdagi bola his-tuyg‘ularining nozik va samimiyligi o‘quvchida achinish va hamdardlik hissini kuchaytiradi hamda asar mazmunini yanada ta’sirchan qiladi. Arastu ta’biri bilan aytganda, “Aslida asar shunday yozilishi kerakki, u sahnada ko‘rilmaganida ham bo‘lib o‘tadigan voqeani tinglovchi har bir kishi, xuddi

Edip haqidagi rivoyatni tinglaganday, hodisalarning o‘sib borishidan g‘am chekuvchiga nisbatan o‘zida hamdardlik sezsin va vujudi jivirlab seskansin”[8]. Syujetda tasvirlangan hayot murakkabliklari qarshisida qolgan bola obraziga nisbatan o‘quvchi hamdardlik his qiladi, bu esa asar mazmunini yanada emotsional qiladi va o‘quvchini chuqurroq o‘ylashga undaydi.

Umuman olganda, bola obrazining roli adabiyotda faqat yengil mazmun bilan cheklanmay, balki yuqorida sanab o‘tganimiz kabi chuqur ijtimoiy va ma’naviy savollarni o‘rtaga tashlaydi. Shu sababli, bola obrazi roman obrazlari tizimida markaziy o‘rinlardan birini egallaydi.

Bobning 1.2 paragrafida *“O‘zbek romanida bola obrazi: tavsif, tasnif, talqin”* tadqiqiga bag‘ishlangan. Mazkur faslda o‘zbek romanlarida bola obrazining shakllanish bosqichlari, mualliflarning ifoda usullari, badiiy talqinlari, shuningdek, ayni obrazning xarakteri va badiiy vazifalariga ko‘ra tasniflanadi.

O‘zbek adabiyoti tarixida bola obrazi yozma adabiyot paydo bo‘lishidan avval, xalq og‘zaki ijodida yuqori planda bo‘lmasa-da, mavjud edi. Vaholanki, o‘zbek xalq dostonlari, eposlarda ham bola obrazi u yoki bu ko‘rinishda uchraydi. O‘zbek xalq dostoni “Alpomish”da bosh qahramon Alpomishning bolalik tasviri keladi. Muqaddas kitoblarda, xususan, Qur’oni Karimda ham payg‘ambarlar hayotini yoritishda ma’lum ma’noda ularning bolalik syujetiga murojaat qilinadi. O‘zbek mumtoz adabiyot namunalarida ham bola obrazi o‘z ahamiyatiga ega edi. Xususan, g‘azallarda bola shaxsiga murojaat ko‘plab uchraydi. Shoirlar ma’shuqasining ko‘ngli bolaniki singari pok ekaniga ishora qilish orqali uni turli shaklda qo‘llaydi. Masalan, Alisher Navoiy ijodida aynan bolalik kategoriyasiga katta ahamiyat bergan. Jadid adabiyotida esa, ayni obraz asarlarda estetik vazifa bajargani bilan muhim sanalgan. Umuman, bola obrazi adabiyotning har bir davrida turli xil vazifa va ko‘rinishda mavjud bo‘lgan va asta-sekin o‘zining obrazlik xususiyatiga erishgan.

O‘zbek romanchiligida bola obrazining shakllanishi va rivojlanishi mahalliy madaniy, tarixiy va ijtimoiy kontekstlarga chambarchas bog‘liq. Ayniqsa, 20-asr adabiyotida bolaning jamiyatdagi o‘rni, oilaviy munosabatlari va ma’naviy-axloqiy qadriyatlari o‘z ifodasini topgan. Bola obrazlari orqali yozuvchilar bir tomondan insoniy tuyg‘ularni teranroq ochib bersa, boshqa tomondan o‘zbek xalqining boy an’analarini va tarbiyaviy merosini aks ettirishga intilganlar.

O‘zbek romanlarida bola obrazi qanday tasvirlandi, yozuvchi unga qanday vazifa yukladi va bola obrazining roman janrida shakllanish bosqichlari qanday kechdi, degan savol tug‘iladi. Shundan kelib chiqib, o‘zbek romanlarida bola obrazining shakllanish bosqichlari va yozuvchi tasvir usuli, badiiy talqiniga ko‘ra turlarini quyidagicha tasniflash mumkin:

a) sho‘ro tuzumigacha bo‘lgan davr voqealarida tasvirlangan bola obrazi;

b) urush fojialari ichida tasvirlangan bola obrazi;

[8] Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2024. – Б. 45.

d) front orti mashaqqatlari, ruhiy qiyinchiliklar girdobidagi bola obrazi;

e) urushdan keyingi tinch hayot va mustaqillik davri fonidagi bola obrazi.

Sho‘ro tuzumigacha bo‘lgan davr voqealari doirasida tasvirlangan bola obrazi. Bunda yozuvchilar asarlarida, asosan, bola obrazi orqali davrning dolzarb muammolari ko‘rsatib berilgan.

O‘zbek adabiyotida bola obrazi milliy tarix va an’anaviy qadriyatlar bilan uzviy bog‘liq holda shakllandi. Sho‘ro tuzumigacha bo‘lgan davr voqealari tasvirlangan asarlarda bola qiyofasi, asosan, ijtimoiy adolatsizliklar, oilaviy muhit va yangicha islohotlar jarayonlari fonida aks etdi. Ushbu obraz orqali mualliflar jamiyatning muammolari, ma’naviy-axloqiy qadriyatlarning yo‘qolishi yoki saqlanib qolishi kabi masalalarni o‘quvchiga yetkazishga intiladilar. Masalan, Abdulla Qodiriy “O‘tkan kunlar” romanidagi bolalar orqali bo‘yiga yetgan qizlarning ko‘chada yolg‘iz yurmasligi, ayni davrda chechak kasalligidan nobud bo‘lgan qashshoq oila bolalari taqdiri hamda bola savdosi va quldorlik masalasi kabi davrning ijtimoiy muammolarini yoritishda foydalangan.

Oybekning “Qutlug‘ qon” romani ham o‘zbek adabiyotida alohida o‘rin tutib, unda sho‘ro tuzumigacha bo‘lgan davr voqealari keng yoritilgan. Roman, asosan, o‘sha davrda yashagan xalqning ijtimoiy, iqtisodiy va ma’naviy hayotini aks ettiradi. Bola obrazi esa bu asarda ham muhim ahamiyat kasb etadi, chunki u milliy o‘zlik, tarbiya, shaxsiy rivojlanish va o‘z davrining murakkabliklarini ko‘rsatishda vosita sifatida qo‘llangan. Buni asarda Shoqosimning yetim bolalari, Shokir ota va Mirzakarimboyning nabiralari misolida ko‘rishimiz mumkin.

Urush fojialari ichida tasvirlangan bola obrazi. Urushdan eng ko‘p aziyat chekkanlar qatorida, avvalo, bolalar turadi. Chunki ular hayotining eng shirin davrini, ya’ni bolaligini urush davrida boy beradi. O‘zbek romanlarida urush fojialari ichida tasvirlangan bola obrazi inson hayotining eng nozik va qiyin jihatlarini aks ettirib, urushning ma’naviy, psixologik va ijtimoiy oqibatlarini chuqur ochib beradi. Bunday asarlarda bolalar ko‘pincha urush sharoitida o‘z orzu-havaslaridan voz kechishga majbur bo‘ladi, erta ulg‘ayadi va yashash-kurashish zaruratini boshdan kechirishadi.

Oybekning “Quyosh qoraymas” romanidagi Zina (Zinaida) va Misha (Mixail) aynan urush hududida va urushda ishtirok etuvchi bola obrazlariga misol bo‘ladi. Adib aynan urushning dahshatli qiyofasini tasvirlashda bola obrazidan foydalangani qatori, asarning bosh qahramoni Bektemirning o‘zbekona xarakteriga xos bolajon ekanligini ko‘rsatishda ham bola obrazi ahamiyatli bo‘ladi. 4 yoshli Zina urush nimaligi tushunmagan, qalbida go‘daklarga xos soddalik, ishonuvchanlik saqlanib qolgan bola bo‘lsa, Misha undan farqli ravishda o‘z qismatiga tan bergan, bolaligini yo‘qotgan va endi atrofga kattalar ko‘zi bilan qaraydigan jasur bola obrazida tasvirlangan. Ushbu romanda urush va uning dahshatli asoratlari bola nigohida qanday muhrlanib qolishi va unga munosabati aks ettirilgan.

Front orti mashaqqatlari, ruhiy qiyinchiliklar girdobida tasvirlangan bola obrazi. Urush davri asarlari, asosan, urush hududidagi voqealar hamda

urush ortidagi mashaqqatlarni qamrab olgan. Chunki urushning dahshati nafaqat urush hududida balki, urushdan minglab chaqirim yiroqda yaqqol sezilib turgan. Vaholanki, ko‘chalarda xor-u zor bo‘lgan, bir burda non izlab sarson yurgan, maktabni ham unutib, kun-u tun mamlakat g‘alabasi, urush qatnashchilarining qimmatli hayoti uchun tinim bilmay dalalalarda, zavodlarda ishlagan bolalarning qayg‘uli hayoti tasvirlangan asarlardir. Masalan, O‘tkir Hoshimovning “Ikki eshik orasi” romanidagi qahramonlar: Muzaffar, Olimjon, Robiyaning bolalik syujetlari, Rahmat Fayziyning “Hazrati inson” romanidagi yetim bolalar obrazlarida aks etgan ruhiy kechinma va iztiroblar – tashqi muhitdan aziyat chekish, beg‘ubor damlarning erta boy berilishi kabi jihatlar bir-biriga yaqin bola obrazlarini tashkil qiladi. Buning asosiy sababi esa davr va muhitda ro‘y bergan ijtimoiy va siyosiy vaziyatlarning natijasidir.

Urushdan keyingi tinch hayot va mustaqillik fonida tasvirlangan bola obrazi. O‘zbek romani taraqqiyotining ikkinchi davri urushdan keyingi yillarni o‘z ichiga oladi. Bu davr o‘zbek romanida zamonaviy mavzu tomon jiddiy burilish ko‘zga tashlanadi. Romannavislarimiz zamonaviy mavzuni yorqinroq va chuqurroq yoritish maqsadida yangi-yangi shakllar topishga, turli tasviriy vositalardan o‘ziga xos tarzda foydalanishga, badiiy kashfiyotlar qilishga intildilar. Shu intilishning eng yaxshi samaralari sifatida Parda Tursunning “O‘qituvchi”, Asqad Muxtorning “Opa-singillar”, “Chinor”, Odil Yoqubovning “Diyonat”, O‘tkir Hoshimovning “Ikki eshik orasi”, Luqmon Bo‘rixonning “Jaziramadagi odamlar” kabi romanlari vujudga keldi.

Urushdan keyingi yillarda yaratilgan asarlarda bola obrazi ham murakkab hisoblanadi. Zero, urushning hali oqibatlari ketmagan bir paytda odamlar ruhiyatida, ayniqsa, bolalar ruhiyatida ham evrilishlar sodir bo‘layotgan edi. Shunday ekan, urush davridan keyin yaratilgan asarlar inson ruhiyati bilan bog‘liq o‘ziga xos xususiyatlar bilan alohida o‘rin egallaydi.

Abdulla Qodiriyning “O‘tkan kunlar, “Mehrobdan chayon”, Cho‘lponning “Kecha va kunduz”, Oybekning “Qutlug‘ qon”, “Quyosh qoraymas”, Rahmat Fayziyning “Hazrati inson”, O‘tkir Hoshimovning “Tushda kechgan umrlar”, “Ikki eshik orasi”, Luqmon Bo‘rixonning “Jaziramadagi odamlar” romanlaridagi bola obrazining tarixiy asosi, psixologik xarakteri va badiiy vazifasini quyidagicha tasniflash mumkin:

a) milliy tanazzul davri va mustamlaka bolasi obrazi;
b) qashshoq oila bolasi obrazi;
d) urush bolasi obrazi;
e) urush ortidagi bola obrazi;
f) roviy bola obrazi.

Umuman olganda, bola obrazi o‘zbek romanida milliylik va umuminsoniy qadriyatlarni chuqur anglatish, jamiyatning axloqiy-ijtimoiy muammolarini o‘rganish uchun muhim badiiy vosita bo‘lib xizmat qiladi. Bu obrazlar nafaqat yozuvchi mahoratining ko‘zgusi, balki o‘quvchi qalbiga yaqin qiyofa sifatida ham e’tiborga loyiqdir.

Dissertatsiyaning ikkinchi bobi **“XX asr o‘zbek romanida bola obrazining ijtimoiy, psixobiografik omillari va funksiyalari”** deb nomlangan

bo‘lib, 2.1 §da *“Abdulla Qodiriy romanlarida qahramonning bolaligiga doir epizodlar”* masalasi tadqiq qilingan. Abdulla Qodiriy romanlarida qahramonning bolaligiga doir syujetlar tahlilga tortilgan.

Badiiy asarda ijodkor ruhiy kechinmalari, ko‘rgan-kechirganlari, hayotiy tajribalari yoki turli iztirobli hodisalar aks etishini, bunda biografik voqelikning izi asarlarda qolishini hech kim inkor qilmaydi. Yozuvchi psixobiografiyasi qaysidir ma’noda uning badiiy asarlaridagi voqea-hodisalar bayoni, yaratgan obrazlari tizimida o‘z ifodasini topadi. Bunday individuallik san’at asarining orginalligini, o‘ziga xos xususiyatlarini namoyon qiladi. Bu esa, asarni tahlil etishda bevosita yozuvchi hayoti va tarjimayi holiga oid ma’lumotlarni ham bilishni talab etadi. Bunda, albatta, biografik metodga tayaniladi.

Abdulla Qodiriyning “Mehrobdan chayon” romanidagi bosh qahramon va uning bolalik syujetini tahlil qilib o‘rganar ekanmiz, avvallo, bunda biografik metodga ham tayanishimiz o‘rinli bo‘ladi. Chunki Anvar obrazida biz Abdulla Qodiriyning ayrim xususiyatlarini, xarakter va ruhiyatini ko‘rishimiz mumkin. Masalan, Abdulla Qodiriy bolalik chog‘larida mahalliy eski maktabda boshlang‘ich ta’limni olganligi, yosh bo‘lishiga qaramay, juda tiyrak va o‘ta qiziquvchan bo‘lganligi, kitoblar o‘qishga o‘chligi haqida bir qancha ma’lumotlar bor.

Abdulla Qodiriy maishiy muhit va oiladagi vaziyatlarning bola ruhiyatiga ta’siri, bolaning ichki kechinmalari, og‘ir turmush tarzi va kelajakka bo‘lgan umidning o‘zi yo‘qligi taqdirida ham xulqi, odobi, tirishqoqligi va bolalarcha sof insoniy tuyg‘ulari bilan e’tiborga tushgan Anvarning bolalik syujetida ko‘rsatib bergan.

Anvarning dunyoga kelishi barcha bolalar tug‘ilganidagi kabi quvonchli hodisa bo‘lmagan, aksincha, ota-onasining tilaklariga qarshi, faqat ularning baxtsizlik va qashshoqliklariga xizmat qilguvchi bo‘lib tug‘ildi. Yetti sakkiz kunlab dunyoga “tashrifi” sir bo‘lib qolgan, ohorliq yangi yo‘rgak ko‘rmagani yetmagandek, og‘alaridan birining eski beshigiga to‘qqizinchi kun deganda “tiqil”gan, yigirma kundan oshsa-da bolaga ism qo‘yish ota-onasining hayolidan ham o‘tmagan va bu vazifani o‘n ikki yoshli opasi Nodira ado etgan.

Islomda har bir narsaning go‘zal bo‘lishiga alohida ahamiyat beriladi. Bunda Rasulullоh sollallohu alayhi vasallamning quyidagi hadisi shariflari asos bo‘ladi: *Ibn Ma’sud roziyallohu anhudan rivoyat qilinadi:* **“Rasulullоh sollalohu alayhi vasallam dedilar: “Albatta, Alloh go‘zaldir va go‘zallikni sevadir”**[9].

Ahmad va Muslim rivoyat qilganlar: Binobarin, musulmon inson barcha narsada go‘zallikni ko‘zlashi kerak. Jumladan, bolalarga ism qo‘yishda ham.[10]

Qodirmuhammad bobo Abdulla Qodiriyga Abdulla deb ism qo‘yishiga bir g‘aroyib voqea sodir bo‘lganligini yozadi, Ibrohim G‘afurov o‘zining “Qodiriy siymosi” nomli maqolasida. “Qodirmuhammad bobo bir kuni iliq kuzakda oftobro‘ya ayvonda asr nomozidan so‘ng Qur’on tilovat qilib o‘tirardi. U

[9] Шайх Муҳаммад Содиқ Муҳаммад Юсуф. Бахтиёр оила. – Тошкент: Hilol-Nashr, 2018. – Б. 292.
[10] Ko‘rsatilgan manba. – B. 292–293.

ilgaridan Qur’onning Maryam surasini sevar va bot-bot o‘qirdi. Mana bugun ham Maryamga Xudoning xabari kelganda, u qalbi iyib ko‘z yoshlarini tiyolmadi, hiqillagancha o‘qiyverdi, “qola inni Abdullohi niyal Kitoba va ja’alani nabiyan va ja’alani muborakan...” oyatiga kelganda, birdan sergaklandi va o‘qishdan to‘xtab o‘ylanganda tek qotdi.

“Men Alloh bandasiman, u menga kitob ato etdi va menga xabar yetkazdi, yana meni barokatli qildi” (Maryam, 30-31). Otam Hojimuhammad rahmatli menga Qodirmuhammad deb ot qo‘ydi... Alloh meni siyladi, qadrli qildi. Xayriyatki, Josiyat bu kunlarda pishib turibdir... Xudo xohlasa, o‘g‘il tug‘adi... qutratingdan o‘rgilay... mana ism... ul o‘g‘ilning ismini Allohdan so‘ragayman... ha, Abdulla bo‘lgay, men bitirolmagan ishlarni ul arjumandi zamona bitirgay, inshaolloh! U tizzasidagi kitobni jigarrang saxtiyon jildga soldida, peshonasiga bosib, so‘ng ortidagi tokchaga qo‘ydi”[11].

Ko‘rib turganimizdek, bolaga qo‘yilgan ism, unga qilingan yaxshi niyat va duolar kelgusida o‘z samarasini, albatta, beradi. Vaholanki, Abdulla Qodiriyning ulug‘vor ishlari padari buzrukvori tomonidan unga ism qo‘yilganda, bashorat qilingandek bo‘lib chiqdi. Ya’niki, ismiga monand buyuk yozuvchi va shaxs maqomiga yetdi.

“Mehrobdan chayon” romanida Anvar obrazida ham xuddi shu holatni kuzatamiz. Ota-onasi tomonidan Anvarga ism qo‘yilmagan bo‘lsa-da, o‘z yaqinlaridagi mahdumlardan birining bolasini yaxshi kiyimi, ayniqsa, yoqimlik eshitilgan “Anvar” ismiga suqlanib, havaslanib yurgan opasi Nodira yangi chaqaloq ukasining otini “Anvar” deb ataydi. 12 yoshli qizaloqning havasi chinga aylanib, kelgusida Anvar xuddi opasi xohlagandek, mahdum qo‘lida tarbiya topadi, uning xonadonida istiqomat qiladi.

Abdulla Qodiriy Anvar ruhiyatini, uning ko‘nglidan o‘tayotgan ichki kechinmalarini do‘sti Nasimga bag‘ishlab yozgan marsiyasida yaqqol ko‘rsatib bera olgan.

Nasimim ketdi olamdin meni qayg‘u aro tashlab,
Ko‘zimdin oqsa xun hech bir ajab yo‘q, chunki qon yig‘lar.

Jahonda erdi tanho men yatimg‘a hamnishin, dildor
G‘ariblikning diyorida adashkan notavon yig‘lar...”[12].

Shu o‘rinda shuni ta’kidlab o‘tish kerakki, Anvar tomonidan aytilgan marsiya o‘zbek roman janrida bola tilidan aytilgan birinchi marsiyadir. Ushbu marsiyaning hajmi ham aynan bola tiliga mos bo‘lib, uning katta yoki uzun satrlarga ega emasligi ahamiyatsiz. Buni yaxshi bilgan Abdulla Qodiriy aynan bola uchun, bola tiliga mos bo‘lgan marsiya yozib, uni asarga kiritadi. Bu esa, birinchidan, asarning salmoqdorligini oshirgan bo‘lsa, ikkinchidan, Anvar obrazining yorqin xususiyatlarini ochishda ahamiyatli bo‘lgan.

[11] G‘afurov I. Qodiriy siymosi. (O‘tkan kunlar). – Toshkent: Yangi asr avlodi, 2021. – B. 6–7.
[12] Қодирий А. Меҳробдан чаён. – Тошкент: Илм-зиё, заковат, 2009. – Б. 59.

Bobning ikkinchi paragrafi *“Oybekning “Quyosh qoraymas”, Rahmat Fayziyning “Hazrati inson” romanlarida urush bolasi obrazi va uning biografik omillari”* masalasi tadqiqiga bag‘ishlangan.

Bolaligi urush yillariga to‘g‘ri kelgan bir avlod borki, ularni urush bolalari deb atashadi. Bu atama esa urushdan keyingi yillarda shiddat bilan adabiyotga kirib keldi. Bu bizga urush bolasi obrazi nomi bilan ma’lum. Bu obrazning adabiyotga kirib kelishi Ikkinchi Jahon urushi haqidagi asarlarda bolalarning jasorati va vatanparvarligining namoyon bo‘lishini ko‘rish, muallifga urushning dahshatli qiyofasini bola nigohi bilan tasvirlab berish imkonini berdi. Vaholanki, urush haqidagi asarning yanada ishonchli va ta’sirli chiqishida bola obrazining ahamiyati katta bo‘lgan.

Urush bolalari haqidagi asarlarni adabiyotshunos olimlar “ular qaysi turdagi urush bolalari” ekanligiga asoslanib tasniflaydilar. An’anaviy ravishda urush bolalarining butun avlodini quyidagi guruhlarga bo‘lish mumkin:

a. Frontdagi bolalar;
b. Qamaldagi Leningrad bolalari;
d. Ishg‘ol va fashistik konslagerdagi bolalar;
e. Front ortidagi bolalar.

Sanab o‘tilganlarni hisobga olib, bolalarning jasorati va vatanparvarligini ko‘rsatuvchi adabiy asarlarni quyidagicha tasniflash mumkin:

a. Frontdagi bolalar haqida she’r va nasr;
b. Qamaldagi Leningrad bolalari haqida she’r va nasr;
d. Konslager va ishg‘oldagi bolalar haqida she’r va nasr;
e. Front ortidagi bolalar haqida she’r va nasr.

“Quyosh qoraymas” romanining mavzusi Ikkinchi Jahon urushidagi voqea-hodisalar, frontdagi askarlar hayoti va achchiq taqdiri haqidadir. Asarning bosh qahramoni Bektemir obrazini yanada yorqinroq tasvirlash, uning insoniylik hislatlarini yanada ochiq gavdalantirish uchun muallif asarga 3-4 yashar bola, ya’ni Zina obrazini kiritadi. Bu obraz nafaqat bosh qahramon xarakterini ochib berishda balki, urushning dahshatli manzarasini namoyon etishda ham ahamiyatli hisoblanadi.

Badiiy psixologizmlar orqali asar qahramoni ruhiyati tasvirlanib, personaj ichki tuyg‘ular va kechinmalar egasiga aylantiriladi. Bu orqali esa insonning badiiy aksi to‘laroq yaratiladi. “Quyosh qoraymas” romanida ham psixologizmlarga misollarni ko‘plab uchratish mumkin.

Asarda yana bir katta ahamiyatga ega bo‘lgan “urush bolasi” obrazi bor. Ushbu bola go‘yoki kattalardek fikrlaydigan, hayot uni tez ulg‘aytirib qo‘ygandek qilib tasvirlangan. Aslida ham shunday. Chunki urush tufayli bolalikdan ayrilgan bolalar hayot mashaqqatlari oldida erta ulg‘ayib qolishgandi.

Garchi o‘n ikki-o‘n uch yashar bo‘lishiga qaramay, bolakay Misha jasur va uddaburonligi bilan askarlarni lol-u hayron qoldiradi. U xuddi kattalardek fikrlaydi va harakat qiladi. Urush qiyofasini bolakayda bergani uchun ham adib uni shunday tasvirlaydi. Masalan, bolaning hayotida birinchi marta ko‘rib turgan askarlar bilan suhbatini olaylik:

“– Xo‘sh o‘rtoq jangchilar, yo‘l bo‘lsin? – so‘radi u go‘yo yordamga hozirdek, jiddiy va mag‘rur.

– O‘zing kimsan, o‘rmonning ho‘jayinimisan? Qani, ikki og‘iz aqlli gap qil-chi, – dedi Gluxov quvonib.

– Bilaman, sharqqa yo‘l qidirasiz, men bilan yuring. Bundan boshqa yana qanday aqlli gap bo‘lishi mumkin? – dedi bola”[13].

Yana bir o‘rinda ham bola o‘zini xuddi kattalardek tutib gapiradi. *“Yuringlar, og‘alar, biz bu yerda buvimizning uyida emasmiz. Ah, boyoqish qizcha so‘lib qolibdi-ku, qani, menga bering-chi”*[14].

Kichik bir bolakay qanchadan qancha adashib qolgan yoki dushman qo‘lidan qochgan jangchi va komandirlarni kimsasiz o‘rmondan xatarsiz o‘tkazib qo‘yadi. Bu uning uchun burch va mas’uliyatdek edi.

Urush tufayli millionlab bolalar yetim bo‘lib qoldi. “Urushdan jabr ko‘rgan 1,5 mlndan ortiq keksalar, ayollar va bolalar respublikamizga ko‘chirib keltirilgan. Ularning 250 mingdan ziyodi ota-onasidan ayrilgan bolalar edi”[15]. Mana shu 250 mingdan ziyod yetim bolalar qismatini Rahmat Fayziy “Hazrati inson” romani orqali ko‘rsatib berishga harakat qilgan.

Adib urush dahshatlarini tasvirlar ekan, bunda, albatta, bola tilidan ham foydalangan. Masalan, chamasi olti yoshar bo‘lgan Vityaning bomba haqidagi gaplarini olaylik:

“ – Bombaning tushishi judayam qiziq bo‘ladi. Vizillagani-chi, odamning ichidayam bilinib turadi, boshdan boshlanib, qoringacha tushib, oyog‘ingizgacha eshitiladi. Juda g‘alati. Innaykeyin, gum etib...”[16].

Bu yerda bolalarga xos soddalik, qiziquvchanlik va go‘llikni anglash qiyin emas. Vitya bomba tushish jarayonini ham qiziqtirib, ham nima ekanligini yaxshi tushunmaganday tasvirlab bermoqda. Vaholanki, buni eshitib turgan Mehrinisa va Mahkam otalar daxshatli manzarani tasavvur qilib, butun badani titrab ketgandi. Bola uchun esa buni aytib berish shunchaki qiziqarli. Aynan shu narsa ham bolaga xos bir xislatdir. Buni bilgan yozuvchi bola qanday bo‘lsa, shunday, o‘z tilida tushuntiradi.

“Bola obrazi badiiy funksiyasining maishiy muhit va milliy ruhiyat bilan uyg‘unligi” nomli uchinchi bobning 3.1 §da *“Ikki eshik orasi” romanida bola obrazining badiiy psixologik tasviri* masalasi tadqiq qilingan.

Asardagi milliy ruhni berish uchun marosimlar tasviri zarur o‘rin tutadi, albatta. “Ikki eshik orasi” romanida ham adib to‘y marosimi va shu kabi milliy an’analarimizga alohida ahamiyat qaratgan. Masalan, romandagi “To‘y”, “Pahlavonning beshigi” kabi qismlarda kuzatishimiz mumkin. Adib milliy marosimlarimizni yanada jonli va ta’sirli qilib tasvirlashda bola va uning tilidan unumli foydalangan. Bunda kichkintoy Muzaffar obrazini roviyga aylantirgan.

[13] Ойбек. Қуёш қораймас. – Тошкент: Фан, 1977. – Б. 126.
[14] Ko‘rsatilgan manba. – B. 127.
[15] Mirziyoyev Sh. Urush qatnashchilari haqidagi ma’lumotlarning to‘liq elektron bazasini yaratishning vaqti-soati keldi // Gazeta-uz. 2021.
[16] Файзий Р. Ҳазрати инсон. – Тошкент: Адабиёт ва санъат, 1978. – Б. 139.

“Dadamni alanga atrofidan uch marta aylantirishdi. Kimdir eski kursi keltirib gulxan yaqiniga qo‘ydi. Yana bir odam do‘ppisiga ukpar qadalgan kichkina bolani dadamning tizzasiga o‘tqizdi. O‘sha zahoti quloqni yorgudek bo‘lib childirma bak-banglab ketdi. Ko‘ylagining oldini yoqavayron qilib yechgan doirakash bir tomonga kift tashlab g‘ayrat bilan childirmani savalay boshladi”[17].

Ushbu jumlalarni bir o‘qishda bola tilidan aytilayotganini payqash qiyin emas. Chunki bunda sodda, tushunarli, ya’ni bolalarga xos oddiy tildan foydalanib tasvirlangan.

Muallif asarda bola obrazini yoritishda kuzatuvchanlik mahoratini yaqqol namoyon qila olgan. Adib besh yoshli bolakayning dunyoqarashi, atrof-olam bilan munosabatini chinakam bola nigohi bilan ishonarli qilib tasvirlab bergan: *“Qayrag‘ochning g‘adir-budir tanasiga suyanib o‘tirarkanman, muttasil chirqillayotgan chumchuqlar qulog‘imni batang qilib yubordi. Boshimni ko‘tarib qarasam, sadaqayrag‘och atrofida g‘uj-g‘uj chumchuq. Biri uchadi, biri qo‘nadi. Vo‘y inlarining ko‘pligini! Bittasi judayam pasda ekan. Do‘ppidek inda uchta bolasining boshi ko‘rinyapti. Katta chumchuq uchib kelishi bilan uchchala bolasi sap-sariq tumshug‘ini katta ochib, baravar chirqillaydi. Ammo dadasi hech adashmaydi. Hammasiga galma-galdan ovqat beradi. Iye, dadasi ikkita ekan-ku! Bittasi uchib ketishi bilan, ikkinchisi kelyapti, bolalariga navbat bilan ovqat ulashishyapti. Bundan chiqdi, bittasi – dadasi, ikkinchisi – ammasi!”*[18].

Muallif bolalarga xos bo‘lgan soddalik, ishonuvchanlik va beg‘uborlik kabi hislatlarga tayanganini ham kuzatishimiz mumkin. Masalan, choyxonadagi kishilar kichkintoy Muzaffarni erkalatib “giroy” deb chaqirishsa, *“Mayli, giroy bo‘lsam, bo‘pmanda”*, deb o‘zicha bir ikki marta “giroylik” qilib, dadasidan dakki eshitishi, ammasi: *“ – Mushukka ozor berma, Muzaffar! Payg‘ambar orqasini silagan jonivor-a!”*[19], deyishiga qaramay, *“Hozir ko‘ramizda! Payg‘ambar silagan bo‘lsa, orqasi bilan tusharmikin, oyog‘i bilanmi?”*[20], – deya sinab ko‘rishi, qo‘shni Lazakat xolaning burnini “tovuqning tumshug‘i”ga o‘xshatishi, ammasining xafa bo‘lishini hayoliga ham keltirmay unga “qora amma” deb murojaat qilishi va uni tasvirlashda ham – *“ammam xuddi koptokka o‘xshaydi. Kichkina, dum-dumaloq. Tag‘in yozdayam qora nimcha kiyib yuradi”*[21], – deya bolalarcha sodda va tog‘riso‘zlik bilan tasvirlashida ko‘ramiz.

Oybek yozgan edi: “Yozuvchi xalq tilining boy xazinasidan istaganicha material oladi. Asarning badiiy to‘qimasida yuzlarcha maqollar, maxsus ifodalar, turli gaplar, qochirmalar, so‘z o‘yinlari yarqiraydi. Mana bular tilni qonli, jonli, obrazli bir til qiladi”[22]. Romanda esa xalq og‘zaki ijodi namunalari ham yetarlicha topiladi. Masalan:

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[17] Hoshimov O‘. Ikki eshik orasi. – Toshkent: Ilm-ziyo, zakovat, 2019. – B. 98.
[18] Ko‘rsatilgan manba. – B. 29.
[19] Ko‘rsatilgan manba. – B. 23.
[20] Ko‘rsatilgan manba. Shu bet.
[21] Ko‘rsatilgan manba. – B. 19.
[22] Ойбек. Асарлар. 9-том. – Б. 275.

Tog‘da kiyik kishnaydi ot bo‘ldim deb yor-yor.
Uyda kelin yig‘laydi, yot bo‘ldim deb yor-yor.

Dukur-dukur ot keldiyu, ot keldi,
Chiqib qarang kim keldiyu, kim keldi?...

Alla, bolam, alla-yo alla!
Shirin qo‘zim, alla-yo alla!

“Osmondagi qushni bejaydigan chevar”, “katta oxurdan yem yemoq”, “Mehnatdan kelsa, boylik, turmushing ham chiroylik!” kabi xalq og‘zaki ijodi namunalaridan, maqollar, qo‘shiqlar, alla, yor-yor va aytimlardan foydalanilgan. Shuningdek, romanda bolalar tomonidan o‘ynalgan yong‘oq o‘yini, bekinmachoq, soqqa o‘yini, sopalak singasi xalq o‘yinlariga ham duch kelamiz. Bu esa asarni yanada xalq qalbiga yaqin, o‘qishli va jozibali bo‘lishiga sabab bo‘lgan.

Uchinchi bobning ikkinchi faslida *“Jaziramadagi odamlar” romanida “roviy bola” obrazi* masalasi tadqiq qilingan.

Luqmon Bo‘rixon “Jaziramadagi odamlar” romanida qahramon bola tilidan gapiradi. Bolaning ruhiyat qirralari turli vaziyat va nutqida ko‘zga tashlanadi. Asar tilida yozuvchi uslubi va qahramon salohiyati yaqqol namoyon bo‘ladi.

Asar boshidanoq hikoya tarzida boshlanadi. Ya’ni roman qahramonlaridan hikoyachi bola Samad o‘zi haqida, otasining unga yozgan maktubi haqida gapirib, kitobxonni voqealar rivoji tomon yetaklaydi. Bunda yozuvchi o‘zgacha yondoshadi. Avvaliga, o‘quvchini jalb qilish uchun asar boshiga epigraf qilib ajoyib bir topishmoqni kiritadi.

“Bir otim bor, ajabgina,
Dumlari gajakkina.
Hali kelsa ko‘rasiz,
Kula-kula o‘lasiz.
Toshbibi chechaning javobi (no)ma’lum topishmoqlaridan”[23].

Muallif, albatta, Samad obrazini bolalik payti ruhiyati, balog‘at yoshi va yigitlik davridagi psixologik o‘zgarishlarni, bola va ulg‘aygan yigitning fikrlashidagi tafovutlarni inobatga olgan holda tasvirlaydi. Masalan, Samadning bolalik syujetida uyatchan, ammo bolalarcha gapga chechanligini ko‘ramiz.

“Sizga kuyov bo‘laman deb ayt, keyin qo‘yib yuboraman”, – deydi Maysara yanga battar qiynab.

Onam imo ishoralar bilan nima deb javob berishimni tushuntiradi. Shundagina qaysarlarcha qichqiraman: “Qizingiz yo‘q-ku! ...”[24].

Bola garchi Maysara yangasidan uyalsa-da, unga “qizingiz yo‘q-ku”, deyishga jazm etadi. Bu esa bolaning vaziyatdan chiqish uchun qilgan xiylasi, uning gapga chechanligidan dalolatdir.

[23] Бўрихон Л. Жазирамадаги одамлар. – Тошкент: Ғ.Ғулом, 2005. – Б. 3.
[24] Ko‘rsatilgan manba. – B. 19.

Maktab yoshidagi, ayniqsa, 10-11yoshdagi bolalarda ko‘p narsaga qiziqish, o‘zini boshqalar bilan taqqoslash, qilgan ishi biror kim tomonidan e’tirof etilsa, bundan faxrlanish kabi xislatlar uchraydi. Yozuvchi ayni shu yoshdagi bola ruhiyatini Samad va uning o‘rtoqlari misolida juda ishonarli ko‘rsatib bergan.

Samad ikki sevishgan yosh o‘rtasida xat tashuvchi, ya’ni pochtachi vazifasini o‘taydi. Bolakay kunda besh-olti marta maktub olib borishga to‘g‘ri kelsa ham bundan erinmasligini, aslo charchamaganini aytadi. Aksincha, O‘roqday mashhur “akaxon”ga sirdosh ekanligidan quvonib, unga xizmat qilishdan faxrlanadi. Buning sababini bola shunday ifodalaydi:

“O‘roqdan uncha-muncha darajasi past “akaxon”larga xizmat qiladigan do‘stlarim – Safarmurod chavandozning o‘g‘li To‘lqin, Chinor akaning o‘g‘li Durbeklar menga g‘ayirlik bilan qarashar, biroq bunday adovatlar umum ishimiz – sirli xatlarni ovloq-ovloqda ochib, hech vaqoni tushunmasakda, hijjalab-hijjalab o‘qib chiqishga hech bir to‘siq bo‘lolmas edi”[25].

Ko‘rib turganimizdek, bola uchun qanday ish qilayotgani emas, qilayotgan ishidan faxrlanish, o‘rtoqlari orasida eng yaxshi xat tashuvchi bo‘lganidan g‘ururlanish ahamiyatli. Ayniqsa, hech narsani tushunmasa-da, “nimasi bor ekan” degan o‘y-xayol va hamma narsaga qiziquvchanlik bu yoshdagi bolalarga xos jihat.

Bolalar o‘rtasida odatda biror nimaga ishontirmoqchi bo‘linganda va hech kim ishonmasa, qasam ichish jarayoniga o‘tiladi. Bunda odatda ular turli xil narsa va buyumlardan “qurol” sifatida foydalanishadi. Masalan, hamma uchun aziz va qadrli ne’mat hisoblangan non ham vosita quroliga aylanishi mumkin. Chunki har bir bolaga non aziz ne’mat ekanligi, uni uvol qilmaslik, garchi nonni xor qilgan odam o‘zi ham xor bo‘lishi haqidagi nasihatlar yoshligidan singdirib kelinadi. Bolalar o‘rtasidagi o‘zaro munosabatni, o‘yin va boshqa vaziyatlarda ishga tushadigan elementlarni kuzatgan va yaxshi bilgan yozuvchi buni asar syujetiga ham kiritgan.

“ – Abdulla aka savxo‘zimizdagi eng boy, eng zo‘r odam. U boshqalar oldida yig‘lashga uyalgan... Uyida o‘kirib yuborganini o‘z ko‘zim bilan ko‘rdim-ku?! Aldasam, mana, non ursin.

Dovdir do‘stimiz so‘nggi so‘zini ayta-ayta belidagi tushlik uchun non tugilgan belbog‘ini yechib, qo‘liga olib avval o‘ng manglayiga so‘ng hayajonidan tupik ko‘pirib turgan qalin lablariga tekizib o‘pdi. Endi To‘lqinga ishonmaslikning hech iloji yo‘q edi! U bizning nazdimizdagi eng muqaddas qasamni tilga oldi”[26]. Ko‘rib turganimizdek, non ishtirokidagi qasam juda ahamiyatli, ya’ni bola uchun bu “eng muqaddas qasam”dir.

“O‘sha kecha biz ikki do‘st o‘zimizcha erkakchasiga qo‘l tashlashdik. “Non ursin”, “Ayol bo‘lay” kabi jaydari qasamlarga ko‘nglimiz to‘lmay, oshxonadan oshpichoqni o‘g‘rincha keltirib Ashurning kavkazcha usulini qo‘lladik. Oshpichoqni galma-gal qo‘lga olib, lab-dahanimizga tekizib, “do‘stimga xiyonat qilsam, shu tig‘day o‘lay” qabilida qasamlar ichdik”[27]. Bu

[25] Бўрихон Л. Жазирамадаги одамлар. – Тошкент: Ғ.Ғулом, 2005. – Б. 29.
[26] Ko‘rsatilgan manba. Shu bet.
[27] Ko‘rsatilgan manba. – B. 207.

yerda esa vosita sifatida oshpichoq ishga tushyapti. Bu esa qahramonning o‘zi ham ta’kidlaganidek, yanada jiddiyroq vaziyatni anglatadi. Ya’ni nondan ham kuchliroq qurol ishga tushadi.

Shu o‘rinda yozuvchi kattalar adabiyotidagi asarga nega aynan bolani roviy qilib tanladi, degan savol tug‘ilishi mumkin. Vaholanki, romanni asarning bosh qahramonlaridan bo‘lgan Lolaxon orqali ham hikoya qilish mumkin edik. Lekin Luqmon Bo‘rixon unday qilmadi. Hikoyachi qilib bola obrazini tanladi. Agar yozuvchi shunday qilganida, o‘zi ko‘zlagan maqsadga yeta olmagan bo‘lar edi. Ya’ni romanning mohiyatini ochib bera olmas edi.

Romandagi hikoyanavis bolaning ahamiyati shundaki, u orqali adib o‘z ichki kechinmalarini, atrofdagilarga, jamiyatga munosabatini bemalol bildira olgan. Bunda albatta, to‘g‘ridan-to‘g‘ri emas, asosan, Samad yoki boshqa personajlar tilidan foydalangan. Bu esa, asarning yanada ishonchli chiqishini ta’minlagan.

XULOSA

Hozirgi o‘zbek romanlarida bola obrazining poetik funksiyasi tadqiqiga bag‘ishlangan ushbu tadqiqot natijalaridan quyidagi ilmiy-nazariy xulosalarni chiqarish mumkin:

1. Badiiy adabiyotda bola va bolalik timsolining obrazlar tizimidagi o‘rni ko‘p qirralidir. U orqali asarda muallif o‘z maqsadini amalga oshiradi. Yirik janrlardan biri hisoblangan romandagi bola obrazini tadqiq etish va o‘rganish o‘z o‘rnida ushbu obrazning badiiy adabiyotga kirib kelish tarixi, romanchilikdagi o‘rni va ahamiyati, funksiyasi, obrazlilik xususiyatlari va poetik takomilini yaxlit kuzatish imkonini beradi.

2. Bola tasviri muqaddas kitoblar, jumladan, Qur’oni karim va hadislarda poklik, beg‘uborlik, samimiylik ramzi sifatida payg‘ambarlarning bolalik syujetlarini yoritishda namoyon bo‘ldi. Xalq og‘zaki ijodi namunalarida ham qahramonlarning bolaligini tasvirlash jarayonida ahamiyatlidir. Shuningdek, ayni obraz mumtoz adabiyotda qahramonlar bolaligi syujetlarida, ma’shuqa qalbining go‘zalligi va pokligini tasvirlashda aynan bolaga nisbat berilishi bilan ham ahamiyatli sanaladi. Poklik ramzi sifatida esa bola obrazi keyingi davr adabiyotiga ham ko‘chib o‘tdi va takomillashib, ijtimoiylashib bordi. O‘rta asrlar adabiyotida bola obrazi keng ko‘lamda ishlatilmagani kuzatildi. Bu davrga kelib, bola va uning hayoti asarlar uchun obyekt vazifasini bajara olmadi. Toki, XVII asrning boshlariga qadar bolalar jamiyatning ko‘zga tashlanmaydigan qatlami sifatida qaraldi. Xuddi shu asrlardan e’tiboran gumanizm g‘oyalari shakllanib, asta-sekinlik bilan bola ham jamiyatning faol ishtirokchisiga aylandi.

3. Bola obrazi muallifning estetik va falsafiy qarashlarini ifodalash, jamiyatning ma’naviy-axloqiy muammolarini ochib berish, insonning ichki dunyosini yoritish hamda eng pokiza his-tuyg‘ularni poetik aks ettirishda muhim vosita sanaladi. Shundan kelib chiqib, roman obrazlar tizimidagi bola obrazining badiiy funksiyasi sifatida quyidagilar belgilandi: a) ma’naviy-

axloqiy ideallarni ifodalash; b) jamiyatga xos nozik muammolarni poetik aks ettirish; d) metaforik idroklash yoki badiiy kodlash; e) syujet oqimi dinamikasini tashkillash va dramatizmni kuchaytirish; f) empatiya uyg‘otish va estetik vazifa kabilar.

4. O‘zbek romanchiligida bola obrazining shakllanishi va rivojlanishi mahalliy-madaniy, tarixiy va ijtimoiy kontekslarga chambarchas bog‘liq bo‘lib, ushbu obrazning evolyutsiyasi uzoq tarixni o‘z ichiga oladi. 20-asr adabiyotida bolaning jamiyatdagi o‘rni, oilaviy munosabatlar va ma’naviy-axloqiy qadriyatlarni aks ettirishda, ayniqsa, kuchaydi. Zamonaviy o‘zbek adabiyotining dastlabki namunasi sanalgan Abdulla Qodiriyning “Uloqda” hikoyasida bola obrazi asosiy qahramonga aylandi. Bu esa obrazning yanada takomillashishiga turtki bo‘ldi.

5. Birinchi o‘zbek romani hisoblangan “O‘tkan kunlar”da bola obrazi epizodik tarzda kelgan bo‘lsa-da, muallif u orqali davrning dolzarb muammolarini aks ettirishda foydalandi. “Mehrobdan chayon” romanida esa bola obrazi nafaqat davr muammolarini yoritish, balki asar g‘oyasini tashish va eng ahamiyatlisi qahramonning bolalik syujeti orqali muallifning biografik xususiyatlarini ochishda muhim bo‘ldi. “Mehrobdan chayon” romanida bola obrazi turli xil aspektda kelgan bo‘lib, qahramonning bolaligi, “vositachi” bola, “ayg‘oqchi” bola, ijtimoiy davr muammolari ta’siridagi bola va qahramon xarakterini yoritishdagi “ko‘makchi” vazifalarida namoyon bo‘ldi.

6. Hozirgi o‘zbek romanlaridagi bola obrazi turli aspektlarda tasvirlanganligidan kelib chiqib, u milliy tanazzul davri va mustamlaka bolasi obrazi, qashshoq oila bolasi obrazi, urush bolasi obrazi, urush ortidagi bola obrazi, roviy bola obrazi kabi turli tasniflarga ajratildi va o‘zining obrazlilik xususiyatiga ega bo‘ldi.

7. Oybekning “Quyosh qoraymas” romanida bola obrazlari epizodik bo‘lsa-da, urushning “dahshati”ni aks ettirishda, qahramon xarakterini ochishda va urush tufayli bolalikning erta boy berilishini yoritishda o‘z ifodasini topadi. Rahmat Fayziyning “Hazrati inson” romanida tasvir etilgan bola obrazlari ham urushdan aziyat chekkan, bor-yo‘g‘ini, yaqinlarini va eng yomoni bolaligini yo‘qotgan bolalar qismatini ochib berishda katta ahamiyatga ega sanaladi.

8. O‘.Hoshimovning “Ikki eshik orasi” romanida ham bir nechta bola obrazlari turli xil vazifalarda kelib, qahramonning bolalik syujetini yorituvchi va asar voqealarini hikoya qiluvchi bola obrazi, front orti mashaqqatlari va azoblarida namoyon bo‘luvchi bola obrazi va urush ta’sirida qolgan bola obrazlari tasvirlarida namoyon bo‘ladi. Shuningdek, asarda milliy psixologizm va adib ruhiyatining bolada aks etishi kuzatiladi.

9. L.Bo‘rixonning “Jaziramadagi odamlar” romanida voqealarni boshdan oyoq hikoya qiluvchi “roviy bola” obrazi tasvir etilgan. Muallif chetdan turib jamiyatdagi vaziyatni, holatni kuzatadi, unga bola bo‘lib baho beradi va o‘z munosabatini bildiradi. Bunda, albatta, psixologizmdan foydalanish imkoniyati oshadi.

Umuman, bola obrazi roman obrazlari tizimida katta ahamiyatga ega. Chunki bu obraz orqali muallif badiiy g‘oyasini amalga oshiradi. Ya’ni, davr va ijtimoiy muhitdagi mummolarni yoritish, unga munosabat bildirish, jamiyatga oyna ko‘rsatishda bola obrazidan foydalanish ancha samaralidir.

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

ISMONOVA YORKINOY ABDUMUTALIB KIZI

THE POETIC FUNCTION OF THE CHILD'S IMAGE IN CONTEMPORARY UZBEK NOVELS

10.00.02 – Uzbek literature (20th Century Uzbek Literature and Contemporary 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 B2023.3.PhD/Fil3744.

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 " 1 " may 2025 at 16:00 at the meeting of the Scientific Council DSc.03/30.12.2019.Fil.19.01 at Alisher Navo'i Tashkent State University of Uzbek Language and Literature. (Address: Yusuf Khos Hajib street, 103, Yakkasaray district, Tashkent city, 100100. Phone number: (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 № 342). (Address: 100100, Yusuf Khos Hajib street, 103, Yakkasaray district, Tashkent city. Phone number: (99871) 281-42-44)

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

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INTRODUCTION (abstract of the PhD thesis)

The topicality of the dissertation. In the history of world literature, various examples of artistic images have emerged and continue to develop to this day. Specifically, the image of the child within the system of artistic images has become more prominent and has gained its significance in literature up to the present. One of the pressing issues facing modern literary studies is the gradual exploration of the poetic function, place, and significance of this image.

In world literary studies, the research and application of the image of the child and the theme of childhood date back to the second half of the 18th century and the early 19th century. By the middle of the 19th century, it had significantly evolved. The child becomes a central figure in all spheres of social and cultural life. Many writers, contrasting the views of children and adults, attempt to achieve truth through the "child's point of view of the world". This increases the interest in the image of the child within the system of artistic images.

One important feature of Uzbek novel-writing is its courageous approach to addressing the issues of the time. When discussing the problems of life and their artistic embodiment, issues such as the discovery of the period and the character, the diversity of characters, and the social idea and its artistic interpretation become central. Based on these issues, trends that are characteristic and, in a sense, new, are emerging in our contemporary novel. In the early decades of our literature, some characters who were depicted as being entirely dedicated to social activity, neglecting their personal lives, might have passed without leaving a trace in their activities. However, nowadays, there is a growing focus on the individual, and the demand to not remain indifferent to the flaws in a person's life requires showing their life in its complexity. This trend is linked to the growing attention to moral education, national values, and a genuine depiction of the human complexities, with an increasing effort to enhance the educational and social significance of the work. In this context, the image of the child has come to the forefront. Such issues can be analyzed through the novels of writers like Oybek, Rahmat Fayziy, Asqad Muxtor, Odil Yoqubov, Pirimqul Qodirov, O'tkir Hoshimov, Tog'ay Murod, and Luqmon Bo'rixon. Moreover, "As long as literature, art, and culture live, the nation and the people, and all of humanity, live meaningfully". Therefore, the study of the relationship between the evolving literature of today and the artistic images reflected in it, as well as their connection to our national traditions, is one of the important and urgent issues facing Uzbek literary studies.

The Decree of the President of the Republic of Uzbekistan dated February 16, 2017, No. PF-4958 "On Further Improvement of Postgraduate Education", the Decree of October 8, 2019, No. PF-5847 "On Approval of the Concept of Development of the Higher Education System of the Republic of Uzbekistan until 2030", the Decree of October 21, 2019, No. PF-5850 "On Measures to Significantly Increase the Influence and Status of the Uzbek Language as the State Language", the Resolution of September 13, 2017, No. PQ-3271 "On a Complex Program of Measures for the Development of the Book Publishing and Distribution System, as well as Promoting and Increasing the Culture of Reading

and Book Lover Activities", the Resolution of April 5, 2018, No. PQ-3652 "On Measures to Further Improve the Activities of the Writers' Union of Uzbekistan", the Speech of the President of the Republic of Uzbekistan during the Meeting with Creative Intellectuals on August 3, 2017, and his instructions on increasing the influence of literature during his visit to the Writers' Alley in Tashkent on May 20, 2020, as well as other regulatory legal acts related to this activity, determine tasks that, to a certain extent, are addressed in this dissertation research.

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. A number of research studies have been conducted on Uzbek novels. However, in the doctoral and candidate dissertations, monographs, and articles of literary scholars such as U.Normatov, H.Umurov, I.Yokubov, U.Jurakulov, B.Karimov, Z.Pardayeva, A.Rahimov, A.Kahramonov, P.Kenjayeva, K.Yuldoshev, U.Xujamkulov, M.Boboxonov[28], certain aspects and details of this issue have been discussed.

The image of the child has been one of the central themes in both Uzbek and world literature for many years. In world literature, particularly in the doctoral dissertations of Russian literary scholars such as T.Cherkasova, A.Matveyeva, N.Romanova, Y.Kamardina and Y.Shestakova the theme of the child's image and childhood has also been explored[29]. In the dissertations and monographs of Uzbek literary scholars such as R.Barakayev, A.Kosimov, S.Babayeva, R.Tulabayeva, R.Umurzakov [30] the image of the child has been studied as the subject of research,

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[28] Норматов У. Болакай нигоҳида замон талатўплари // Ўзбекистон адабиёти ва санъати, 2012; Умуров Ҳ. Бадиий психологизм ва ҳозирги ўзбек романчилиги. – Тошкент: Янги аср авлоди, 2002; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. – Тошкент: Nurafshon-business, 2021; Жўрақулов У. Қодирий ва роман тафаккури, – Тошкент: Nurafshon-business, 2020; That author. Ҳудудсиз жилва. – Тошкент: Фан, 2006; That author. Назарий поэтика масалалари. – Тошкент: Ғафур Ғулом, 2015; Каримов Б. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2015; That author. XX аср ўзбек адабиётшунослигида талқин муаммоси (Қодирийшунослик асосида): Филол. фан. д-ри ... дисс. – Тошкент, 2002; Пардаева З. Ҳозирги ўзбек романчилигининг тараққиёт тамойиллари: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2003. – Б. 55; That author. Бадиий-эстетик тафаккур ривожи ва ўзбек романчилиги. – Тошкент: Янги аср авлоди, 2002; Раҳимов А. Ўзбек романи поэтикаси: Филол. фан. д-ри дисс. ... автореф. – Тошкент, 1993. – Б. 323; Қаҳрамонов А. Меҳробдан чаён романи поэтикаси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2000. Кенжаева П. Ҳозирги ўзбек ҳикояларида қаҳрамон руҳиятини тасвирлаш: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008; Йўлдошев Қ. Романда шахс тасвири // Шарқ юлдузи, 2016. 11-сон. – Б. 119; Хўжамқулов У. Бадиий портретда миллий руҳ ифодаси // Ўзбек тили ва адабиёти, 2015. 5-сон, – Б. 68; Бобохонов М. Ҳозирги ўзбек қиссачилигида психологизм: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2012.

[29] Черкасова Т. Типология детского характера в творчестве Чарльза Диккенса. Дисс. ... канд. филол. наук. – М., 2007; Матвеева А. Мир ребенка в творчестве Чарльза Диккенса в контексте онтологической поэтики. Дисс. ... канд. филол. наук. – М., 2009; Романова Н. Повесть Л.Н.Толстого «Детство» в контексте русских художественно-автобиографических повестей середины XIX века. Дисс. ... канд. филол. наук. – М., 2009; Камардина Ю. Роман Ч.Диккенса «Жизнь и приключения Николаса Никльби» как роман воспитания: проблемы жанровой поэтики. Дисс. ... канд. филол. наук. – М., 2011; Шестакова Е. Детство в системе русских литературных представлений о человеческой жизни XVII-XIX столетий. Дисс. ... канд. филол. наук. – А., 2007.

[30] Баракаев Р. XX аср бошларида ўзбек болалар адабиёти ва Абдулла Авлоний ижоди: Филол. фан. номз. дисс. ... автореф. – Тошкент, 1994; Қосимов А. Адабиётда болалик маънавий-аҳлоқий категория сифатида

with a focus on the gradual development and genesis of the child's image, analyzed from a comparative perspective. However, in contemporary Uzbek novels, the image of the child and its poetic function have not been studied in a specialized monographic context.

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 elucidate the factors behind the formation of the child's image, its artistic functions, role, and significance in the novel genre, using the example of 20 th-century Uzbek novels.

The research tasks are as follows:

the research aims to examine the historical-aesthetic foundations, functions, and the process of studying the image of the child in artistic-historical, artistic-social, philosophical, psychological, and romantic novels, as well as to identify the role and significance of the child's image in 20th-century Uzbek novels. It also seeks to provide a scientific description and classification of these images;

the study will define the role of biographical factors in the emergence of the child's image in the novels of Abdulla Qodiriy, Oybek, and Rahmat Fayziy;

Additionally, the research will analyze the poetic relationship between the image of the child and the family environment, the realities of the time, and national psychology, based on the analysis of the novels "Between Two Doors" (Ikki eshik orasi) and "People in the Desert" (Jaziramadagi odamlar);

Finally, the research will draw theoretical conclusions regarding the poetic function of the child's image in the history of 20th-century Uzbek novels and modern novel examples.

As the object of the research, 20th-century Uzbek novels have been selected, specifically Abdulla Qodiriy's "Scorpion from the Sanctuary" (Mehrobdan chayon), Oybek's "The Sun Never Sets" (Quyosh qoraymas), Rahmat Fayziy's "The Man of God" (Hazrati inson), Otkir Hoshimov's "Between Two Doors" (Ikki eshik orasi), and Luqmon Bo'rixon's "People in the Desert" (Jaziramadagi odamlar).

The subject of the research is the image of the child in contemporary Uzbek novels, the tasks assigned to it, the unique aspects of the child's psyche, the author's "I" in the child's image, the writer's concept, and the peculiarities of the protagonist's psychology.

(А. де Цент-Экзюперининг «Кичкина шаҳзода» ва Ч.Айтматовнинг «Оқ кема» асарлари асосида): Филол. фан. номз. ... дисс. автореф. – Тошкент, 1999; Бабаева С. Ўзбек ва АҚШ адабиётида болаликнинг бадиий талқини (Ғ.Ғулом ва М.Твен ижоди мисолида): Филол. фан. номз. ... дисс. автореф. – Тошкент, 2012; Тулабаева Р. Худойберди Тўхтабоев романларида бадиий психологизм: Филол. фан. б. фалс. док. ... дисс. автореф. – Тошкент, 2019; Умурзаков Р. XX аср ўзбек қиссаларида бола образи: давр ва руҳият: Филол. фан. б. фалс. док. ... дисс. автореф. – Фарғона, 2021.

Research Methods. The dissertation employs biographical, sociological, historical-comparative, and psychological analysis methods.

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

the historical-aesthetic foundations and artistic functions of the image of the child in historical-poetic, social-philosophical, psychological, and romantic novels have been studied, and the role and significance of this image in 20th-century Uzbek novels have been determined. Its scientific description and classification have been carried out;

The emergence and development of the image of the child in the novels of Abdulla Qodiriy, Oybek, and Rahmat Fayziy, as well as the role of biographical factors, have been examined. In the novel "Scorpion from the Sanctuary" (Mehrobdan chayon), the image of the protagonist Anvar in the childhood plot reveals author-specific features based on biographical elements. The child images in "The Sun Never Sets" (Quyosh qoraymas) and "The Man of God" (Hazrati inson) have also been concluded to be drawn from real-life examples;

Based on the analysis of the novels "Between Two Doors" (Ikki eshik orasi) and "People in the Desert" (Jaziramadagi odamlar), the issue of the poetic relationship between the image of the child in Uzbek novels and the family environment, the realities of the time, and national psychology has been demonstrated;

In Uzbek novels, the image of the child has been formed on the basis of national and universal values, and its poetic relationship with the domestic environment and national psychology has been determined. Theoretical conclusions regarding its artistic function have been drawn.

The practical outcomes of the research work are as follows:

the poetic function of the image of the child in contemporary Uzbek novels has been explored through the works of Abdulla Qodiriy, Oybek, Rahmat Fayziy, Otkir Hoshimov, and Luqmon Bo‘rixon;

the role and significance of the child's image in the writers' novels, the biographical factors of the image of the war child, and the domestic-psychological characteristics have been studied in the interpretation of the child's image;

it has been scientifically demonstrated that the image of the child in Uzbek novels is formed on the basis of national and universal values, and its poetic relationship with the domestic environment and national psychology has been proven.

The reliability of the research results is determined by the clear formulation of the problem, the use of scientific methods and theoretical information based on specific academic sources, the application of scientific methods to analyze the materials, the practical implementation of theoretical ideas and conclusions, the confirmation of the results by authorized organizations, and the analysis and interpretation based on contemporary scientific concepts in literary studies.

The scientific and practical significance of the research work findings. The scientific significance of the research lies in its potential to contribute to the fields of text analysis, biographical examination of literary works, and psychological analysis. The ideas and conclusions presented in this research can

serve as a source for scientific works focused on studying the image of the child in literature, particularly in children's literature.

The practical significance of the research results is reflected in the potential use of the materials of this dissertation in special courses or seminars at the philology, Uzbek language, and literature faculties of higher educational institutions in the republic. It can also be utilized as a methodological guide for literature teachers in general education schools, academic lyceums, and vocational colleges. Furthermore, the research can serve as material for developing textbooks and teaching aids on literary analysis.

Implementation of the research results. The results obtained from the research on the topic "The Poetic Function of the Child's Image in Contemporary Uzbek Novels" have been incorporated into the following works:

The emergence and development of the child image in the novels of Abdulla Qodiriy, Oybek, and Rahmat Fayziy, as well as the study of biographical factors and their identification, were used in the practical project titled "Creation of a Multilingual Electronic Platform for Uzbek Literature (in Uzbek, Russian, and English)" implemented at Alisher Navoi Tashkent State University of Uzbek Language and Literature from 2021 to 2023 under the project number F3-201912258 (Certificate No. 04/1-2994 dated October 23, 2024, from Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, scientific materials were prepared on the historical-aesthetic foundations and artistic tasks of the child image in historical-poetic, socio-philosophical, psychological, and romantic novels; the place and importance of the child image in Uzbek novels, based on national and universal values, the poetic relationship between the child image and its social environment, and national psychology were identified, and theoretical conclusions on its artistic task were made.

Scientific-theoretical conclusions were drawn based on the project titled "Creation of the Electronic (Poetic Dictionary of Human Image, Verb Character, Nature, and National Symbols) in Uzbek and English Languages" implemented at Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2019-2021 under the PhD program in Philology (I-OT-2019-42). (Certificate No. 04/1-2995 dated October 23, 2024, from Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the study of the emergence and development of the child image in the novels of Abdulla Qodiriy, Oybek, and Rahmat Fayziy, and the study of biographical factors served to enrich materials related to the artistic relationship between the child image and its family environment, historical context, and national psychology in Uzbek novels.

Based on the analysis of the novels "Ikki eshik orasi" and "Jaziramadagi odamlar", the issue of the poetic relationship between the child image and its family environment, historical context, and national psychology in Uzbek novels, as well as the theoretical and practical conclusions drawn from the analysis of literary works, were used in the information musical, spiritual-enlightening, and social-political program "Guldasta" broadcast live on Namangan regional television and in the spiritual-enlightening program of "Oltin Zamin" radio (Certificate No. 04/1-1414 dated July 26, 2023, from Namangan Regional

Television). As a result, the content of the materials prepared for the television program and radio broadcast was enriched with theoretical information.

The historical-aesthetic foundations, place and importance of the child image in the novels of the 20th century Uzbek literature, and the scientific description and classification of the child image and its artistic tasks were identified through scientific conclusions, which were used in the project "Creation of the Electronic (Poetic Dictionary of Human Image, Verb Character, Nature, and National Symbols) in Uzbek and English Languages" at Alisher Navoi Tashkent State University of Uzbek Language and Literature (I-OT-2019-42). As a result, the study of the emergence and development of the child image in the novels of Abdulla Qodiriy, Oybek, and Rahmat Fayziy, and the study of biographical factors contributed to the enrichment of materials regarding the artistic relationship between the child image and its family environment, historical context, and national psychology in Uzbek novels.

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 10 including 4 international, 1 foreign and 5 republican conferences.

Publication of the research results. 17 scientific articles related to the theme of the dissertation have been published, of which 7 articles (5 republican and 2 foreign) have been published in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan based on the research results of the dissertation.

The outline of the dissertation. The dissertation consists of an introduction, three chapters, conclusion, the list of references. The total volume of the dissertation is 134 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction of the dissertation, the relevance and necessity of the topic are highlighted, the degree of research on the issue, its aims and objectives, as well as the description of the object and subject, are provided. It is demonstrated how the research aligns with the priority areas of development in the republic's science and technology. The research methods, scientific novelty, and practical results are outlined, and the scientific and practical significance of the results is substantiated. Information about the implementation of the research results in practice and the structure of the dissertation is also presented.

The first chapter of the dissertation is titled **"The Image of the Child in the History of the Novel Genre and Its Scientific-Theoretical Interpretations,"** and in paragraph 1.1, the issue of ***"The Role of the Image of the Child in the System of Novel Characters"*** is investigated.

In literary fiction, the image of the child and the depiction of childhood are symbols of spiritual purity, goodness, and sincerity, serving as the foundation for the overall concept of the work. Therefore, it is important to determine and classify

the introduction of this image into literature, its role in adult literature, particularly in world fiction, as well as its significance and place.

The novel genre is one of the largest and most comprehensive genres in literature. This genre is distinguished by its unique stylistic, thematic, and formal possibilities. A novel typically reflects human life, society, culture, and historical processes on a broad scale. This genre encapsulates the complexity of the plot, a deep psychological analysis of the characters, and the multifaceted nature of its themes. Due to its vast possibilities, the novel genre has developed in a distinctive way in each era and culture. Even today, it is widely used to study and reflect various aspects of human life.

As M. Bakhtin emphasizes: "The novel is a unique form of perceiving and expressing reality. The novel represents a completely new attitude toward reality. In epic literature, adherence to oral performance traditions, constructing reality based on epic formulas, and the importance of variability are critical, whereas in the novel, we observe how the destiny of the people, the history of thought, and general conclusions about life are reflected through the individual artist's imagination, potential, artistic capacity, and talent"[31].

The Russian literary scholar and theorist Valentin Khalizev, in his book "The Theory of Literature", conducts a deep analysis of the novel genre, discussing its distinctive features and functional characteristics. He evaluates the novel as a complex and multifaceted literary form, stating: "The novel, as a genre inclined towards synthesis, differs from earlier genres. It is a genre capable of bringing literature closer to real life through its diversity, complexity, and richness of contradictions, and is capable of expressing reality in a truthful poetic way. The novel's freedom to explore the world knows no boundaries. Writers from different countries and eras use this freedom in various ways"[32].

One of the important features of the novel genre is its multi-character structure. Novels typically include numerous main and secondary characters, supporting characters, and episodes. Each character has their own worldview, personality, and life path. The characters participating in the novel help to reveal the traits of the main protagonist, who is responsible for fulfilling the author's primary purpose, and they serve the ideological concept of the work. Professor Uzoq Jo'raqulov, while discussing traditional characters in the system of novel imagery, states: "The system of characters in a novel consists of the organic actions (in terms of activity and speech) of many characters. There is no character who does not serve a specific purpose in the novel or is merely in a rudimentary organ-like situation"[33]. Based on the professor's observations, it can be concluded that there is another character in the novel's system of images, which is the child character.

In literature, the role of the child character in the system of novel imagery is multifaceted, serving to create dynamic movement, emotional intensity, and to

[31] Бахтин М. Эпос ва роман (Романдаги талқин этиш методологияси ҳақида). Рус тилидан М.Олимов таржимаси // Филология масалалари, 2005, №3. – Б. 224.
[32] Хализев В.Е. Теория литературы. – М.: Высшая школа, 1999. – С. 211.
[33] Жўракулов У. Қодирий ва роман тафаккури. – Тошкент: Nurafshon business, 2020. – В. 39.

fulfill the author’s objectives. The child character is an important tool for expressing the author's aesthetic and philosophical views, revealing the moral and ethical issues of society, shedding light on the inner world of the individual, and poetically reflecting their purest emotions. The main artistic functions of the child character in the system of novel imagery can theoretically be outlined as follows:

1. Expression of moral and ethical ideals. In literature, the child character plays an important role in expressing the author’s moral-aesthetic views, shaping the worldview of young readers, and developing their ethical principles. The child character embodies human values such as honesty, kindness, simplicity, and purity. Through the child, it becomes easier to critique social issues or depict an ideal society, as the complexities and hardships of life have not yet corrupted the child’s character. The child retains naturalness and sincerity. A child character that reflects the life of children in the work guides the reader towards goodness.

2. Poetic reflection of subtle societal issues. The child character often plays a crucial role in illuminating various social problems and revealing the inner essence of society. Through the child, the writer can depict the socio-economic, cultural, and spiritual environment of their time. For example, the lifestyle of children, their problems, and dreams serve as criteria reflecting the level of development in society. Through the child’s image, social, cultural, and moral phenomena are artistically interpreted. In literary works, the child character is a unique key to poetically reflecting the social, cultural, and psychological state of society during a particular period. From this perspective, analyzing the child image helps to gain a deeper understanding of the current state of society, its values, and its issues.

3. Metaphoric identification or artistic coding. In this context, the child is often depicted as a pure, innocent, and sincere character who helps to reveal the complexities of the adult world. Through the child character, the writer can metaphorically express issues such as degradation, cruelty, injustice, and the corruption of human values in society. At the same time, the child figure is also accepted as a symbol of humanity’s future, hope, and dreams of an ideal society. Through this image, the author aims to create a contrast against the spiritual crisis in society.

4. Development of the plot and intensification of dramatic tension. The child character sometimes forms the central part of the plot or plays a crucial role in its development. This character holds significant importance in creating dramatic effects within the work. That is, the child character effectively contributes to intensifying the main conflicts, enhancing the dramatic tension, and ensuring the dynamic progression of the plot. These conflicts can range from internal struggles to social and moral issues in society. The process of the child’s character development, its desire to understand the world, enriches the chain of events and captures the reader’s attention. This defines the role of the child character in the development of the plot. The collision between the innocent child and the complex, even cruel, world, along with the child’s efforts to overcome difficulties or fall into a state of vulnerability, heightens the dramatic impact.

5. Evoking empathy and aesthetic function. The delicacy and sincerity of the child's emotions in a dramatic situation enhance the reader's feelings of pity and compassion, making the content of the work even more impactful. In Aristotle's terms, "The work should be written in such a way that even when the events are not seen on stage, each listener, like the one hearing the story of Oedipus, should feel sympathy for the suffering character and be moved by the unfolding events." In the face of the complexities of life depicted in the plot, the reader feels empathy for the child character, who remains vulnerable and exposed[34]. This not only deepens the emotional impact of the work but also prompts the reader to think more profoundly about the themes being explored.

In general, the role of the child character in literature is not limited to light or superficial meanings; rather, as we have outlined above, it raises profound social and moral questions. For this reason, the child character occupies one of the central positions in the system of novel imagery.

In paragraph 1.2, titled ***"The Child Character in Uzbek Novels: Description, Classification, Interpretation",*** the study is dedicated to exploring the stages of the formation of the child character in Uzbek novels, the methods of expression used by the authors, their artistic interpretations, as well as the classification of this character based on its nature and artistic functions. This section delves into how the child character develops in Uzbek literature, how it is portrayed by different authors, and the various roles it plays in conveying social, moral, and philosophical themes within the novel genre.

In the history of Uzbek literature, the child character existed even before the emergence of written literature, although it was not at the forefront in folk oral traditions. However, the image of the child appears in one form or another in Uzbek folk epics and dastans. In the Uzbek epic "Alpomish", for example, the childhood of the protagonist, Alpomish, is depicted. In sacred texts, especially in the Qur'an, the lives of prophets are often referred to through stories from their childhood. In classical Uzbek literature, the child character also held significance. Specifically, in ghazals, references to the child figure were frequent. Poets often used the child's pure heart as a metaphor to describe the beloved's innocence. For instance, Alisher Navoi paid considerable attention to the category of childhood in his works. In Jadid literature, too, the child character played a significant aesthetic role, fulfilling important functions in the works. Overall, the child character has been present in Uzbek literature throughout various historical periods, fulfilling different roles and gradually acquiring distinct artistic characteristics.

The formation and development of the child character in Uzbek literature is closely linked to local cultural, historical, and social contexts. Especially in 20th-century literature, the child's role in society, family relationships, and moral-ethical values found their expression. Through the portrayal of child characters, writers, on the one hand, delve deeper into human emotions, and on the other hand, seek to reflect the rich traditions and educational heritage of the Uzbek people. This dual function allows the child character to serve not only as a symbol of

[34] Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2024. – Б. 45.

innocence and purity but also as a means of highlighting the moral foundations of society and its connection to past values.

In Uzbek novels, the depiction of the child character, the tasks assigned to it by the author, and the stages of its formation within the novel genre naturally raise several questions. Among these are how the child character was portrayed, what role the writer assigned to it, and how the stages of its development unfolded within the context of the novel. Based on this, the stages of the formation of the child character in Uzbek novels, as well as the writer's method of depiction and artistic interpretation, can be classified as follows:

a) the child character depicted in the period before the Soviet regime;

b) the child character depicted amidst the tragedies of war;

c) the child character amidst the hardships of life on the home front and psychological struggles;

d) the child character in the post-war era and during the period of independence.

The child character depicted in the events prior to the Soviet era. In these works, authors primarily use the child character to highlight the pressing issues of the time.

In Uzbek literature, the child character developed in close connection with national history and traditional values. In works depicting events before the Soviet regime, the image of the child primarily reflects social injustices, family environments, and the processes of new reforms. Through this character, authors aimed to convey the societal problems and the loss or preservation of moral and ethical values to the reader.

For example, in Abdulla Qodiriy's "Bygone days" (O'tkan Kunlar), through the depiction of children, he highlights social issues of the time, such as the prohibition of girls walking alone on the streets, the fate of children from poor families who perished from smallpox, and the issues of child trafficking and slavery.

Oybek's "The Sacred Blood" (Qutlug' qon) is also an important work in Uzbek literature, in which the events of the pre-Soviet era are extensively depicted. The novel primarily reflects the social, economic, and spiritual life of the people living during that time. The child character plays a significant role in this work as well, as it is used as a means to demonstrate national identity, upbringing, personal development, and the complexities of the era. This can be seen in the examples of Shoqosim's orphaned children, and the grandchildren of Shokir Ata and Mirzakarimboy in the novel.

The Child Character Depicted in the Tragedy of War. Among those who suffered the most from the war, children were undoubtedly at the forefront. They lost the sweetest period of their lives, their childhood, due to the horrors of war. In Uzbek novels, the child character depicted within the context of war reflects the most delicate and difficult aspects of human life, while also revealing the moral, psychological, and social consequences of the war. In such works, children are often forced to give up their dreams and desires, grow up prematurely, and experience the necessity of survival and struggle.

In Oybek's "The Sun Will Not Darken" (Quyosh Qoraymas), the characters Zina (Zinaida) and Misha (Mikhail) serve as examples of children living through and participating in the war. The author uses the image of the child not only to describe the horrific nature of the war but also to highlight the childlike qualities of the protagonist Bektemir, thus reflecting the Uzbek national character. Four-year-old Zina, who has not yet understood the meaning of war, retains the innocence and trust typical of a child, while Misha, in contrast, is depicted as a brave boy who has come to terms with his fate, lost his childhood, and now views the world with the eyes of an adult. In this novel, the way the horrors of war are imprinted on the child's perception and how the child relates to these traumatic events are vividly portrayed.

The Child Character Depicted Amidst the Hardships and Psychological Struggles of the War's Aftermath. The works of the war period predominantly cover the events within the war zones as well as the hardships that followed the war. This is because the horrors of war were felt not only in the battlefields but also in regions far from the frontlines. Streets filled with sorrow, children wandering aimlessly in search of a piece of bread, forgetting their schools, and tirelessly working in fields and factories day and night for the country's victory and the precious lives of war participants these are the tragic lives of children depicted in such works. For example, in Otkir Hoshimov's "Between Two Doors" (Ikki Eshik Orasi), the childhood narratives of the characters Muzaffar, Olimjon, and Robiya, as well as the images of orphaned children in Rahmat Fayziyn's "The Man of Honor" (Hazrati Inson), reflect the psychological experiences and torment caused by external suffering and the premature loss of innocent moments. These aspects form a similar portrayal of the child character, shaped by the social and political situations of the time and environment. The primary reason for this is the social and political conditions that prevailed during that period, which deeply affected the lives of children and shaped their experiences.

The Child Character Depicted Against the Background of Post-War Peace and Independence. The second phase in the development of Uzbek novels includes the years following the war. This period marks a significant shift in Uzbek literature, as there is a noticeable turn towards modern themes. In order to reflect these contemporary topics more vividly and deeply, our novelists sought to discover new forms, employ various artistic techniques in unique ways, and strive for literary innovations. Some of the best results of this aspiration are seen in novels like Parda Tursun's "The Teacher" (O'qituvchi), Asqad Muxtor's "Sisters" (Opa-singillar), "The Plane Tree" (Chinor), Odil Yoqubov's "Faith" (Diyonat), Otkir Hoshimov's "Between Two Doors" (Ikki eshik orasi), and Luqmon Bo'rixon's "People in the Desert" (Jaziramadagi Odamlar).

In the works created in the years following the war, the portrayal of the child character is also complex. This is because, even though the effects of the war had not yet fully faded, significant psychological shifts were occurring, particularly in the minds of children. As a result, works created after the war occupy a distinct place in literature, characterized by their unique focus on human psychology and the emotional transformations brought about by the war's aftermath.

The historical basis, psychological characteristics, and artistic functions of the child image in the novels of Abdullah Qodiriy “Bygone days” (O‘tkan kunlar), “A Scorpion from the Prayer Niche” (Mehrobdan Chayon), Cho‘lpon’s “Night and day” (Kecha va Kunduz), Oybek’s “Sacred Blood” (Qutlug‘ qon), “The Sun doesn’t set” (Quyosh qoraymas), Rahmat Fayziy’s “The Lord of Man” (Hazrati inson), O‘tkir Hoshimov’s “Lives Lived in Dreams” (Tushda kechgan umrlar), “Between two doors” (Ikki eshik orasi), Luqmon Bo‘rixonning “People in the Desert” (Jaziramadagi odamlar) can be classified as follows:

a) the child of national decline and colonialism;
b) the child from a poor family;
c) the child of war;
d) the child behind the war;
e) the child narrator.

These images not only reflect the skill of the writer but are also notable as a reflection of the writer’s connection with the reader, capturing deep emotional and psychological nuances. In general, the child character plays a crucial role in conveying both the complex history and the moral dilemmas of society, serving as a lens through which the writer explores broader social and human issues.

The second chapter of the dissertation is titled **“The Social and Psychobiographical Factors and Functions of the Child Image in the 20th Century Uzbek Novel.”** In section 2.1, the topic ***“Episodes of the Hero’s Childhood in Abdulla Qodiriy’s Novels”*** is explored. The chapter analyzes the plots related to the childhood of the protagonists in Abdulla Qodiriy’s works.

It is widely accepted that in a literary work, the author’s emotional experiences, life trials, and the traces of personal suffering are often reflected in the narrative, with elements of biographical reality being present in the work. The writer’s psychobiography, in some sense, finds its expression in the way events are narrated and through the system of characters created in the author’s works. This individuality, in turn, highlights the originality and distinctive features of the artistic work. Therefore, analyzing such works requires understanding the writer’s life and biography, which necessitates employing a biographical method.

When analyzing the protagonist and his childhood episodes in Abdulla Qodiriy’s novel “A Scorpion from the Prayer Niche” (Mehrobdan Chayon), it is appropriate to apply the biographical method. This is because, in the character of Anvar, we can see certain traits of Abdulla Qodiriy himself, his character, and his psychology. For example, there are references to Qodiriy’s own childhood, including his primary education at an old local school, his inquisitive nature despite his youth, and his eagerness to read books.

Abdulla Qodiriy also presents the impact of the domestic environment and family situation on the child’s psyche in his works. Despite the difficult life circumstances and lack of hope for a better future, Anvar’s character is portrayed with remarkable moral qualities, a strong work ethic, and pure human feelings typical of a child. These qualities shine through in the portrayal of his childhood episodes.

Anvar's birth was not a joyful event like the birth of most children; on the contrary, it was against his parents' wishes and was destined only to serve as a reminder of their misfortune and poverty. His arrival in the world remained a mystery for seven or eight days. Not only had he not seen a proper cradle, but he was placed in the old crib of one of his uncles on the ninth day. Even after twenty days, his parents had not thought of giving him a name, a task which was ultimately carried out by his twelve-year-old sister, Nodira.

In Islam, great importance is given to the beauty of everything. This is based on the following hadiths of the Prophet Muhammad (peace be upon him): It is narrated from Ibn Mas'ud (may Allah be pleased with him) that *the Messenger of Allah (peace be upon him) said*: **"Indeed, Allah is beautiful, and He loves beauty." (Sahih Muslim)"**[35].

Ahmad and Muslim narrated: "Therefore, a Muslim should seek beauty in all things. This includes choosing names for children as well"[36].

Qodirmuhammad bobo writes that a remarkable event took place when Abdulla Qodiriy was named Abdulla, as Ibrohim Gafurov mentions in his article "The Personality of Qodiriy." "One day, Qodirmuhammad bobo was sitting in the warm shade of the veranda after the afternoon prayer, reciting the Quran. He had always loved and frequently recited Surah Maryam. Today, when the verse about Maryam came, his heart swelled, and he could not hold back his tears. He continued reading with a sob, and when he reached the verse, 'qala inni abdullahi atani al-kitab wa ja'alani nabiyan wa ja'alani mubarak...' he suddenly became alert, stopped reading, and stood still, deep in thought".

"I am a servant of Allah, He has granted me a book and delivered His message, and He has made me blessed". (Maryam, 30-31). My father, the late Hojimuhammad, named me Qodirmuhammad... Allah honored me and made me precious. Fortunately, Josiyat is ripe these days... God willing, a son will be born... I will teach him to read... now, the name... I will ask Allah for the name of this boy... yes, it should be Abdulla, and may he accomplish the things I could not, may he complete the unfinished tasks of the times, insha'Allah! He placed the book, bound in brown faux leather, on his knee, pressed it to his forehead, and then put it on the shelf behind him"[37].

As we can see, the name given to the child, along with the good intentions and prayers, will undoubtedly bear fruit in the future. In fact, when Abdulla Qodiriy was given his name by his esteemed father, it seemed to be prophetic. That is, he rose to the status of a great writer and figure, just as his name suggested.

We observe the same situation in the character of Anvar in the novel "A Scorpion from the Prayer Niche" (Mehrobdan Chayon). Although Anvar was not named by his parents, his sister Nodira, captivated by the name "Anvar" and its pleasant sound, chose this name for him. Even though the name was not chosen by his parents, Nodira, who admired the name, decided to call her newborn brother

[35] Шайх Муҳаммад Содиқ Муҳаммад Юсуф. Бахтиёр оила. – Тошкент: Hilol-Nashr, 2018. – Б. 292.
[36] The cited source. – P. 292–293.
[37] G'afurov I. Qodiriy siymosi. (O'tkan kunlar). – Toshkent: Yangi asr avlodi, 2021. – B. 6–7.

“Anvar”. The 12-year-old girl’s desire turned into reality, and in the future, Anvar was raised as she had wished, living in the home of her close relatives.

Abdulla Qodiriy was able to clearly depict Anvar’s psyche and the inner emotions he was experiencing in his elegy dedicated to his friend Nasim.

Nasimim ketdi olamdin meni qayg‘u aro tashlab,
Ko‘zimdin oqsa xun hech bir ajab yo‘q, chunki qon yig‘lar.

Jahonda erdi tanho men yatimg‘a hamnishin,dildor
G‘ariblikning diyorida adashkan notavon yig‘lar...”[38].

At this point, it should be emphasized that the elegy spoken by Anvar is the first elegy in the Uzbek novel genre to be spoken from the perspective of a child. The length of this elegy is also perfectly suited to the language of a child, and its lack of long or complex lines is insignificant. Knowing this well, Abdulla Qodiriy writes an elegy specifically for a child, in a language that is appropriate for a child, and includes it in the work. This, first of all, enhances the weight of the work, and second, plays an important role in revealing the bright characteristics of Anvar’s character.

The second chapter of the dissertation is dedicated to the study of the topic *“The Image of the War Child and Its Biographical Factors in Oybek’s “The Sun Doesn’t Set” and Rahmat Fayzi’s “The Prophet of Man””*.

There is a generation whose childhood was spent during the Great Patriotic War, and they are referred to as the “war children”. This term became widely incorporated into literature in the years following the war. It is through this term that we know the image of the war child. The introduction of this image into literature allowed authors to depict the bravery and patriotism of children in works about the Second World War, and it gave them the opportunity to portray the horrors of war from the perspective of a child. In fact, the significance of the child’s image was essential in making works about war more credible and impactful.

Literary scholars classify works about war children based on the type of war children they portray. Traditionally, the entire generation of war children can be divided into the following groups:

a. Children on the front lines;
b. Children of besieged Leningrad;
c. Children in occupation and Nazi concentration camps;
d. Children behind the front lines.

Taking these groups into account, literary works showcasing the bravery and patriotism of children can be classified as follows:

a. Poems and prose about children on the front lines;
b. Poems and prose about children of besieged Leningrad;
c. Poems and prose about children in concentration camps and under occupation;

[38] Қодирий А. Мехробдан чаён. – Тошкент: Илм-зиё, заковат, 2009. – Б. 59.

d. Poems and prose about children behind the front lines.

The theme of Oybek's "The Sun Doesn't Set" (Quyosh qoraymas) revolves around events of the Great Patriotic War, the life of soldiers on the front lines, and the harsh fates they endured. In order to further emphasize the main character, Bektemir, and highlight his human qualities, the author introduces a 3-4 year old child, Zina, into the narrative. This character not only helps reveal the main hero's personality but also plays an important role in depicting the terrifying realities of war.

Through artistic psychology, the character's psyche is depicted, and the character becomes the owner of their inner feelings and experiences. This allows for a more complete artistic portrayal of the person. In "The Sun Doesn't Set" (Quyosh qoraymas), many examples of psychology can be found.

Another important aspect of the novel is the "war child" character. This child is depicted as thinking like an adult, as if life has made them grow up too quickly. In reality, this is the case because, due to the war, many children were forced to mature faster, losing their childhood in the process.

Although the character is only twelve or thirteen years old, Misha impresses the soldiers with his bravery and cunning. He thinks and acts like an adult. The author portrays him this way because he embodies the face of war. For example, let's consider the first conversation the child has with the soldiers he meets for the first time:

" – So, comrade soldiers, is the road open? He asked, as if he were ready to assist, serious and proud.

– Who are you? Are you the lord of the forest? Glukhov said joyfully. Come on, say something smart.

– I know, you're looking for a road to the East. Follow me. What other smart thing could there be? Said the boy"[39].

In another instance, the boy behaves like an adult: *"– Follow me, brothers, we're not at grandmother's house here. Ah, the poor girl has withered away. Come on, give it to me"*[40].

The small boy safely guides countless lost soldiers and commanders, who have strayed or escaped from the enemy's grasp, through the dangerous forest. For him, this is a matter of duty and responsibility.

As a result of the war, millions of children were left orphaned. "More than 1.5 million elderly, women, and children who suffered from the war were relocated to our republic. Of these, more than 250,000 were children who had lost their parents"[41]. Rahmat Fayzi, through his novel Hazrati Inson, made an effort to portray the fate of these over 250,000 orphaned children.

As the author depicts the horrors of war, he certainly makes use of the child's perspective. For example, consider the words of Vitya, who is probably about six years old, regarding bombs:

[39] Ойбек. Қуёш қораймас. – Тошкент: Фан, 1977. – Б. 126.
[40] The cited source. – P. 127.
[41] Mirziyoyev Sh. Urush qatnashchilari haqidagi ma'lumotlarning to'liq elektron bazasini yaratishning vaqti-soati keldi // Gazeta-uz. 2021.

"– The bomb falling is really interesting. You can hear it whizzing, even inside your body, it starts from your head, goes down to your stomach, and all the way to your feet. It's really strange. And then, whoosh..."[42]

Here, it is easy to understand the simplicity, curiosity, and innocence typical of children. Vitya describes the process of a bomb falling in a way that is both interesting and as if he doesn't fully grasp what it actually is. Meanwhile, Mehrinisa and Mahkam, who are listening, imagine the horrifying scene and their whole bodies tremble. For the child, however, recounting this is simply a matter of curiosity. This, in itself, is a characteristic typical of children. Understanding this, the writer conveys the child's perspective as it truly is, using the child's own language.

In the third chapter of the dissertation, titled **"The Harmony of the Child Image's Artistic Function with the Domestic Environment and National Spirit,"** the issue of the artistic and psychological portrayal of the child image in "Between Two Doors" (Ikki eshik orasi) is studied in paragraph 3.1.

In order to convey the national spirit of a work, the depiction of rituals plays an important role, without a doubt. In "Between Two Doors" (Ikki eshik orasi), the author gives particular attention to national traditions such as wedding ceremonies. For example, in the sections of the novel titled "The Wedding" and "The Hero's Cradle," we can observe this. The author effectively uses the child and their perspective to vividly and emotionally depict these national customs. In doing so, the child character Muzaffar is transformed into the narrator, which further enriches the portrayal.

"They made my father circle around the fire three times. Someone brought an old chair and placed it near the bonfire. Another person placed a little child, with a small cap pinned on his head, on my father's lap. Right at that moment, the sound of the cracking fire echoed, like a crackling thunder. The man, whose shirt had been ripped open, threw his fist towards one side and began to beat the little child with great effort"[43].

It is not hard to notice that these sentences are being told from a child's perspective. This is because they are described using simple, understandable, and childlike language, typical of children.

The author demonstrates exceptional observational skill in portraying the child character. The writer realistically depicts the worldview and relationship of a five-year-old child with the surrounding world from a true child's perspective: *"While sitting against the crooked tree's rough trunk, the incessant chirping of sparrows made my ears ring. When I raised my head to look, I saw the area around the tree filled with sparrows. Some were flying, others were landing. Wow, how many of them there were! One was very small. Three baby sparrows' heads were visible, sticking out like little buttons. As soon as the big sparrow flew in, all three of its chicks opened their mouths wide and started chirping together. But the father wasn't mistaken at all. He fed each one in turn. Wow, the father has two! As*

[42] Ойбек. Куёш қораймас. – Тошкент: Фан, 1977. – Б. 139.
[43] Hoshimov O'. Ikki eshik orasi. – Toshkent: Ilm-ziyo, zakovat, 2019. – B. 98.

soon as one flies away, the other comes in. They are taking turns feeding their babies. So, it turns out, one is the father and the other is the aunt!"[44].

The author's reliance on qualities typical of children, such as simplicity, credulity, and innocence, can also be observed. For example, when the people in the teahouse affectionately call little Muzaffar "giroy" (a term of endearment), he responds in his own way, saying "Alright, if I'm giroy, that's fine," and after playfully imitating "giroylik" a couple of times, he gets scolded by his father, Despite his aunt's warning: "*Don't hurt the cat, Muzaffar! It's an animal that the Prophet touched its back!"*[45], he responds without hesitation, *"Let's see! If the Prophet touched it with his back, could it be with his feet?"*[46]. Moreover, he compares the neighbor Lazakat's aunt's nose to "a chicken's beak," and without even considering that it might upset her, he calls her "black aunt." He describes her in his innocent way: *"My aunt looks just like a little round ball. She always wears dark, kind of black clothes in summer too"*[47].

Oybek wrote: "The writer takes material from the rich treasure of the people's language as he wishes. In the artistic fabric of the work, hundreds of proverbs, special expressions, various sayings, idioms, and word games shine. These are what make the language vivid, lively, and expressive"[48]. In the novel, examples of folk oral literature can also be found in abundance. For example:

Tog'da kiyik kishnaydi ot bo'ldim deb yor-yor.
Uyda kelin yig'laydi, yot bo'ldim deb yor-yor.

Dukur-dukur ot keldiyu, ot keldi,
Chiqib qarang kim keldiyu, kim keldi?...

Alla, bolam, alla-yo alla!
Shirin qo'zim, alla-yo alla!

Examples of folk oral literature such as *"The tailor who shoots at the bird in the sky", "Eating from the big haystack", "If wealth comes from hard work, life will be beautiful!"* are used, including proverbs, songs, lullabies, folk sayings, and expressions.

The novel also features traditional children's games, such as the walnut game, hide-and-seek, the spinning top game, and other folk games. This makes the work closer to the hearts of the people, more readable, and appealing.

In the second section of the third chapter, the issue of the *"narrative child"* character in the novel "People in the Desert" (Jaziramadagi odamlar) is explored.

Luqmon Bo'rikhon uses the perspective of a child narrator in "People in the Desert" (Jaziramadagi odamlar). The psychological aspects of the child are revealed in various situations and through the character's speech. The writer's style and the character's capabilities are clearly evident in the language of the work.

[44] Hoshimov O'. Ikki eshik orasi. – Toshkent: Ilm-ziyo, zakovat, 2019. – B. 29.
[45] The cited source. – P. 23.
[46] The cited source. This page.
[47] Hoshimov O'. Ikki eshik orasi. – Toshkent: Ilm-ziyo, zakovat, 2019. – B. 19.
[48] Ойбек. Асарлар. 9-том. – Б. 275.

From the very beginning, the novel starts in the form of a story. The narrator, the boy Samad, tells the reader about himself and about a letter his father wrote to him, guiding the reader through the unfolding events. In this approach, the writer takes a unique perspective. At first, to capture the reader's attention, he includes a wonderful riddle as an epigraph at the beginning of the work.

"Bir otim bor, ajabgina,
Dumlari gajakkina.
Hali kelsa ko'rasiz,
Kula-kula o'lasiz.
Toshbibi chechaning javobi (no)ma'lum topishmoqlaridan"[49].

The author, of course, portrays the character of Samad by taking into account the psychological changes during his childhood, adolescence, and young adulthood, as well as the differences in the way a child and a grown man think. For example, in Samad's childhood storyline, we see that he is shy, yet speaks fluently in a childlike manner.

"I will say I want to be your son-in-law, then I'll let you go, says Maysara, tormenting me even more.

My mother explains with gestures what I should reply. Only then do I shout stubbornly: 'You don't have a daughter!.."[50].

Although the boy is embarrassed by his aunt Maysara, he boldly says, "You don't have a daughter." This shows the boy's cunning to get out of the situation and his ability to speak quickly.

Children of school age, especially around 10-11 years old, often show curiosity about many things, a tendency to compare themselves with others, and a desire to take pride when their actions are acknowledged by someone. The writer skillfully portrays this stage of a child's psyche through the example of Samad and his friends.

Samad serves as a messenger, delivering letters between the two lovers. Although the boy has to deliver letters five or six times a day, he never complains or shows any sign of exhaustion. On the contrary, he takes pride in being a confidant of the famous "Akaxon" (elder brother) O'roq, and enjoys serving him. The boy expresses his reason for this pride as follows:

"My friends who serve under O'roq, such as Safarmurod the horseman's son To'lqin and Chinor Akal's son Durbek, look at me with contempt. However, such hostility is of no consequence to our common work secretly opening mysterious letters, reading them hurriedly without really understanding them, and never facing any obstacles in doing so"[51].

As we can see, for the child, it is not about what work he is doing, but rather the pride he takes in his work and his sense of superiority for being the best letter carrier among his friends. Especially, even though he does not understand anything, his curiosity and thoughts like "what could it be?" are characteristics typical of children at this age.

[49] Бўрихон Л. Жазирамадаги одамлар. – Тошкент: Ғ.Ғулом, 2005. – Б. 3.
[50] The cited source. – P. 19.
[51] The cited source. – P. 29.

Among children, when they want to convince each other of something and no one believes them, they resort to swearing an oath. In this process, they usually use various things and objects as "weapons". For example, even bread, which is considered a cherished and valuable item for everyone, can become a tool for swearing. This is because every child is taught from a young age that bread is a precious gift, and they are advised not to waste it, as anyone who disrespects bread will be dishonored themselves. The writer, who understands and is familiar with the relationships among children, the elements that come into play during games and other situations, has incorporated this into the plot of the work.

" – Abdulla aka is the richest and greatest man in our village. He was too shy to cry in front of others... I saw with my own eyes when he broke down and cried at home?! If I'm lying, let the bread strike me.

Our confused friend, saying his last words, took off his belt with the lunch he had wrapped around it, held it in his hand, and first kissed it on his right forehead, then pressed it to his thick lips that were trembling with excitement. Now there was no way not to believe To'lqin! He had invoked the most sacred oath in front of us"[52]. As we saw, the oath involving bread was very important, meaning that for the boy, this was the "most sacred oath".

"That night, we two friends, like men, swore an oath in our own way. "May the bread be cursed", "May I turn into a woman" simple oaths like these did not satisfy us, so we secretly took the kitchen spatula and used the Caucasian method of Ashur. We held the spatula alternately, pressed it to our lips, and swore oaths like, "If I betray my friend, I will die by this blade""[53]. In this case, a "knife" is used as a tool. As the character himself emphasizes, this signifies an even more serious situation. That is, a weapon stronger than bread comes into play.

At this point, one might ask why the writer chose a child as the narrator in this story, especially considering that the novel could have been told through the character of Lolaxon, one of the main protagonists. However, Luqmon Bo'rixon did not do this. He chose the child figure as the narrator. If the writer had chosen otherwise, he would not have been able to achieve the intended goal, and the essence of the novel would not have been fully revealed.

The significance of the child narrator in the novel is that, through this character, the author is able to express his inner feelings and his attitude toward the surrounding world and society freely. This is not done directly but mostly through the speech of Samad or other characters. This approach made the narrative more credible and convincing.

CONCLUSION

The following scientific and theoretical conclusions can be drawn from the results of this research, which is dedicated to the poetic function of the child image in contemporary Uzbek novels:

[52] Бўрихон Л. Жазирамадаги одамлар. – Тошкент: Ғ.Ғулом, 2005. – Б. 37.
[53] The cited source. – P. 207.

1. In literary fiction, the role of the child and childhood symbolism in the system of images is multifaceted. Through it, the author achieves his or her goals within the work. Studying and analyzing the image of the child in the novel, one of the major genres, allows for a comprehensive understanding of the history of its incorporation into literary fiction, its place and significance in the novel, its function, the characteristics of its imagery, and its poetic development.

2. The depiction of the child as a symbol of purity, innocence, and sincerity first appeared in sacred texts, including the Qur'an and Hadith, in the context of portraying the childhood of the prophets. This symbolism also plays an important role in the folk oral tradition, where the childhood of the heroes is depicted. Moreover, in classical literature, the childhood of characters is often used to depict the beauty and purity of a beloved's heart, emphasizing the importance of the child image. As a symbol of purity, the child figure also transferred into later literary periods, evolving and becoming more socially significant. In medieval literature, the image of the child was not widely used. During this period, the child and their life served as mere objects in literary works. It wasn't until the early 17th century that children were viewed as an invisible class of society. Starting from this time, the ideas of humanism began to shape, and gradually, the child became an active participant in society.

3. The image of a child serves as an important tool in expressing the aesthetic and philosophical views of the author, revealing the spiritual and moral issues of society, illuminating the inner world of a person, and poetically reflecting the purest feelings and emotions. Based on this, the following functions of the image of the child in the system of characters in the novel were defined: a) expressing spiritual and moral ideals; b) poetically reflecting the subtle problems inherent in society; c) metaphorical dramatization or artistic coding; d) organizing the dynamics of the plot and intensifying the dramatism; e) evoking empathy and fulfilling the aesthetic task, among others.

4. The formation and development of the image of a child in Uzbek literature is closely linked to local cultural, historical, and social contexts, with the evolution of this image encompassing a long history. In 20th-century literature, the representation of the child's role in society, family relations, and spiritual-moral values became particularly prominent. In the early example of modern Uzbek literature, Abdullah Qadiriy's short story "Uloqda", the image of the child became the central character. This marked a significant turning point, leading to the further refinement and development of the image.

5. In the first Uzbek novel, "Bygone days" (O'tkan kunlar), although the image of the child appears episodically, the author uses it to reflect the pressing issues of the time. In the novel "Scorpion from the Mihrab" (Mehrobdan Chayon), the image of the child not only serves to highlight the social issues of the era but also plays a crucial role in carrying the ideological message of the work. More importantly, through the childhood storyline of the protagonist, it reveals the author's biographical traits. In "Scorpion from the Mihrab" (Mehrobdan Chayon), the image of the child appears in various aspects and functions, such as the protagonist's childhood, the "mediator" child, the "spy" child, the child influenced by social and historical issues, and in the "helper" role in revealing the protagonist's character.

6. The image of the child in contemporary Uzbek novels is depicted in various aspects, leading to its classification into different types, such as the image of the child during the period of national decline and colonization, the child from a poor family, the child of war, the child behind the war, and the narrator-child, among others. Each of these representations carries distinct characteristics, reflecting the multifaceted nature of the child's role in the social, historical, and emotional contexts of the works.

7. In Oybek's novel "The Sun Does Not Darken" (Quyosh Qoraymas), the images of children are episodic, but they serve to reflect the "horror" of war, reveal the characters' personalities, and illustrate the premature loss of childhood due to war. In Rahmat Fayzi's novel "The Lord of Man" (Hazrati Inson), the child characters also play a crucial role in portraying the fate of children who suffer from the war, losing not only their homes and loved ones but, most tragically, their childhood. These depictions are significant in shedding light on the devastating impact of war on the younger generation.

8. In O. Hoshimov's novel "Between Two Doors" (Ikki Eshik Orasi), several child characters appear in different roles. These include the child who narrates the protagonist's childhood and the events of the story, the child who experiences the hardships and suffering behind the frontlines, and the child whose life is shaped by the impact of war. Additionally, the novel reflects national psychology and the author's own spirit through the depiction of the child, showcasing how the inner world and psyche of the writer are mirrored in the image of the child.

9. In L. Borikhon's novel "People in the Desert" (Jaziramadagi Odamlar), the main character is depicted as a "narrator-child," who tells the story from beginning to end. In this case, the author observes the societal situations and conditions from an outsider's perspective, interpreting them through the lens of a child and expressing his own response. This approach certainly increases the potential for psychological exploration.

Overall, the image of the child holds significant importance within the system of characters in the novel. Through this image, the author conveys his artistic ideas, highlighting the issues of the era and social environment, offering commentary on them, and using the child's perspective as an effective means to reflect society, acting as a mirror to the world.

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

ИСМОНОВА ЁРКИНОЙ АБДУМУТАЛИБ КИЗИ

ПОЭТИЧЕСКАЯ ФУНКЦИЯ ОБРАЗА РЕБЕНКА В СОВРЕМЕННЫХ УЗБЕКСКИХ РОМАНАХ

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 № B2023.3.PhD/Fil3744.

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 » май 2025 года в 16:00 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).

С диссертацией можно ознакомиться в информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирован под номером 342). Адрес: 100066, город Ташкент, Яккасарайский район, ул. Юсуф Хос Хожиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz.

Автореферат диссертации разослан «19» 04 2025 года.

(протокол реестра рассылки № 3 от «19» 04 2025 года).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Актуальность и востребованность темы диссертации. В истории мировой литературы появлялись и продолжают формироваться различные примеры художественного образа. В частности, в системе художественных образов до сегодняшних дней активизировался и приобрел свое значение в литературе образ ребенка. Одной из актуальных задач, стоящих сегодня перед литературоведением, является поэтапное изучение поэтической функции, места и значения этого образа.

Исследование и реализация образа ребенка, темы детства в мировой литературе относятся ко второй половине XVIII – началу XIX века. К середине XIX века он был значительно усовершенствован. Ребенок становится центральной фигурой во всех сферах общественной и культурной жизни. Многие писатели пытаются достичь истины, противопоставляя взгляды детей и взрослых, ощущая «мир глазами ребенка». Это, в свою очередь, повышает интерес к образу ребенка в системе образов.

Важная особенность узбекской романистики заключается в достоверной постановке проблем эпохи. Когда речь идет о житейских проблемах и их художественном отображении, в первую очередь, основополагающими являются и такие вопросы, как эпоха и герой, раскрытие характеров и их многообразие, социальная идея и ее художественная интерпретация. На основе этих вопросов просматриваются характерные и в известном смысле новые тенденции для наших современных романов: в первой декаде нашей литературы образы некоторых героев полностью вовлечены в общественную деятельность и не придают должного внимания и значения личной жизни, порой были и случаи, которые не могли пройти бесследно в их деятельности.

Однако сейчас широкое внимание к человеческой личности, результатам равнодушия к последствиям допущенных им в браке пробелов, требуют проявления индивидуальной жизни в ее реальной сложности. Такое явление связано с усилением стремления к повышению образовательно-воспитательной, социальной значимости произведения, нравственному воспитанию и национальным ценностям, правдиво отображающим всю сложность человечности в человеке, которому уделяется особое внимание. При этом образ ребенка выходит на повестку дня. Такие вопросы можно проанализировать на примере романов таких писателей, как Ойбек, Рахмат Файзи, Аскад Мухтор, Одил Ёкубов, Пиримкул Кодиров, Уткир Хошимов, Тогай Мурод и Лукмон Бурихон. Ибо, “ … если литература, искусство и культура живут, то нация и народ, все человечество будут жить благополучно”[54]. Таким образом, изучение современной обновляемой литературы, соотношения отраженных в ней художественных образов с нашими национальными традициями, ее функции и места является одной из важных и актуальных проблем, стоящих перед узбекским литературоведением.

[54] Мирзиёев Ш.М. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди // Халқ сўзи газетаси. – Тошкент, 2017 йил, 153-сон.

Данная диссертация в определенной степени служит выполнению задач, поставленных в Указах Президента Республики Узбекистан от 16 февраля 2017 года №УП-4958 «О дальнейшем совершенствовании системы послевузовского образования», от 8 октября 2019 года №УП-5847 «Об утверждении Концепции развития системы высшего образования Республики Узбекистан на период до 2030 года», от 21 октября 2019 года №УП-5850 «О мерах по кардинальному повышению роли и авторитета узбекского языка в качестве государственного языка», Постановлений от 13 сентября 2017 года №ПП-3271 «О Программе комплексных мер по развитию системы издания и распространения книжной продукции, повышению культуры чтения», от 5 апреля 2018 года №ПП-3652 «О мерах по дальнейшему совершенствованию деятельности Союза писателей Узбекистана», речи Президента Республики Узбекистан на встрече с представителями творческой интеллигенции Узбекистана 3 августа 2017 года во время посещения Аллеи литераторов в Ташкенте, а также ряде других нормативно-правовых актов, касающихся данной сферы деятельности.

Объектом исследования выбраны узбекские романы XX века, в частности, романы “Скорпион из алтаря” Абдуллы Кодири, “Солнце не гаснет” Ойбека, “Его Величество - Человек” Рахмата Файзи, “Меж двух дверей” Уткира Хошимова, “Люди в жару” Лукмона Бурихона.

Научная новизна исследования заключается в следующем:

исследованы историко-эстетические основы и художественная функция образа ребенка в историко-поэтических, социально-философских, психологических и любовных романах, определены место и значение этого образа в узбекских романах XX века, раскрыты его научное описание и классификация;

выявлена роль биографических факторов в проявлении, совершенствовании образа ребенка в романах Абдуллы Кодири, Ойбека, Рахмата Файзи; определено, что в детском сюжете главного героя романа ”Скорпион из алтаря” Анвара встречаются черты, присущие автору; обосновано, что детские образы в романах “Солнце не гаснет” и “Его Величество - Человек” также взяты из реальных жизненных примеров;

обоснован вопрос о поэтическом отношении образа ребенка в узбекских романах к семейному окружению, реалиям эпохи и национальной психологии на основе анализа романов “Меж двух дверей” и “Люди в жару”;

выявлено формирование образа ребенка в узбекских романах на основе национальных и общечеловеческих ценностей, а также его поэтическое отношение к бытовой среде и национальной психологии, сделаны теоретические выводы о его художественной задаче.

Внедрение результатов исследования. На основе достигнутых научных результатов при исследовании “Поэтической функции образа ребенка в современных узбекских романах”:

научные выводы о проявлении образа ребенка в романах Абдуллы Кодири, Ойбека, Рахмата Файзи, изучении биографических факторов, историко-эстетических основ образа ребенка в художественно-исторических,

художественно-социальных, философских, психологических, любовных романах, роли и значении образа ребенка в узбекских романах XX века, были использованы в практическом проекте F3-201912258 “Создание многоязычной электронной платформы узбекской литературы (на узбекском, русском, английском языках)”, реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023-годах (справка №04/1-2994 от 23 октября 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате историко-эстетические основы и художественная функция образа ребенка в историко-поэтических, социально-философских, психологических и любовных романах послужили основой для подготовки научных материалов по проблеме места и значения образа ребенка в узбекских романах;

научно-теоретические выводы о том, что образ ребенка в узбекских романах формируется на основе национальных и общечеловеческих ценностей, определяются его поэтические отношения с бытовой средой и национальной психологией, делаются теоретические выводы о его художественной задаче, были использованы в практическом проекте I-OT-2019-42 “Создание электронного (изображение человеческого облика, характера, природы и национальных символов) поэтического словаря узбекского и английского языков”, реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2019-2021 годах (справка №04/1-2995 от 23 октября 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате появление и совершенствование образа ребенка в романах Абдуллы Кодири, Ойбека, Рахмата Файзи способствовали изучению биографических факторов, а также обогащению образа ребенка в узбекских романах материалами по вопросам семейного окружения, реалий эпохи и художественных отношений с национальной психологией;

теоретические и практические выводы, сделанные на основе анализа романов “Меж двух дверей” и “Люди в жару” по вопросу поэтического отношения образа ребенка в узбекских романах к семейному окружению, реалиям эпохи и национальной психологии, а также художественных произведений, были использованы при подготовке сценария информационной, музыкальной, духовно-просветительской, социально-политической и спортивной передачи “Guldasta”, а также в радиоканале “Oltin zamin” Наманганского областного телевидения (справка №04/1-1414 от 26 июля 2023 года Наманганского областного телевидения). В результате содержание материалов, подготовленных для телепрограммы и радиопередачи, обогащено теоретическими данными.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Общий объем составляет 134 страниц.

E’LON QILINGAN ISHLAR RO‘YXATI
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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 №: 172.

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