

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

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RASULOVA SARVINOZ SADATOVNA

TOHIR MALIK QISSALARI POETIKASI

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

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

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

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

**Оглавление автореферата диссертации доктора философии (PhD) по
филологическом наукам**

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2017.1.PhD/Fil33 raqam bilan ro'yxatga olingan.

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Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (317 raqami bilan ro'yxatga olingan). Manzil: 100174, Toshkent sh., Yakkasaroy tumani, Yusuf Xos Hojib ko'chasi, 103-uy. Tel.: (+99871) 285-42-44; faks: (99871) 281-42-44, (www.tsuull.uz).

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida XX-XXI asr adabiyoti, xususan nasrida kechayotgan yangilanish jarayonlarini o‘rganish, alohida ijodkor adabiy merosini o‘z davri, adabiy muhiti va yaxlit adabiy-tarixiy jarayon kontekstida tadqiq etish, ijodining ichki poetik tadrijini kuzatish, adabiy qahramonlarining ierarxiyasi, yozuvchining ijodiy uslubi, badiiy nutqining individualligi, shuningdek syujet poetikasi masalalarini kompleks o‘rganish hamisha dolzarb muammo sanalib kelgan. Bu borada salmoqli tadqiqotlar yuzaga kelgan. Mustaqillik davri erkin, plyuralistik tafakkuri ilm-fan ahliga bergan ulkan imkoniyatlar, globallashuv va intensiv taraqqiyot davrida yuzaga kelgan qissa janridagi asarlarni jahon adabiyotshunosligi ilg‘or yutuqlari asosida tahlil va tadqiq etish ehtiyoji va zaruratini yanada kuchaytirdi. Inson omiliga katta e‘tibor qaratilishi qahramonlar ma‘naviy-ruhiy dunyosini azaliy qadriyatlar negizida baholash imkoniyatini ham yuzaga chiqardi. Shu nuqtayi nazardan taniqli o‘zbek yozuvchisi, o‘zbek adabiy fantastikasining asoschilaridan biri – O‘zbekiston xalq yozuvchisi Tohir Malik adabiy merosini qayta baholash, qissalarining badiiy nafosatini inkishof etish ushbu tadqiqotning dolzarbligini belgilaydi.

Dunyo adabiyotshunosligi, xususan postsovet makonidagi qissa janri va uning poetik tabiati bo‘yicha amalga oshirilgan tadqiqotlarning nazariy umumlashmalari ushbu janrning adabiy taraqqiyotning oldingi bosqichlarida yuzaga kelgan namunalarini ham qayta baholash zaruratini tug‘dirdi. Zotan, qissa janri taraqqiyotini yangilangan adabiy-estetik kanonlar negizida tahlil va tadqiq etish adabiyotshunoslik ilmini yangi nazariy umumlashmalar hisobiga yanada boyitadi. Bugungi taraqqiyot tamoyillarini oydinlashtirish hamda istiqbolini prognoz qilish imkoniyatini beradi.

Mustaqillik yillarida o‘zbek adabiyotshunosligi erishgan yutuqlarga tayangan holda milliy nasrimizning qissa janrida faol ijod qilgan fidoyi adiblar ijodiy merosini qayta baholash, ularning ijodiga impuls bergan oilaviy-genetik kodlar, kamol topgan ijodiy muhit, adabiy izdoshlik, ijodiy individuallik, poetik mahorat sirlarini ilmiy-nazariy jihatdan tadqiq qilish muhim ahamiyat kasb etadi. Tadqiqotda Tohir Malik ijodiy merosining o‘zbek qissachiligi taraqqiyotidagi o‘rni va ahamiyatini ko‘rsatish muhim nazariy muammo sifatida qo‘yildi. Zotan, madaniy-ma‘rifiy, adabiy sohalarida amalga oshirilayotgan yangilanishlar o‘zbek adabiyotshunosligi oldiga ham bir qator yangi vazifalar qo‘ymoqdaki, “Bugun biz davlat va jamiyat hayotining barcha sohalarini tubdan yangilashga qaratilgan innovatsion rivojlanish yo‘liga o‘tmoqdamiz. Bu bejiz emas, albatta. Chunki zamon shiddat bilan rivojlanib borayotgan hozirgi davrda kim yutadi? Yangi fikr, yangi g‘oyaga innovatsiyaga tayangan davlat yutadi”¹.

O‘zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetini tashkil etish to‘g‘risida”, 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta‘lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022–2026-yillarga mo‘ljallangan yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2023-yil 11-sentyabrdagi

¹ O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga Murojaatnomasi // Xalq so‘zi. – T., 2017. 23-dekabr.

PF-158-son “O‘zbekiston – 2030” strategiyasi 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 “Adabiyot va san‘at, madaniyatni rivojlantirish – xalqimiz ma‘naviy olamini yuksaltirishning mustahkam poydevoridir” ma‘ruzasi hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda joriy dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. O‘zbek adabiyotida Tohir Malik ayrim asarlarining tahlili R.Ibrohimova², H.Karimov³, A.Ulug‘ov⁴, T.Shermurodov⁵, K.Turdiyeva⁶, B.Karimov⁷ kabi olimlarning maqolalarida bir qadar o‘z ifodasini topgan. Ammo Tohir Malik ijodi evolyutsiyasi, qissalaridagi obrazlar tizimi, syujet poetikasi, zamon va makon uyg‘unligi, poetik nutq va uslub masalasi Istiqlol adabiyotshunosligida maxsus tadqiqot obyekti sifatida o‘rganilmagan. Biroq adibning ayrim hikoya va qissalari, “Shaytanat” romanining ba‘zi qirralari o‘rganilgan. Jumladan, T.Irisboyev, Sh.Sulaymonovning tadqiqotlarida o‘zbek detektiv adabiyotining taraqqiyot xususiyatlari “Shaytanat” asari misolida; D.Quvvatova, R.Ibrohimovanning dissertatsiyasida o‘zbek ilmiy-badiiy fantastikasida folklor motivi Tohir Malik hikoyalari asosida o‘rganilgan. B.Xoliqov, R.Umurzoqov⁸ning izlanishlarida “Shaytanat” va “Alvido, bolalik” asarlarining ayrim qirralari tahlil qilingan. U.Rasulovanning⁹ doktorlik dissertatsiyasi hamda darsligida adibning “Alvido, bolalik”, “Shaytanat”, “So‘nggi o‘q” asarlari tadqiq etilgan. A.Nomozovning “Tohir

² Иброҳимова Р. Ўзбек фантастикасида мавзулар кўлами ва ундаги услубий изланишлар // Илм сарчашмалари. – Урганч, 2003. 3-сон; Иброҳимова Р. Ўзбек фантастикаси тараққиёт муаммолари // Соғлом авлод учун, 2003. 7-сон.

³ Каримов Х. Фош этишнинг калити – тафаккур // Ўзбекистон адабиёти ва санъати, 1998. 13 ноябрь.

⁴ Шайтанат бозорга чиқди (Тоҳир Малик ва Абдулла Улуғов мулоқоти) // Ўзбекистон адабиёти ва санъати, 1996. 8-март; Улуғов А. Маън қилинган майдондагилар // Ўзбекистон адабиёти ва санъати, 1998. 17 июль; Улуғов А. Зиддиятлар талқини // Шарқ юлдузи. – Т., 1996. – № 10.

⁵ Шермуродов Т. Ҳидоятнинг машаққатли йўли // ЎЗАС, 1998. 30 октябрь.

⁶ Турдиева К. Шайтонсарой фожеаси // Миллий тикланиш. – Т., 1996. 24 декабрь.

⁷ Каримов Б. Бадий талқин жозибаси / Рухият алифбоси. – Т.: Фафур Фулом, 2018. – 364 б.

⁸ Ирисбоев Т. Ҳозирги ўзбек детектив адабиётининг тараққиёт хусусиятлари (Тоҳир Маликнинг “Шайтанат” асари асосида). Филол. фан. номз. ... дисс. – Т., 2001; Сулаймонов Ш. Ўзбек детектив насри: генезиси ва табиати. Филол. фан. номз. ... дисс. – Т., 2002; Қувватова Д. Ўзбек илмий-бадий фантастикасида фольклор мотивлари. Филол. фан. номз. ... дисс. – Т., 1997. – 119 б.; Хoliqov B. Detektiv romanlarda voqelikning badiiy talqinini tizimli modellashtirish (Mario Pyuzoning “Cho‘qintirgan ota” va Tohir Malikning “Shaytanat” asarlari) misolida. Filol. fan. b. dok. (PhD) ... diss. – Т., 2018. – 170 б.; Umurzakov R. XX asr o‘zbek qissalarida bola obrazi: davr va ruhiyat. Filol. fan. b. dok. (PhD) ... diss. – Т., 2022. – 135 б.

⁹ Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). Филол. фан. докт. ... (DSc) дисс. – Т., 2020. – 249 б.; Rasulova U. Hozirgi adabiy jarayon. – Т.: Akademi-nashr, 2023. – 190 б.

Malik gurunlari”¹⁰ asarida yozuvchi bilan bo‘lgan suhbatlar, savol-javoblar aks etgan. Tohir Malik vafotidan so‘ng xotira kitoblar nashr qilingan. Xususan, E.Malikning “Baxtsizlikdan baxtini topgan Tohir Malik”¹¹, Sh.Qodiriyning “Kunlarning birida Tohir Malik”¹², “Tohir Malik zamondoshlari xotirasida”¹³ kitoblari shular jumlasidandir. Yuqorida nomi keltirilgan asarlarda yozuvchining hayoti va ijodi bilan bog‘liq qiziqarli voqealar, adib bilan kechgan suhbatlar aks etgan. R.To‘laboyeva¹⁴, M.Norboboyevalarning¹⁵ ayrim maqolalarida Tohir Malikning “Alvido, bolalik” qissasidagi yetim bola obrazi tahlilga tortilgan. Lekin yuqoridagi izlanishlarda Tohir Malik qissalari poetikasi masalasi ilmiy izlanish obyekti sifatida maxsus tadqiq etilmagan.

O‘zbek adabiyotshunosligida muayyan adiblar ijodi, ularning asarlaridagi qahramonlarning ruhiy dunyosi, obrazlar rang-barangligi, badiiy asar syujeti va kompozitsiyasi, poetik nutq va uslub masalasi o‘rganilishda davom etayotgan mavzudir. Tohir Malik qissalari poetikasi masalasi, birinchidan, muammoning ayrim qirralarinigina o‘rganish maqsad qilingan maqolalarda, ikkinchidan, hozirgi o‘zbek nasrining nazariy muammolarini o‘rganishga qaratilgan tadqiqotlarda biroz yoritilgan. Yuqoridagilarni inobatga olib, Tohir Malik qissalarining badiiy jihatlarini poetika aspektida yaxlit tadqiq qilish, adibning o‘zbek nasri taraqqiyoti, milliy badiiy tafakkur tadrijida tutgan o‘rniga baho berish maqsadi ushbu tadqiqotning dolzarbligini belgilaydi. Mazkur dissertatsiyada mavzu ilk bor monografik yo‘sinda o‘rganilmoqda.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot ishlari rejalarini bilan bog‘liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy tadqiqot rejasining “O‘zbek adabiyotshunosligi va zamonaviy adabiy jarayonni tadqiq etishning dolzarb muammolari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Tohir Malik ijodining evolyutsiyasi, adib qissalarida inson muammosi, personajlar originalligi, syujet kanonlari, ijodkor “men”i va qahramon munosabati, poetik nutq, badiiy tasvir vositalari va uslub badiiyatini ochib berishdan iborat.

Tadqiqotning vazifalari:

Tohir Malik ijodiy muhiti, ilk hikoyalari, fantastik va detektiv qissalarining o‘ziga xosligi, tadrijiy takomilini belgilash;

adib qissalarida inson muammosi, bosh qahramon va badiiy personajlar originalligini tahliliy yoritish;

yo‘zuvchi qissalari uslubiga xos an’anaviylik, originallik, badiiy nutq shakllarining poetik o‘ziga xosligini ochib berish;

Tohir Malik qissalari syujetiga xos badiiy kanonlarni aniqlash, qissa syujeti, zamon va makon uyg‘unligi masalasini yoritib berish;

¹⁰ Namozov A. Tohir Malik gurunlari. – T.: O‘zbekiston, 2016. – 241 b.

¹¹ Malik E. Baxtsizlikdan baxtini topgan Tohir Malik. – T.: Sharq, 2019. – 160 b.

¹² Qodiriy Sh. Kunlarning birida Tohir Malik. – T.: Yangi kitob, 2020. – 127 b.

¹³ Tohir Malik zamondoshlari xotirasida. – T.: Tohir Malik, 2022. – 343 b.

¹⁴ Тўлабоева Р. Тоҳир Маликнинг “Алвидо, болалик” асарида замон ва бола образи талқини // ЎЗМУ хабарлари. – Т., 2021. – № 1/6/2. – Б. 330–333.

¹⁵ Norboboyeva M. “Alvido, bolalik” qissasida “Yetim bola” obrazining poetik talqini // Jamiyat va innovatsiyalar. – T., 2021. – B. 248–252.

Tohir Malik qissalari shakllangan muhit, qissa janrining poetik takomili, obraz, uslub va badiiy nutq muammolarini nazariy asoslash.

Tadqiqotning obyekti sifatida Tohir Malikning “Falak”, “Davron”, “Ov”, “Charxpalak”, “Qaldirg‘och”, “Alvido, bolalik!”, “Murdalar gapirmaydilar”, “Talvasa” kabi qissalari olingan.

Tadqiqotning predmetini bugungi o‘zbek adabiyotshunosligida Tohir Malik qissalarining poetikasi, davr va qahramon tasviri, ijodiy individuallik, qissalar tilida so‘z, ibora, maqol, jargon va argolarning aks etishi, adib uslubiga xos ilmiy-nazariy xulosalar tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada sotsiologik, qiyosiy-tipologik, germenevtik, kontekstual, komponent, tarixiy-etimologik, tavsiflash, statistik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Tohir Malik ijodiy muhiti, ilk hikoyalarining mavzu ko‘lami, fantastik, detektiv va biografik qissalarining o‘ziga xosligi, diniy-ma‘rifiy mavzularning XX asr qissalarida aks etishi, asarlarining tadrijiy takomili aniqlangan;

yozuvchi qissalarida inson muammosi, bosh qahramon va badiiy personajlar originalligi tekshirilib, olim, jinoyatchi, izquvar (tergovchi), oshiq, ma‘shuqa va raqib obrazlarining ruhiyatidagi turli-tuman kechinmalarining o‘zgarishlari ijodkor g‘oyaviy maqsadini ifodalashda muhim o‘ringa ega ekani asoslangan;

o‘zbek adabiyotshunosligida yozuvchi Tohir Malik qissalari tilida xalqona obrazli ifoda, jonli xalq tiliga xos unsurlar, frazeologizmlarning o‘rnida va asosli qo‘llangani dalillanib, yozuvchi qissalarida mavjud maqol va iboralar aniqlangan;

yozuvchi qissalarida syujetning originalligi, adibning fantastik hamda detektiv asarlarida adabiy ta‘sir va uslubiy o‘ziga xoslik masalalari asoslanib, adib qissalarida zamon va makon tasvirining individual ko‘rinishlari dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

o‘zbek adabiyotida Tohir Malik ijodining izchil badiiy tadriji ko‘rsatilgan, qissalardagi personajlarning ma‘naviy va ruhiy olami tadqiq etilgan;

adib asarlarida fantastik, detektiv talqinlar realistik tasvirga singib ketgani isbotlanib, qissalar syujeti realistik tasvir elementlariga boy bo‘lishi bilan birga, fantastik hodisotlar va detektiv unsurlar bilan ham uyg‘unligi dalillangan;

Tohir Malik qissalarida so‘z qo‘llashdagi tejamkorlik, lo‘ndalik, emotsionallik darajasi lingvopoetik tahlillar asosida dalillangan; poetik til unsurlari haqida nazariy va amaliy umumlashmalar ilgari surilgan;

yozuvchi qissalarida xronotopning individual ko‘rinishlari “Falak”, “Davron”, “Ov”, “Murdalar gapirmaydilar”, “Alvido, bolalik”, “Talvasa” qissalari misolida dalillangan;

Tohir Malik qissalarida mavjud ibora va maqollar qo‘llanish ko‘lami hamda ularning semantikasi, jargonlarning mazmun-mohiyati, varvarizm va vulgarizmlarning personajlar xarakter xususiyatlarini ochib berishdagi roli aniqlangan.

Tadqiqot natijalarining ishonchliligi. Tadqiqotda jahon va o‘zbek adabiyotshunosligi yutuqlari asosida nazariy hamda amaliy umumlashmalar chiqarilgani, qiyosiy-tirixiy, germenevtik, struktur tahlil usullarining bevosita o‘zbek qissachiligi negizida yangilangani, yangi qirralari ochib berilgani, olingan natijalarning

nufuzli ilmiy tashkilotlar, vakolatli tuzilmalar tomonidan tasdiqlangani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati tadqiqot natijalaridan mustaqillik davri o‘zbek adabiyoti tarixini o‘rganishda, adabiyot nazariyasi fanining nasr, janr, uslub, badiiy til, syujet, xronotop masalalarini o‘rganishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati tahlilga tortilgan materiallardan olingan xulosa va natijalardan “Adabiyot nazariyasi”, “Yangi o‘zbek adabiyoti va hozirgi adabiy jarayon”, “Hozirgi adabiy jarayon”, “O‘zbek adabiy tanqidi tarixi” kabi fanlardan monografiya, darslik hamda o‘quv qo‘llanmalar tayyorlashda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarning joriy qilinishi. Tohir Malik qissalari poetikasi muammosi tadqiqi bo‘yicha olingan natijalar asosida:

Tohir Malik ijodiy muhiti, ilk hikoyalari, fantastik va detektiv qissalarining o‘ziga xosligi, tadrijiy takomili belgilangani, yozuvchi qissalarida inson muammosi, bosh qahramon va badiiy personajlar originalligi tahlil qilinib, obrazlar takomili asoslangani, adib qissalarida zamon va makon tasvirining individual ko‘rinishlari dalillanganiga oid ilmi-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarga 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 universitetining 2024-yil 4-sentyabrdagi 04/1-2249-sonli ma‘lumotnomasi). Natijada loyihaning ilmiy-nazariy konsepsiyasi Tohir Malik ijodiy muhiti, ilk hikoyalari, fantastik va detektiv qissalarining o‘ziga xosligiga oid yangi xulosa hamda umumlashmalar bilan boyigan;

o‘zbek adabiyotshunosligida yozuvchi Tohir Malik qissalari tilida xalqona obrazli ifoda, jonli xalq tiliga xos unsurlar, frazeologizmlarning o‘rnida va asosli qo‘llangani, yozuvchi qissalarida foydalanilgan maqol va iboralar tasniflangani, yozuvchi qissalarida syujetning originalligi, adibning fantastik hamda detektiv asarlarida adabiy ta’sir va uslubiy o‘ziga xoslik masalalarining tadqiq qilingani muammosi asoslanganiga oid xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2018–2020-yillarda bajarilgan BV-Atex-2018-(143) raqamli “Ko‘zi ojiz shaxslar uchun kompyuter texnikasidan foydalanish, matnlarni o‘qish va yozish imkonini beruvchi o‘zbektiliga asoslangan gapiruvchi dasturiy ta’minot va ovoz sintezatorini ishlab chiqish” mavzusidagi amaliy loyiha doirasida “UzNutq Sintezator” kompyuter dasturini yaratishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 19-avgustdagi 04/1-2113-sonli ma‘lumotnomasi). Natijada elektron platforma maqol, ibora, tashbehlar bilan boyigan;

hozirgi o‘zbek nasrida Tohir Malik qissalarining o‘rniga baho berilganligi, shuningdek, mavzuning badiiy muammo sifatida o‘rganilganidan, adib asarlarining mavzu ko‘lami, obrazlarning individualligi, yozuvchi ijodining evolyutsiyasi, ijodkor laboratoriyasi bo‘yicha chiqarilgan xulosalardan O‘zbekiston Milliy teleradiokompaniyasi O‘zbekiston teleradiokanali DM “Madaniy-ma’rifiy va badiiy eshittirishlar” muharririyatining “Ta’lim va taraqqiyot”, “Adabiy jarayon” radioeshittirishlarining ssenariylarini tayyorlashda foydalanilgan (O‘zbekiston Milliy

teleradiokompaniyasi “O‘zbekiston” teleradiokanali DM “Madaniy-ma’rifiy va badiiy eshittirishlar” muharririyatining 2024-yil 10-iyuldagi 04-36-830-sonli ma’lumotnomasi). Natijada Tohir Malikning hayot yo‘li, qissalarining mavzu ko‘lami, qahramonlari ruhiyati, qissalarning tili va yozuvchi uslubi haqidagi ma’lumotlar radiotinglovchilarda katta qiziqish uyg‘otgan hamda teleko‘rsatuv materiallarining amaliy boyishiga yordam bergan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 7 ta, jumladan, 2 ta xalqaro va 5 ta respublika ilmiy-amaliy anjumanida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Tadqiqot mavzusi bo‘yicha jami 19 ta ilmiy ish chop etilgan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini chop etishga tavsiya qilingan ilmiy nashrlarda 10 ta maqola, jumladan, 8 tasi respublika va 2 tasi xorijiy jurnallarda nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 6 paragrafni o‘z ichiga olgan 3 ta bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan bo‘lib, jami 141 betdan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiyaning birinchi bobi “**Tohir Malik nasri poetik tadriji**” deb nomlangan. Mazkur bob ikki paragrafdan iborat bo‘lib, birinchi paragrafi “Tohir Malik: ijodiy muhit va tadrijiy takomil” deb nomlanadi. Unda qissaning janr xususiyatlari, Tohir Malik ijodining ilk namunalari tahlil qilindi. Yozuvchi ijodining tadrijiy takomili belgilandi, ularga xos fantastik, detektiv, biografik, didaktik konsepsiyalar yoritib berildi. Ayni masala Tohir Malik ijodini Abdulla Qodiriy, Abdulla Qahhor, Mirakalon Ismoilov, Shukur Xolmirzayevlar asarlari bilan qiyoslandi. Tohir Malik qissalarini turli jihatdan tadqiq etish dolzarb hisoblanadi. Kitobxonlar orasida kuchli aks-sado bergan, katta shov-shuvga sabab bo‘lgan, ketma-ket va qayta bosilib, qo‘lma-qo‘l bo‘lib o‘qilayotgan hodisa maqomidagi bir asarning muallifi hayoti va ijodini tadqiq qilish, mashhurlik sabablarini o‘rganish va xolis ilmiy baho berish adabiyotshunoslik ilmining eng muhim vazifalaridan biri ekani yoritildi.

Qissa janri o‘zbek adabiyotida qadimdan mavjud. Unda bir inson hayotida yuz bergan muhim voqea-hodisalardan lavhalar hikoya qilinadi. Qissa, uning janr xususiyatlari, tadriji, uslub, badiiy asar tahlili xususida dunyo adabiyotshunosligida Arastu, M.M.Baxtin, V.G.Belinskiy, V.V.Vinogradov, V.M.Golovko, V.Jirmunskiy, V.Kojinov, L.S.Lixachev, A.A.Potebnya, V.E.Xalizev, M.B.Xrapchenko¹⁶ tomonidan

¹⁶ Арасту. Поэтика. Ахлоқи Кабир. Риторика. – Т.: Янги аср авлоди, 2001. – 351 б.; Бахтин М.М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975. – 502 с.; Белинский В.Г. Собрание сочинений. Т. 3. – М., 1978. – 271 с.; Виноградов В.В. О теории художественной речи. – М.: Высшая школа, 1971. – 118 с.; Головкин В.М. Поэтика русской повести. – Саратов, 1992. – 276 с.; Жирмунский В. Стихотворение Гёте и Байрона: Ты знаешь край?.. – М.: Изд. МГУ, 1961. – 294 с.; Кожин В. Повесть. Словарь литературоведческих терминов. – М.: Просвещение, 1974. – 272 с.; Лихачев Л.С. Неравнодушная

ko'plab munosabatlar bildirilgan. O'zbek adabiyotshunoslaridan I.Sulton, M.Qo'shjonov, O.Sharofiddinov, U.Normatov, B.Nazarov, S.Mirvaliyev, B.Sarimsoqov, A.Abrorov, A.Rasulov, A.Ulug'ov, A.Qozixo'jayev, U.Rasulovning¹⁷ tadqiqotlarida qissa haqida ilmiy-nazariy, tanqidiy fikr va mulohazalar berildi.

XX asrning 20-30-yillarida o'zbek adabiyotida yozilgan yuzlab qissalarda quyidagi o'ziga xos jihatlar ko'zga tashlanadi: 1) aksariyat qissalarda ma'naviy-axloqiy didaktika ijtimoiy-siyosiy voqealar ifodasidan ustun turadi. Bu xususiyat mumtoz adabiyotdagi qissanavislikning elementlaridandir; 2) tasvirda liro-romantik uslubning ustuvorligi, lirizm va psixologizmning ko'zga tashlanadi; 3) qissada voqealar qamrovining torayishi, voqelikning hodisalar emotsional tahlili bilan o'zgarishga uchrashi. Shunga ko'ra tafsilotlarning, yorqinroq aks etuvchi personajlarning ko'payib borishi va syujetning bir tarmoqli bo'lishi; 4) bularning natijasi o'laroq hajmning torayib, qissadan kattaroq hikoya o'rtasiga tushib qolishi yaqqol namoyon bo'ladi. Albatta, bu ko'rsatilgan belgilar shartli xarakterga ega. Ular janr belgilaridan ko'ra ko'proq janrning ichki xususiyatlariga doir bo'lishi mumkin. E'tiborlisi, qissachiligimizning so'nggi 15–20 yil ichidagi taraqqiyotida shu belgilar ko'zga tashlanadi.

60–70-yillar o'zbek adabiyotida qissachilik gurkirab rivojlangan davr bo'ldi. Yiliga jurnallarda, alohida kitob holda bir necha o'nlab qissalar e'lon qilindi. Shuning uchun bu katta “hosil”ni yaxlit umumlashtirish, uning taraqqiyot yo'llarini to'liq qamrab olish mushkul vazifa. Ularning ichida fantastik qissalar ahamiyatli. Uning rivoji, asosan, 60–70-yillarga to'g'ri keladi. O'zbek adabiyotida fantastik asarlarning rivojida yozuvchi H.Shayxov, M.Mahmud, T.Malikning xizmatlari juda katta. Ularning “Alanga”, “Rene jumbog'i”, “Qora tuynuk sari”, “Olmos jilosi”, “Shom qamari”, “Ajodlar xotirasi”, “Falak”, “Davron”, “Ov” qissalari o'zbek adabiyotida fantastik adabiyotning shakllanish omillarini belgilaydi.

Bu qissalarda yozuvchining o'tkir nigohi asrlar osha kelajakka parvoz qiladi, ilmiy xulosalarga asoslangan holda, insoniyat kelajagi, yerdan uzoqdagi sayyoralar hayoti haqida bashorat qilinadi, muhim ilmiy gipotezalar olg'a suriladi. Shuni alohida ta'kidlash lozimki, fantastika ilm-fan va unda erishilgan yutuqlar bilan bog'liq bo'ladi. Ilm-fandan ajralgan joyda fantastik vaziyat bo'lmaydi.

Hozirgi kunda ham turli-tuman, rang-barang mavzular ko'tarilgan yuzlab qissalar maydonga keldi. O'zining ommabopligi, qulayligi, o'qishliligi bilan qissalar hikoyachilikni ham, romanchilikni ham ancha ortda qoldirdi. Adabiyotshunos A.Qozixo'jayev qissaning janr xususiyatlarini quyidagicha belgilaydi: “Qissa janrida o'z badiiy konsepsiyasini to'liq ifodalay olgan muallif uslubi – qissaga xos. Qissada qahramon bilan yonma-yon yurgan muallif, biron soniya qahramonni tashlab qo'yib, narigi tomonga o'zining “lupasi”ni tutmaydi. Qahramon atrofini va bu atrofdagi qarama-qarshi ziddiyatlarni tasvirlashga ijodkor kirishib ketsa, qissaning bosh o'zani yo'qolib, romanga aylanib qolishi mumkin. Ikkinchi darajali personajlarning kechinmalari ham bosh qahramon kechinmalari ichida berilishi, bosh qahramon

проза. – М.: Художественная литература, 1984. – 314 с.; Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976. – 614 с.; Хализев В.Е. Теория литературы. – М.: Высшая школа, 2002. – 397 с.; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Писатель, 1975. – 407 с.

¹⁷ Ushbu mualliflarning tadqiqotlari dissertatsiyaning foydalanilgan adabiyotlar ro'yxati qismida batafsil berilgan.

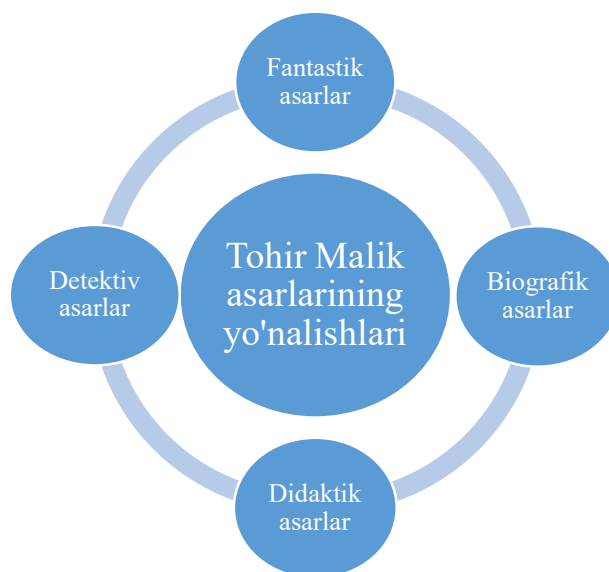
munosabatining ifodasi tarzida tasvirlanishi qissaga xos xususiyatdir”¹⁸. Darhaqiqat, qissada individual shaxs talqini birinchi o‘rinda turadi. Ijod erkinlikni sevadi. Biroq janrning mohiyatini bilish, qamrovini anglash esa qissani boshqa janrlardan ajratib olish uchun o‘lchov hisoblanadi.

Dissertatsiyada Tohir Malik ijodi uch davrga bo‘lib o‘rganildi:

1. Mustaqillikkacha bo‘lgan davr.
2. 1991-yildan – 2000-yilgacha bo‘lgan davr.
3. 2000-yildan keyingi davr.

Ikkinchi davr adib ijodining eng salmoqli qismini tashkil etadi. Bu davrda Tohir Malikning beshta yirik asari yozildi. Bular: “Shaytanat”, “Murdalar gapirmaydilar”, “Talvasa”, “Ov”, “Charxpalak” asarlaridir. Shular asosida yozuvchi ijodining tadrijiy takomili belgilandi.

Adib asarlari quyidagi yo‘nalishlarga ajratib tadqiq etildi (1-rasm).



1-rasm. Tohir Malik asarlarining yo‘nalishlari.

Tohir Malik muqim bir joyda uzoq vaqt ishlamagan. Bizning fikrimizcha, bu muqimsizlik adib asarlarining serqirra bo‘lishiga ham o‘z ta’sirini o‘tkazgan. Adib hayotida sodir bo‘lgan fojeiy voqea uni detektivdan didaktikaga yaqinlashtirgani dalillandi.

Tohir Malik bir suhbatida birovlarining yurgan yo‘lidan yurgisi kelmasligini, hatto, ko‘proq o‘z yo‘lida qolib ketsa o‘z yo‘li ham unga yoqmay qolishini hazil aralash aytib o‘tgan. Yana bir suhbatida adib “Qachon mendan zo‘r fantast yozuvchi chiqsa, fantastika yozishni bas qilaman”, degan fikrni bildiradi. Bundan ko‘rinadiki, yozuvchi qaysi yo‘nalishda zo‘r asar yaratsa, o‘sha yo‘nalishni vaqtinchalik to‘xtatib, boshqa yo‘nalishda asarlar yozishni mashq qila boshlaydi. Eng asosiysi, yozuvchi qaysi yo‘nalishda ijod qilmasin o‘quvchi bilan dildan suhbat qurishni unutmaydi. Asarlari uchun mavzu va syujetlarni hayotdan oladi, ularni qayta ishlab, o‘quvchining o‘ziga taqdim etadi.

Bobning **“Tohir Malik original qissanavis sifatida”** deb nomlangan ikkinchi paragrafidan “Falak”, “Davron”, “Zaharli g‘ubor” singari fantastik, “Alvido, bolalik”, “Ov”, “Charxpalak”, “Murdalar gapirmaydilar”, “Talvasa”, singari detektiv, “Savohil”,

¹⁸ Қозихўжа А. Гар ортуқ сўз дедим... – Т.: Nurafshon business, 2021. – Б. 185.

“Ozod inson haqida qo‘shiq” singari biografik qissalari tasnifiy o‘rganildi hamda o‘ziga xos qissanavis sifatida kamol topishi masalalari o‘rganildi. Bu qissalarda yozuvchining kelajakka oid badiylashtirilgan ilmiy gipotezalari namoyon bo‘lgan. Shuni alohida ta’kidlash lozimki, fantastik asarlarda erishilgan yutuqlar adibning ilmiy tafakkuri va bilim doirasining kengligi bilan bog‘liqdir.

Adibning 1978-yilda yozilgan “Davron” qissasi qahramonning ismi bilan nomlanishi, unga metaforik ma’no yuklangani jihatidan originaldir. Qissada Davronning izlanish va mushohadaga boy hayoti haqida hikoya qilinadi. Qissa syujeti realistik tasvir elementlariga boy bo‘lishi bilan birga, fantastik hodisotlar bilan ham uyg‘undir. Bosh konsepsiya insoniy fe‘l-atvorning turlichaligi, nafs va uning nayranglari, sinov yo‘li mashaqqatlaridir. Qissada ayni holatlar personajlar aro dialog usulida badiiy tasvir etilgan. “Falak” qissasida elalloma qurilmasi misolida muhim ilmiy g‘oya ilgari surildi.

“Murdalar gapirmaydilar” qissasida bosh mavzu o‘zni va basharni anglash, inson va vijdon, inson va adolat, haqiqatparvarlik, inson va axloq konsepsiyasidir. Bu badiiy muammo asarda o‘g‘riboshi Tengiz syujeti va xarakteri tasvirida psixologik talqin etildi.

Adibning “Charxpalak” qissasidagi qahramon xarakteri bosh qahramon Komilning ilmiy kashfiyoti ortidan chekkan mashaqqatlarini tasvirlash orqali ifodalanadi. Qahramonning sirli o‘limi yuzasidan olib borilgan tekshiruv jarayonida ham adibning e’tiborini tortgan mavzular kuzatiladi. Qissada sotsialistik tuzum davrida jamiyatdagi ijtimoiy kamchiliklar, insoniy qusurlar bilan birga shu tuzum ta’siridagi insonlarning fojiali qismati yoritiladi.

Tohir Malik yerdagi muammolarni osmonga ko‘chiradi. Ilmiy-fantastik adabiyot vakili Jyul Vern ta’kidlaganidek: “... Insoniyat tasavvur qilishga qodir bo‘lgan barcha narsa boshqa kishilar tomonidan ro‘yobga chiqadi”¹⁹. Darhaqiqat, fanning cheksiz imkoniyatlari va insonning kuchiga bo‘lgan ishonch fantastik adabiyot realizmining asosiy mezonini belgilaydi. Tohir Malikning “Falak” qissasida ilmiy fantastik g‘oya ilgari suriladi, ya’ni olim elalloma atalmish qurilmani ixtiro qiladi. Uning yordamida inson o‘tmishga safar qilishi mumkin. XV asrga oid bo‘lgan sag‘ananing topilishi ixtirochi olim uchun ayni muddao bo‘ladi. U qurilma yordamida Ulug‘bek zamoniga sayohat qiladi.

Ilm ravnaqiga jiddiy salbiy ta’sir ko‘rsatuvchi illatlar haqida “Falak”, “Zaharli g‘ubor”, “Somon yo‘li elchilari” (“Davron”), “Devona”da turli usullarda fikr yuritiladi. “Falak” qissasidagi qahramonlar – Jahongir va Jamshid “Davron” asaridagi dotsent Bekmirzayev bilan Davron obrazlaridan keskin farq qiladi. Biroq ularning adolatsizlikdan jabr chekishlarida o‘xshashlik bor. “Eng yaxshi fantastik asarlarning mavzusini muayyan ilmiy g‘oya va ilmiy gipoteza tashkil qiladi”²⁰. Tohir Malik ham “Falak” qissasida elalloma qurilmasi misolida muhim ilmiy go‘yani ilgari suradi. Yozuvchi asarlarida jamiyat turmushiga xos ijtimoiy muammolar, shaxs va oila, shaxs va milliy axloq, ijodkor, ayol, ota-ona va farzandlar qismati qalamga olinadi. Adib asarlarining zamiriga hech kim jinoyatchi bo‘lib tug‘ilmaydi, ularni odamlar, jamiyat

¹⁹ Верн Ж. Собранные сочинение в 15 томах. Т. 4. – М., 1956. – С. 464.

²⁰ Иброҳимова Р. Ўзбек фантастикасининг тараққиёт муаммолари. – Т., 2003. – Б. 241.

jinoyatchi qilib qo'yadi, albatta, jinoyat jazosiz qolmaydi, – degan g'oya singdirib yuborilgan.

Yozuvchi har bir asarini qayta-qayta o'qib, tahrir qilib, hatto asarning nomini ham o'zgartirganligini ko'p uchrashuvlarda ta'kidlaydi. Aksariyat asarlari senzura sababli o'zgartirilib nashr etilgan. Mustaqillikdan keyin esa adib o'z asarlarini qayta tahrir qilib, yopishmagan o'rinlarini to'g'rilab, boshqa nom bilan nashr qildirgan. Xususan, "Somon yo'li elchilari" – "Davron", "Qaldirg'och" – "Savohil", "Chorrahada qolgan odamlar" – "Devona", "Odam ovi" – "Ov" shular jumlasidandir.

Dissertatsiyaning "**Yozuvchi qissalarida inson tasviri muammosi**" deb nomlangan ikkinchi bobi ikki paragrafdan tashkil topgan. Bobning "**Qissa janrida bosh qahramon, obraz va personaj**" nomli paragrafida "Falak", "Ov", "Davron", "Murdalar gapirmaydilar", "Alvido, bolalik" qissalaridagi obrazlar, ularning ruhiy holatlari, kechinmalari tadqiq etildi. Inson hayotidan, real voqelikdan, fikrlar, tuyg'ular, kechinmalar silsilasidan nimalarnidir izlab topib, kashf etib, ularni nimalargadir ulab, "payvandlab", o'ziga xos yangi olam – obrazlar olami, badiiy tiplar, xarakterlar olamini yaratgan va shu olam orqali davr ruhini, zamon taraqqiyoti mohiyatini yoritgan yozuvchi ong-u tafakkurimizni o'zgartirishga, bebaho zavq-shavq, ma'naviy qudrat berishga qodirdir. Bunday yozuvchining o'zi bir dunyodir. Bu dunyoning o'z fuqarolari bor. Tohir Malikning badiiy olami ham ana shunday dunyo. Tengiz, Toshbolta, Nuriddin, Tursunali, Omonullo, Soli Murodov, Maqsud Soliyev, Keldiyor, Akrom Berdiyev Toshqul, Qamariddin, Asror, G'ayrat, Dilfuzalar esa ana shu dunyoning odamlaridir.

Tengiz – "Murdalar gapirmaydilar" qissasining bosh qahramoni. Juda qahrli, kibrli, o'g'rilar olamining knyazi. Qamoqxona ichidagi o'g'rilarning sardori. Beshafqat, bemehr, qahri qattiq o'g'ri. Biroq uning zehni o'tkir. U ulkan aql-zakovat va ilm egasi. U onasidan o'g'ri bo'lib tug'ilmagan. Ota-bobosi ham o'g'ri emas. Tengizning iymoni but, e'tiqodi mustahkam, biroq namoz o'qimaydi, Alloh uning qalbida. U qasoskor! Ona yurtiga bostirib kelgan bosqinchilardan o'ch olishga bel bog'lagan yurt farzandi.

Adolat – Toshboltaning ikkinchi xotini, Nafisaning o'gay onasi. Tabiatan qo'rs, sergap, boylikdan boshqa narsani o'ylamaydigan yomon xotin va yomon ona. Toshbolta uni cho'ldagi sovxozda uchratgan edi. Adolatning jilmayib qo'yishlariga xushtor bo'lib, odam qo'ydi. U ham tarang qilib, nozlanib o'tirmadi. Chunki uning cho'lga kelishdan maqsadi "cho'lquvarlik" emas, balki "erquvarlik" edi. Nafisani Tursunaliga ro'para qilish fikri ham birinchi shu ayoldan chiqqan edi. Eri kasal bo'lib, tildan, qo'l-oyoqdan qolganda ham faqat boylikni, o'zini o'ylaydi.

"Alvido, bolalik" qissasi qahramonlari – o'rta maktabning yuqori sinf o'quvchilari Asror, Salim, Dilfuza va boshqalar. Ilgari qamalib chiqqan Qamariddin, Afg'onistonda xizmat qilib qaytgan Tal'at ularni jinoyat ko'chasiga boshlaydi. Mayor Soliyev jinoyatning iziga tushadi, aybdorni fosh qiladi. "Otarchi"ning o'g'li Asror, uning yaxshi ko'rgan qizi Dilfuza obrazlarini ham yozuvchi mahorat bilan tasvirlashga muvaffaq bo'ladi. Bolalarning bilib-bilmay jinoyatga qo'l urishiga sabab bo'lgan omillarni yozuvchi ularning tarbiyasidan, oila muhitidan qidiradi: ayrim ota-onalar kunda janjaldan bo'shamaydi, ba'zilar boylik to'plashga mukkasidan ketadi va bolalarni nazorat qilishga vaqtlari bo'lmaydi. Ayrimlar ajralib ketib, bolalar arosatda qoladi.

“Talvasa” asarida yozuvchi Bo‘ron, Akmal Berdiyurov, Akula, Xanifa, Shavkatlarning jinoyat ko‘chasiga qanday kirib qolganini, hayoti nega bu o‘g‘rilar bilan bog‘langanini ochib beradi. Bo‘ron jinoyat olamining ko‘zga ko‘ringan, shafqatsiz vakili. Uning asl ismi Keldiyor Berdiyurov. Akmal Berdiyurovning amakivachchasi. Bo‘ron qasos o‘tida necha yillardan beri yonadi. U o‘z amakivachchasi Akmal Berdiyurovdan qasos olishni ancha yillardan buyon diliga tugib qo‘ygan.

Tohir Malik “Qaldirg‘och” qissasini yozishdan oldin ustoz Begali Qosimov bilan suhbatlashib, Avloniy haqida badiiy asar yozish niyati borligini aytadi. Shundan so‘ng bir necha yil eshitgan va to‘plagan manbalariga tayanib, Abdulla Avloniy tavalludining 100 yilligi munosabati bilan ushbu asarni yozadi. Adib asarda Avloniyning “Afg‘on sayohati” maqolasidan keng foydalanadi. Asarda xalqimiz, mamlakatimiz tarixida g‘oyat og‘ir bo‘lgan 1919-yil voqealari, ochlik, vayronagarchilik samimiy va ro‘yirost yetkazib beriladi. Tohir Malik qissada Avloniyning prototipini yaratishda uning jamiyat hayotidagi roli, o‘rnini tarixiy haqiqatga mos ravishda buzmasdan, haqqoniy tasvirlaydi. Prototip adabiyotshunoslikda badiiy obrazni yuzaga keltirishda negiz, asos, bosh yo‘nalish nuqta, poydevor sifatida xizmat qiluvchi real shaxs (hayotda bo‘lgan tarixiy shaxs) ma‘nosida qo‘llaniladi.

“Charxpalak” qissasida Komilning halolligi, vijdonliligi orqali ilmiy kashfiyotlarining ortga surilishi qarama-qarshi qo‘yiladiki, bunda jamiyatdagi ijtimoiy munosabatlar murakkabligi yuzaga chiqishi kuzatiladi. Asarda hasad, gina, o‘ch olishga moyillik kabi insoniy qusurlar personajlar nutqi orqali ochib beriladi. Qing‘ir ishlarga yo‘l qo‘yish, insonlarning haqqiga xiyonat qilish kabi mavzular asosiy mavzuga birlashadi. Qissada oilaviy sirlar haqida ham so‘z boradi. Farzandsizlik, sof muhabbat mavzusining tasvirlanishi Mavluda va Komilning munosabatlarida o‘z aksini topadi. Bundan tashqari qissada insonning o‘z manfaati yo‘lida ming bir tusga kirishi, xiyla, nayranglarni o‘ylab topishi ham ochib beriladi. Bundan tashqari, Tohir Malik qissalarida olim, jinoyatchi, izquvar (tergovchi), oshiq, ma‘shuqa, raqib obrazlari tahlil qilindi.

Mazkur bobning **“Adib qissalarida uslub va poetik nutqning o‘ziga xosligi”** sarlavhali ikkinchi paragrafida Tohir Malik uslubining o‘ziga xos jihatlari, asarda foydalanilgan badiiy tasvir vositalari, peyzaj tasviri, badiiy asar tilining o‘ziga xosligi o‘rganildi. Tohir Malik qissada portret yaratishga alohida e‘tibor qaratishi, peyzajdan esa kerakli o‘rinlarda foydalanishi dalillandi. Uslub har bir yozuvchida turlicha bo‘ladi. Tohir Malik ham yozuvchi sifatida o‘z uslubiga ega. Bu uning tilida, qahramonlar portretini chizishda, tasvir va ifoda vositalardan foydalanishda ko‘zga tashlandi. Ushbu paragrafda Tohir Malikning so‘z qo‘llash mahoratiga baho berildi. Darhaqiqat, adib asarlarining tili ravonligi, tushunarlilik, qiziqiligi, shiraligi bilan ajralib turadi. Asarda keltirilgan iboralar, maqollar, hikmatli so‘zlar, vulgarizm, varvarizm, argo va jargonlar jadvalda aks ettirildi. Ibora va maqollarning asarda qanday vazifa bajargani asoslandi. Yozuvchining tilni puxta bilishi, badiiy to‘yintirilgan so‘zlarni o‘rnida qo‘llay olishi, turli tasviriy vositalar orqali jonli, obrazli ifodalar yaratib, mantiqiy izchil, asosli xulosalar chiqarishi fikrni aniq lo‘nda bayon qilishida namoyon bo‘ldi.

Har bir san‘atkorning olami – hayotiy tajribasi, bilish darajasi, didi, go‘zallikni ko‘ra bilishi, tasavvuri, xayolot dunyosi, qalb ko‘zi o‘zigagina tegishlidir va ana shu o‘zlik uning har bir asarida akslanadi. “Yozuvchining mazmun bilan shaklga quyma bir

holat bag‘ishlay olish qobiliyatini va shu bilan birga hamma-hamma narsaga o‘z shaxsi, o‘z ruhini takrorlanmas, original muhrini tushirib o‘ta olish xususiyatini – uslub deb belgilash to‘g‘ridir”, – degan V.G. Belinskiy²¹.

Uslub badiiy shaklning tartiblashuvi, sistemalashuvini, turli komponentlarining ichki birligini anglatishi, shakl elementlarining bu uyushuvi va tartiblashuvi ularning umumiy mantiqiy vazifa-maqсадiga bo‘ysunuvidan vujudga keladi. “... Individual uslub, – deb yozadi adabiyotshunos N.Shukurov, – ... ijodkorning voqelikni o‘zicha idrok etishi, voqea-hodisalarni o‘ziga xos obrazlar va ifoda-tasvir vositalari bilan aks ettirish...”²² Demak, uslub – yozuvchining voqelik va insonni idrok qilishi, ularning qalbidagi haqiqatlarni kashf etishi va uni so‘z vositasida obrazli ifodalay olishi – bu vazifalarni individual tarzda yaratish san‘atidir. Uslub har bir yozuvchida turlicha bo‘ladi. Tohir Malik ham yozuvchi sifatida o‘z uslubiga ega. Bu uning tilida, qahramonlar portretini chizishda, tasvir va ifoda vositalardan foydalanishda ko‘zga tashlanadi. Yozuvchi “Murdalar gapirmaydilar” qissasida qahramonlarga portret yaratishda Qodiriydek obrazlarning tashqi ko‘rinishini mufassal chizish yo‘lidan bormagan. U deyarli barcha qahramonlarga boshdan-oyoq portret yozmaydi. Yozuvchi qahramonlarining qiyofasi, xarakteriga xos ayrim detallarni berish bilan kifoyalangan: “... Istarali bu yigitning pokiza odam ekanini yuzidan yog‘ilib turgan nur oshkor etib turardi”²³. Yozuvchi so‘z qo‘llashda ham ehtiyotkor bo‘lib, ma‘lum bir vaziyat va holat, umuman, voqelikni tasvirlashda so‘zlarni topib o‘rnida ishlata oladi. Asarda yuzlarcha maqollar, maxsus ifodalar, tugal gaplar, qochirimlar, so‘z o‘yinlari ko‘zga tashlanadi. Yozuvchi personajlar nutqiga juda ustalik va me‘yorni saqlagan holda xalq maqollari, frazeologik birliklarni kiritadi. Ular qahramonlarning ruhiy dunyosini, xarakterini, aslida qanday insonligini teranroq ochishga turtki bo‘ladi: “... Aslida Toshbolta yulduzni benarvon uradiganlar toifasidan emas edi. Tursunali gumon qilganidek, ozgina laqmaligi ham bor edi. Ammo kattaroq daromadning hidini sezsa, laqmalikni quvar edi... Cho‘ntak pulga to‘lgach, yurish-turishi ham bo‘lakcha bo‘ldi. Ko‘rmaganning ko‘rgani qursin, deganlari shu-da!”²⁴ Yozuvchi asarda o‘g‘rilar, jinoyatchilar to‘dasiga tegishli bo‘lgan so‘z va iboralarni ham aynan beradi. Biroq bunday qo‘llash hech qanday g‘alizlikni keltirib chiqarmagan. Aksincha, asar syujetining ishonarli chiqishiga sabab bo‘lgan. Bu ham yozuvchi uslubining bir qirrasidir: “– Tog‘ dedingmi?.. Ammo suyanish uchun tog‘ haqini to‘lashing kerak. Ochiqlikda har oy maosh olardingmi? Ha, olarding. Xuddi shunga o‘xshab, suyanadigan tog‘ haqini har oyda to‘lab turasan. Sen bugun biksangga bir malyava yozasan. Har oyda pul yuborib turadi... Agar shartimizni bajarmasang, avvaliga tramvayga qo‘yamiz. Keyin bespredelshikning ermagiga topshiramiz”²⁵.

Tohir Malik qissada portret yaratishga alohida e‘tibor qaratadi. Peyzajdan esa kerakli o‘rinlarda foydalanadi. M. Qo‘shjonov Qodiriyning tasvirlash usuli haqida gapirar ekan: “Umuman, Qodiriy peyzaj tasvirida ancha ziqna yozuvchilardan. U peyzajga tez-tez murojaat qilavermaydi. Murojaat qilgan taqdirda ham undan unumli

²¹ Umurov H. Adabiyotshunoslikka kirish. – T.: Xalq merosi, 2004. – B. 245.

²² Shukurov N. Uslublar va janrlar. – T.: G‘afur G‘ulom, 1978. – B. 7.

²³ Тоҳир Малик. Мурдалар гапирмайдилар. – T.: Шарк, 2004. – B. 8.

²⁴ O‘sha asar. – B. 151–152.

²⁵ O‘sha asar. – B. 13.

foydalanadi”²⁶, – deydi. Bu usul Tohir Malikka ham tegishlidir. Yozuvchi tabiatga murojaat qilgandayam tasvirni mahorat bilan juda go‘zal usulda beradi. Tabiatning har bir go‘shasiga, jonzotiga jilo, rang, jon ato qiladi. Tashbehot, o‘xshatish, istioralar, jonlantirishlar qo‘llaydi: “Quyosh yoz paragrafiga xiyonat qilib, kuzning zaharli nafasi hukmini o‘tkaza boshlagani uchun chaylaga joylashgan “politbyuro”ning “shtab-kvartira”si barakka ko‘chirilgan edi. Bu yerlarning betayin havosi o‘zini namoyish etgan – ezib yoqqan yomg‘irdan so‘ng oz fursat yuz ochuvchi oftob badanga harorat berishga ulgura olmas ham edi. Mahbuslarni qiyratib tashlagan chivinlar kelgusi yozda uchrashish umidida issiq uyalariga kirib ketganlar. Chivinlar azobidan qutilgan mahbuslar uchun shu shilta ayozli mavsum a‘loroq tuyular edi”²⁷.

Voqelikni so‘z yordamida obrazli aks ettirishda Tohir Malik milliy tilimizning butun boyligidan, bitmas-tuganmas xazina va imkoniyatlaridan unumli ravishda bahra oladi. Obrazni vujudga keltirish uchun har doim maxsus so‘zlardan, xususan, o‘xshatish, sinonim, antonim, omonim, maqol, matal, frazeologizmlar, jargon va argo, vulgarizm, metafora va jonlantirish singari tasviriy vositalardan keng hamda o‘rinli foydalanadi.

Badiiy asar tilini yanada jozibali, shirali, bo‘yoqdor qiladigan yana bir unsur bu iboradir. “Murdalar gapirmaydilar” qissasida yozuvchi iboralardan juda unumli foydalanadi: tuzini yeb tuzlig‘iga tupurganlarni la‘natladi (7-bet); egar urilmagan asov ot (67-bet); u yulduzni benarvon uradigan toifadan emasdi (151-bet); ko‘rmaganning ko‘rgani qursin (152-bet); me‘daga teguvchi bu “katta ashula” oxiri Nuriddinning sabr kosasini toshirdi (173-bet); eski pichoqqa sop ham bo‘la olmaydigan domlaldan ilm olgansan (266-bet); og‘zidagi luqmasini oldirib qo‘ygan (260-bet); Koshakning kuydirgan kallani eslatuvchi tirjaygan basharasi ko‘rindi (270-bet). Tohir Malik qissada badiiy tasvir vositasidan o‘xshatishni juda ham topib o‘rnida qo‘llaydi: “Qora bulut choki so‘kilib, birdan quyosh charaqlaganday bo‘ldi” (11-bet). Qahramonlarning holatini, xarakterini ochib berish maqsadida yozuvchi tabiatda sodir bo‘ladigan hodisalardan unumli foydalanadi. “Kundoshlarning bir-biriga tikilib qolishganini vulqon arafasidagi sukunat deb bilib, portlash yuz bermasidan o‘zini chetga olishni ma‘qul ko‘rdi” (44-bet); “Dunyo bamisoli ko‘karib tezda qurigan dalaga o‘xshashini, ehtiyotsizlik qilinsa, bu manzara kishini aldab qo‘yajagini, aldangan esa bir kuni hayoti sarg‘ayib so‘la boshlagach, ma‘yus va g‘amgin bo‘lajagini anglaydi... Dunyoni fohishaning quchog‘iday totli deb o‘ylaydi. Dunyoning botqoq yuzasini qoplagan o‘tloqqa o‘xshashini, o‘ylamay tashlangan har bir qadam botqoqqa botirajagi mumkinligini fahm etmaydi” (81-bet).

Tohir Malik jinoyat olami, o‘g‘rilar to‘dasi va ularning xarakterini juda yaxshi biladi. Shuning uchun ham u qator asarlarida jargon va vulgarizmlardan oqilona hamda o‘z o‘rnida foydalanadi. Bu an’anani “Murdalar gapirmaydilar” qissasida ham davom ettiradi. Yozuvchi jargonlarni qissada hech bir o‘zgarishsiz aynan o‘zini qo‘llaydi. Quyida asarda qo‘llangan jargonlarni berib o‘tamiz.

²⁶ Қўшжонов М. Ҳаёт ва қаҳрамон. – Т.: Фафур Фулом, 1979. – Б. 52.

²⁷ Тоҳир Малик. Мурдалар гапирмайдилар. – Т.: Шарқ, 2004. – Б. 23.

“Murdalar gapirmaydilar” qissasida qo‘llangan jargonlar

Asarda qo‘llangan jargonlar	Jargonlarning ma‘nosi
chuchmek	<i>o‘zbek;</i>
passajir	<i>tasodifan qamalgan odam;</i>
pupkar	<i>militsiya;</i>
chestnyaga	<i>halollik;</i>
kozyol	<i>qamoqxonona ma‘muriyatiga sodiq yordamchi;</i>
biksa	<i>xotin;</i>
malyava	<i>xat;</i>
bespredelshik	<i>vahshiysifat odam;</i>
tramvayga qo‘yish	<i>hammomga olib kirib, 20-30 tasining galma-gal “gaplashishi”;</i>
kum	<i>lager boshlig‘i;</i>
lepila	<i>do‘xtir;</i>
politbyuro	<i>e‘tiborli o‘g‘rilarining mashvarati;</i>
royalda o‘ynamoq (sigrat na royale)	<i>barmog‘ izlarini qodirmoq;</i>
jmura	<i>qanjig‘;</i>
elkanlarini poralab tashlash	<i>besoqolbozlik;</i>
ko‘mirxona	<i>qimor o‘ynaladigan joy;</i>
bikovatiy	<i>aqlsiz, to‘nka;</i>
juchok	<i>yosh o‘g‘rilar;</i>
zakroy podduvalo yoki privyaji metlu	<i>og‘zingni yop;</i>
udav	<i>bo‘g‘ma ilon;</i>
zekvagon	<i>mahbuslarni tashuvchi qamoq vagoni.</i>

Yozuvchi qamoqxonadagilar, xususan, o‘g‘rilar tiliga xos ayrim iboralarni, so‘zlarni tarjima qilmay yozishni ma‘qul ko‘radi. Buni asarda ham alohida ta‘kidlab o‘tadi. Bundan tashqari yozuvchi o‘z asarida ayrim qahramonlarning madaniyatsizligi va dag‘alligini bo‘rttirib ko‘rsatish uchun vulgarizmdan foydalanadi. Bu, xususan, Adolat, Toshbolta, Tursunalining xarakterini ochishda yaqqol namoyon bo‘ladi: Obbo xunasa-ey, Tursunali tupurgan-u u yalagan; qanjig‘, saloming boshingni yesin, he enangdi... uying kuygur; g‘ar, – ha g‘ar bo‘lmay go‘rmidi? Tirik o‘likning o‘zginasi, o‘lib o‘lmaydi, jonlanib jonlanmaydi. Boshinga bitgan balo bo‘ldi. Traktorchiligida yag‘irlarini yuvaverib qo‘lim qavargan edi, endi isqirtlarini yuvish ham peshonamga yozilgan ekan... Ayting, o‘lib qolmasin, o‘lsa butun yiqqan-terganlarim sovruladi... Do‘xtir o‘lgur nuqul qimmatini tanlab yozib beribdi; shilta, huv qoralaring o‘chsin-a, yer yutkurning sirini men bilmay, yana kim bilsin? Abort; o‘lmay o‘la qolsin, bu qiz o‘lgur, boshinga bitgan balo bo‘ldi; megajin, o‘ynash, erkaksirab boradi-da, it g‘ajib tashlagan bir suyak edi, shu sarqitning barmog‘iga 2 ta uzuk taqasanmi? Svejylaridan topmaysanmi? Shumshuk, qo‘ling singur, juvonmarg, Xudo urdi, qora shaqshaq, he turqing qursin senlarning, jigarlaringni qurt kemirib quritsin, qaro yerga kir, so‘tak...

Tadqiqotning **“Qissa syujeti va badiiy xronotop uyg‘unligi”** nomli uchinchi bob ham ikki paragrafdan iborat. “Tohir Malik qissalarining syujet poetikasi” deb nomlangan birinchi paragrafdan syujetning turlari, tarkibiy qismlari haqida so‘z yuritiladi. Yozuvchi Tohir Malik o‘z asarlarini yaratishda ko‘proq tayyor, hayotiy

syujetlardan foydalanadi. Shuning uchun bo'lsa kerak uning asarlarini o'qigan kitobxonlar asar qahramonlarini kimlargadir o'xshatadilar.

“Davron” (“Somon yo‘li elchilari”) fantastik qissasi ham ilm-fanning istiqboli haqida. Asarning bosh qahramoni Davron arxeolog. U ustoz Bekmirzayev bilan qazishma ishlarini olib borayotganda odam haykallarini topadi. Qissa fojia bilan boshlanadi. So‘ng esa o‘sha fojining kelib chiqish sabablari hikoya qilinadi. Unet sayyorasining vakillari Kiv, Rek va Niglar ancha yillar avval yo‘qolib qolgan do‘stlarini izlab bizning sayyoramizga tashrif buyuradi. Asar retrospektiv syujet asosida tasvirlanadi.

“Talvasa” asarida Akmal Berdiyrovning xotini va qizi o‘ldiriladi. O‘g‘li esa izziz yo‘qoladi. Uning tirikligidan ham, o‘lganligidan ham xabar yo‘q. Bu jinoyatni sodir etganlar esa talvasaga tushib, juda ko‘p insonlarni o‘ldirib yuboradilar. “Alvido, bolalik” qissasida esa Qamariddin maktab o‘quvchilari Asror, Dilfuza, G‘ayrat, Salimlar bilan ko‘prik ustida bir begunoh odamni kaltaklab o‘ldiradi. Akula ham jinoyatini yashirish maqsadida ikkita odamni o‘ldirtiradi. “Murdalar gapirmaydilar” qissasida ham katta boylikni qo‘lga kiritish uchun Nafisa va uning hamkasbi o‘ldiriladi, qamoqxonada o‘g‘rilar bir-birini o‘ldirish payida bo‘ladi. O‘sha yashirilgan boylikka ega chiqish uchun juda ko‘pchilik qurbon bo‘ladi. Boylik hech kimga vafo qilmaydi, baxt keltirmaydi. Bu ikkala asarda ham uyushgan jinoyatchi to‘dalar haqida hikoya qilinadi. Bunday asarlarda jinoyat, ya‘ni qotillik ham ko‘p va ketma-ket sodir etiladi. Har bir sodir etilgan jinoyat yoki qotillik asardagi bir tugunni bildiradi. Har bir jinoyat bir-biriga qaysidir ma‘noda bog‘liq bo‘ladi.

“Talvasa” va “Murdalar gapirmaydilar” asarlarida ham yozuvchi sir saqlay olish mahoratini namoyon etgan. Asarni o‘qiyotgan vaqtda Nafisaning o‘limida otasi (Toshbolta), eri (Samandar), o‘gay onasi (Adolat), o‘ynashi Tursunali, uning xotini Matlubadan shubha qilamiz. Qotil shulardan biri ekanligiga ishonamiz. Biroq asar so‘nggiga kelganda biz shubha ham qilmagan, o‘zi qamoqxonada jazosini o‘tayotgan Koshak ismli jinoyatchi bu ishni qilganini bilib olamiz. Koshakning qotil bo‘lishi xayolimizga ham kelmagan edi, chunki u turmada jazo muddatini o‘tayotgan bo‘lsa, qanday qilib Nafisani o‘ldirishi mumkin? Nima uchun? Buning barchasiga javob bitta – katta boylik. “Talvasa” romanida Akmal Berdiyrovning xotini va qizining o‘limida ham mayda-mayda o‘g‘rilardan shubhalanamiz. Biroq qotilning kimligini Akmal Berdiyrovning o‘zi yaxshi biladi. Lekin bu sirni asarning oxirigacha tishining kavagida saqlaydi. Faqat qotilning o‘zi bilan yuzma-yuz ko‘rishgandagina sirni fosh qiladi.

Tohir Malik o‘z asari uchun mavzuni ham yaxshi tanlaydi, asar syujetidagi asosiy va yordamchi tugunlarni ham belgilaydi hamda eng muhimi jinoyatchini, uning kirdikorlarini, qilmishlarini o‘ta ishonarli dalillar orqali fosh etadi. Izquvarning qo‘liga jinoyatni fosh etishda ishonchli, hech kim shubha qilmaydigan dalillarni tutqazadi. Demak, dalillash va ishontirish – so‘z san‘atining, ayniqsa, detektiv asarning eng qudratli qurolidir.

Tohir Malik detektiv asarlarida barcha epizodlar va qahramonlarni o‘zbekona ma‘naviyat chig‘irig‘idan o‘tkazadi, bu esa, o‘z navbatida, asarni qiziqarli va ibratli bo‘lishini ta‘minlaydi. Bu bilan adib asarni oddiy detektiv talqindan ma‘naviy detektiv darajasiga ko‘taradi. Detektiv asarlarda biror sirli hodisa yoki mavhum jinoyat ishi sodir

bo'ladi, so'ng uni qidirish, so'roqlash boshlanadi. Sir hadeganda yechilavermaydi. Oldinda xilma-xil to'g'onoqlar ko'ndalang bo'ladi, avtor yoki avtorning izquvar qahramoni sirli hodisa izidan qidirishda davom etadi. Nihoyat asar oxiriga borib, sir fosh bo'ladi yoki sirli jinoyat izi topiladi. Tohir Malikning "Murdalar gapirmaydilar" qissasida Nafisaning, "Talvasa" romanida Akmal Berdiyevning xotini va qizining, "Alvido, bolalik" qissasida Mirqosim Mirtillaevning o'limi bilan bog'liq sirlar xuddi shunday mavqega ega. Yechimi muammo tug'dirmaydigan sirlar detektiv syujeti uchun ahamiyatsizdir. Bu sirlar, jinoyatning qaysi turi bilan bog'liqligidan qat'iy nazar, qanchalik murakkab va asosli bo'lsa, badiiy asarning detektiv namunasi sifatidagi qiyofasi shunchalik mukammal bo'ladi.

Syujet liniyasining tarangligi, voqealar ko'laminin keng va chuqur, murakkab va ziddiyatligi, badiiy salmoqdorligi, qahramonlarining ko'p va rang-barangligi, voqea, mazmun va g'oyasining serqatlamligi, milliyliги bilan Tohir Malik asarlari boshqa asarlardan ajralib turadi.

Bobning ikkinchi **"Qissa syujetida zamon va makon masalasi"** paragrafida nasriy asarlarda xronotop badiiy yaxlitlikni ta'minlashi va muallif, qahramon va kitobxon o'rtasidagi munosabatlarni shakllantirishi ta'kidlanadi. Makon va zamon kategoriyalarining birligi adabiyotshunoslikda rus olimi M. Baxtin tomonidan "xronotop" deb nomlandi²⁸. Munaqqid xronotop adabiyotda inson obrazining tasvirlanishi, asarning janriy xususiyatlari xronotop negizida aniqlanishini romanlar misolida o'rgandi. M. Baxtindan so'ng xronotop masalasi Yu.M. Lotman²⁹, V. Xalizev³⁰, N.D. Tamarchenko³¹ tomonidan tadqiq qilingan. "Adabiyotda badiiy idrok etilgan zamon va makon aro uyg'unlikni biz xronotop deb ataymiz..."³² deb yozadi M. Baxtin. Darhaqiqat, badiiy asardagi janr, kompozitsiya, syujet, matn tuzilishi, obrazlarni uyg'unlikda ko'rsatuvchi poetik hodisa xronotop deb ataladi.

Fantastik asarlarda qahramonlar koinotga uchiriladi, chet ellarga sayohat qiladi, biroq Tohir Malikning asarlarida tarixga sayohat qilinadi. "Falak" fantastik qissasida ham bosh qahramon Jahongir yaratgan qurilmasida tarixga, ya'ni elalloma nomli qurilma yordamida XV asrga sayohat qiladi. Asarda Mirzo Ulug'bek yashagan davr, u zamondagi ilm ahli tasvirlanadi. Fantast yozuvchi jiddiy ilmiy faraz, g'oyani xuddi amalga oshganday tarzda ishonarli bayon qilishi shart. Agar adib asarlarida hozirgi davr muammolarini aks ettirmasa, asarining ijtimoiy ahamiyati yo'qoladi. Yozuvchi davr va zamonni hamisha his etadi. Hatto o'tmishga murojaat qilganda ham asarga bugungi kun muammolarini singdirib yuboradi. Shunday qilib, qissada ikki zamon – XV va XX asr voqealari parallel tasvirlanadi.

Asardagi asosiy voqealar Andijon, Toshkent, Samarqandda sodir bo'ladi. Qissa syujetida shahar, shahriston, karvonsaroy, yo'l, mehmonxona, choyxona, qo'rg'on va o'rda, ko'cha, qabriston, ostona, lahm-g'or kabi kichik xronotoplar mavjud. Ular asosiy badiiy hudud maydonlari sanaladi. Mazkur xronotoplarning o'zaro harakatlari, ichki aloqa munosabatlari qissa badiiy matnining yaxlitligini yuzaga keltiradi hamda

²⁸ Бахтин М.М. Формы времени и хронотопа в романе // Вопросы литературы и эстетики. Исследования разных лет. – М.: Художественная литература, 1975. – С. 504.

²⁹ Лотман Ю.М. Структура художественного текста. – М.: Искусство, 1970. – 265 с.

³⁰ Хализев В. Теория литературы. – М.: Высшая школа, 2002. – 248 с.

³¹ Поэтика: словарь актуальных терминов и понятий / [гл. науч. ред. Н.Д.Тамарченко]. – М.: Издательство Клуагиной; Интрада, 2008. – 287 с.

³² Бахтин М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975. – С. 234–235.

adibning orzu-istaklari, maqsadlari, idealini amalga oshirishda ko‘maklashadi. Qissada faqat tajriba o‘tkazilgan kunlar xronologik ketma-ketlikda berilgan. Lekin badiiy syujet oqimidan qaysi davr voqealari tasvirlangani anglashilib turadi. Tajriba 7 bosqichda amalga oshiriladi. Kundalikning sahifasi ham 7 ta.

Tohir Malik “Ov” qissasi fantastika orqali ona yerimizni o‘zga sayyoralik fazogirlar ko‘zi bilan kuzatib, qatag‘on qurbonlarining ayanchli taqdirini qalamga oladi. “Falak” qissasida Tohir Malik fantastikani tarixga bog‘lagan edi. “Ov”da ham tarixga murojaat qildi. Har ikkala qissada ham yetuk adibning tajriba va mahorati yaqqol aks etib turibdi. Bu haqda adabiyotshunos B.Karimov shunday yozadi: “Ov” qissasida fantastika bilan asoslangan “ilohiy” yordamchi bug‘u obrazi bor. Qissada qatag‘on balosiga uchragan, 1938-yillarda Sibir mahbusxonalarida kun kechirayotgan kishilar – Rahmatulloh, Mirhosil, Komissar, Qizil komandirlarning qisqacha hayoti beriladi. Bunda Rahmatulloh imon-e‘tiqodli, metin irodali kishi sifatida tasvirlanadi. Diniy pafosi kuchli bo‘lgan bu qissada e‘tiqod va e‘tiqodsiz kishilarning azob-uqubatlarga, sinovlarga bardoshlari botinan muqoyasa qilinadi”³³. Voqealar, asosan, qamoqxona va o‘rmonda sodir bo‘ladi. Bu yerda qamoqxona va o‘rmon adabiy makon hisoblanadi. Asarda qamoqxona tasviri quyidagicha chiziladi: “Bu qamoqxona qush uchsa qanoti, odam yursa oyog‘i kuymaydigan, ammo qushning ham, odamning ham yetib kelmog‘i mushkul bo‘lgan uzoq bir o‘rmonzorga joylashgan edi”³⁴. Tasvirdan ma‘lum bo‘ladiki, bu yerda hayot kechirish ham oson emas. Bu yerdagi siyosiy mahbuslarga odam emas, xalq dushmani deb qaralgan. Qamoqxona boshlig‘i ularni ko‘rarga ko‘zi bo‘lmagan. Boshliq osuda hayotga toqat qila olmagan. Shuning uchun qamoqxonadagi o‘g‘ri-kallakesarlarni ishga solib siyosiy mahbuslarni do‘pposlatar va shu yo‘l ko‘ngil xumorini yozardi. Keyinchalik boshliqqa bu ham kamlik qildi. Endilikda u o‘yinning yangicha usulini o‘ylab topdi. Avvallari o‘rmonda har xil hayvonlarni ovlagan Boshliq endi odamlarni ovlay boshladi. Ularni qochishga undab, otib o‘ldirardi.

Xronotop ba‘zi asarlarda izchil, tartibli aks etsa, ayrim qissalarda boshqacharoq xususiyat kasb etadi. Tohir Malikning “Alvido, bolalik” qissasida voqealar ma‘lum bir xronologik tartib asosida rivojlanadi. Asar Asrorning uyqudagi talvasasi bilan boshlanadi. So‘ngra xayolida Qamariddin, Salimning aslida qanday inson ekanligini anglashga harakat qiladi. Keyin maktabdagi do‘stlari Turob, Dilfuza va maktabdagi voqealar bir-biriga ulanib ketadi.

“Murdalar gapirmaydilar” qissasida jamiyatdagi chirkin illatlarga qarshi turganligi sababli nohaq qamalib, so‘ng jinoyat olamida katta maqomga ega bo‘lib ketgan, ya‘ni jinoyat olamining tojdoriga aylangan Tengiz va uning sevimli lagerdoshiga aylangan Nuriddinning hayot yo‘li tasvirlanadi. Asarda Sibirdagi qamoqxona lageri adabiy makon sifatida olingan. Voqealarning aksariyati shu lagerda, Sibir o‘rmonlarida sodir bo‘ladi. O‘zbekistondagi voqealar Tursunali yashagan qishloq sovxozi va Nafisa yashagan shahardagi metro yonida joylashgan uyda voqelanadi. Bundan tashqari adib asarlarida tush xronotopidan ham unumli foydalanadi. “Alvido, bolalik”, “Murdalar gapirmaydilar”, “Ov” qissalarida buning yorqin namunasini ko‘rishimiz mumkin.

³³ Каримов Б. Рухият алифбоси. – Т.: Фафур Фулом, 2018. – Б. 21.

³⁴ Тоҳир Малик. Ов. – Т.: Davr press, 2011. – Б. 5.

Xulosa qilib aytganda, T.Malik qissalari janr xususiyatlari, kompozitsion tuzilishi, obrazlarining serqirraligi, talqin yo‘sini, uslub badiiyati, badiiy konsepsiyasining o‘ziga xosligi bilan XX asr o‘zbek nasrida o‘ziga xos o‘ringa ega. Ayni qissalar o‘zining yuksak estetik qimmatini, milliy axloqni poetik talqin etishiga ko‘ra ulkan badiiy va ma’naviy ahamiyatga egaligi isbotini topdi.

XULOSA

“Tohir Malik qissalari poetikasi” mavzusidagi dissertatsiya tadqiqotining natijalari quyidagilardan iborat:

1. Tohir Malik o‘zbek adabiyotiga fantastik, detektiv va ma’rifiy asarlari bilan yangi yo‘nalishlarni olib kirdi. Syujet liniyasining tarangligi, voqealar ko‘lamining keng va chuqur, murakkab va ziddiyatlilik, badiiy salmoqdorligi, qahramonlarining rang-barangligi, voqea, mazmun va g‘oyasining serqatlamligi, milliylik bilan Tohir Malik asarlari boshqa asarlardan ajralib turadi. Adib ijodi 3 davrga bo‘lib o‘rganildi: 1. Mustaqillikkacha, 2. 1991-yildan – 2000-yilgacha va 3. 2000-yildan keyingi davr. Ikkinchi davr adib ijodining eng salmoqli qismini tashkil etishi dalillandi. Bu davrda Tohir Malikning beshta yirik asari – “Shaytanat”, “Murdalar gapirmaydilar”, “Talvasa”, “Ov”, “Charxpalak” yozildi. Shular asosida yozuvchi ijodining tadrijiy takomili belgilandi, ularga xos fantastik, detektiv, biografik, didaktik konsepsiyalar yoritib berildi.

2. Tohir Malikning “Falak”, “Davron”, “Zaharli g‘ubor” singari fantastik, “Alvido, bolalik”, “Ov”, “Charxpalak”, “Murdalar gapirmaydilar”, “Talvasa” singari detektiv, “Savohil”, “Ozod inson haqida qo‘shiq” singari biografik qissalari tasnifiy o‘rganildi hamda original qissanavis ekanligi dalillandi. Bu qissalarda yozuvchining kelajakka oid badiiylashtirilgan ilmiy gipotezalari namoyon bo‘lgan. Shuni alohida ta’kidlash lozimki, fantastika asarlarda erishilgan yutuqlar adibning ilmiy tafakkuri va bilim doirasining kengligi bilan bog‘landi. Tohir Malik tarixni bugun bilan bog‘lash uchun o‘tmishga murojaat qiladi.

3. Yozuvchining obrazlar olamini tasvirlash mahorati, qahramonlar ruhiy olamini qay yo‘sinda talqin etishi dalillandi. Qissa qahramonlarining ruhiy holatlari, kechinmalari, ularning xarakteri, iztiroblari, jinoyat olamidagi o‘rni va mohiyati tahlil qilindi. Tengiz, Toshbolta, Nuriddin, Tursunali, Omonullo, Soli Murodov, Maqsud Soliev, Keldiyor, Akrom Berdiyev – Toshqul, Qamariddin, Asror, G‘ayrat, Dilfuzalar Tohir Malik yaratgan badiiy olam fuqarolaridir. Yozuvchining qahramon fitratini mukammal yoritishi, turli sinovlarda toblanishini asoslashi va asoslar hech kimda shubha uyg‘otmasligi ko‘rsatib o‘tildi.

4. Ilohiy ilhom bilan yozilgan ba’zi zamonaviy qissalarda bir fikr bilan nafas olish xususiyati mavjud. O‘zbek adabiyotida T. Malikning “Talvasa”, “Murdalar gapirmaydilar”, “Alvido, bolalik” qissalari inson jinoyatchi bo‘lib dunyoga kelmaydi, uning jinoyatchi bo‘lishiga odamlar va ijtimoiy muhit sababchi bo‘lishi haqidagi bitta umumiy fikr ilgari suriladi. Adib o‘z fikrini dalillash maqsadida qissalarida muqaddas kitob “Qur’oni Karim”dan oyatlar keltiradi. Tohir Malik asarlarida axloqiy didaktika, etika masalalari badiiyatga shunday o‘rab tasvirlanadiki, bu uni qodiriyona usulga yaqinlashtiradi. Yozuvchining mustaqillikdan keyingi davrda yaratilgan qissalarida Qur’oni Karim oyatlari hamda

hadisi shariflardan o‘rnida, unumli foydalangani tadqiq qilindi. Mustaqillikdan avvalgi yillarda yozilgan qissalarida hadislardan foydalangan o‘rinlar uchramaydi. Bunga o‘sha davrda asarlarning syenzuradan o‘tkazilishi sabab bo‘lgani aniqlandi.

5. Jahon adabiyotida Onore de Balzak ijodida qahramonlarning asardan asarga aynan ko‘chib yurishi kuzatiladi. Tohir Malik asarlarida esa ismlar takrori mavjud. Adibning asarlarida Qamariddin ismi “Alvido, bolalik” (qissadagi bosh qahramon), “Falak” (Mirzo Ulug‘bekning sipohi), “Talvasa” (o‘g‘ri bola) qissalarida uchraydi. Yozuvchi qattiq adashgan, riyokorlik qilgan, iymonini sotgan, insoniylikdan yiroqlashgan qahramonlarga ism berishni lozim topmaydi. U bunday kishilarni umumlashtirib, ismsiz, xususan, Boshliq, Yordamchi, Komissar, Qizil Komandir, Vakil deb ataydi. “Falak”da esa o‘ta shafqatsiz, sallani olib kel desa boshi bilan birga olib keladigan, kaltafahm, din va ilmdan xabari yo‘q, johil qahramonlarni sallali kishi, mo‘ylovi o‘sib labini bosib qolgan yigit nomlari bilan kinoyaviy tasvirlaydi. Tohir Malik asarlarida ayollar obrazi kam uchraydi. Biroq kam sonli ayol qahramonlarni ham maromiga yetkazib tasvirlaydi. Ularning dardu umidlari, kechinmalari, adashib qing‘ir yo‘lga kirib qolganini adib ishonchli dalillaydi.

6. Uslub har bir yozuvchida turlicha bo‘ladi. Tohir Malik ham yozuvchi sifatida o‘z uslubiga ega. Bu uning tilida, qahramonlar portretini chizishda, tasvir va ifoda vositalardan foydalanishda ko‘zga tashlanadi. Yozuvchi “Murdalar gapirmaydilar” qissasida qahramonlarga boshdan-oyoq portret yozmaydi. Yozuvchi qahramonlarining qiyofasi, xarakteriga xos ayrim detallarni berish bilan kifoyalanadi. T. Malik so‘z qo‘llashda ham ehtiyotkor bo‘lib, ma‘lum bir vaziyat va holat, umuman, voqelikni tasvirlashda so‘zlarni topib o‘rnida ishlata oladi. Asarda yuzlarcha maqollar, maxsus ifodalar, tugal gaplar, qochirimlar, so‘z o‘yinlari ko‘zga tashlanadi. Yozuvchi personajlar nutqiga juda ustalik va me‘yorni saqlagan holda xalq maqollari, frazeologik birliklarni kiritadi. Ular qahramonlarning ruhiy dunyosini, xarakterini, aslida qanday insonligini teranroq ochishga turtki bo‘ladi

7. Tohir Malik qissalariga xos syujet va xronotop masalasi boshqa nosirlardan tubdan farq qiladi. Detektiv asar syujetiga xos tugun ketidan tugun solish hodisasi ham sirlikning mantiqiy davomi sifatida yuzaga chiqadi. Qahramonlar nutqi, xatti-harakatlarida bo‘y ko‘rsatuvchi sirli tugunlar kitobxonda syujetdagi asosiy tugundan ham ko‘proq qiziqish uyg‘otadi. Natijada asarda jinoyatchi deya gumon qilingan bir necha faol qahramonlar paydo bo‘ladi. Bu holat syujetdagi tugunlar silsilaviyligini ta‘minlab, detektiv namunalarning takrori bo‘lib qolishdan saqlaydi. Gumon va taxminning tekshirilishi, buning natijasida syujetdagi asosiy muammo yechimi sari yo‘l topilishi, bu jarayonning ishonarli manzarasi detektiv namunalarni san‘at asari darajasiga ko‘taradi. Jahon adabiyotida E. Po, A. Konan-Doyle, J. Semionov kabi adiblar bu sohada maktab yaratgan so‘z ustalari bo‘lishsa, bunday san‘atkorona usul ta‘sirini O‘. Umarbekov, O. Muxtor, M. Soipov, Tohir Malik kabi o‘zbek yozuvchilari asarlarida ham sezish mumkin.

8. Detektiv asar syujetiga xos yana bir muhim jihat tasvir sur‘atining shiddatkorligidir. Jinoyat va uni fosh etish jarayoni o‘ziga xos tezkorlikni talab etadi. Bu talab, so‘zsiz, asar qahramonlariga ham, muallifga ham daxldordir. Binobarin, gap sirli, fojiali jinoyat va uning aybdori – xavfli jinoyatchini qo‘lga tushirish haqida ketayotgan, bu jarayonga turli ijtimoiy, intim motivlar tasvirini aralashtirish yaxshi

natija bermaydi. Kitobxon izquvarlarga xos shiddatni kutayotgan bir paytda qahramonlar va manzaralar tasviri bilan bog‘liq batafsil mulohazalar detektiv syujeti uchun ortiqcha. Tohir Malikning “Alvido bolalik” va “Shaytanat” asarlarida shiddatkorlikdan chekinilib, haddan ortiq izohlovchilik yo‘lidan borilganligi ko‘zga tashlanadi.

9. Ma‘lumki, so‘z san‘ati kitobxonni nafaqat voqea-hodisa tafsilotlari, balki badiiy jozibadorligi bilan ham hayratga solishni nazarda tutadi. Detektiv asar syujetida kitobxon tabiat va inson holatlari, ruhiy kechinma va qalb manzaralarining har tomonlama aks etuvchi tasviriga ko‘pda duch kelmaydi. Jinoyat sirini ochishning ishonarli manzarasi tufayli asarda tasvir imkoniyatlaridan chekinib, bayonning yetakchi o‘ringa chiqqanligi sezilmay qoladi. Demak, detektiv asar muvaffaqiyati ko‘p jihati bilan syujetdagi asosiy nuqta – jinoyatni fosh etish manzarasiga bog‘liqdir. Jahon detektiv nasri namunalarining muvaffaqiyati so‘zsiz ana shunday kutilmagan va mantiqiy dalillangan yechimga ega ekanligidadir.

10. Adib asarlarining syujeti, kompozitsion qurilishi, xilma-xil qahramonlar va xarakterlar yaratishning o‘ziga xos usuli, badiiy talqinda muallif konsepsiyasi ko‘rsatildi. Yozuvchi Tohir Malik o‘z asarlarini yaratishda ko‘proq tayyor, hayotiy syujetlardan foydalanishi, xalqdan olib xalqqa berishi, shuning uchun uning asarlarini o‘qigan kitobxon asar qahramonlarini kimlargadir o‘xshatishi dalillandi. Tohir Malik syujetning xronologik va konsentrik turidan mohirona foydalangani ochib berildi. Tohir Malik detektiv asarlarida barcha epizodlar va qahramonlarni o‘zbekona ma‘naviyat chig‘irig‘idan o‘tkazadi, bu esa, o‘z navbatida, asarni qiziqarli va ibratli bo‘lishini ta‘minlaydi. Bu bilan adib asarni oddiy detektiv talqindan ma‘naviy detektiv darajasiga ko‘taradi.

11. Nasriy asarlarda xronotop badiiy yaxlitlikni ta‘minlashi va muallif, qahramon va kitobxon o‘rtasidagi munosabatlarni shakllantiradi. Tohir Malikning qissalarida ham makon va zamon bir butunlikda tasvirlanadi. “Murdalar gapirmaydilar” qissasida Sibirdagi qamoqxona lageri adabiy makon sifatida olingan. Voqealarning aksariyati shu lagerda, Sibir o‘rmonlarida sodir bo‘ladi. O‘zbekistondagi voqealar Tursunali yashagan qishloq sovxozi va Nafisa yashagan shahardagi metro yonida joylashgan uyda voqelanadi.

12. Fantastik asarlarda qahramonlar koinotga uchiriladi, chet ellarga sayohat qiladi, biroq Tohir Malikning asarlarida tarixga sayohat qilinadi. “Falak” fantastik qissasida ikki zamon – XV va XX asr voqealari parallel tasvirlanadi. Yozuvchi jiddiy ilmiy faraz, g‘oyani xuddi amalga oshganday tarzda ishonarli bayon qiladi. Yozuvchi davr va zamoni hamisha his etadi. Hatto o‘tmishga murojaat qilganda ham asarga bugungi kun muammolarini singdirib yuboradi. Asar syujetida shahar, shahriston, karvonsaroy, yo‘l, mehmonxona, choyxona, qo‘rg‘on va o‘rda, ko‘cha, qabriston, ostona, lahm-go‘r kabi kichik xronotoplar mavjud. Ular asosiy badiiy hudud maydonlari sanaladi. Mazkur xronotoplarning o‘zaro harakatlari, ichki aloqa munosabatlari qissa badiiy matnining yaxlitligini yuzaga keltiradi hamda adibning orzu-istaklari, maqsadlari, idealini amalga oshirishda ko‘maklashadi. Bundan tashqari, adib asarlarida tush xronotopidan ham unumli foydalanadi.

**SCIENTIFIC COUNCIL OF DSC.03/30.12.2019.FIL.19.01 OF THE
TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND
LITERATURE NAMED AFTER ALISHER NAVOI**

**TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND
LITERATURE NAMED AFTER ALISHER NAVOI**

RASULOVA SARVINOZ SADATOVNA

THE POETICS OF TOHIR MALIK'S STORIES

**10.00.02 – 10.00.02 – Uzbek literature
(Uzbek literature of the 20th century and the current literary process)**

**ABSTRACT OF DISSERTATION
FOR THE DEGREE OF PHILOSOPHY (PhD) ON PHILOLOGICAL SCIENCES**

Tashkent – 2025

The theme of the dissertation for Doctor of Philosophy (PhD) was registered at the Supreme Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan under number. B2017.1.PhD/Fil33.

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INTRODUCTION

(Abstract of the Doctor of Philosophy (PhD) Dissertation)

Relevance and necessity of the dissertation topic. In world literary studies, the process of renewal occurring in 20th-21st century literature, particularly in prose, has been an ongoing subject of research. This includes studying the literary heritage of individual authors within the context of their era, literary environment, and the broader literary-historical process. It also involves tracking the internal poetic evolution of their work, analyzing the hierarchy of literary characters, the writer's creative style, the individuality of their artistic speech, and the complex study of plot poetics. These issues have always been considered highly relevant. Significant research has been carried out in this area. The period of independence has provided immense opportunities for scientific and intellectual communities to engage in free, pluralistic thinking. The need to analyze and study works in the genre of the short story, written during this period of globalisation and intense development, using the advanced achievements of world literary studies, has become even more pressing. Additionally, a focus on the human factor has opened up opportunities to assess the spiritual and psychological world of the characters based on timeless values. In this context, the re-evaluation of the literary legacy of Tohir Malik, a prominent Uzbek writer and one of the founders of Uzbek literary fantasy, and the exploration of the artistic sophistication of his short stories, determine the relevance of this research.

The theoretical generalizations of studies conducted in world literary studies, particularly in the post-Soviet space, regarding the genre of the short story and its poetic nature, have created a need to re-assess the examples that emerged during the earlier stages of literary development. Indeed, analyzing and researching the development of the short story genre on the basis of updated literary-aesthetic canons will enrich literary studies by introducing new theoretical generalizations. It will also provide an opportunity to clarify the principles of contemporary development and forecast its future trajectory.

Building on the achievements of Uzbek literary studies during the years of independence, it is important to re-evaluate the creative legacy of dedicated writers who have contributed significantly to the genre of the short story in our national prose. This includes examining the family-genetic codes that inspired their work, the evolved creative environment, literary succession, individual creativity, and the secrets of their poetic mastery from a scientific-theoretical perspective. This research aims to demonstrate the role and significance of Tohir Malik's creative legacy in the development of Uzbek short story writing as a critical theoretical problem. Indeed, the ongoing cultural, educational, and literary renewal in Uzbekistan poses new challenges for Uzbek literary studies. As the country embarks on a path of innovative development aimed at radically transforming all spheres of state and societal life, it is clear that "today, those who rely on new ideas and innovation will win"³⁵.

The Presidential decrees and resolutions of the Republic of Uzbekistan, such as PF-4797 dated May 13, 2016, on the establishment of the Alisher Navoiy Tashkent

³⁵ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga Murojaatnomasi // Xalq so'zi. – T., 2017. 23-dekabr.

State University of Uzbek Language and Literature, PF-5847 dated October 8, 2019, approving the “Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030,” PF-60 dated January 28, 2022, concerning the “Development Strategy of New Uzbekistan for 2022–2026”, and PF-158 dated September 11, 2023, on the “Uzbekistan – 2030 Strategy”, as well as PQ-3271 dated September 13, 2017, on the “Program of Comprehensive Measures for the Development of the Publication and Distribution System of Books, Promotion of Reading, and Culture of Book Consumption,” PQ-3652 dated April 5, 2018, on “Measures to Further Improve the Activities of the Writers’ Union of Uzbekistan”, and the August 3, 2017, address by the President of Uzbekistan during a meeting with representatives of the country’s creative intellectuals, titled “The Development of Literature, Art, and Culture is the Foundation for Elevating the Spiritual World of Our Nation”, along with other normative-legal documents related to this field, all serve as a foundation for implementing the objectives outlined in this dissertation research. This study aims to contribute, to a certain extent, to the realization of these goals.

Relevance to the Priority Directions of National Science and Technology Development. This research aligns with the priority direction of the development of science and technology in the Republic of Uzbekistan: I “Forming and implementing innovative ideas to foster social, legal, economic, cultural, and spiritual-educational development in an informed society and democratic state”.

Degree of Problem Investigation. In Uzbek literature, some analyses of Tohir Malik’s works have been reflected in articles by scholars such as R.Ibrohimova³⁶, H.Karimov³⁷, A.Ulug‘ov³⁸, T.Shermurodov³⁹, K.Turdiyeva⁴⁰, and B.Karimov⁴¹. However, the evolution of Tohir Malik’s creativity, the system of characters in his novellas, plot poetics, the harmony of time and space, poetic language, and stylistic features have not yet been studied as a specialized research object in the context of Independence-era literary studies. While some of the writer’s short stories and novellas, as well as certain aspects of the novel *Shaytanat*, have been explored, a comprehensive study remains absent. For example, T.Irisboyev and Sh.Sulaymonov have examined the development characteristics of Uzbek detective literature through *Shaytanat*; D.Quvvatova and R.Ibrohimova’s dissertations analyzed folkloric motifs in Uzbek scientific and artistic fiction, using Tohir Malik’s short stories as examples. Similarly, B.Xoliqov and R.Umurzoqov⁴² have studied certain aspects of “*Shaytanat*” and

³⁶ Иброҳимова Р. Ўзбек фантастикасида мавзулар кўлами ва ундаги услубий изланишлар // Илм сарчашмалари. – Урганч, 2003. 3-сон; Иброҳимова Р. Ўзбек фантастикаси тараққиёт муаммолари // Соғлом авлод учун, 2003. 7-сон.

³⁷ Каримов Ҳ. Фош этишнинг калити – тафаккур // Ўзбекистон адабиёти ва санъати, 1998. 13 ноябрь.

³⁸ Шайтанат бозорга чиқди (Тоҳир Малик ва Абдулла Улуғов мулоқоти) // Ўзбекистон адабиёти ва санъати, 1996. 8 март; Улуғов А. Маън қилинган майдондагилар // Ўзбекистон адабиёти ва санъати, 1998. 17 июль; Улуғов А. Зиддиятлар талқини // Шарқ юлдузи. – Т., 1996. – № 10.

³⁹ Шермуродов Т. Ҳидоятнинг машаққатли йўли // ЎЗАС, 1998. 30 октябрь.

⁴⁰ Турдиева К. Шайтонсарой фожеаси // Миллий тикланиш. – Т., 1996. 24 декабрь.

⁴¹ Каримов Б. Бадий талқин жозибаси / Рухият алифбоси. – Т.: Фафур Гулом, 2018. – 364 б.

⁴² Ирисбоев Т. Ҳозирги ўзбек детектив адабиётининг тараққиёт хусусиятлари (Тоҳир Маликнинг “Шайтанат” асари асосида). Филол. фан. номз. ... дисс. – Т., 2001; Сулаймонов Ш. Ўзбек детектив насри: генезиси ва табиати. Филол. фан. номз. ... дисс. – Т., 2002; Қувватова Д. Ўзбек илмий-бадий фантастикасида фольклор мотивлари. Филол. фан. номз. ... дисс. – Т., 1997. – 119 б.; Холиқов В. Detektiv romanlarda voqelikning badiiy talqinini tizimli modellashtirish (Mario Pyuzoning “Cho‘qintirgan ota” va Tohir Malikning “Shaytanat” asarlari)

“Alvido, bolalik”. U.Rasulova’s⁴³ doctoral dissertation and textbooks include analyses of “Alvido, bolalik”, “Shaytanat” and “So‘nggi o‘q”. A.Nomozov’s book “Tohir Malik gurunglari”⁴⁴ features conversations, question and answers with the writer. After Tohir Malik’s passing, several memorial books have been published, such as E.Malik’s “Baxtsizlikdan baxtini topgan Tohir Malik”⁴⁵, Sh. Qodiriy’s “Kunlarning birida Tohir Malik”⁴⁶, and “Tohir Malik zamondoshlari xotirasida”⁴⁷. These works include intriguing events from the writer’s life, discussions, and conversations with him. In addition, articles by R.To‘laboyeva⁴⁸ and M.Norboboyeva⁴⁹ have analyzed the character of the orphan boy in “Alvido, bolalik”. However, none of these studies have specifically focused on the poetics of Tohir Malik’s novellas as a dedicated object of scientific inquiry.

The study of Individual authors’ creativity, the psychological depth of their characters, the diversity of images, the plot and composition of artistic works, and issues of poetic language and style are ongoing topics in Uzbek literary studies. The poetics of Tohir Malik’s novellas has been partially addressed in articles aimed at exploring certain facets of the issue and in research focusing on the theoretical problems of contemporary Uzbek prose. Considering these points, this dissertation identifies the artistic aspects of Tohir Malik’s novellas for the first time as a unified poetic study. It evaluates the writer’s role in the development of Uzbek prose and the evolution of national artistic thought, thereby highlighting the significance of this research. For the first time, the subject is being examined monographically within this dissertation.

Relation of the Research Topic to the Scientific Research Plans of the University: This dissertation was carried out within the framework of the scientific research plan of the Alisher Navoiy Tashkent State University of Uzbek Language and Literature, under the topic “Urgent Issues in Uzbek Literary Studies and the Study of Contemporary Literary Processes”.

Research Aim: The aim of the research is to explore the evolution of Tohir Malik’s creativity, the depiction of human issues in his novellas, the originality of characters, plot conventions, the relationship between the author’s “self” and the protagonist, poetic language, artistic imagery, and the stylistic artistry of his works.

Research Objectives: To identify the creative environment of Tohir Malik, the distinctiveness of his early stories, and the evolutionary development of his fantastical and detective novellas;

to provide an analytical exploration of the depiction of human issues, as well as the originality of the main protagonists and artistic characters in his novellas;

misolida. Filol. fan. b. dok. (PhD) ... diss. – T., 2018. – 170 b.; Umurzakov R. XX asr o‘zbek qissalarida bola obrazi: davr va ruhiyat. Filol. fan. b. dok. (PhD) ... diss. – T., 2022. – 135 b.

⁴³ Rasulova U. XX asr ўzbek kissachiligi (poetik izlanişlar va taraqqiёт tamoyillari). Filol. fan. dokt. ... (DSc) diss. – T., 2020. – 249 b.; Rasulova U. Hozirgi adabiy jarayon. – T.: Akademiashr, 2023. – 190 b.

⁴⁴ Namozov A. Tohir Malik gurunglari. – T.: O‘zbekiston, 2016. – 241 b.

⁴⁵ Malik E. Baxtsizlikdan baxtini topgan Tohir Malik. – T.: Sharq, 2019. – 160 b.

⁴⁶ Qodiriy Sh. Kunlarning birida Tohir Malik. – T.: Yangi kitob, 2020. – 127 b.

⁴⁷ Tohir Malik zamondoshlari xotirasida. – T.: Tohir Malik, 2022. – 343 b.

⁴⁸ Tўlaboyeva P. Tohir Malikning “Alvido, bolalik” asarida zamон va bola obrazi talqini // ЎЗМУ хабарлари. – T., 2021. – № 1/6/2. – Б. 330–333.

⁴⁹ Norboboyeva M. “Alvido, bolalik” qissasida “Yetim bola” obrazining poetik talqini // Jamiyat va innovatsiyalar. – T., 2021. – B. 248–252.

to reveal the stylistic features of the writer's novellas, including their traditional and original aspects, as well as the poetic uniqueness of their forms of artistic expression;

to identify the artistic conventions characteristic of the plots in Tohir Malik's novellas and to explore the harmony of plot, time, and space within them;

to theoretically substantiate the environment in which Tohir Malik's novellas were formed, the poetic development of the novella genre, and issues related to imagery, style, and artistic expression.

The object of the research consists of Tohir Malik's novellas, such as "Falak", "Davron", "Ov", "Charxpalak", "Qaldirg'och", "Alvido, bolalik!", "Murdalar gapirmaydilar", and "Talvasa".

The subject of the research is the poetics of Tohir Malik's novellas in contemporary Uzbek literary studies, the depiction of the era and characters, creative individuality, the reflection of words, phrases, proverbs, jargon, and slang in the language of the novellas, and the scientific-theoretical conclusions related to the writer's unique style.

Research Methods. The dissertation uses sociological, comparative-typological, hermeneutic, contextual, component, historical-etymological, descriptive, and statistical analysis methods.

The scientific novelty of the research consists of the following:

the creative environment of Tohir Malik, the thematic scope of his early stories, the distinctiveness of his fantastical, detective, and biographical novellas, and the reflection of religious and educational themes in 20th-century novellas have been identified;

the human issues, the originality of the main characters and artistic figures in the writer's novellas, and the investigation of the psychological changes in the figures of scholars, criminals, detectives, lovers, mistresses, and rivals have been analyzed, highlighting the importance of these changes in expressing the writer's ideological goal;

in Uzbek literary studies, the use of folk expressions, elements characteristic of the living folk language, and the proper application of idiomatic expressions in Tohir Malik's novella language has been proven, and proverbs and idioms in the writer's novellas have been identified;

the originality of the plot, the literary influence and stylistic uniqueness in the writer's fantastical and detective works have been substantiated, and the individual representations of time and space in the writer's novellas have been demonstrated.

The practical results of the research are as follows:

the consistent artistic progression of Tohir Malik's work in Uzbek literature has been demonstrated, and the moral and psychological worlds of the characters in his novellas have been studied;

it has been proven that in the writer's works, fantastical and detective interpretations have integrated into realistic depictions, and the plot of the novellas, while rich with elements of realistic portrayal, also harmonizes with fantastical events and detective features;

the economy of words, conciseness, and emotional intensity in Tohir Malik's use of language have been substantiated through linguopoetic analysis;

theoretical and practical generalizations about the poetic elements of language have been proposed;

the individual representations of chronotope in Tohir Malik's works, such as "Falak", "Davron", "Ov", "Murdalar gapirmaydilar", "Alvido, bolalik", and "Talvasa" have been demonstrated;

the extent and semantics of proverbs and idiomatic expressions in the writer's novellas, the content and nature of jargon, and the role of barbarisms and vulgarisms in revealing the character traits of the figures have been clarified.

The reliability of the research results is explained by the following: The theoretical and practical generalizations have been made based on the achievements of world and Uzbek literary studies. The comparative-historical, hermeneutic, and structural analysis methods have been innovatively applied on the basis of Uzbek novella writing, revealing new aspects. The obtained results have been confirmed by reputable scientific organizations and authorized institutions.

The scientific and practical significance of the research results is as follows. The scientific significance of the research results lies in the fact that they can be used in the study of the history of Uzbek literature during the independence period, as well as in the field of literary theory to explore issues related to prose, genre, style, literary language, plot, and chronotope.

The practical significance of the research results is determined by the fact that the conclusions and findings drawn from the analyzed materials can be used in preparing monographs, textbooks, and study guides for subjects such as "Adabiyot nazariyasi", "Yangi o'zbek adabiyoti va hozirgi adabiy jarayon", "Hozirgi adabiy jarayon" and "O'zbek adabiy tanqidi tarixi".

Implementation of Research Results. The results obtained from the study of the poetics of Tohir Malik's stories have been applied as follows:

The scientific and theoretical conclusions regarding Tohir Malik's creative environment, his early stories, the uniqueness of his science fiction and detective novellas, their gradual development, the human issues depicted in his works, the originality of his protagonists and artistic characters, the substantiated evolution of his character portrayals, and the individual depictions of time and space in his novellas have been utilized in the practical project titled "Creating a Multilingual (Uzbek, Russian, and English) Electronic Platform for Uzbek Literature" (Project No. F3-201912258), carried out at the Alisher Navoiy Tashkent State University of Uzbek Language and Literature during 2021–2023 (as per Reference No. 04/1-2249 dated September 4, 2024, from the Alisher Navoiy Tashkent State University of Uzbek Language and Literature). As a result, the project's scientific and theoretical framework has been enriched with new conclusions and generalizations related to Tohir Malik's creative environment, early stories, and the uniqueness of his science fiction and detective novellas.

In Uzbek literary studies, the conclusions regarding Tohir Malik's novellas, specifically the use of folkloric expressive language, elements characteristic of the lively vernacular, the appropriate and substantiated application of phraseological expressions, the classification of proverbs and sayings used in his works, the originality of plot structures in his novellas, and the investigation of literary influence and stylistic

uniqueness in his science fiction and detective works, were utilized in the practical project titled “Development of Speech-Enabled Software and a Voice Synthesizer Based on the Uzbek Language to Facilitate Computer Use for Visually Impaired Individuals”. (Project No. BV-Atex-2018-(143)), conducted at the Alisher Navoiy Tashkent State University of Uzbek Language and Literature from 2018 to 2020. This was implemented as part of the creation of the "UzNutq Synthesizer" computer program (as per Reference No. 04/1-2113 dated August 19, 2024, from the Alisher Navoiy Tashkent State University of Uzbek Language and Literature). As a result, the electronic platform was enriched with proverbs, idioms, and metaphors, adding to its depth and expressiveness;

in contemporary Uzbek prose, the evaluation of Tohir Malik's novellas, along with the study of the subject matter as an artistic issue, the thematic breadth of his works, the individuality of his characters, the evolution of his creative journey, and insights into his creative process, have been utilized in preparing scripts for the radio programs “Education and Development” and “Literary Process” under the "Cultural, Educational, and Artistic Broadcasts" editorial office of the Uzbekistan Television and Radio Channel of the National Television and Radio Company of Uzbekistan (as per Reference No. 04-36-830 dated July 10, 2024, from the "Cultural, Educational, and Artistic Broadcasts" editorial office). As a result, information about Tohir Malik’s life, the thematic range of his novellas, the psychology of his characters, the language of his works, and his writing style sparked significant interest among radio listeners and contributed to the practical enrichment of television program materials.

Approval of Research Results. The results of this research have been discussed at 7 scientific and practical conferences, including 2 international and 5 national ones.

Publication of Research Results. A total of 19 scientific papers have been published on the research topic. Ten articles have been published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main scientific results of dissertations, including 8 articles in national journals and 2 in international journals.

Structure and Volume of the Dissertation. The dissertation consists of an introduction, three chapters with six paragraphs, a conclusion, and a list of references. The total length of the dissertation is 141 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction section outlines the relevance and necessity of the topic, the objectives and tasks of the research, the object and subject of the study, its alignment with the priorities of scientific and technological development, the scientific novelty of the research, its practical outcomes, reliability, theoretical and practical significance, its implementation in practice, its approval process, published works, and the structure of the research.

The first chapter of the dissertation is titled “**The Poetic Development of Tohir Malik’s Prose**”. This chapter is divided into two sections. The first section is titled “Tohir Malik: Creative Environment and Development.” It analyzes the genre features of his prose and examines the initial examples of Tohir Malik’s work. It defines the

development of the writer's creativity and presents the concepts of fantasy, detective, biography, and didacticism characteristic of his works. This issue is compared with the works of other authors such as Abdulla Qodiriy, Abdulla Qahhor, Mirakalon Ismoiliy, and Shukur Xolmirzayev. Researching Tohir Malik's short stories from various perspectives is considered relevant. The research discusses that studying the life and creativity of the author of a widely discussed and frequently reprinted work that has had a significant impact on readers, and understanding the reasons for its popularity, is one of the most important tasks in literary scholarship.

The short story genre has long existed in Uzbek literature. It typically narrates significant events in the life of an individual. Numerous scholars, including Aristotle, M.M.Bakhtin, V.G.Belinsky, V.V.Vinogradov, V.M. Golovko, V. Jirmunskiy, V.K.Kojinov, L.S.Likhachev, A.A.Potebnya, V.E.Khaliyev and M.B.Khrapchenko⁵⁰, have made various observations about the genre, its features, development, style, and literary analysis. Among Uzbek scholars, I. Sulton, M. Qo'shjonov, O.Sharofiddinov, U.Normatov, B.Nazarov, S.Mirvaliyev, B.Sarimsoqov, A.Abrorov, A.Rasulov, A.Ulug'ov, A.Qozixojayev and U.Rasulova⁵¹ have presented scientific-theoretical and critical insights on the short story.

In the hundreds of novellas written in Uzbek literature during the 1920s and 1930s, the following distinctive features are observed: 1) in most stories, moral and ethical didactics take precedence over social and political events; this element is part of classical literature's short story writing; 2) the prevalence of lyrical-romantic style, with an emphasis on lyricism and psychological insight; 3) the narrowing scope of events and the emotional transformation of reality; 4) as a result, the narrowing of the text's length, with the story shifting to a longer narrative format. These characteristics are conditional and pertain more to the inner features of the genre than to its external traits. Notably, these characteristics are evident in the development of short story writing in the last 15–20 years.

The 1960s and 1970s were a period of great development for short story writing in Uzbek literature. Numerous short stories were published in journals and books during these decades. Summarizing and encompassing the development of this extensive output is a difficult task. Among them, fantastic short stories are of particular importance. Their development is largely tied to the 1960s and 1970s. Writers such as H.Shaykhov, M.Mahmud, and T.Malik made significant contributions to the development of fantastic literature. Their works, such as "Alanga", "Rene jumbog'i", "Qora tuynuk sari", "Olmos jilosi", "Shom qamari", "Ajdodlar xotirasi", "Falak", "Davron" and "Ov" mark key moments in the development of Uzbek fantastic literature.

⁵⁰ Арасту. Поэтика. Ахлоқи Кабир. Риторика. – Т.: Янги аср авлоди, 2001. – 351 б.; Бахтин М.М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975. – 502 с.; Белинский В.Г. Собрание сочинений. Т. 3. – М., 1978. – 271 с.; Виноградов В.В. О теории художественной речи. – М.: Высшая школа, 1971. – 118 с.; Головкин В.М. Поэтика русской повести. – Саратов, 1992. – 276 с.; Жирмунский В. Стихотворение Гёте и Байрона: Ты знаешь край?.. – М.: Изд. МГУ, 1961. – 294 с.; Кожин В. Повесть. Словарь литературоведческих терминов. – М.: Просвещение, 1974. – 272 с.; Лихачев Л.С. Неравнодушная проза. – М.: Художественная литература, 1984. – 314 с.; Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976. – 614 с.; Хализев В.Е. Теория литературы. – М.: Высшая школа, 2002. – 397 с.; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Писатель, 1975. – 407 с.

⁵¹ The researches of these authors are detailed in the bibliography of the dissertation.

In these stories, the writer's sharp vision spans centuries into the future, forecasting humanity's future, life on distant planets, and proposing important scientific hypotheses. It is important to note that science fiction is intrinsically linked to science and technological advancements. Without science, there would be no fantastic scenarios.

Today, hundreds of short stories on diverse and varied topics continue to emerge. Due to their popularity, accessibility, and ease of reading, short stories have surpassed both the storytelling and novel genres in terms of readership. Literary critic A.Qozixojayev defines the genre characteristics of the short story as follows: "The style of an author who can fully express their artistic concept within the short story genre is characteristic of the genre. In a short story, the author walks alongside the hero and never abandons the character, even for a moment. If the author begins describing the environment around the character and its opposing conflicts, the main focus of the short story may be lost, and it could transform into a novel. The experiences of secondary characters are often depicted through the main character's experiences, and their relationships are expressed in terms of the protagonist's perspective, which is a distinctive feature of the short story"⁵² Indeed, individual interpretation of a character is paramount in the short story. Creative freedom is embraced, but understanding the essence and scope of the genre is the measure that distinguishes short stories from other genres.

In the dissertation, Tohir Malik's creative work is studied by dividing it into three distinct periods:

1. The Pre-Independence Period
2. The Period from 1991 to 2000
3. The Post-2000 Period

The second period constitutes the most significant portion of the author's work. During this time, Tohir Malik wrote five major works: "Shaytanat", "Murdalar gapirmaydilar", "Talvasa", "Ov" and "Charxpalak". These works served as the foundation for defining the evolutionary development of the writer's creativity.

The author's works were categorized and analyzed based on the following directions (illustrated in Figure 1).

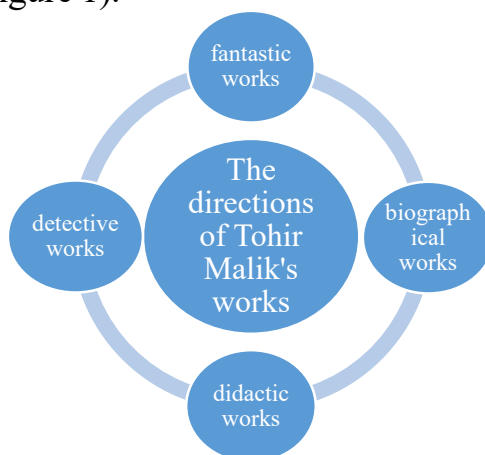


Figure 1. The directions of Tohir Malik's works.

⁵² Қозихўжа А. Гар ортуқ сўз дедим... – Т.: Nurafshon business, 2021. – Б. 185.

Tohir Malik did not work in a single place for an extended period. In our opinion, this lack of permanence contributed to the diversity of his works. It has been demonstrated that a tragic event in the writer's life shifted his focus from detective stories to didactic narratives.

In an interview, Tohir Malik humorously mentioned that he did not want to follow in the footsteps of others, and sometimes even his own path would begin to bore him if he stayed on it for too long. In another interview, he said, "When a better science fiction writer emerges, I will stop writing science fiction". This indicates that whenever Malik excelled in a particular genre, he would temporarily leave it behind and start exploring other directions. Most importantly, regardless of the genre, the author never lost sight of establishing a heartfelt connection with his readers. He drew inspiration for his themes and plots from real life, reworking them into stories that he presented to his audience.

In the second section of the chapter, titled "Tohir Malik as an Original Novella Writer," his works were classified and studied. This included science fiction novellas like "Falak", "Davron" and "Zaharli g'ubor"; detective novellas like "Alvido, bolalik," "Ov," "Charxpalak," "Murdalar gapirmaydilar" and "Talvasa"; and biographical novellas like "Savohil" and "Ozod inson haqida qo'shiq". The analysis focused on his development as a unique writer of novellas. These works showcase the author's artistic and scientific hypotheses about the future. It is worth emphasizing that his achievements in science fiction are closely tied to his intellectual depth and broad knowledge.

The novella "Davron" written in 1978, is unique in that it is named after its protagonist, carrying a metaphorical meaning. The story portrays Davron's life, rich in exploration and contemplation. The plot combines realistic depictions with fantastical events, creating a harmonious blend. The central themes revolve around the complexity of human nature, the tricks of greed, and the trials of life's challenges. These aspects are artistically depicted through dialogues between characters. In "Falak," an important scientific concept is introduced through the metaphor of the "elalloma" device.

In the novella "Murdalar gapirmaydilar" the central themes revolve around self-awareness and understanding humanity, the relationship between humans and conscience, justice, truth, and morality. These artistic dilemmas are explored through the psychological depiction of the character and storyline of the thief Tengiz.

In Tohir Malik's novella "Charxpalak" the protagonist's character is portrayed through the hardships endured following Komil's scientific discovery. The investigation into his mysterious death also touches upon themes that fascinated the author. The novella highlights the social shortcomings and human flaws of the socialist era, as well as the tragic fate of individuals shaped by this system.

Tohir Malik often transfers earthly problems to the skies. As the representative of science fiction literature Jules Verne stated, "Everything humanity can imagine will eventually be realized by others"⁵³ Indeed, the infinite possibilities of science and faith in human capability form the foundation of realism in science fiction. In Malik's novella "Falak", a significant scientific idea is introduced: a scientist invents a device called the

⁵³ Верн Ж. Собранные сочинение в 15 томах. Т. 4. – М., 1956. – С. 464.

elalloma. This device enables people to travel back in time. The discovery of a tomb from the 15th century serves as the perfect opportunity for the inventor to use the device and travel to the era of Ulugbek.

Various methods are used to address issues that negatively impact scientific progress in works like “Falak”, “Zaharli g‘ubor”, “Somon yo‘li elchilari”, and “Devona”. The protagonists of “Falak” – Jahongir and Jamshid – differ significantly from the characters Bekmirzayev and Davron in “Davron”, yet they share the common experience of suffering from injustice. As noted, “The best science fiction works are based on a specific scientific idea or hypothesis”⁵⁴. Tohir Malik, too, presents an important scientific concept through the elalloma device in “Falak”. Malik’s works reflect various societal issues, such as personal and family struggles, national ethics, creative individuality, and the destinies of women, parents, and children. His central message is that no one is born a criminal; society and circumstances make them one. Nevertheless, crime does not go unpunished.

The author repeatedly mentioned in meetings that he would reread, edit, and even change the titles of his works. Many of his works were altered for publication due to censorship. After independence, Malik revisited and edited his works, correcting inconsistencies and republishing them under new titles. For instance, “Somon yo‘li elchilari” became “Davron”, “Qaldirg‘och” became “Savohil”, “Chorrahada qolgan odamlar” became “Devona” and “Odam ovi” became “Ov.”

The second chapter of the dissertation, titled “The Problem of Depicting Humans in the Author’s Novellas”, is divided into two sections. In the paragraph “The Main Protagonist, Characters, and Personages in the Novella Genre” the psychological states and experiences of characters from novellas like “Falak”, “Ov”, “Davron”, “Murdalar gapirmaydilar” and “Alvido, bolalik” are analyzed. The author explores human life, real events, thoughts, emotions, and feelings, weaving them into his narratives and creating a unique world of images, artistic archetypes, and characters. Through this world, Malik reflects the spirit of the times and the essence of societal progress, influencing our consciousness and thought while providing spiritual power and invaluable inspiration. Such a writer is a world unto himself, complete with its own citizens. The artistic universe of Tohir Malik is one such world. Characters like Tengiz, Toshbolta, Nuriddin, Tursunali, Omonullo, Soli Murodov, Maqsud Soliyev, Keldiyor, Akrom Berdiyurov, Toshqul, Qamariddin, Asror, G‘ayrat, and Dilfuza are its inhabitants.

Tengiz is the main protagonist of the novella “Murdalar gapirmaydilar”. He is a fierce, arrogant leader of the world of thieves, a prince among criminals, and the head of the prison thieves. He is ruthless, merciless, and hard-hearted. Yet, he possesses sharp intellect, immense wisdom, and knowledge. Tengiz was not born a thief-neither his parents nor ancestors were thieves. He has firm faith and strong beliefs, although he does not pray; he holds God in his heart. Tengiz is a vengeful soul, a patriot determined to avenge his homeland against invaders.

Adolat, the second wife of Toshbolta and Nafisa’s stepmother, is naturally rude, talkative, and solely focused on wealth. She is portrayed as a bad wife and a bad mother.

⁵⁴ Иброҳимова Р. Ўзбек фантастикасининг тараққиёт муаммолари. – Т., 2003. – Б. 241.

Toshbolta met her at a remote collective farm and was captivated by her smiles. Adolat, in turn, didn't waste time playing coy because her goal in coming to the farm wasn't to pursue adventure but to secure a husband. The idea of marrying Nafisa off to Tursunali also originated with her. Even when her husband fell ill and became paralyzed, Adolat continued to prioritize wealth and her own interests.

The novella "Alvido, bolalik" features characters who are high school students, including Asror, Salim, Dilfuza, and others. Two older figures, Qamariddin, a former convict, and Tal'at, a veteran of the Afghan war, lead the young characters into a life of crime. Major Soliyev investigates and exposes the perpetrators. The author skillfully depicts characters like Asror, the son of a shepherd, and his love interest Dilfuza. The author examines factors that lead children to commit crimes, often tracing these to their upbringing and family environment: some parents are perpetually arguing, others are consumed by the pursuit of wealth and neglect their children, and some divorce, leaving their children caught in the middle.

In the novella "Talvasa" the author reveals how characters such as Bo'ron, Akmal Berdiyurov, Akula, Xanifa, and Shavkat end up on the path of crime and why their lives became intertwined with the criminal world. Bo'ron, whose real name is Keldiyor Berdiyurov, is a prominent and ruthless figure in the criminal underworld. He harbors a long-standing grudge against his cousin, Akmal Berdiyurov, and has been seeking revenge for years.

Before writing the novella "Qaldirg'och", Tohir Malik consulted with his mentor, Begali Qosimov, and shared his intention to write a literary work about Abdulla Avloniy. Drawing on years of gathered sources and inspiration from Avloniy's article "Afghan Journey," Malik wrote the novella to commemorate the 100th anniversary of Avloniy's birth. The work sincerely and candidly portrays the events of 1919, a particularly challenging period in the history of the nation, marked by famine and devastation. In creating Avloniy's prototype, Malik remained faithful to historical truth, accurately depicting Avloniy's role and significance in society. In literary criticism, a prototype refers to a real historical figure used as the foundation or guiding point for creating a fictional character.

In "Charxpalak" the challenges faced by Komil due to his honesty and integrity, which delay his scientific discoveries, highlight the complexities of social relationships. Through characters' dialogue, the novella explores human flaws such as envy, resentment, and a tendency for revenge. Themes of dishonesty, betrayal of others' rights, and family secrets are central to the narrative. The depiction of childlessness and pure love is reflected in the relationship between Mavluda and Komil. Additionally, the novella portrays how individuals can manipulate and deceive for personal gain, using cunning and trickery. Tohir Malik's novellas also analyze a range of character archetypes, including scientists, criminals, detectives, lovers, rivals, and beloveds, providing a comprehensive view of human behavior and relationships.

In the second paragraph of the section titled "The Unique Style and Poetic Language in the Novellas of the Author" in Masker Bob's work, the distinctive features of Tohir Malik's style, artistic imagery, landscape descriptions, and the uniqueness of the artistic language used in his novellas were analyzed. It was substantiated that Tohir Malik pays particular attention to creating portraits in his works and uses landscapes

only where necessary. The style of each writer is unique, and Tohir Malik also possesses a distinct style as an author. This is evident in his language, the way he crafts characters' portraits, and his use of imagery and expressive tools. This chapter evaluates Malik's mastery of word usage. Indeed, the language of his works is distinguished by its fluency, clarity, appeal, and richness. The phrases, proverbs, aphorisms, vulgarisms, barbarisms, argot, and jargons used in the work were tabulated, and the roles of phrases and proverbs in the narrative were substantiated. His deep understanding of language, ability to appropriately use artistically enriched words, and skill in creating vivid, figurative expressions through various literary tools were evident in his logical, coherent conclusions and concise presentations.

Every artist's world is unique to them, shaped by their life experiences, understanding, taste, perception of beauty, imagination, and inner vision, which are reflected in each of their works. As V.G. Belinsky aptly noted⁵⁵, "The ability of a writer to imbue content and form with a cohesive quality, while also leaving an unmistakable, original stamp of their personality and spirit on everything they touch, can be termed their style".

Style reflects the structural arrangement and systematization of artistic form, representing the internal unity of various components. This coherence and orderliness in the elements of form arise from their alignment with a shared logical purpose. Literary critic N. Shukurov writes, "Individual style is the artist's unique perception of reality, their representation of events and phenomena through distinctive imagery and expressive tools"⁵⁶ Therefore, style is an author's approach to perceiving reality and humanity, uncovering truths within their hearts, and expressing them in words with artistic imagery—a task executed in an individual and creative manner. Tohir Malik, too, has his own unique style as a writer. This is evident in his language, depiction of characters, and use of imagery and expressive tools. In his novella "Murdalar gapirmaydilar" the author takes a different approach from Qodiriy when creating portraits of his characters. Unlike Qodiriy, who meticulously details characters' physical appearances, Malik avoids comprehensive portraits for most characters. Instead, he highlights specific details of their appearance and character: "The radiant light emanating from the face of this handsome young man revealed his pure nature"⁵⁷. Malik is also cautious in his choice of words, ensuring that they aptly reflect a situation, setting, or reality. Hundreds of proverbs, idiomatic expressions, complete sentences, puns, and wordplays are evident in the work. The writer skillfully integrates folk proverbs and idiomatic units into his characters' dialogues, preserving balance and proportion. These elements help delve deeper into the characters' inner worlds and personalities: "In truth, Toshbolta was not among those who shoot stars with a bow. As Tursunali suspected, he was somewhat naïve. However, when he caught the scent of a substantial profit, his naivety would disappear... With pockets full of money, even his demeanor changed. 'What a curse it is for the ignorant to suddenly gain!' as they say"⁵⁸. Malik also uses slang and phrases typical of thieves and criminals without

⁵⁵ Umurov H. Adabiyotshunoslikka kirish. – T.: Xalq merosi, 2004. – B. 245.

⁵⁶ Shukurov N. Uslublar va janrlar. – T.: G'afur G'ulom, 1978. – B. 7.

⁵⁷ Тоҳир Малик. Мурдалар гапирмайдилар. – Т.: Шарк, 2004. – Б. 8.

⁵⁸ Featured work. – B. 151–152.

altering their original form, adding to the credibility of the plot. This use of language highlights another facet of his style: “Did you say a mountain?.. But you need to pay the mountain tax for support. Did you receive a salary every month in the open? Yes, you did. Similarly, you will pay the mountain tax every month. Today, you will write a letter to your benefactor. They will send money regularly... If you fail to meet our terms, first, we’ll put you on the tram. Then we’ll hand you over to the whims of a loose cannon”⁵⁹.

Tohir Malik gives special attention to creating portraits and uses landscapes only when needed. M.Qoshjonov notes, “Qodiriy’s frugality with landscape descriptions, using them sparingly yet effectively, a trait evident in Malik’s works as well”⁶⁰. Even when addressing nature, Malik paints vivid images with great skill. He imbues every corner, creature, and element of nature with brilliance, color, and life, employing similes, metaphors, and personifications: “The sun betrayed the summer season, as the toxic breath of autumn began to dominate. Due to this, the ‘headquarters’ of the ‘politburo’ moved from the tent to the barracks. The uncertain weather in this area had made its mark—after the oppressively persistent rain, the brief sun was barely warm enough to provide any comfort. The mosquitoes, which had tormented the prisoners, retreated to their warm lairs, hoping to meet again next summer. For the prisoners, the damp cold season felt more tolerable than the misery inflicted by the mosquitoes”⁶¹.

When depicting reality through language, Malik takes full advantage of the richness and endless resources of the Uzbek language. To create vivid imagery, he frequently employs specific tools such as similes, synonyms, antonyms, homonyms, proverbs, idioms, jargon, argot, vulgarisms, metaphors, and personifications.

Another feature that makes his literary language captivating and rich is his effective use of idiomatic expressions. In “Murdalar gapirmaydilar” writer skillfully employs phrases: “He cursed those who betray loyalty after enjoying its fruits” (p. 7); “An untamed wild horse” (p. 67); “He wasn’t among those who shoot stars with a bow” (p. 151); “What a curse it is for the ignorant to suddenly gain!” (p. 152); “The annoying ‘big song’ eventually broke Nuriddin’s patience” (p. 173); “You’ve learned from professors who couldn’t even make a handle for an old knife” (p. 266); “Lost the morsel already in his mouth” (p. 260); “Koshak’s grinning face resembled a burnt skull” (p. 270). Malik adeptly uses similes in the novella: “It was as if a seam in a dark cloud had burst, and the sun suddenly shone brightly” (p. 11). To reveal the states and character of his protagonists, Malik effectively utilizes natural phenomena: “He viewed the mutual glares of the rivals as the calm before the volcanic eruption and decided to move aside before the explosion occurred” (p. 44); “The world is like a lush field that quickly withers; if one isn’t careful, this deceptive scene may lead one astray. And the one deceived will one day find their life turning yellow with despair” (p. 81).

Tohir Malik’s deep understanding of the criminal world, thieves’ slang, and their personalities is evident in his works. Consequently, he skillfully incorporates jargon and vulgarisms into “Murdalar gapirmaydilar” continuing this tradition

⁵⁹ Featured work. – B. 13.

⁶⁰ Қўшжонов М. Ҳаёт ва қаҳрамон. – Т.: Фафур Фулом, 1979. – Б. 52.

⁶¹ Тоҳир Малик. Мурдалар гапирмайдилар. – Т.: Шарқ, 2004. – Б. 23.

effectively and appropriately. Here are some examples of the jargon used in the novella.

Table 1.

Jargons used in “Murdalar gapirmaydilar”.

Jargons used in the Story	Meanings of Jargons
chuchmek	uzbek
passajir	A person imprisoned by mistake.
pupkar	police
chestnyaga	honesty
kazyol	a loyal assistant to the prison administration.
biksa	woman
malyava	letter
bespredelshik	a savage person;
tramvayga qo'yish	taking someone into the bathhouse and having 20-30 people “talk” to them one by one.
kum	camp boss;
lepila	doctor
politbyuro	the advice of notable thieves
royalda o'ynamoq(sigrat na royale	to leave fingerprints
jmura	coward
elkanlarni poralab tashlash	vulgarity
ko'mirxona	casino
bikovatiy	foolish, dunce
juchok	Young thieves
zakroy podduvalo yoki privyaji metlu	shut your mouth
udav	strangler snake
zekvagon	prison van

The writer prefers to write certain phrases and words in the dialect of the prisoners, particularly thieves, without translating them. This is also emphasized in the work. Additionally, the writer uses vulgarism in his work to exaggerate the uncivilized and crude nature of some characters. This is especially noticeable in the portrayal of the characters Adolat, Toshbolta, and Tursunali: “Obbo xunasa – hey, Tursunali spat, he licked it; damn it, may your head be eaten by the devil, your house burns; and, ha, isn't it difficult? A living dead, will it ever come to life or not? A curse came upon me. When I was a tractor driver, my hands got swollen from washing them all the time, now I've got to wash them again, as fate would have it... Tell me, don't let him die, if he dies, all my efforts go to waste... Doctor, the damn expensive one, you wrote it down so beautifully; damn you, may your lands sink – I don't know the secret, but who else would? Abort; don't die, this girl will die, the curse is on me; don't play, men go on, and what a bone the dog spat out, are you going to put two rings on it? Don't you have fresh ones? Damn you, your hands are rotting, may you burn in hell, may the worms eat your liver, sink into the black earth, damn you...”.

The third chapter of the research, titled “The Plot and Artistic Chronotope of the Story,” consists of two paragraphs. In the first paragraph, titled “The Poetics of the Plot in Tohir Malik’s Stories,” the types and components of the plot are discussed. The writer Tohir Malik often uses ready-made, real-life plots in his works. This might be why readers often compare the characters in his works to real-life people.

The “Davron” (“Messengers of the Hay Road”) fantastic story also revolves around the prospects of science. The main character, Davron, is an archaeologist. He uncovers human statues while digging with his mentor Bekmirzayev. The story starts with a tragedy, and the reasons behind the tragedy are later revealed. Representatives from the Unet planet, Kiv, Rek, and Niglar, come to our planet to search for their lost friends, who had disappeared many years ago. The story is depicted using a retrospective plot.

In the story “Talvasa,” Akmal Berdiyurov’s wife and daughter are murdered, and his son disappears without a trace. It is unclear whether he is alive or dead. The criminals who committed the murder go into a panic and end up killing many people. In “Goodbye, Childhood,” Qamariddin and schoolchildren Asror, Dilfuza, G‘ayrat, and Salim kill an innocent man on a bridge. Akula also kills two people to hide his crime. In the story “The Dead Don’t Speak,” Nafisa and her colleague are murdered in pursuit of great wealth, and in the prison, thieves are trying to kill each other. Many people are sacrificed to obtain that hidden wealth, but wealth doesn’t bring loyalty or happiness. Both works portray organized criminal groups. In these stories, crimes such as murders are often committed one after the other. Each crime or murder in the story represents a knot in the plot. Every crime is interconnected in some way.

In both “Talvasa” and “Murdalar gapirmaydilar”, the writer demonstrates the skill of maintaining suspense. While reading the story, we suspect that Nafisa’s death is linked to her father (Toshbolta), husband (Samandar), stepmother (Adolat), or Tursunali, his wife Matluba. We believe one of them is the killer. However, by the end of the story, we find out that the real murderer is Koshak, a criminal serving his sentence in prison. We didn’t expect Koshak to be the murderer because, while serving his prison term, how could he have killed Nafisa? Why? The answer is simple: great wealth. In “Talvasa,” too, we suspect small-time thieves may have been involved in the deaths of Akmal Berdiyurov’s wife and daughter. However, the killer’s identity is known only to Akmal Berdiyurov, and he keeps this secret until the end of the story. Only when face to face with the killer does the secret get revealed.

Tohir Malik chooses his themes well for his works, identifying both the main and supporting plot points, and most importantly, he uncovers the criminal and their deeds through credible evidence. The investigator is presented with reliable, undeniable clues to solve the crime. Therefore, proving and convincing – especially in detective fiction – are the most powerful tools in literary art.

In his detective stories, Tohir Malik filters all episodes and characters through Uzbek national values, which, in turn, makes his works interesting and instructive. With this approach, the writer elevates his works from simple detective tales to the level of moral detective fiction. In detective stories, a mysterious event or vague crime occurs, followed by an investigation and interrogation. The mystery doesn’t always get solved immediately. There are various obstacles ahead, and the author or the investigator

character continues searching for the mysterious event. Ultimately, by the end of the story, the mystery is revealed or the trail of the crime is found. In Tohir Malik's "The Dead Don't Speak," the mystery behind Nafisa's death, in "Talvasa" the mystery surrounding Akmal Berdiyev's wife and daughter's deaths, and in "Goodbye, Childhood" the mystery of Mirqosim Mirtillaev's death are all similar in nature. Mysteries whose solutions don't raise any problems are irrelevant to the detective plot. Regardless of the nature of the crime, the more complex and well-founded the mystery is, the more perfect the literary work becomes as a detective genre.

The tension of the plot, the breadth and depth of events, their complexity and contradictions, the artistic weight, the diversity of characters, and the richness of the content and ideas, along with the national context, make Tohir Malik's works stand out from others.

The second part of the chapter, "The Issue of Time and Space in the Plot of the Story" highlights the role of chronotope in prose works, ensuring artistic unity and shaping the relationships between the author, the characters, and the reader. The unity of the categories of space and time in literature was coined as "chronotope" by Russian scholar M. Bakhtin⁶². Critics such as Yu.M. Lotman⁶³, V.Khalizev⁶⁴, and N.D.Tamarchenko⁶⁵ have explored the issue of chronotope after Bakhtin. "In literature, we call the harmonious interrelation of time and space in artistic perception a chronotope..."⁶⁶ writes M. Bakhtin. Indeed, in a literary work, genre, composition, plot, text structure, and the depiction of characters in harmony are poetically connected in a chronotope.

In fantastic works, characters are sent to space, travel abroad, but in Tohir Malik's works, the characters travel through history. In the fantastic story "Falak," the main character, Jahongir, travels to the 15th century using a device called elalloma. The era of Mirzo Ulugbek is depicted, and scholars from that time are shown. A fantasy writer must credibly present a serious scientific hypothesis as though it were reality. If the writer doesn't reflect current issues, the social significance of the work is lost. The writer always feels the pulse of the era and even when referring to the past, infuses the work with today's problems. Thus, in the story, two periods – the 15th and the 20th centuries – are depicted in parallel.

The main events in Tohir Malik's works take place in Andijan, Tashkent, and Samarkand. The plot includes smaller narrative spaces such as cities, suburbs, caravanserais, roads, inns, teahouses, fortresses, palaces, streets, cemeteries, thresholds, and caves. These elements are the main artistic spatial areas. The interaction and internal relationships of these spaces create the unity of the literary text and help the writer realize his aspirations, goals, and ideals.

In the novella, only the days of the experiments are presented in chronological order. However, from the artistic flow of the plot, it is clear which era's events are being

⁶² Бахтин М.М. *Формы времени и хронотопа в романе // Вопросы литературы и эстетики. Исследования разных лет.* – М.: Художественная литература, 1975. – С. 504.

⁶³ Лотман Ю.М. *Структура художественного текста.* – М.: Искусство, 1970. – 265 с.

⁶⁴ Хализев В. *Теория литературы.* – М.: Высшая школа, 2002. – 248 с.

⁶⁵ *Поэтика: словарь актуальных терминов и понятий / [гл. науч. ред. Н.Д.Тамарченко].* – М.: Издательство Клуагиной; Интрада, 2008. – 287 с.

⁶⁶ Бахтин М. *Вопросы литературы и эстетики.* – М.: Художественная литература, 1975. – С. 234–235.

described. The experiment is carried out in seven stages, corresponding to seven pages of the journal.

In Tohir Malik's novella "Ov", he uses science fiction to observe Earth through the eyes of alien astronauts, portraying the tragic fate of victims of political repression. In his novella "Falak" (The Sky), Malik linked science fiction with history, and he also refers to history in "Ov". Both novellas reflect the author's skill and experience. Literary critic B. Karimov writes: "In "Ov", the fantastical is supported by the divine helper, represented by a deer. The novella briefly describes the lives of individuals affected by the terror of political repression during the 1938 Siberian prisons – Rahmatulloh, Mirhosil, the Commissioner, and the Red Commander. Rahmatulloh is portrayed as a person of strong faith and iron will. This novella, rich in religious pathos, contrasts the endurance of believers and non-believers during trials and suffering"⁶⁷. The events primarily take place in the prison and the forest, which serve as literary spaces. The prison is described as follows: "This prison was located deep in a forest, so remote that neither birds could easily fly there, nor people easily reach it"⁶⁸. The description indicates that life here is harsh. Political prisoners were not considered humans but rather enemies of the people. The prison warden viewed them with disdain, unable to tolerate peace. To satisfy his desires, he would have thieves and killers beat the political prisoners. Later, he introduced a new form of cruelty: instead of hunting animals in the forest, the warden began hunting prisoners, shooting them as they tried to escape.

In some works, spatial settings are depicted systematically and orderly, while in others, they exhibit unique characteristics. For instance, in Tohir Malik's novella "Alvido, bolalik", the events unfold in chronological order, starting with Asror's nightmare. He then tries to understand the true nature of Qamariddin and Salim. This leads to a series of interconnected events involving his school friends, Turob and Dilfuza, as well as occurrences at school.

In the novella "Murdalar gapirmaydilar", the narrative focuses on the life of Tengiz, who, after being unjustly imprisoned for standing against societal corruption, rises to become a powerful figure in the criminal underworld. His life, along with that of his close ally Nuriddin, is depicted in detail. The Siberian prison camp serves as the main literary setting, with most events occurring in the camp and the Siberian forests. Events in Uzbekistan take place in a collective farm where Tursunali lives and near the metro-adjacent home where Nafisa resides. Additionally, Malik effectively uses dream spaces in his works. This technique is vividly demonstrated in "Alvido, bolalik", "Murdalar gapirmaydilar", and "Ov".

In conclusion, Tohir Malik's novellas stand out in 20 th-century uzbek prose due to their unique genre characteristics, compositional structure, multifaceted characters, interpretive style, artistic language, and distinctive literary concepts. These works are of great artistic and moral significance, demonstrating a high aesthetic value and poetically interpreting national ethics.

⁶⁷ Каримов Б. Рухият алифбоси. – Т.: Фафур Ғулом, 2018. – Б. 21.

⁶⁸ Тоҳир Малик. Ов. – Т.: Davr press, 2011. – Б. 5.

CONCLUSION

Results of the Dissertation Research on the Topic “The Poetics of Tohir Malik’s Stories”.

1. Tohir Malik’s Contribution to Uzbek Literature: Tohir Malik introduced new genres to Uzbek literature, such as science fiction, detective, and educational works. His writings stand out due to the intensity of the plotlines, the breadth and depth of events, the complexity and contradictions, the artistic weight, the diversity of characters, and the multilayered national content of his narratives. The author's creative journey has been studied in three periods: 1. Before independence, 2. From 1991 to 2000, 3. After 2000. The second period was identified as the most significant, during which Malik wrote five major works: *Shaytanat*, *Murdalar Gapirmaydilar*, *Talvasa*, *Ov*, and *Charxpalak*. These works highlight the evolutionary development of his creativity, illustrating unique concepts such as the fantastic, detective, biographical, and didactic.

2. Classification of Tohir Malik’s Stories: His works were categorized as follows: Science fiction: *Falak*, *Davron*, *Zaharli G‘ubor*. Detective: “*Alvido*, *Bolalik*”, “*Ov*”, “*Charxpalak*”, “*Murdalar Gapirmaydilar*”, “*Talvasa*”. Biographical: “*Savohil*”, “*Ozod inson haqida qo‘shiq*”. These stories demonstrate Malik’s original storytelling style, showcasing scientific hypotheses artistically expressed about the future. His achievements in science fiction were linked to his intellectual depth and broad knowledge. Malik often revisits the past to connect it with the present.

3. The writer's skill in depicting the world of images and how the characters' psychological states are interpreted was demonstrated. The psychological states, experiences, character traits, suffering, and the role and essence of the characters in the world of crime were analyzed. The characters of the story—*Tengiz*, *Toshbolta*, *Nuriddin*, *Tursunali*, *Omonullo*, *Soli Murodov*, *Maqsud Soliev*, *Keldiyor*, *Akrom Berdiyurov*, *Toshqul*, *Qamariddin*, *Asror*, *G‘ayrat*, and *Dilfuzalar*—are citizens of the artistic world created by Tohir Malik. The writer's ability to thoroughly depict the characters' nature, demonstrate their resilience in various trials, and provide a foundation that leaves no room for doubt was highlighted.

4. Some modern stories written with divine inspiration possess the characteristic of breathing with a single thought. In Uzbek literature, T. Malik's stories "*Talvasa*," "*Murdalar gapirmaydilar*," and "*Alvido, bolalik*" present the idea that a person is not born a criminal, but rather it is the people and social environment that make them a criminal. To support his argument, the author cites verses from the sacred book, the Qur'an. In Tohir Malik's works, moral didactics and ethical issues are portrayed in such a way that they closely resemble the style of Qodiriy. The research examined how, in stories created after independence, the author effectively used verses from the Qur'an and Hadiths. In contrast, there are no instances of Hadith usage in stories written before independence, which can be attributed to the fact that works were subject to censorship during that period.

5. In world literature, particularly in the works of Honoré de Balzac, it’s common to see characters reappearing from one story to another. In contrast, Tohir Malik's works often feature the repetition of names. For example, the name *Qamariddin* appears in several of his stories: as the main character in “*Alvido, bolalik*”, as a soldier of *Mirzo*

Ulug'bek in “Falak”, and as a thief in “Talvasa”. Malik avoids giving names to characters who are morally corrupt, hypocritical, or who have abandoned their faith and humanity. Instead, he uses generic titles like Boss, Assistant, Commissioner, Red Commander, or Representative to refer to such individuals. In “Falak”, he uses satire to describe particularly cruel, narrow-minded, and ignorant characters—those who lack any understanding of religion or science—by giving them names like “the man with the turban” or “the young man with the mustache covering his lips”. Although Tohir Malik’s works feature relatively few female characters, he portrays the ones who do appear with great depth. He skillfully captures their emotions, hopes, and struggles, particularly focusing on those who have lost their way and turned to a crooked path.

6. Every writer has their own unique style and Tohir Malik is no exception. His style is evident in his language, the way he draws character portraits, and his use of descriptive and expressive tools. In his story *Murdalar gapirmaydilar*, the writer does not provide full, detailed portraits of the characters. Instead, he focuses on specific details that reflect their appearance and character. Malik is also cautious in his choice of words, carefully selecting language to describe particular situations, events, and the overall reality of the story. The work features numerous proverbs, special expressions, complete phrases, evasions, and wordplay. The writer skillfully incorporates folk proverbs and idiomatic expressions into the characters' speech while maintaining balance and moderation. These elements help to reveal the characters' inner world, their personalities, and offer a deeper understanding of their true nature.

7. Tohir Malik’s approach to the plot and chronotope in his stories is fundamentally different from that of other novelists. In detective fiction, the phenomenon of unraveling one knot after another is a logical continuation of the mystery, and Malik employs this technique effectively. The mysterious knots revealed in the characters' speech and actions often spark more interest than the main plot itself. As a result, several characters suspected of being the criminals emerge in the story. This situation ensures the sequential nature of the plot's knots, preventing the detective narrative from becoming repetitive. The investigation of suspicions and assumptions, and the subsequent unfolding of the main problem in the plot, leads to the resolution, creating a credible path toward the solution. This process elevates detective fiction to the level of an art form. In world literature, authors such as Edgar Allan Poe, Arthur Conan Doyle and Georges Simenon are masters who created schools of writing in this genre. Similarly, the influence of this artistic method can be seen in the works of Uzbek writers like O.Umarbekov, O.Muxtor, M.Soipov, and Tohir Malik.

8. One important aspect of the plot in detective fiction is the intense pace of narration. The crime and the process of uncovering it require a sense of urgency. This demand applies to both the characters in the story and the author. Therefore, when the narrative revolves around a mysterious and tragic crime and the capture of a dangerous criminal, it is ineffective to mix in various social or intimate motivations. While the reader is expecting the swift pace typical of detectives, detailed reflections on the characters and settings can become excessive for the plot. In Tohir Malik’s works “*Alvido, bolalik*” and “*Shaytanat*”, there is a noticeable tendency to deviate from the intense pace and over-explain the events, which slows down the action.

9. It is well known that the art of storytelling not only aims to amaze readers with the details of events but also with its artistic allure. In detective fiction, readers rarely encounter vivid depictions of nature, human conditions, emotional experiences, and the landscapes of the heart. Because the mystery of the crime is the main focus of the plot, the narrative tends to prioritize the resolution of the crime over elaborate descriptions, thus emphasizing the plot itself. Consequently, the success of a detective story largely depends on how effectively the main point—the revelation of the crime – is handled. The success of world detective fiction examples lies in their unexpected and logically justified resolutions.

10. The plot, compositional structure, creation of diverse characters and personalities, and the author's conceptual interpretation in Tohir Malik's works were analyzed. It was shown that Malik often draws on real-life plots when creating his stories, bringing life to these stories in a way that readers can relate to. Readers often find resemblances between the characters in his works and people they know. Tohir Malik's skillful use of chronological and concentric plot structures was also highlighted. In his detective works, Malik filters all episodes and characters through the lens of Uzbek spirituality, ensuring that the works are both engaging and instructive. This elevates his works from ordinary detective fiction to a more spiritually meaningful detective genre.

11. In prose works, the chronotope ensures artistic unity and shapes the relationship between the author, the characters, and the reader. In Tohir Malik's stories, both space and time are depicted as a unified whole. In "Murdalar gapirmaydilar", the Siberian prison camp serves as the literary setting, with most of the events taking place in this camp and the Siberian forests. In contrast, events in Uzbekistan occur in a village collective farm where Tursunali lives, and in an apartment near the metro station where Nafisa resides.

12. In fantasy works, characters are sent into space or travel to foreign lands. However, in Tohir Malik's stories, the journey is through history. In his fantasy story "Falak", events from the 15th and 20th centuries are depicted in parallel. The author presents serious scientific hypotheses in a convincing manner, as if they were actual events. Malik is always attuned to the spirit of his era and even when addressing the past, he infuses his works with contemporary issues. In the plot, various smaller chronotopes such as cities, towns, caravanserais, roads, hotels, teahouses, fortresses, streets, cemeteries, thresholds, and graves exist. These smaller chronotopes are considered the key artistic spaces of the narrative. The interactions between these chronotopes and their internal connections create the unity of the artistic text, supporting the author's dreams, goals, and ideals. Moreover, the author makes effective use of the dream chronotope in his works as well.

**НАУЧНЫЙ СОВЕТ ПО ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ
DSc.03/30.12.2019.Fil.19.01 ПРИ ТАШКЕНТСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И
ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

**ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

РАСУЛОВА САРВИНОЗ САДАТОВНА

ПОЭТИКА ПОВЕСТЫ ТАХИРА МАЛИКА

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

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

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером B2017.1.PhD/Fil33.

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

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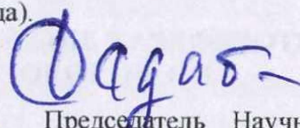
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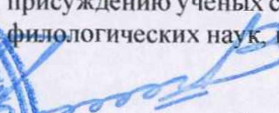
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ВВЕДЕНИЕ (аннотация докторской диссертации)

Актуальность и необходимость темы диссертации. В мировой литературоведении исследование процессов обновления, происходящих в литературе XX-XXI веков, особенно в прозе, является важной задачей. Это включает в себя изучение литературного наследия отдельных авторов в контексте их эпохи, литературной среды и общего литературно-исторического процесса, отслеживание внутренней поэтической эволюции их творчества, анализ иерархии литературных персонажей, творческого стиля писателя, индивидуальности художественной речи, а также комплексное исследование вопросов поэтики сюжета. Эти проблемы всегда оставались актуальными. В этой области были проведены значительные исследования. Период независимости открыл большие возможности для научной и интеллектуальной среды, способствовал развитию свободного и плюралистического мышления. Эпоха глобализации и интенсивного развития актуализировала необходимость анализа и исследования произведений в жанре рассказа, написанных в этот период, на основе передовых достижений мировой литературной науки. Также большое внимание было уделено человеческому фактору, что открыло возможность оценить духовный и психологический мир персонажей на основе вечных ценностей. В этом контексте переоценка литературного наследия известного узбекского писателя, одного из основателей узбекской литературной фантастики, Народного писателя Узбекистана Тохира Малика и развитие художественной утонченности его рассказов определяют актуальность данного исследования.

Теоретические обобщения исследований, проведенных в мировой литературоведении, особенно в постсоветском пространстве, по жанру рассказа и его поэтической природе, выявили необходимость переоценки примеров, возникших на ранних этапах литературного развития. Действительно, анализ и исследование развития жанра рассказа на основе обновленных литературно-эстетических канонов обогатят литературоведение новыми теоретическими обобщениями. Это также даст возможность прояснить принципы современного развития и предсказать его будущее направление.

Основываясь на достижениях узбекского литературоведения в годы независимости, важно переоценить творческое наследие писателей, активно работавших в жанре рассказа в нашей национальной прозе. Это включает в себя изучение семейно-генетических кодов, которые вдохновляли их творчество, развитие творческой среды, литературное преемство, индивидуальность творчества и секреты их поэтического мастерства с научно-теоретической точки зрения. Исследование Тохира Малика и его творческого наследия в контексте развития узбекского рассказа как важной теоретической проблемы ставит цель раскрыть его роль и значимость. В условиях культурно-просветительских и литературных изменений, происходящих в Узбекистане, перед литературоведением стоят новые задачи. Как отмечается, «Сегодня мы переходим к пути инновационного развития, нацеленного на коренное

обновление всех сфер государственной и общественной жизни. И это не случайно. Потому что в эпоху стремительного развития, кто выигрывает? Государство, которое опирается на новые идеи, новые концепции и инновации»⁶⁹.

Объектом исследования являются повести Тахира Малика, такие как «Фалак», «Даврон», «Ов», «Чархпалак», «Қалдирғоч», «Алвидо, болалик!», «Мурдалар гапирмайдилар», «Талваса».

Научная новизна исследования заключается в следующем:

изучены творческая атмосфера Тахира Малика, темы его ранних рассказов, особенности его фантастических, детективных и биографических повестей, отражение религиозно-просветительских тем в повестях XX века;

исследованы проблемы человека, оригинальность главных персонажей и художественных образов в его произведениях, изменения психологии образов ученого, преступника, следователя, возлюбленного, возлюбленной и соперника, что играет важную роль в выражении творческих целей писателя;

проанализировано использование народных образных выражений, характерных для живого народного языка, фразеологизмов в языке повестей Тахира Малика, а также использование пословиц и выражений в его произведениях;

проанализированы оригинальность сюжетов, вопросы литературного воздействия и стилистической индивидуальности в фантастических и детективных произведениях писателя, индивидуальные формы изображения времени и места в его повестях.

Применение результатов исследования. Внедрение результатов исследования. На основе результатов исследования по проблемам поэтики рассказов Тахира Малика:

Научно-теоретические выводы, касающиеся творческой среды Тахира Малика, его первых рассказов, особенностей фантастических и детективных повестей, их эволюционного развития, проблематики человека в произведениях писателя, оригинальности главных героев и художественных персонажей, а также обоснования совершенствования образов и индивидуального отражения времени и пространства в его произведениях, использовались в практическом проекте "Создание многоязычной (узбекский, русский, английский языки) электронной платформы узбекской литературы", выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021–2023 годах под номером F3-201912258 (справка № 04/1-2249 от 4 сентября 2024 года). В результате концепция проекта была обогащена новыми выводами и обобщениями о творческой среде, первых рассказах, а также о фантастических и детективных повестях Тахира Малика.

Научные выводы о народных образных выражениях, элементах живого народного языка, обоснованном использовании фразеологизмов, пословиц и

⁶⁹ O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga Murojaatnomasi // Xalq so‘zi. – Toshkent, 2017. 23-dekabr.

поговорок в языке повестей Тахира Малика, оригинальности сюжета, а также об особенностях литературного влияния и стиля в его фантастических и детективных произведениях были использованы в рамках практического проекта "Разработка говорящего программного обеспечения и синтезатора речи на основе узбекского языка для использования компьютерной техники, чтения и написания текстов для слабовидящих", выполненного в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2018–2020 годах под номером BV-Atex-2018-(143) (справка № 04/1-2113 от 19 августа 2024 года). В результате электронная платформа была обогащена пословицами, выражениями и метафорами.

Оценка места повестей Тахира Малика в современной узбекской прозе, изучение темы как художественной проблемы, выводы о тематическом охвате его произведений, индивидуальности образов, эволюции творчества писателя и "лаборатории" писателя использовались при подготовке сценариев радиопередач "Образование и развитие" и "Литературный процесс" редакции "Культурно-просветительские и художественные передачи" телеканала "Узбекистан" Национальной телерадиокомпании Узбекистана (справка № 04-36-830 от 10 июля 2024 года). В результате материалы о жизни Тахира Малика, тематическом охвате его повестей, психологии персонажей, языке произведений и стиле писателя вызвали большой интерес у радиослушателей и способствовали практическому обогащению материалов телепередач.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, каждая из которых включает 6 параграфов, заключения и списка использованных источников, всего 141 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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