

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

TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI

ZIYAYEVA YULDUZ TEMIRXONOVNA

**MUSTAQILLIK DAVRI O‘ZBEK ROMANLARIDA “OSHIQ-MA’SHUQA-
RAQIB” OBRAZLARINING POETIK TAKOMILI**

10.00.02 – O‘zbek adabiyoti

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

Toshkent – 2023

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**Contents of dissertation abstract of doctor of philosophy (PhD) on Philological
Sciences**

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филологическим наукам**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyoti tarixan badiiy obrazning xilma-xil namunalarini taqdim etib keladi. “Oshiq-ma’shuqaraqib” obraz-triadasi ayni jarayonda vujudga kelgan eng qadimiy, eng faol va mazmun-shakl jihatidan mukammal poetik tizimdir. Bugungi adabiyotshunoslik oldida turgan dolzarb masalalardan biri ushbu qadimiy tizimning maydonga kelish omillari, shakllanishi va taraqqiyot jarayonlarini tadrijiy o’rganishdan iborat.

Dunyo adabiyotshunosligida tarixiy poetika ilmini nazariy adabiyotshunoslik bilan uyg’unlashtirish, adabiy-tarixiy jarayonga tatbiq etish adabiyot nazariyasining yangi, global ko’lamga chiqishini ta’minladi. Bunday yangilanishlar umuman adabiyotshunoslik nazariyasini, xususan, muayyan badiiy obrazni tarixiylik prinsipiga ko’ra tadqiq etish, masala mohiyatini chuqurroq yoritishga asos bo’ladi. Folklor manbalari, mumtoz va zamonaviy adabiyotga oid obrazlarni bir butun holda, tarixiylik prinsipi asosida tadqiq etish mavjud an’analarni yangilash, ilmiy-nazariy potensialni kuchaytirishning eng samarali yo’liga aylandi. “Oshiq-ma’shuqaraqib” uchlik tizimining o’zbek romanida tutgan o’rni va ahamiyatini belgilashda shu kabi original talqin va yondashuvlar muhim ahamiyat kasb etadi.

Mustaqillik davrida, ayniqsa, keyingi besh-olti yil ichida ilmiy, ma’naviy, fan-texnika yo’nalishlari, shu jumladan, adabiyotshunoslik sohasi ham yangi bosqichga ko’tarildi. Globallashtirilgan XXI asr dunyosi standartlariga moslashayotgan yangi adabiyotni tahlil-u talqin etishning yo’l va metodlarini izlash yangi o’zbek adabiyotshunosligini sifat o’zgarishlari tomon intilishiga sabab bo’lyapti. Ayni jarayonlar adabiyot tarixi, adabiyot nazariyasi va adabiy tanqidning spetsifik muammolarini qayta ko’rib chiqish, yangilash talabini qo’yadi. Adabiy janrlar, badiiy asar, syujet, kompozitsiya, xususan, badiiy obraz mohiyatidagi o’zgarishlar, ularning poetik takomili esa bugungi adabiyotshunoslik ilmining o’zak muammolaridan hisoblanadi. “Oshiq-ma’shuqaraqib” uchligi o’zbek adabiyotining ming yillik an’analari davomida shakllanib, taraqqiyot va o’zgarish bosqichlarini o’tab keldi. O’zbek folklori, mumtoz adabiyoti, jadid nasri va lirikasida uchlik tizimining turli shakl va namunalari, mazmun-shakl nuqtayi nazaridan o’zgarishga uchrangani kuzatiladi. Ayni tizim Abdulla Qodiriyni Qur’oni karimda kelgan ilohiy xabar voqeligiga qaytargan, “Alpomish”, “Go’ro’g’li” eposlari an’analarni davom ettirishga undagan, hazrat Navoiy “Xamsa”si dostonlari ruhiyatini yangi janr sathiga olib kirishiga asos bo’lgan bo’lsa, Abdulhamid Cho’lponning “Kecha va kunduz” romanida milliy muammolar Yevropa roman tafakkuri prizmasida talqin etildi. Muso Toshmuhammad o’g’li Oybekning “Qutlug’ qon” romanida “oshiq-ma’shuqaraqib” uchligi real turmush voqeligiga bilan uzviy bog’lanishi bilan birga, tarixiy shart-sharoit, sovetcha adabiy siyosat ta’sirida muayyan o’zgarishlarga uchradi. Abdulla Qahhorning “Sarob” romani ham ayni ijtimoiy shart-sharoitning nobopligidan aziyat chekdi, undagi markaziy obrazlar jiddiy tanqid va tazyiqqa uchradi. Oqibatda “oshiq-ma’shuqaraqib” obrazlari spetsifikasida ixtiyoriy-majburiy o’zgarishlar, ya’ni ijtimoiylashuv, sinfiylashuv holati yuz berdi. Ammo 60-80-yillardagi muayyan

o'zgarishlar, "mayin shabada" deb nomlanuvchi ijtimoiy siyosat badiiy adabiyot, xususan, roman obrazlarida ham nisbiy ma'nodagi poetiklashuv, milliylashuvning kuchayishiga omil bo'ldi. Odil Yoqubov, Primqul Qodirov romanlarida boshlangan ayni badiiy rezonans O'tkir Hoshimov, Murod Muhammad Do'st, Erkin A'zam, Tog'ay Murod, Xurshid Do'stmuhammad, Shoyim Bo'tayev, Luqmon Bo'rixon, Ulug'bek Hamdam, Isajon Sulton asarlarida o'zining jiddiy natijalarini namoyon qildi. Zotan, "Adabiyot, san'at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi!"¹ Shunday ekan, bugungi yangilanayotgan adabiyot, ularda aks ettirilgan badiiy obrazlarning milliy an'analarimizga naqadar bog'liqligi, poetik qonuniyatlar barhayotligi, shu tariqa jahon adabiyoti sathlarini zabt etish jarayonlarini tizimli tadqiq etish yangi davr o'zbek adabiyotshunosligi oldida turgan muhim va dolzarb muammolardir.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti faoliyatini tashkil etish to'g'risida", 2017-yil 7-fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi to'g'risida"gi farmonlari, 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida", 2017-yil 13-sentabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida", 2018-yil 5-apreldagi PQ-3652-son "O'zbekiston Yozuvchilar uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to'g'risida"gi Qarorlari, 2017-yil 3-avgustdagi O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzasi, 2020-yil 20-mayda Toshkent shahridagi Adiblar xiyoboniga tashrifi chog'ida adabiyotning ta'sir kuchini oshirish bo'yicha topshiriqlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o'rganilganlik darajasi. Mustaqillik davri o'zbek romanlari turli aspektlarda o'rganilgan. Jumladan, romanchilik tarixi, tadrijiy bosqichlari, o'zbek milliy romanining paydo bo'lishi, shakllanishi, janr taraqqiyotiga xos spetsifik jihatlar, an'anaviy realistik talqin, modernizm yo'nalishidagi romanlar tahlili, uslub rang-barangligi, syujet, konflikt, obrazlar tizimi kabi nazariy muammolar M.Qo'shjonov, U.Normatov, A.Rahimov, D.To'rayev, Z.Pardayeva, S.Sodiqov, I.Yoqubov, G'.Murodov, S.Meli, Q.Yo'ldosh, D.Quronov, U.Jo'raqulov, B.Karimov, Sh.Doniyorova, M.Pirnazarova, M.Sheraliyeva kabi

¹ Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди. // "Халқ сўзи" газетаси, 2017. 153-сон.

olimlar tomonidan o'rganilgan.¹ Xususan, M.Qo'shjonov A.Qodiriy romanlaridan tortib 80-yillargacha bo'lgan romanlarning rivojlanish bosqichlari, janr xususiyatlarini tadqiq etdi. U.Normatov tadqiqotlarida A.Qodiriy, Oybek, A.Qahhor ijodiga e'tibor qaratildi. A.Rahimov izlanishlarida syujet va konflikt muammolari roman konteksti doirasida o'rganildi. D.To'rayevning "Hozirgi o'zbek romanlarida badiiy tafakkur va mahorat muammosi (60-80-yillar)" nomli tadqiqotida A.Qodiriy, Cho'lpon, Oybek, A.Qahhor, O'.Hoshimov, M.M.Do'st romanlari tahlil qilinadi. D.Quronov "Cho'lpon nasri poetikasi" nomli monografiyasida Cho'lponning nasriy asarlarini yaxlit holda o'rganadi. "Kecha va kunduz" romani poetikasi, obrazlar tizimi, uslubi, syujeti, detallari, matn xususiyatlarini tadqiq etadi. Ayni tadqiqotning dissertatsiyamiz uchun muhim jihati shundaki, ularda o'zbek adabiyotiga an'anaviy Sharq epik ijodi, jahon realistik romanlari va modern romanlarning ta'siri muammosi atroflicha yoritilgan. Atoqli qodiriyshunoslardan biri B.Karimov Qodiriyning ijod yo'li, ijodkor shaxsiyatidan tortib, kichik asarlari va "Mehrobdan chayon", "O'tkan kunlar" romanlari syujeti va obrazlar tizimini yoritadi. Yana bir adabiyotshunos G'.Murodov "Tarixiy romanning mushtaraklik va o'ziga xosliklar uyg'unligi" deb nomlangan dissertatsiyasida "O'tkan kunlar", "Mehrobdan chayon", "Kecha va kunduz", "Doxunda", "Qutlug' qon", "Navoiy", "Ulug'bek xazinasi", "Yulduzli tunlar", "Avlodlar dovoni" kabi romanlarni tahlilga tortadi va qiyosiy o'rganadi. Adabiyotshunos I.Yoqubov "Mustaqillik davri o'zbek romanlari poetikasi" deb nomlangan tadqiqotida mustaqillik davri o'zbek romanlarida janr modifikatsiyasi, yangilanayotgan milliy romanlar, mini-roman yaratish yo'lidagi izlanishlar, roman strukturasida an'anaviy motivlar kabi masalalarni o'rganadi. M.Pirnazarova, Z.Pardayevalar ham o'z izlanishlari natijasida hozirgi o'zbek romanlaridagi yangicha tamoyillar, badiiy talqinning imkoniyatlari, ilohiy tushunchalarning roman konsepsiyasiga sintezlashuvi, noan'anaviy tamoyillarning shakllanishi kabi muammolar yuzasidan o'z qarashlarini bildiradi. Filologiya fanlari doktori U.Jo'raqulov "Qodiriy va roman tafakkuri" deb nomlangan tadqiqotida roman syujetini ilohiy manbalarda kelgan "ilk syujet" bilan qiyoslab tekshiradi. Bunda olim Qur'oni karimda kelgan Odam (a.s), Momo Havvo, Iblis uchligiga tayanib, "oshiq-ma'shuqa-raqib" obrazlarini tahlilga tortadi, syujet liniyasidagi

¹ Kўшжонов М. Ўзбек романчилигининг ривожланиш босқичлари ва жанр хусусиятлари / Адабий турлар ва жанрлар. Уч жилдлик. Жилд 1. – Т.: Фан, 1991; Норматов У. Қодирий боғи. – Т., 1994; Раҳимов А. Ўзбек романи поэтикаси (сюжет ва конфликт). Филол. фан. д-ри... дисс. – Т., 1993; Тўраев Д. Ҳозирги ўзбек романларида бадий тафаккур ва маҳорат муаммоси (60–80-йиллар). Филол. фан. д-ри... дисс. – Т., 1994; Пардаева З. Ҳозирги ўзбек романчилигининг тараққиёт тамойиллари. Филол. фан. д-ри... дисс. – Т., 2003; Содиков С. Ижоднинг ўттиз лаҳзаси. – Т.: Шарқ НМАК бош таҳририяти, 2005; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. Филол. фан. д-ри... дисс. – Т., 2021; Муродов Ф. Тарихий романининг муштараклик ва ўзига хосликлар уйғунлиги муаммолари. Филол. фан. д-ри... дисс. – Т., 2018; Мели С. Сўзу сўз. – Т.: Шарқ НМАК бош таҳририяти, 2020; Йўлдош Қ. Сўз ёлқини. – Т.: Фафур Фулом номидаги НМИУ, 2018; Қуроноф Д. Чўлпон насри поэтикаси. – Т., 2004; Жўрақулов У. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. – Т.: Ф.Фулом номидаги НМИУ, 2016; Карим Б. Руҳият алифбоси. – Т.: Фафур Фулом номидаги НМИУ, 2016; Карим Б. Абдулла Қодирий феномени. – Т.: "Info capital group" нашриёти, 2019; Дониёрова Ш. Истиклол даври ўзбек романларида миллий рух ва қахрамон муаммоси. Филол. фан. д-ри... дисс. – Т., 2012; Пирназарова М. Ҳозирги ўзбек романларида услубий изланишлар (О.Мухтор, Х.Дўстмухаммад, У.Ҳамдам, Т.Рустам романлари мисолида). Филол. фан. номз... дисс. – Т., 2006; Шералиева М. Ҳозирги ўзбек насрида киноя (Ижтимоий-психологик омиллари, поэтик тизимдаги ўрни). – Т.: Akademnashr, 2016.

“uchrashuv”, “ayriliq”, “visol” motivlarida ham ayni manbadagi “ilk syujet”ga asoslanishi, shu jihatdan G‘arb romanlaridan keskin farq qilishini aniq ko‘rsatib beradi. Shuni alohida ta’kidlash lozimki, hozirga qadar o‘zbek adabiyotshunosligida “oshiq-ma’shuqa-raqib” uchligi aynan o‘zbek romanchiligi an’analari negizida genezisi, shakllanish va takomil bosqichlariga ko‘ra o‘rganilmagan.

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

Tadqiqotning maqsadi “Oshiq-ma’shuqa-raqib” obrazini ilohiy axborotlar, mif, folklor va ilk o‘zbek romanchiligi tarixi (XX asrning 30-80-yillari)ga xos poetik tadrijini kuzatish, mustaqillik davri o‘zbek romanlarini “oshiq-ma’shuqa-raqib” uchligi doirasida tadqiq etish, O‘.Hoshimovning “Tushda kechgan umrlar”, X.Do‘stmuhammadning “Bozor”, L.Bo‘rixonning “Jaziramadagi odamlar” kabi asarlarida “oshiq-ma’shuqa-raqib” obrazlari spetsifikasi, ijtimoiy-ma’rifiy talqini, badiiy-psixologik funksiyasining anormallashuvi doirasida ochib berishdan iborat.

Tadqiqotning vazifalari:

“oshiq-ma’shuqa-raqib” obrazlar tizimining genezisi, sinkretik holati va bundan keyingi sintezlashuv jarayonlarini miqlar, o‘zbek xalq ijodiyotiga mansub janrlar, mumtoz dostonchilik, xususan, Alisher Navoiy “Xamsa” dostonlari asosida yoritish, obraz-triadaning badiiy xususiyatlari, nazariy kanonlari haqida xulosalar chiqarish;

muammoning jadid adabiyoti, romanchiligi, xususan, Abdulla Qodiriy va Abdulhamid Cho‘lpon romanlarida aks etish usul va yo‘llarini aniqlash, ayni an’ananing Oybek va Abdulla Qahhor romanlaridagi in’ikosini kuzatish;

XX asr o‘zbek romanlarida milliy epik tafakkurning jahon romanchiligi poetik usullari bilan sintezlashuvi, ijtimoiy hayot voqeligining yozuvchi individual badiiy talqini sathida reallashuvi “oshiq-ma’shuqa-raqib” obrazining o‘ziga xos takomil bosqichi ekanligini ilmiy asoslash;

“Tushda kechgan umrlar” romanida “oshiq-ma’shuqa-raqib” uchligining badiiy vazifasi va spetsifik o‘zgarishlari, oshiq obrazi tasvirida milliy-ijtimoiy-individual fojيانing uyg‘un psixologik tasviri yetakchiligini ochib berish;

Xurshid Do‘stmuhammadning “Bozor”, Luqmon Bo‘rixonning “Jaziramadagi odamlar” romanlarida “oshiq-ma’shuqa-raqib” uchligining mustaqillik davri ijtimoiy konsepsiyasi bilan mushtaraklashuvi, ayni obrazlar poetik tasviridagi milliylashuv, sintezlashuv, anormallashuv xususiyatlarini aniqlash;

zamonaviy o‘zbek romanlarida “oshiq-ma’shuqa-raqib” uchligi bosqichlari, ularning milliy va jahon romanchiligi an’analari bilan munosabati, yangilanishi va takomillashuvi xususida nazariy xulosalar chiqarish.

Tadqiqotning obykti sifatida O‘.Hoshimovning “Tushda kechgan umrlar”, X.Do‘stmuhammadning “Bozor”, L.Bo‘rixonning “Jaziramadagi odamlar” romanlari, shuningdek, “oshiq-ma’shuqa-raqib” uchligining takomil bosqichlarini

belgilashda Abdulla Qodiriyning “O‘tkan kunlar”, “Mehrobdan chayon”, Abdulhamid Cho‘lponning “Kecha va kunduz”, Oybekning “Qutlug‘ qon”, Abdulla Qahhorning “Sarob” romanlari tanlandi.

Tadqiqotning predmetini zamonaviy o‘zbek romanlarida “oshiq-ma’shuqaraqib” obrazi genezisi, shakllanishi va takomil bosqichlariga xos poetik qonuniyatlar, spetsifik o‘ziga xoslik muammolari tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada qiyosiy-tarixiy, qiyosiy-tipologik, germerivtik va psixologik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

“oshiq-ma’shuqaraqib” obrazlar tizimining genezisi, sinkretik holati va bundan keyingi sintezlashuv jarayonlari mifologik manbalarda buzilgan shaklda, o‘zbek xalq ijodiyotiga mansub janrlar, xususan, eposlarga kelib umumlashgani, obrazlar alohida shaxsdan millat miqyosiga ko‘tarilgani, Alisher Navoiy “Xamsa” dostonlarida mohiyat jihatdan ilohiy kalomlarga yaqinlashgani, qat‘iylashgani, kanonlashgani, Abdulla Qodiriy romanlarida diniy va dunyoviy tafakkur mahsuli sifatida, Abdulhamid Cho‘lpon romanlarida jahon romanchiligining ta’siri, ayni yozuvchilar an’anasining Oybek va Abdulla Qahhor romanlarida davom etgani, ochib berilgan;

“Tushda kechgan umrlar” romanida “oshiq-ma’shuqaraqib” uchligi badiiy vazifasi va spetsifik o‘zgarishlari, xususan, “ushrashuv”, “ayriliq”, “visol” motivlarining asar syujet liniyasida noan’anaviy tarzda berilgani, oshiq obrazi tasvirida milliy-ijtimoiy-individual fojining uyg‘un psixologik tasviri yetakchilik qilishi dalillangan;

Xurshid Do‘stmuhammadning “Bozor” romanida obrazlar poetik tasvirida ham an’anaviy, ham jahon romanchiligidagi shakliy izlanishlarni o‘zida mujassam etgani, “oshiq-ma’shuqaraqib” obrazlarining metaforiklashuvi, oshiq va ma’shuqa tasviridagi ma’rifiy talqinning yetakchiligi aniqlangan;

zamonaviy o‘zbek romanlarida obraz-triada bosqichlari, ularning milliy va jahon romanchiligi an’analari bilan munosabati, yangilanishi va takomillashuvi, L.Bo‘rixonning “Jaziramadagi odamlar” romanida “oshiq-ma’shuqaraqib” obrazlar tasvirida sintezlashuv, anormallashuv jarayonlari asoslangan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

“oshiq-ma’shuqaraqib” obrazlar tizimini o‘rganish natijasida obraz-triadaning genezisi, sinkretik holati va sintezlashuv jarayonlari aniqlangan;

uchlik tizimining jadid adabiyoti, xususan, Abdulla Qodiriy, Abdulhamid Cho‘lpon romanlarida badiiy aks ettirish an’anasining Oybek va Abdulla Qahhor romanlarida davom etishi yoritib berilgan;

mustaqillik davri o‘zbek romanlari, xususan, O‘.Hoshimov, X.Do‘stmuhammad, L.Bo‘rixon kabi yozuvchilar ijodida oshiq obrazi tasvirida milliy, ijtimoiy-individual fojining uyg‘un psixologik tasviri, ayni obrazlar poetik tasviridagi milliylik, sintezlashuv, anormallashuv jarayonlari tahlil qilingan va ilmiy-amaliy ahamiyati ko‘rsatilgan.

Tadqiqot natijalarining ishonchliligi qo‘llanilgan yondashuv usullari va nazariy ma’lumotlarni berishda aniq ilmiy manbalarga tayanilgani, tahlilga tortilgan manbalarning ilmiy metodlar vositasida asoslangani, nazariy fikr va

xulosalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani, adabiyotshunoslikning zamonaviy ilmiy konsepsiyalari asosida o'rganilgani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati adabiyotshunoslikda “oshiq-ma'shuqa-raqib” obrazlarining genezisi, sinkretik holati, sintezlashuvi, zamonaviy o'zbek romanlaridagi yangilanishi va takomillashuvi xususida olingan nazariy xulosalar bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati jahon adabiyoti, qiyosiy adabiyotshunoslik, adabiyot nazariyasi, o'zbek adabiyoti bo'yicha tadqiqotlar uchun material bera olishi, “Filologiya va tillarni o'qitish (o'zbek tili)” ta'lim yo'nalishida “Jahon adabiyoti”, “Qiyosiy adabiyotshunoslik”, “O'zbek adabiyoti tarixi”, “O'zbek adabiyoti”, “Hozirgi adabiy jarayon” kabi fanlardan ma'ruzalar o'qishda va amaliy mashg'ulotlar o'tkazishda, darslik va o'quv qo'llanmalari yaratishda ilmiy-nazariy manba bo'lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Mustaqillik davri o'zbek romanlarida “oshiq-ma'shuqa-raqib” obrazlarining poetik takomili tadqiqi bo'yicha olingan natijalar asosida:

“oshiq-ma'shuqa-raqib” obrazining adabiyot tarixidagi poetik tadriji, tarixiy bosqichlari, uchlik takomilida an'anaviylik tamoyili hamda jahon romanchiligi ta'siri masalasi, O'.Hoshimovning “Tushda kechgan umrlar”, X.Do'stmuhammadning “Bozor”, L.Bo'rixonning “Jaziramadagi odamlar” kabi romanlarida “oshiq-ma'shuqa-raqib” obrazlarining o'ziga xosligi, ijtimoiy-ma'rifiy talqini, ijtimoiy-psixologik funksiyasining anormallashuv jarayonlariga doir ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2017-2020-yillarda bajarilgan OT-F1-030 raqamli “O'zbek adabiyoti tarixi” ko'p jildli monografiyani (7 jild) chop etish (2017-2020) mavzusidagi fundamental loyihaning nazariy qismida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2022-yil 14-sentabr 04/1-2575-son ma'lumotnomasi). Natijada “oshiq-ma'shuqa-raqib” obrazining adabiyot tarixidagi poetik tadriji, tarixiy bosqichlariga oid ilmiy ma'lumotlar bilan boyishiga xizmat qilgan;

obraz-triadaning 30-80-yillar adabiyotida badiiy aks ettirilishi, “oshiq-ma'shuqa-raqib” obrazi takomilida milliy va jahon romanchiligining o'rni, “oshiq-ma'shuqa-raqib” obrazi ijtimoiy-psixologik funksiyasining anormallashuv jarayonlarini epik idroklashga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2020-2021-yillarda bajarilgan I-OT-2019-42 raqamli “O'zbek va ingliz tillarining elektron (inson qiyofasi, fe'l-atvori tabiat va milliy timsollar tasviri) poetik lug'atini yaratish” mavzusidagi innovatsion loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 16-yanvardagi 04/1-94-son ma'lumotnomasi). Natijada yangi yaratilgan poetik lug'at “oshiq-ma'shuqa-raqib” obraziga doir ilmiy izohlar bilan boyitilgan;

“Tushda kechgan umrlar”, “Bozor” romanlarida “oshiq-ma'shuqa-raqib” obrazining ijtimoiy, ma'rifiy va o'ziga xos xususiyatlari, “Jaziramadagi odamlar”

romanida “oshiq-ma’shuqa-raqib” obrazi ijtimoiy-ma’rifiy funksiyasining anormallasuvi, shu bilan birga, tadqiqot obyekti hisoblangan adiblar badiiy konsepsiyasining ifoda usullari, ijodkorlarga xos individuallik va poetik mahorat masalalariga doir ilmiy xulosalardan O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanali “Bedorlik”, “Adabiy jarayon” dasturlarida foydalanilgan. (O‘zbekiston teleradiokanali 2023-yil 16-yanvardagi 04/36-75-sonli ma’lumotnomasi). Natijada dastur uchun tayyorlangan materiallarning mazmuni nazariy ma’lumotlar bilan boyitilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 3 ta xalqaro, 2 ta respublika miqyosidagi ilmiy-amaliy anjumanlarda muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 14 ta ilmiy ish chop etilgan, shulardan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta maqola, jumladan, 6 tasi xalqaro hamda 3 tasi respublika jurnallarda nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan bo‘lib, umumiy hajmi 155 sahifadan 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, ishonchliligi, nazariy va amaliy ahamiyati, amaliyotga joriy etilishi, e’lon qilingan ishlar va tadqiqotning tuzilishi ko‘rsatilgan.

Dissertatsiyaning **“Oshiq-ma’shuqa-raqib” uchligining genezisi va adabiy-nazariy omillari** deb nomlangan dastlabki bobi ikki fasldan iborat. Bobning *“Ilohiy manbalar, mif va milliy folklor namunalarida “oshiq-ma’shuqa-raqib” obrazi*” nomli birinchi faslida mazkur uchlik obraz tizimi Sharq-islom ma’naviy muhitida shakllangan adabiyot, adabiy shakl va janrlar ilohiy manbalardan oziqlangani, to‘yingani va sharqona mezonlarga asoslangani haqidagi nazariy tezis asosida fikr yuritilgan.

Zamonaviy adabiyotshunoslikda adabiy-estetik hodisalarni ilohiy manbalarga tayanib talqin qilish tendensiyasi ko‘zga tashlanmoqda. Xususan, adabiyotshunos A‘zamxon Qozixo‘ja “Qissa janrining xususiyatlari”¹ maqolasida qissa janrining kelib chiqishi va janrga xos xususiyatlarini belgilashda Qur’oni karimdagi Yusuf alayhissalom qissasini asos qilib oladi. Olima Umida Rasulova ham “XX asr o‘zbek qissachiligi (poetik izlanishlar va taraqqiyot tamoyillari)”² nomli monografiyasida qissa janrining tarixiy asoslarini diniy qissalar bilan bog‘lab tahlilga tortadi. Adabiyotshunoslikda bunday an’ana nafaqat muayyan janr tarixini aniqlashda, balki obraz-triada genezisini yoritishda ham ko‘zga tashlanadi.

¹ Қозихўжа А. Гар ортуқ сўз дедим... –Т.: “Nurafshon business” нашриёти, 2021. – Б. 163.

² Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). – Т.: “Qamar Media” нашриёти, 2020. – Б. 320.

Adabiyotshunos U.Jo‘raqulovning “Qodiriy va roman tafakkuri” hamda “Alisher Navoiy “Xamsa”sida xronotop poetikasi” deb nomlangan tadqiqotlarida obraz-triada genezisi ilohiy manbalarda ekanini klassik dostonlar matni va badiiy konsepsiyasidan kelib chiqib asoslagan. Bu esa, nafaqat epik janrlar genezisi, ularning markazida turuvchi “oshiq-ma’shuqa-raqib” obrazining ilk asoslari ham ilohiy manbalarga borib bog‘lanishi haqidagi asosli to‘xtamga olib keladi.

Negaki, “oshiq ma’shuqa-raqib” uchligi tub asoslari bashariyat tarixining ilk ibtidosi, ya’ni ilohiy kitoblarda kelgan (ilk syujet)ga Odam (a.s), Momo Havvo va Iblis haqidagi ilohiy xabarga borib bog‘lanadi. Ilohiy axborotda kelishicha, Odam (a.s)ning yaratilishi va unga Momo Havvoni juft qilinishi, yer yuzida Ollohning xalifasi bo‘lishdek oliy maqomning berilishi, Olloh barcha farishtalardan ustun ko‘rib mukarram aylashi natijasida Iblisning ilk bor Olloh huzurida Odam (a.s)ga hasad qilishi, mana shu uchlik yer yuziga tushirilganda abadul-abad o‘zaro dushman bo‘lishi, Odam avlodlari Olloh marhamatiga qayta erishishi uchun hidoyat yo‘liga kirishi lozimligi haqida aniq ko‘rsatma berilgan. Bu Qur’oni karimning “Baqara” surasi 30-oyatida shunday bayon qilinadi: “Odamga sajda qilingiz!” – deb buyurishimiz bilan ular sajda qildilar. Faqat Iblis bosh tortib, takabburlik qildi va kofirlardan bo‘ldi”¹. Chunki Odam (a.s)ga pokiza bir juft Momo Havvoning yaratilishi, “Lavhul-mahfuz”da bitilmish ilk uchrashuvlari, jannatda baxtiyor onlarni boshlaganlari Iblisning halovatini buzgandi. Odam (a.s) va Momo Havvoning baxtiyor lahzalari uzoqqa bormadi, Iblis ularni Yaratgan izni bilan yo‘ldan ozdirishga erishdi. Shundan so‘ng, “Tushingiz!” hukmi yangradi. Ayni shu lahzadan boshlab bashariyat olamiga Odam qadami yetdi va Odam avlodlari bilan Shayton o‘rtasida abadiy konflikt boshlanib to‘qiyomatgacha davom etishi ma’lum bo‘ldi.

Adabiyotshunos U.Jo‘raqulov ilohiy xabarda kelgan ayni uchlik keyinchalik adabiyotdagi an’anaviy uchlik obraziga asos bo‘lganini ta’kidlaydi. “Voqean, “Qur’oni karim”ning “Baqara” surasi, 36-oyati tarkibida keladigan: “Bir-biringizga dushmansiz”, degan Olloh kalomi, bevosita, Uning o‘zi tomonidan yaratilgan uch yaratiqqa – Odam (a.s), Momo Havvo va Iblisga qaratilgan edi. Keyinchalik Sharq adabiyotidagi oshiq-ma’shuqa-raqib uchligiga aynan shu voqea asos bo‘ldi”². Ayni uchlikning badiiy asarlarga ko‘chishiga sabab odamzotning ideal shaxslarga bo‘lgan intilishi bo‘ldi. Obraz-triada G‘arb adabiyotida ham, Sharq adabiyotida ham turli darajalarda qayta ishlandi. “Oshiq-ma’shuqa-raqib” obrazi davrdan davrga, asardan asarga o‘tib, ijodkor konsepsiyasiga asosan ba’zi o‘zgarishlarga uchragan bo‘lsa ham, lekin obraz-triadaga xos muayyan xususiyatlarni o‘zida saqlab kelmoqda.

“Oshiq-ma’shuqa-raqib” obrazlarining ilk shakllanish va takomil jarayonlari, bizningcha, quyidagilarda ko‘rinadi: a) oshiqning ilk oliy ko‘rinishi insonning Yaratganga bo‘lgan ishq, uning ma’rifatiga oshuftalik holati, bu yo‘lda Iblisning to‘siq bo‘lishi namoyon bo‘ladi; b) mifda bu tizim spetsifikasi muayyan

¹ Куръони карим. Маъноларининг таржима ва тафсири. Таржима ва тафсир муаллифи Шайх Абдулазиз Мансур. – Т.: Сано-стандарт, 2021. – Б. 6.

² Жўрақулов У. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. – Т.: Ғ.Фулом номидаги нашриёт-матбаа, 2015. – Б. 156.

o'zgarishga uchraydi, uchlik obrazlar funksiyasi murakkablashadi, ularda sintezlashuv, transformatsiyalashuv holatlari kuzatiladi; v) folklor namunalari, xususan, eposda oshiq, xalq qahramoni, millat jonkuyari, oila boshi, millat otasi, millat onasi (millat sha'ni, oila nomusi)ning sevikli yori sifatida ko'rinadi; g) mumtoz epik talqinda esa oshiq Haq jamoliga intiluvchi solik, ma'shuqa ma'rifat mansha'i, oshiqning Yaratganga yetishish yo'lidagi vosita, oshiqning sevimli yori vazifasini bajaradi; d) ilohiy, folklor manbalari, hatto keyingi yozma romanlarda ham raqib oshiqni ma'shuqadan uzoqlashtiruvchi, oshiqqa qarshi ma'shuqaga talabgor, yovuzlik manbai sifatida keladi.

Ilohiy haqiqatlar unutilgan paytda uchlik tizimi ham miflashadi. Yunon mutafakkiri Arastu mifni "haqiqatdan xabar beruvchi yolg'on", degan fikrni aytadi. Zamonaviy o'zbek adabiyotshunosligida mazkur masala yuzasidan bir qancha fikrlar bildirilgan. Masalan, adabiyotshunos U.Jo'raqulov o'zining qator tadqiqotlarida mif naqlning buzilgan shakli degan qat'iy xulosani ilgari suradi va ilmiy asoslaydi. Ya'ni, avval Yaratguvchi tomonidan yuborilgan, Payg'ambarlar (s.a.v.) vositasida yetkazilgan shariat – naql bo'lgan. Keyinchalik naql buzilib, ko'pxudolik ifodasi o'laroq mif paydo bo'lgan¹. Folklorshunos Shomirza Turdimov ham keyinchalik shu fikrni davom ettirib, quyidagi fikrni ilgari suradi: "Mif manbasini "Ilohiy kalomlar"ga bog'lab anglaymiz. Mif asl diniy ta'limot izdan chiqqan joydan boshlanadi"².

Mif haqidagi yangicha fikrlar, nazariy xulosalarni muqoyasaviy usulda umumlashtiradigan bo'lsak, keltirilgan mavjud fikr-xulosalarning barchasi bir-birini davom ettiradi, to'ldiradi. Demakki, mif ilohiy xabarlarining buzilishi, noto'g'ri talqin qilinishi natijasida kelib chiqqan. Ilohiy kitoblarda kelgan xabarlar naql buzilgan, to'g'ri ta'limot unutilgan johiliyat davrlarida o'zgartirilgan. Umuman, mifga dinning buzilgan shakli deb qarash to'g'ri bo'lishi bilan birga, mustaqillik davri o'zbek adabiyotshunosligi yetib kelgan eng muhim xulosalardandir.

Mifning vujudga kelishi haqidagi yangi xulosalarning tadqiqotimiz uchun muhim jihati shundaki, ilohiy kitoblardagi kabi mif va afsonalarda ham "oshiq-ma'shuqa-raqib" uchlik tizimi uchraydi. Dindagi axborotlarning buzilishi, o'zgartirilishi, yolg'onlarga o'ralishi natijasida ayrim xalqlarning miflarida buzilgan shaklda kelishi, ayrim hollarda "oshiq-ma'shuqa-raqib" funksiyasining sintezlashuvi va transformatsiyalashuvi kuzatiladi. Mifologik manbalardagi uchlik tizimini quyidagi shakllarga ajratish mumkin: birinchi shaklida, "oshiq-ma'shuqa-raqib" uchlik tizimining mifologiyada bir butun holda ko'rinishi. Bunda ilohiy xabarlardagi ayni uchlik faqat tizim sifatida o'tadi va ularning atrofida muayyan voqealar kechadi, "oshiq-ma'shuqa-raqib" obrazlarining yo'li tutashadi; ikkinchi shaklida, "oshiq-ma'shuqa-raqib" obrazi alohida-alohida kelishi: ilohiy xabarlardagi biz yuqorida ko'rib o'tgan Odam (a.s), Momo Havvo va Iblis

¹ **Нақл** сўзининг луғавий маъноси: *келтириш, откажиш, таржима, анъана* деган мазмунларни ифодалайди. Истилоҳий маънода эса куйидагича: Яратгувчи томонидан ато этилган ақл билан банд Раббисини ўзи топиши лозим, лекин Яратгувчи бандасига карам қилиб, пайғамбарлар орқали нақлни ҳам берди. Демак, нақл Аллоҳ томонидан юборилган кўрсатмалар (Жўрақулов У. Ишқ қисмати шу азал-абад. // "Тафаккур" журнали, 2014. № 3. – Б. 54-61).

² Турдимов Ш. Фольклор сабоқлари. // Халқ сўзи. 2021. № 140.

xususiyatlari alohida-alohida mifologik obrazlarda aks etishi va ularning yo‘li kesishmasdan, o‘z doirasida harakatlanishi; uchinchi shaklida, bitta obrazda ham oshiq, ham ma’shuqa yoki raqibning xususiyatlari birgalikda namoyon bo‘lishi; to‘rtinchi shaklida oshiq yoki ma’shuqa yo raqib tusini o‘zgartiradi.

Keyinchalik mazkur uchlik tizimi xalq qissalari va dostonlarida kanonlashib epik ko‘lamdorligi oshib borganini ko‘ramiz. Epos janrining spetsifikasiga nazar tashlaydigan bo‘lsak, eng bo‘rtib ko‘rinadigan jihat, aynan milliylikning aks etishida namoyon bo‘ladi. Rus olimi M.Baxtin fikricha, epos dunyosi “ota-bobolar” va bobokalonlar”, “birinchilar” va “eng yaxshilar” dunyosidir¹. Demak, xalqning eng yaxshi ideali sifatida ota-bobolar o‘tmishi turadi. Ya’ni: “Epik o‘tmishni o‘zgartirish, qayta idrok etish, qayta baholash mumkin emas. Bir so‘z bilan aytganda, eposning aytuvchisi va tinglovchisi mutloq o‘tmish kishilari, ular boshdan kechirgan voqelik bilan muloqotga kirishar ekan, unga ideal sifatida qaraydi, uni o‘z zamonasi, shu zamona kishilari bilan solishtiradi. Bu jarayonda esa epos voqeligi va qahramonlarini emas, o‘z-o‘zini qayta idrok etadi, baholaydi”². Epos bevosita millat taqdiri bilan bog‘liq ekan, “oshiq-ma’shuqaraqib” obrazlari shu maqsadga ko‘ra asar markaziga qo‘yiladi. Haqiqatan ham, eposlarda kelgan oshiq millat qahramoni sifatida uchlik tizimining asosiy o‘rinida turadi. Uchlik tizimining mukammal tasviri “Alpomish”da ko‘rinadi. Chunki bu tizimga xos bo‘lgan ilk uchrashuv va sevib qolish, ayriliqda kechgan iztirobli onlar, oshiqning qaytishi, yana sevishganlarning visolga erishuvi kabi masalalar bir tizim sifatida, aynan, “Alpomish” dostonida mukammal aks etgan. Millat taqdiri Alpomish obrazida millatni himoya qilish bilan bog‘langan bo‘lsa, Barchinoyda qalmoq yurtida o‘ziga qo‘shib millatni ham qul qilmaslik, Kashal yurtidagi ildiz otgan johillik qo‘lida xalq ma’naviyatini o‘ldirmaslik, Surxayil kampir, Ko‘kaldosh, O‘ltontoz, Qalmoqshoh kabilarda esa hiyla bilan nafaqat oshiqni yengish, millat kelajagiga ham to‘siq bo‘lish, bo‘ysundirish, xalq birdamligiga nifoq solishda ko‘rinadi. Epos dunyosiga ko‘chgan raqiblar millatga qarshi qo‘yilishi, millatni parokanda qilish, yo‘q qilishga qaratilgan kuch sifatida maydonga chiqadi.

Bobning ikkinchi fasli “*Xamsa*” dostonlarida “oshiq-ma’shuqaraqib” obrazining epik talqini” deb nomlangan. Bunda, mumtoz epik matnning mukammal namunasi o‘laroq, Alisher Navoiyning “Farhod va Shirin”, “Layli va Majnun”, “Sab’ayi Sayyor”, “Saddi Iskandariy” dostonlari tahlili bilan cheklanilgan. Dostonlarda “oshiq-ma’shuqaraqib” uchlik tizimining o‘ziga xos jihatlariga e’tibor qaratilgan.

Adabiyot tarixiylik prinsipi asosida shakllanadi. Zamonaviy o‘zbek romanlarining taraqqiy etishida adabiyot tarixi muhim sanaladi. Ya’ni, tarixiylik prinsipi asosida janrlar, obrazlar taraqqiy etib keladi. Zamonaviy adabiyot asoslari mumtoz adabiyot tarixiga borib taqaladi. Buni janrlar misolida, yoki obrazlar sistemasiga olib qaraydigan bo‘lsak ham turli asoslarini topishimiz mumkin. Katta

¹ Бахтин М. Романда замон ва хронотоп шакллари (Рус тилидан У. Жўракулов таржимаси). – Т.: Akademnashr, 2015. – Б.18.

² Жўракулов У. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. – Т.: Ф.Фулум номидаги нашриёт-матбаа ижодий уйи, 2015.– Б.83.

janrlar adabiyotning kuchini, badiiy quvvatini belgilab beradi. Epos, doston, “Xamsa”, romanlar ana shunday janrlardan hisoblanadi. Aynan syujet, obrazlar tizimi epos, “Xamsa” dostonlari va roman janrlarini bir qadar yaqinlashtiradi. Bitta “oshiq-ma’shuqa-raqib” obrazlar tizimiga e’tibor qiladigan bo’lsak, epik tafakkurdagi katta janrlarni birlashtirib turuvchi muhim komponent ekanligi ayonlashadi. Demak, bugunning romani qadimgi eposning, “Xamsa” dostonlarining vorisi, davomchisi sifatida adabiy jarayonda harakat qiladi. Mumtoz dostonchilik dastlab, alohida dostonlar yaratish bilan boshlangan bo’lsa, keyinchalik besh dostondan tarkib topgan “Xamsa” yaratish an’anaga aylandi. Ushbu an’anani Nizomiy Ganjaviy, Xusrav Dehlaviy, Alisher Navoiy ijodida ko’rish mumkin. “Xamsa” besh dostondan iborat keng qamrovli asar bo’lgani uchun unda muallif ma’naviy-ma’rifiy, ijtimoiy-falsafiy, umumbashariy qarashlarini mukammal yoritish imkoniyatiga ega.

Jumladan, Alisher Navoiy “Xamsa”si o’zigacha yaratilgan dostonlardan anchayin farq qiladi. Shoir mumtoz dostonlaridagi obrazlar orqali o’z ma’rifiy ideallari, hayotiy konsepsiyasini badiiy talqin etgan. Sharq-islom muhitida ulg’aygan shoir ijodida tasavvufiy qarashlar yetakchilik qiladi. Mumtoz dostonchilikda “oshiq-ma’shuqa-raqib” uchligi asar markaziga chiqadi va ishq konsepsiyasi ilgari suriladi. “Oshiq-ma’shuqa-raqib” obrazi esa aynan mumtoz dostonchilikda, xususan, Alisher Navoiy “Xamsa”sida mohiyat e’tibori bilan ilohiy manbalarga yaqinlashdi. Ushbu obrazlar negizida Qur’oni karim asosidagi sof hidoyat yo’li ko’rsatildi, Ollohga bo’lgan ilohiy ishq kuylandi. “Xamsa” dostonlaridagi uchlik tizimida Bahromshohga ishqda to’siq nafs, Farhod va Majnun Ollohni anglashi uchun mazhar Shirin va Layli, Iskandar uchun haqiqiy ma’shuqa Olloh, shuning uchun “Saddi Iskandariy”da Shirin va Layli darajasidagi ayol obrazi yo’q. Navoiy “Xamsa” dostonlarida “oshiq-ma’shuqa-raqib” uchligida tasavvufdagi ishqning uch darajasini asos qilib olganini ko’rish mumkin. “Xamsa”dagi oshiqlar tizimi Bahromshoh, Farhod, Majnun, Iskandarga qadar bosqichma-bosqich yaratilishda ilohiy manbaga yaqinlashib boradi. Bahromshoh taxt vorisi sifatida, Farhod ishq bilan, Majnun ilohiy jununlik bilan, Iskandar valiylik taqdiri ila ziynatlandi. Hazrat Navoiy “Saddi Iskandariy”da Iskandar obrazini yaratar ekan, Qur’oni karimga tayanadi. Iskandarga kelganda oshiq mukammal chin oshiq darajasiga chiqdi. Iskandar umrini dunyo sir-sinoatini bilishga sarfladi va ilmda yuksaklikka erishib, valiylik, nabiylk maqomiga ko’tarildi. “Xamsa” dostonlarida “oshiq-ma’shuqa-raqib” obrazlari mohiyat jihatdan ilohiy manbalarga yaqinlashdi, ma’shuqaga bo’lgan ishq chin ma’noda Yaratganga qaratildi. Natijada mazkur dostonlardagi “oshiq-ma’shuqa-raqib” obrazlari qat’iylashgani, kanonlashgani va bu jarayon qaysidir darajada mustaqillik davri o’zbek romanlariga ham o’tgani, shu bilan birgalikda uchlik tizimida yangicha yondashuvlarni ham o’zida aks ettirgani, obrazlar o’zining ma’lum genetik omillarini saqlab qolganini ta’kidlash lozim.

Dissertatsiyaning **“Hozirgi o’zbek romanlarida “oshiq-ma’shuqa-raqib” obrazining o’rni va badiiy vazifasi”** deb nomlangan ikkinchi bobi uch faslni o’z ichiga oladi. *“Obraz-triadaning ilk romanlarda badiiy aks ettirilishi”* nomli ilk faslida obraz-triadaning ijtimoiy, badiiy funksiyasi tahlilga tortilgan.

Vadud Mahmud “Tark shoiri - Ajziy” maqolasida shunday yozadi: “Bu shoirimiz ham oshiqdir. Faqat buning ishq u na tasavvuf ishqidir, na realist shoirlarning zohiriy ishqidir. Shoirimiz oshiqdir, ma’shuq esa xalqdir, millatdir. Millati va xalqig‘a muhabbati uning ishqidir. U ishq esa bizga shuni bildiradir. Ajziy shu “tarzi tafakkur”i bilan adabiyotni ijtimoiylashtirmak va uni jamiyat uchun foydali bir shaklga so‘qmoq istaganini bildiradir”¹. Maqolada ishq funksiyasining ijtimoiylashuvi haqidagi fikrlar ilgari surilgani, tadqiqotimiz uchun muhim hisoblanadi. Ayni obrazlar takomili, oshiq-ma’shuqa-raqib tizimiga xos sintezlashuv hamda transformatsion jarayonlar Abdulla Qodiriyning “O‘tkan kunlar”, “Mehrobdan chayon”, Cho‘lponning “Kecha va kunduz” romanlarida yaqqol ko‘rinadi.

O‘zbek adabiyoti tarixida Abdulla Qodiriyning “O‘tkan kunlar” romani yangilik bo‘ldi. Chunki roman yozish an‘anasi bunga qadar milliy adabiyot an‘analarida yo‘q edi. Qodiriy romanining yangiligi, roman syujetining asosi ilohiy manbalardan oziqlanishi bilan belgilanadi. Qodiriy romanchilikda Otabek orqali tarixiy-an‘anaviy tamoyillarga tayangan holda sharqona oshiq obrazini yaratadi. Asardagi “uchrashuv”, “ayriliq”, “visol” motivlari Qur‘oni karimda kelgan “ilk syujet”ga borib tutashadi. Otabek Sharq-islom muhitida tarbiya topgan, teran fikrli, vaziyatga to‘g‘ri va adolatli baho bera oladigan, oshiqqa xos sifatlarga ega. U roman markaziga kirib kelishidan oshiqning barcha talablariga javob beradigan obraz sifatida ko‘rinadi. Asarda Otabek obrazida ikki yo‘nalish: oshiq maqomi bilan birga ijtimoiylik qorishib ketganini ko‘ramiz. Ijtimoiy hayotda oshiqni yurt qayg‘usi qiynaydi. Qipchoqlar qirg‘iniga qarshi bo‘lgan bek, otasi Yusufbek hojining yurtboshilar qatorida shu qarorga kelgan deb o‘ylashi uni ancha cho‘ktirib qo‘yadi. Asarda Otabek Xudoyorxon, Musulmonqul, Azizbek haqida haqqoniy fikrlar bildiradi. Otabek oshiqqa xos o‘lim topishi, ya‘ni shahid bo‘lishi ijtimoiy hayotdagi shaytanat (mustamlaka davlat) bilan kurashda yuz beradi. Chor Rossiyasi O‘rta Osiyoni bosib olishni Avliyo ota qarorgohidan boshlagan. Aynan shu yerda Otabek shahid ketadi. Tarixiy-an‘anaviy ma’shuqa obrazi oshiq uchun ma‘naviy kuch, energiya, quvvat manbai sifatida talqin qilinadi. Kumushbibi Otabekka raqibini yengishda xuddi Barchinoyga o‘xshab ma‘naviy ko‘mak berganini kuzatamiz. Buni muallif Otabekning maktubi orqali beradi: “Men o‘zing‘a bag‘ishlang‘an kuch manbaini juda yaxshi onglar edim, mendagi bu o‘zgarish manbai uy ichida uxlag‘uchi bir malak edi... Siz edingiz!”²

Adabiyotshunos Matyoqub Qo‘shjonov Homid obrazining ig‘vo-nayranglari Otabek va Kumushning muhabbati kuchini ko‘rsatishga xizmat qilgani haqida haqli fikr bildiradi: “O‘tkan kunlar” romanida Homid Otabek ustidan ig‘vo yuritadi. Bu ig‘vo natijasida Otabek ikki marta og‘ir vaziyatlarga tushib o‘limga hukm qilinadi. Bu vaziyatlar Otabek xarakteridagi yozuvchi ta‘kidlamoqchi bo‘lgan olijanob xususiyatlarni bo‘rttirib ko‘rsatishga xizmat qiladi”³. Demak, romandagi raqib obrazini yaratishda an‘anaviylik tamoyili yetakchilik qiladi.

¹ Махмуд В. Тарк шоири-ажзий. <https://e-tarix.uz/milliyat-insholari/jadid-matbuoti/782-maqola.html>.

² Қодирий А. Ўткан кунлар. – Т.: Наврўз, 2019. – Б. 266.

³ Қўшжонов М. Сайланма. Икки жилдлик. Иккинчи жилд. – Т.: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1983. – Б. 192.

Raqibdagi har bir holat, aynan Iblis faoliyatini takrorlaydi. Homid, Jannat xola, Sodiq, Mutalni o‘z ortidan ergashtirib, o‘g‘rilikka boshlaydi. “Dushanba kun kechasi” faslida ma’shuqa yotgan uying tagini teshib, egrilik sari yo‘l olgan shayton va uning gumashtalari yer ostida Otabek tomonidan o‘ldiriladi. Bu Iblis va unga ergashuvchilarni xuddiki ularning azaliy makoni yer osti (xaos) olamiga itarib yuborgandek, taassurot qoldiradi.

Cho‘lponning “Kecha va kunduz” romanida “oshiq-ma’shuqa-raqib” obrazlari Qodiriyning ikki romanidagi uchlikni tarixiy-an‘anaviylik nuqtayi nazaridan takrorlamagan, ko‘proq jahon va rus romanchiligi an‘analariga tayangan. Cho‘lpon jahon adabiyoti an‘analarini ijodiy o‘rganishi natijasida, ijtimoiylikni ramziylashgan holatda birinchi marta “Kecha va kunduz”da qo‘llagan. “Kecha va kunduz” o‘zbek nasridagi ilk ijtimoiy-psixologik roman sifatida dunyoga kelgan. Adabiyotshunos D.Quronovning roman haqidagi qarashlari biz aytmoqchi bo‘lgan fikrga to‘la monand keladi: “Romanchiligimizning ilk cho‘qqisi – “O‘tkan kunlar”dan farq qilaraq, “Kecha”da voqealar silsilasi emas, inson xarakteri, uning ruhiyasida kechayotgan jarayonlar markaziy o‘rin tutadi. Cho‘lponning romanchiligimiz taraqqiyotiga qo‘shgan eng muhim yangiliklaridan biri ham shundadir”¹.

Muallifning maqsadini yuzaga chiqarish, albatta, Zebi va Miryoqub obrazi atrofida kechadi. Har ikki obraz atrofida uchlik tizimi bor. Faqatgina tizimdagi qaysidir obrazning xususiyati, harakatlari sezilmaydi yoki ramziylashadi, ijtimoiylashadi. Aynan shu jihatlari bilan oshiq, ma’shuqa, raqib uchligi yangilanadi. Zebi – ma’shuqa, go‘zal siyrati, ashula aytish mahorati, nazokati, ishq haqidagi orzu-o‘ylari bilan Kumush yoki Ra‘nodan qolishmaydi. Lekin uning erki bo‘g‘ilgan, ijtimoiy jihatdan tenglik yo‘q jamiyatning erksiz, ixtiyorsiz vakilasi. U taqdirning hukmi oldida ojiz, ijtimoiy muhitga mag‘lub. Aravachi yigit O‘lmasjonga muhabbat bog‘lasa-da, o‘zidan ancha katta, ko‘p xotinli Akbarali mingboshiga tegishga majbur bo‘ladi. O‘lmasjonning oshiq sifatidagi harakati deyarli ko‘zga tashlanmaydi. Raqib Akbarali timsolida ramziylashadi, shariat talablari bo‘yicha yashovchi, Eshonning aytganlarini so‘zsiz bajaruvchi Razzoq so‘fi xonadoni orqali jamiyatning diniy mutaassiblashgani, erkinlikka intilmasligi, e‘tiqodni noto‘g‘ri targ‘ib qilinishi oqibatida ayollarning ayanchli taqdiri ochib beriladi.

Bobning “*Oshiq-ma’shuqa-raqib*” obrazi talqinida ijtimoiylik tamoyili” deb nomlangan ikkinchi faslida Oybekning “Qutlug‘ qon”, Abdulla Qahorning “Sarob” romanlari tahlilga tortilgan. “Qutlug‘ qon” romanida syujet chizig‘i Yo‘lchi va Mirzakarimboy o‘rtasidagi ziddiyat bo‘ylab harakatlanadi. Ikki qahramon o‘rtasidagi konflikt asarning mazmun-mohiyatini ochib beradi. Oshiq obrazi an‘anasi Yo‘lchida bir qancha xususiyatlar bilan asoslanadi. Oshiq asar markazida harakatlanadi. Oshiqni harakatlantiruvchi kuchda esa ishq va ijtimoiylik sintezlashgan. Sinfilylik nuqtayi nazaridan Yo‘lchi – xizmatkor, Mirzakarimboy – boy qatlamga mansubligi ularni bir-biriga qarshi qo‘yishning asosi sanaladi.

¹ Куронов Д. Чўлпон насри поэтикаси. – Т.: “Шарк” нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2004. – Б.157.

Yo‘lchida boshqa oshiq'larga nisbatan ijtimoiylik yuki og‘irroq. Negaki, Yo‘lchi orqali yozuvchi yangi hayot uchun kurashchi, o‘zbek mehnatkashini yaratgan. O‘sha paytda yangi tuzum zo‘r berib, ijtimoiy tenglikka, ishchilar sinfini shakllantirishga, jamiyatda hamma teng huquqlarga egalik barobarida xususiy mulkni yo‘qotishga, boylarning mol-mulkini musodara qilishga intilayotgan edi. Biz Yo‘lchi obrazini ikkita yo‘nalishda harakatlanishini kuzatamiz. Birinchisi, shaxsiy hayoti va insoniy fazilatlari bilan bog‘liq. Shu sifatleri bilan milliy xarakter darajasiga ko‘tarilgan obraz. Yo‘lchining ikkinchi jihati ijtimoiy ko‘lamda sodir bo‘ladi. U kambag‘allik tamg‘asi bilan boshlangan yukni sinfiy kurashda ishchilar va boylar to‘qnashuvigacha olib boradi. Dalada ishlayotgan Yo‘lchi bexosdan Gulnorni ko‘rib qoladi. “Yo‘lchi katta to‘nkani yalang‘ochlab, ildizlarini, yo‘g‘on tomirlarini bolta bilan urib, yerdan ayirar ekan, o‘zidan o‘n besh-yigirma qadam narida, bedapoya etagida, yoniga paqirini qo‘yib, unga yashirincha tikilib turgan bir qizga ko‘zi tushdi. Qiz paranji o‘rniga churik bir yaktak yopingan edi. Egnida eski, lekin oq chit ko‘ylak. Oyoqlarida juda eski kalish”.¹ Ma‘shuqa tasvirida ijtimoiy holati kiyim-kechaklarga urg‘u berish orqali ayonlashgan. Yo‘lchiga munosib ma‘shuqa o‘zi mansub kambag‘al, ishchilardan bo‘lishi kerak edi. Tenglik asosiy g‘oya sifatida ilgari surilayotgan bir paytda ma‘shuqa va oshiq bir sinf, raqib boshqa bir sinfga mansubligi zamon talabini ham bajaradi. Raqib – Mirzakarimboy bir necha jihatdan oshiqqa qarshi. Birinchidan, Mirzakarimboy ayyor va tadbirkor, Yo‘lchi esa sodda va mehnatkash. Ikkinchidan, raqibning qilmishlari nopok, u boyliklarini xizmatkorlarni beshafqat ishlatish evaziga topadi. U Mirzakarimboy nomini olish uchun qancha haqlilarning haqqini urib qolgan. Yo‘lchi esa, garchi yaqin odami bo‘lsa ham, haqqi urib qolganlar qatorida. Uchinchidan, raqibning ma‘naviy dunyosi nopokligi uchun qarindoshlik rishtalarini ham tan olmaydi.

Abdulla Qahhorning “Sarob” romanidagi “oshiq-ma‘shuqa-raqib” obrazlar tizimining takomili bevosita an‘anaviylikdan chekinilgani, G‘arb tamoyillari ustunlik qilganini ko‘rsatadi. Oshiq – Saidiy, ma‘shuqa – Munisxon, raqib – ijtimoiy-siyosiy tuzum. Ijtimoiy-siyosiy tuzumning ramziylashgan raqib sifatida oshiq va ma‘shuqaga ta‘siri turli qarashlarga ega bo‘lgan qahramonlar orqali beriladi. Saidiy va Munisxonning bitta sinfdan emasligi, oshiqning ma‘shuqa doirasiga kirishga intilishi, ma‘shuqa nazarida eng yuqori pog‘onadagi erkak sifatida qalbini zabt etishga urinishga olib keladi. Saidiy obrazida jahon romanchiligi, xususan, amerikalik yozuvchi Jek Londonning “Martin Iden” romanidagi Martin obrazi ta‘siri seziladi. Ma‘shuqa esa ko‘p jihatdan shu romandagi ma‘shuqa – Ruf obrazini eslatadi. Birinchi navbatda, oshiqqa xos ruhoniyatning yo‘qligi bu obrazning G‘arbdan ko‘chganligiga ishora qiladi. Sharq adabiyotida an‘anaviy oshiqlar xalq ideali sifatida tasvirlanadi. Saidiyda esa ich-ichidan yemirilgan jamiyatga qarshi kurashishga ham, uning vakiliga aylanishga ham rag‘bat yo‘q. Sho‘roviy hukumat ta‘sirida yashagan Saidiy ruhiyatida yolg‘izlik, iste‘dodini to‘g‘ri yo‘naltira olmaslik, o‘zi mansub jamiyatga sig‘maslik holati kuzatiladi. Saidiyning muhitga moslasha olmasligi Sharif, Ehson bilan

¹ Ойбек. “Кутлуф қон”.– Т.: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2019. – Б. 29.

munosabatida ko‘rinadi. Saidiydagi ruhiy evrilish atrofidagi odamlardan uzoqlashishga olib keladi. Saidiyning psixologik holati o‘z joniga qasd qilishga undaydiki, bu Sharq muhitida qattiq qoralanadi.

Bobning *“Oshiq-ma’shuqa-raqib”* obrazi takomilida milliy va jahon romanchiligining o‘rni” deb nomlangan so‘nggi faslida, “oshiq-ma’shuqa-raqib” obrazlarini tasvirlashda milliy va jahon romanchiligining ta’siri o‘rganildi. Mustaqillik davri o‘zbek romanlarida “oshiq-ma’shuqa-raqib” obrazlar spetsifikasini belgilashda, demak, ikki xil yo‘nalish: tarixiy-an‘anaviy tamoyil hamda jahon romanchiligi ta’siridagi takomiliga e’tibor qaratildi. Qodiriyning “O‘tkan kunlar” romanidagi uchlik tizimidagi an‘analar, Oybekning “Qutlug‘ qon” romanidagi triada obrazlaridagi ijtimoiylik Xurshid Do‘stmuhammadning “Bozor” romanidagi Fozilbek, Qadriya obrazlariga ko‘chgan. Masalan, Otabekdagi oshiqqa xos xususiyatlar Fozilbek obrazida ham kuzatiladi. Otabek zamonasining ilm-ma‘rifatli, madaniyatli, ilg‘or odamlaridan. Otabek zamonasining har qanday muammosiga to‘g‘ri baho bera olishi bilan xarakterlanadi. Fozilbekning bu jihatdan Otabekka yaqin obraz ekanligi ko‘rinadi. Fozilbek bozordagi odamlarni doimiy tadqiq etishi, fozil jamiyatga intilishi, bozordagi odamlar bilan muloqotda faqat tafakkuriga tayanishi kabi fazilatlari bilan Otabekdan qolishmasligini ko‘rsatadi.

Raqibga qarshi oshiqning kurash yo‘lida ma’shuqaning muhim o‘rin tutishi, ma’shuqa muayyan bir energiya, quvvat manbai bo‘lishi Qadriya va Shahnoza obrazlarida namoyon bo‘ladi. Bu “O‘tkan kunlar” romanida Kumushda ham, “Qutlug‘ qon” romanida Gulnorda ham kuzatiladi. Umuman, ma’shuqaning quvvat manbai qilib ko‘rsatilishi tizimli ko‘chib kelayotgan an‘anaviy xususiyat. Ijtimoiy-psixologik tasvir “Tushda kechgan umrlar”, “Bozor”, “Jaziramadagi odamlar”da ham kuzatiladi. Dastlabki ikki romanda oshiq obrazi, uchinchi romanda esa ma’shuqa obrazining ijtimoiy-psixologik yo‘nalishda xususiyatlari ochib berilgan. “Kecha va kunduz” romanidagi uchlik tizimning ayrim xususiyatlari mustaqillik davri romanlariga ko‘chdi. Jahon romanchiligi an‘analariga ko‘ra oshiq yoki ma’shuqaning boshqa inson bilan oila qurishi, o‘rtaga nikoh masalasi kiritilishi “Kecha va kunduz”, “Sarob” romanida ham kuzatiladi. “Visol” motivi Saidiyning o‘limi tufayli yakuniga yetmaydi. Chunki Saidiy psixologik bosim, ruhiy buzilish tufayli an‘anaviy oshiqlardan mutlaqo farqli ravishda o‘z-o‘zini o‘ldiradi. Mustaqillik davri romanlariga ayni jihat ko‘chgan.

Mustaqillik davri romanlarida uchlik tizimda eng ko‘zga tashlanadigan xususiyatlardan yana biri – raqib obrazining konkret shaxs orqali berilmasligi, oshiq va ma’shuqa visoliga to‘siq jamiyatning buzuqligi sifatida belgilanishi bo‘ldi. Raqibning aniqligi unga xos xususiyatlarni aniq ko‘rsatish imkonini beradi. Jahon romanchiligi an‘analari ta’sirida raqibning umumiylikdan individuallikka siljigani bevosita “Kecha va kunduz”, “Sarob” romanlaridagi raqib obrazi bilan bog‘liq. Bu bizga F.Stendal, O. de Balzak, G. De Mopassan, J.London asarlaridagi bosh qahramonlarni eslatadi. Raqibning muayyan shaxsdan siyosiy tuzumga aylanishi, umumiydashishi uning harakat doirasi kengayishiga, belgilari kuchayishiga va oshiq-ma’shuqa o‘rtasida mustamkamroq to‘siqqa aylanishiga olib keladi. Mustaqillik davri romanlarida sinfiy kurash va partiyaviy yondashuvsiz

alohida shaxs ruhiyatini tadqiq qilish ustuvorlik qildi. Buning natijasida uchlikda an'anaviy obrazlarga xos ilohiy ruhoniya ham, jahon adabiyotidan ijodiy ilhomlangan holda qusur va kamchiliklar, o'zgargan, ramziylashgan holatlarda ham o'z aksini topdi. Biror ijtimoiy tuzumning afzalligini ko'rsatish emas, balki tuzum oshiq va ma'shuqaning saodatiga qarshi qo'yilishi qoralandi, inson sifatida barcha haq-huquqlardan foydalanishi badiiy niyatga aylandi, oshiq, ma'shuqa obrazini alohida shaxs sifatida talqin qilish orqali jamiyatni muayyan shaxs ehtiyojlaridan ustun qo'yish, erkin yashash imkoniyatini cheklash noto'g'ri ekanligi ta'kidlandi. Aytish mumkinki, sovet davri o'zbek adabiyotida uchlik obraz tizimi nisbatan formallashgan, ijtimoiylashgan bo'lsa, mustaqillik davrida yozilgan O'.Hoshimovning "Tushda kechgan umrlar", X.Do'stmuhammadning "Bozor", L.Bo'rixonning "Jaziramadagi odamlar" romanlaridagi "oshiq-ma'shuqa-raqib" obrazi milliy folklor va mumtoz adabiyot an'analari yo'sinida davom etgani, islomiy ma'rifat bilan boyigani va jahon romanlari bilan sintezlashgani kuzatiladi.

Dissertatsiyaning uchinchi bobi "**Oshiq-ma'shuqa-raqib**" obrazi talqiniga xos poetik yangilanishlar" deb nomlanib, uchta fasldan iborat. Dastlabki fasli "*Tushda kechgan umrlar*" romanida "*oshiq-ma'shuqa-raqib*" obrazi" deb nomlanadi. Mazkur romanda uchlik tizimidagi oshiq fojiasining ijtimoiy tuzum bilan parallel badiiy tasviri haqida fikr yuritiladi. Asardagi ushbu obraz boshqa an'anaviy oshiqlardek emas, shunga ko'ra, uning ishq ham ijtimoiylashgan. Ma'shuqa xarakteri yetarli darajada yoritilmagan, raqib sifatida ijtimoiy tuzum, afg'on urushi oshiqqa qarama-qarshi qo'yiladi. Roman syujetida "uchrashuv", "ayriliq", "visol" motivlari noan'anaviy tarzda, tartibi o'zgargan holda tasvir etilgan. Asarda oshiq va ma'shuqa oila qurib ham baxtli bo'la olmasligi ayanchli bir holatda tasvirlanadi. Rustanning urushdagi ruhiy holati hayot beshafqat va adolatsiz degan xulosaga olib keladi. Sovet armiyasining soxta sharaflanishlari haqida xizmat davomida bilgan Rustam yolg'onlarni fosh etishni xohlaydi. U borgan sari urush mantiqsizligini tushunib ich-ichidan eziladi. Rustam kundaliklarida Xayriddinni gavdasi mushtdekkina, xudojo'y bola, namoz o'qigisi keladi-yu, atrofdagilardan istihola qiladi, deya ta'riflaydi. Rustam: "Ko'zlari shunaqa samimiyki, ichida g'ubor yo'qligi shundoq ko'rinib turadi. Tank o'qlash emas, boshlang'ich sinf bolalarini o'qitish yarashadi Xayriddinga!", - deganida uning urushga bo'lgan munosabati ko'rinadi¹. Asarning ko'p o'rinlarida mana shunday tasvirlar orqali muallifning urushga va uning sababchilariga nisbatan munosabati yaqqol ko'rinadi.

Adabiyoshunos U.Normatov asar haqida shunday yozadi: "Urush talqini romanda tamomila yangicha. Avvalgi urush haqidagi asarlardan farqli o'laroq, bu yerda qarama-qarshi turgan kuchlarni do'st-u dushmanga, oq-u qoraga, "biznikilar" va "ular"ga ajratish yo'q, bu yerda g'oliblar-u mag'lublar, qahramonlar-u noqahramonlar yo'q, faqat urush qurbonlari, tuzum, mafkuraviy ayirma, raqobat jabrdiydalari bo'lmish begunoh insonlar bor, xolos"². Rustam do'sti Temurning tana a'zolari kesib tashlanib, tanib bo'lmas darajada

¹ Хошимов Ў. Тушда кечган умрлар. – Т.: Меринос, 2017. – Б. 121-122.

² Норматов У. Умидбахш тамойиллар. – Т.: Маънавият, 2000. – Б. 20.

vahshiylarcha o'ldirilganini ko'rgach, butun bu dahshatlarga dosh berolmay qoladi. Chetdan qaraganda bu oilaning buzilishiga, barbod bo'lishiga, Rustanning jismoniy quvvatini yo'qotgani sababday ko'rinishi mumkin, lekin asl sabab uning ruhiyatida. Jismoniy kasallik tuzalishi mumkin, ruh xastaligiga da'vo yo'q edi. Rustanning ruhiy-psixologik holati pishib-yetilib kelgandi, shunday bo'lishi muqarrar edi. Urushdan ruhiy zo'riqish bilan birga nosog'lom qaytgan oshiq fojiasi ijtimoiy fojeliq fonida parallel tasvirlanadi. Bunday usul asar muqaddimasida vafot etgan oshiqni syujet voqealari markaziga qo'yish imkonini beradi.

Bobning *“Uchlik tizimining ijtimoiy-ma'rifiy talqini”* deb nomlangan ikkinchi faslida *“Bozor”* romanida *“oshiq-ma'shuqa-raqib”* obrazlari an'anaviy ma'rifat konsepsiyasi asosida tasvirlangani haqida so'z yuritiladi.

Asarda uchlik obraz ramziylashganini kuzatishimiz mumkin. Oshiq Fozilbek obrazida (millat oshig'i), ma'shuqa Qadriya (kitob, ma'rifat, ma'naviyat), raqib Bozor (ma'naviyatsizlik)da ramziylik bilan berilgan. Yozuvchi tomonidan har bir obrazga berilgan ismlarda ham ramziylik bor. Masalan, Fozilbek, Qadriya, Solih qori, Sabridin, Ayonbek kabilar shular jumlasidan. Yozuvchi oshiq obraziga Fozilbek deb ism berishida hikmat bor. Bu ism arabchadan, bilimdon, dono, zukko, donishmand ma'nolariga ega. Fozil – *“fazl-u karomat sohibi”* ma'nosida keladi. Payg'ambarimiz Muhammad (s.a.v) ning sifatlaridan biridir. Asarning bir necha o'rinlarida otasi Qosimbek tomonidan *“onang sendek fozil o'g'ilni tug'ib berdi, onang seni fozil qilib tuqqan”* – degan jumalari orqali ismga urg'u beriladi. *“U o'zining fozilligini darhol fahmlamadi, ne sababdan unga *“Fozilbek”* ismi ravo ko'rilganini, uning shaxsi kamoliga fozillikning nechog'li daxli borligini ham bilmadi”*¹. Oshiq tug'ilishidayoq Sharqqa xos o'z ismi bilan tug'ilgan edi. Tug'ilishi bilan *“Oy qo'nsin-a, boshingga... Kun qo'nsin-a boshingga”* ohangini eshitadi. Garchi yetti pushti bozorchi o'tgan bo'lsa-da, u bozorga mutlaqo begona. Fozilbek dunyoni tushunishga, anglashga urinadi. Uning erta-yu kech bozordan beri kelmasligi ham shundan. Fozilbek o'z zamondoshlaridan farqli ravishda: *“Har kim did-farosatiga yarasha oladi”* deb o'zini ovuntiradi. Fozilbek dunyo, odamlar, tug'ilish va o'lim, hayotning asl ma'nosi, foniq dunyoda odamning missiyasi nimadan iborat kabi savollarga javobni Bozor xronotop (makon-zamon)idan izlaydi. Butun bu tasvirlar Fozilbekning ruhiy-psixologik holati orqali berib boriladi. Oshiq va ma'shuqaning ilk uchrashuvi bozorda sodir bo'lsa-da, lekin ularning visoli raqibdan yiroqda – qiroatxonada edi. Fozilbek o'zi istagan, fozil jamiyat qurish yo'lidagi maslakdoshini ayni damda topganini butun ong-u shuuri bilan his qildi. *“...qiz juda-juda tanish tuyuldi, qayerdadir ko'rganday, hatto uzoq-uzoq suhbatlashganday undan zarracha shu topda qizga gapirmay o'tishi mumkin emasdek, loqal bir og'iz luqma tashlash-u uning taqdiriga (ehtimol, qizning ham taqdiriga!) bitilgandek, izohlab bo'lmas bir majburiyat bilan qizga yaqin bordi...”*² Ilk uchrashuv shu tariqa sodir bo'ladi. Oshiq uchun Qadriya bir vosita, uni kutubxonaga yetaklaydigan, ilm-ma'rifatga eltadigan vosita edi. Shuning uchun ham u bilan ilk bor duch kelganida juda tanish tuyuladi. Fozilbek Qadriyaga

¹ Ду́стмухаммад Х. Бозор. – Т.: “Шарк” нашриёт-матбаа концерни бош тахририяти, 2000. – Б. 59.

² Ko'rsatilgan manba. – Б. 28.

millatni saodatga eltish yoʻlida bir fikrdosh sifatida qaraydi. Raqib sifatida “Bozor” xronotopidagi odamning yoʻqolishi, ot-aravaning chuqurlikka tushib ketgani, sichqonlarning bolalab ketishi, nomaʼlum mahluqning paydo boʻlishi, bularga jamiyat kishilarining eʼtiborsizligi, loqaydligi, befarqligi, bir soʻz bilan aytganda maʼrifatsizligi nazarda tutiladi.

Bobning “*Oshiq-maʼshuqa-raqib*” obrazi ijtimoiy-psixologik funksiyasining *anormallashuvi*” nomli oxirgi faslida “Jaziramadagi odamlar” romanida uchlik tizimining normadan chiqishi, oshiq ham maʼshuqa ham badiiy, maʼrifiy, maʼnaviy strukturasi koʻra yangilanishi, uchlik tizimida oshiqning tushib qolishi, oshiq va maʼshuqa oʻrtasida nikohsiz farzandning tugʻilishi, oqibatda jamiyatdagi anormallik holatining namoyon boʻlishi kabi masalalar tahlilga tortilgan.

Romanda togʻliklarning choʻlni oʻzlashtirishga yuborilishi, paxta siyosatini amalga oshirish uchun butun jamiyatni halokatga yetaklashi koʻrsatiladi. Yerni oʻzlashtirish niyati sarobga aylangan jamiyat, notoʻkis Lolaxon shaxsiyati va hayotini ideallashtiradi. Shunga muvofiq qiz-juvonlarning maʼshuqa Lolaxon va oshiq Oʻroqjon haykalidan oq fotiha olib ketishlari tagi puch tuzumga ishora qiladi. Anormallik oshiq, maʼshuqa, raqib bilan barobar jamiyatda ham sodir boʻladi. Shu bois, jamiyat mezonlardan ogʻadi, bu esa odamlar ruhiyatida ham aks etadi. “Jaziramadagi odamlar” choʻldagi hayot davomida ichkilikka berilishi, ruhiy tushkunlikka tushishi, hayot tarzidan qoniqmasligi, ertangi kundan umidsizligi ijtimoiy normaning buzilishi sifatida koʻrinadi. Romandagi voqealar jaziramadagi odamlar ichidan chiqqan Ergashning oʻgʻli Samad tilidan hikoya qilinadi. U asardagi uchlik tizimdagi oshiq, maʼshuqa, raqibga munosabatini oʻz tasavvuri, hayotiy qarashlaridan kelib chiqib belgilaydi. Har uchala qahramonni Samad orqali tanib olamiz. “Jaziramadagi odamlar” romanida oshiq, oshiq talablariga javob berolmaydi, u qisqa oʻrinda bir koʻrinib tushib qoladi, uning oʻrniga markazga maʼshuqa koʻtariladi. Oshiq va maʼshuqaning nikohsiz farzandli boʻlishi, oshiq uchlik tizimidan tushib qolgach, yosh bolaning oshiq oʻlaroq talqin etilishi, Chingiz Aytmatov “Jamila” qissasidagi talqinni yodga soladi. Lolaxonning sof muhabbatga ishonib, shahar bagʻridan choʻlda yashashga rozi boʻlib kelishi hayotiy asos jihatidan ancha boʻsh. Shunday gʻayrioddiy voqeaga jaziramadagi odamlar koʻzi bilan ijtimoiy tus beriladi.

Lolaxonning soʻnggi soʻzlaridan ayolning hayoti qatorida oʻy-fikrlari ham normadan chiqib ketganini koʻramiz. “Samadjon, sizmi... Ayting... ayting, ularga... men yolgʻiz... Men yolgʻiz edim! Oʻzim bilan oʻzim...”¹

Romanda “oshiq-maʼshuqa-raqib” tizimidagi anormallik, avvalo, oshiq siyratida namoyon boʻladi. Uning antiqahramonligi, syujet voqealaridan tushib qoldirilishi, chin oshiq sifatida oʻta passiv harakatlanishi koʻzga tashlansa, maʼshuqa ruhiyatidagi zoʻriqish, irodasizlik, oʻjizlik kabilar noanʼanaviy “oshiq-maʼshuqa-raqib” uchlik tizimiga xos anormallikni namoyon etadi.

¹Бўрихон Л. Жазирамадаги одамлар. – Т.: Фафур Ғулом номидаги НМИУ, 2012. – Б. 296.

UMUMIY XULOSA

1. Zamonaviy o'zbek romanlarini tadqiq etish "oshiq-ma'shuqa-raqib" uchlik tizimining janr tarixi, poetik takomilini yaxlit holda kuzatish imkonini beradi. Jadid, sovet-o'zbek, mustaqillik davri romanlariga xos o'zgarish va takomil jarayonlari bizga "oshiq-ma'shuqa-raqib" uchligining poetik tadriji, spetsifik o'zgarishlari xususida ilmiy-nazariy xulosalar chiqarish imkonini beradi.

2. "Oshiq-ma'shuqa-raqib" obrazlari genezisida Odam alayhissalom, Momo Havvo va Iblis haqidagi ilohiy axborot turadi. Mazkur ilohiy xabardagi ayni uchlik keyinchalik adabiyotdagi an'anaviy obrazga: "oshiq-ma'shuqa-raqib" uchligiga asos bo'ldi. Odam (a.s) va Havvo onamizning Olloh huzurida, jannatdagi saodatli onlari "ilk uchrashuv", gunohi sabab yer yuzining turli tomonlariga tushirilgach "ayriliq" va nihoyat bashariyat olamida ne mashaqqatlar bilan bir-birini topgach "visol" onlarini boshdan kechirishdi. Ayni syujet obraz-triadaning keyingi davr adabiyotiga poetik an'ana tarzida davom etishi, estetik mohiyat kasb etishi, janrdan janrga takomillashib, ijtimoiylashib, milliylashib borishini ta'min etgan.

3. "Oshiq-ma'shuqa-raqib" obraz tizimi ilohiy haqiqatlar unutilgan johiliyat davrlariga kelib miflashdi. Ya'ni, mifologik manbalarda ayni tizim buzildi, funksiyalari o'zgardi, o'zining individual xususiyatlarini yo'qotdi, syujet va obrazlar tartibi o'zgardi. Oshiq, ma'shuqa o'zining asl maqsadidan chalg'idi, ularning nazari tamomila boshqa obyektarga qaratildi.

4. "Oshiq-ma'shuqa-raqib" uchlik tizimi xalq og'zaki ijodiga oid janr namunalariga mifologik manbalardan ko'chib o'tdi. Xususan, ertak, xalq qissalari va eposlarda mazkur uchlik tizimi poetik takomillashuv yo'lini bosib o'tdi. Xalq eposlarida "oshiq-ma'shuqa-raqib" uchlik tizimi bir qadar kanonlashib, o'zining asl manbasiga yaqinlashdi. Ilohiy va mifologik manbalardagi "oshiq-ma'shuqa-raqib" tizimiga xos xususiyatlarni o'zida jamlab, sintetik xarakter kasb etadi. Eposlardagi "oshiq-ma'shuqa-raqib" obrazlari milliylashib, oshiq-millat qahramoniga, ma'shuqa-millat onasiga, raqib-millat dushmaniga aylandi.

5. "Oshiq-ma'shuqa-raqib" uchlik tizimi mumtoz adabiyot namunalarida mohiyatan ilohiy manbalardagi ildizlari bilan tutashdi. Jumladan, mumtoz dostonlarda va "Xamsa" janriga doir namunalarda "oshiq-ma'shuqa-raqib" uchlik tizimi kanonlashib, o'zining individual xususiyatlariga muvofiq badiiy talqin qilindi. Oshiq timsolida samoviy ma'rifat ishq aks ettirildi.

6. "Oshiq-ma'shuqa-raqib" uchlik tizimiga xos badiiy mazmun va shakl jadid adabiyotiga kelib o'zgacharoq shamoyil kasb etdi. O'zining ijtimoiy-estetik, badiiy-individual xossalarini namoyon etdi. Ayniqsa, roman va drama janri namunalarida "oshiq-ma'shuqa-raqib" obrazlari ijtimoiylashib, real hayot voqeligi fonini aks ettira boshladi. Birinchi o'zbek romani "O'tkan kunlar"da "oshiq-ma'shuqa-raqib" uchlik tizimiga xos an'analar bilan birga ijtimoiy davr fojiasi badiiy talqin qilingan bo'lsa, "Kecha va kunduz" romanida ushbu uchlik tizimi g'arblashdi, millat hayotiga doir ijtimoiy muammolarni nisbatan yevropalashgan odam obrazida ifoda etdi.

7. Sovet davri romanchiligida "oshiq-ma'shuqa-raqib" uchlik tizimi ijtimoiy, sinfiylik g'oyasiga ko'ra tasvirlandi. Oshiq va ma'shuqa kambag'al qatlam

vakillari, raqib boy tabaqa kishisi sifatida talqin qilindi. Bu jihat, “Qutlug‘ qon” romanida qisman, “Sarob” romanida esa kengroq planda namoyon bo‘lgani kuzatiladi.

8. Mustaqillik davri o‘zbek romanlarida “oshiq-ma’shuqa-raqib” uchlik tizimi turli aspektida tasvirlandi. Ayni romanlarda folklor, mumtoz adabiyotga xos uchlik obraz an’analari, qahramonlarning individuallashuvi, obrazlarning ramziylashuvi, ijtimoiy-psixologik jihatdan o‘zgarishi ko‘zga tashlanadi. Jahon adabiyotining ta’siri o‘laroq maydonga kelgan individual uslubiy izlanishlar mazkur uchlik tizimiga erkin yondashish tamoyilini shakllantirdi.

9. O‘.Hoshimovning “Tushda kechgan umrlar” romanida “oshiq-ma’shuqa-raqib” uchlik tizimi davr fojiasi fonida talqin qilinadi. Raqib obrazi funksiyasi urush, siyosiy tuzum va millat sotqinlari qiyofasini oladi. Syujet chizig‘idagi “uchrashuv”, “ayriliq”, “visol” motivini badiiy tashkillashda ijtimoiy-psixologik omillar old planga chiqadi.

10. X.Do‘stmuhammadning “Bozor” romani syujetida “oshiq-ma’shuqa-raqib” uchlik tizimi g‘arblashib, ramziylik kasb etadi. Roman qahramoni Fozilbek ma’rifat kishisi, Qadriya timsolida ilm, ma’rifat, bozor tasvirida raqibga xos ilmsizlik, jaholat, yovuzlik, bir so‘z bilan, xaos funksiyasi yuklanadi. Asarda uchlik tizimi metaforiklashib, “oshiq-ma’shuqa-raqib” obrazlari milliy turmush muammolari bilan sintezlashib ketadi. Oshiq ma’rifat odami, ma’shuqa ilm-ma’rifat manbai, bozor xronotopi ijtimoiy-fojeliq timsoli sifatida talqin qilinadi.

11. L.Bo‘rixonning “Jaziramadagi odamlar” romani syujetida “oshiq-ma’shuqa-raqib” uchlik tizimi ijtimoiy-psixologik tasvir yo‘siniga ko‘ra anormallashtirishni kuzatiladi. Ya’ni: a) asarda ma’shuqaning syujet markaziga chiqishi, oshiqning nafaoligi; b) O‘roqjon va Lolaxonning nikohsiz farzand ko‘rishi va jafokash bevaning sotsialistik jamiyat tomonidan ideallashtirilishi; d) Lolaxonning O‘roq vafotidan so‘ng, oshiqqa bo‘lgan psixologik izhorlari tasviri; e) asar syujet chizig‘ida Samadning yangasi Lolaxonga ko‘ngil qo‘yishi uchlik obraz tizimi mazmun va shakl xususiyatiga ko‘ra anormallashtirishni ko‘rsatadi.

Umuman, “oshiq-ma’shuqa-raqib” obrazlari tizimi o‘zbek romani va undagi obrazlar koordinatsiyasini belgilovchi, milliy romanlarimiz konsepsiyasini mujassam etuvchi, roman takomilini belgilovchi mustahkam badiiy birlikki, buning mustaqillik davri estetik tafakkuri maqomini belgilashdagi ahamiyati katta.

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

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

ZIYAYEVA YULDUZ TEMIRXONOVNA

**POETIC IMPROVEMENT OF “ENAMORED-MISTRESS-RIVAL”
IMAGES IN UZBEK NOVELS OF THE INDEPENDENCE PERIOD**

10.00.02 – Uzbek literature

**ABSTRACT OF DISSERTATION OF DOCTOR OF PHILOSOPHY (PhD)
IN PHILOLOGY**

Tashkent – 2023

The theme of dissertation of doctor of philosophy (PhD) was registered at the Supreme Attestation Commission under number B2022.2.PhD/Fil2435.

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The dissertation is available at the Information Recourse Center of Tashkent State University of Uzbek Language and Literature (registered under the number 257) (Address: 100100, Tashkent, Yakkasaray district, Yusuf Khos Hojib street-103. Tel: (99871) 281-42-44, fax (99871) 281-42-44 (www.tsuull.uz).

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INTRODUCTION (The annotation of doctoral dissertation)

The topicality and relevance of the research: From historical point of view, world literature has presented various examples of artistic image. The image-triad "enamored-mistress-rival" is the oldest, most active and perfect poetic system in terms of content and form, which was created in the same process. One of the topical issues facing today's literary studies is the gradual study of the factors, formation and development processes of this ancient system.

Combining the science of historical poetics with theoretical literary studies in world literature studies, applying it to the literary-historical process ensured that the theory of literature reached a new, global scale. Such updates are the basis for the study of the theory of literary studies in general, and in particular, a specific artistic image according to the principle of historicity, for a deeper elucidation of the essence of the issue. Researching folklore sources, images of classical and modern literature as a whole, based on the principle of historicity, has become the most effective way to update existing traditions and strengthen scientific and theoretical potential. Such original interpretations and approaches are important in defining the role and importance of the "enamored-mistress-rival" system of triad in the Uzbek novel.

During the period of independence, especially in the last five to six years, scientific, spiritual, scientific and technical directions, including the field of literary studies, rose to a new level. The search for ways and methods of analysis and interpretation of the new literature that adapts to the standards of the globalized world of the 21st century is causing the new Uzbek literary studies to strive for qualitative changes. These processes demand revision and updating of the specific problems of literary history, literary theory and literary criticism. Literary genres, artistic work, plot, composition, in particular, changes in the nature of the artistic image, and their poetic improvement are among the core problems of today's science of literary studies. The "enamored-mistress-rival" triad was formed during the thousand-year traditions of Uzbek literature and went through the stages of development and change. In Uzbek folklore, classical literature, modern prose and lyrics, it is observed that various forms and examples of this system of triad have changed from the point of view of content and form. This system returned Abdulla Kadiri to the reality of the divine message that came in the Holy Qur'an, encouraged him to continue the traditions of the epics "Alpomish", "Gorogli", and was the basis for bringing the spirit of Alisher Navoi's "Khamsa" epics to a new genre level. However, in the novel "Kecha va Kunduz" ("Night and Day") by Abdulhamid Cholpon, national problems were interpreted in the prism of European novel thinking. In the novel "Kutlug' khan" ("Sacred Blood") by Musa Tashmuhammad o'gli Oybek, the trio of "enamored-mistress-rival" is inextricably linked with the reality of life, as well as certain changes under the influence of historical conditions and Soviet literary policy. Abdulla Qahhor's novel ("Sarob") "Mirage" also suffered from the same social conditions, the central characters in it were subjected to serious criticism and pressure. As a result, there were voluntary-forced changes in the specification of "enamored-mistress-rival" images, i.e. socialization and classification. However, certain changes in the 1960s and 1980s, the social policy known as the "gentle breeze", became a factor in the

relative poeticization and nationalization of fiction, in particular, in the images of novels. The same artistic resonance showed its serious results in the works and novels of Odil Yakubov, Primkul Kadirov, Utkir Hashimov, Murad Muhammad Dost, Erkin Azam, Togay Murad, Khurshid Dostmuhammad, Shoyim Botayev, Luqmon Borikhon, Ulugbek Hamdam and Isajon Sultan. Accordingly, "If literature, art and culture live, the nation and the people, the whole humanity will live peacefully!"¹. Therefore, today's renewed literature, the extent to which the artistic images reflected in them are related to our national traditions, the existence of poetic laws, and thus the systematic research of the processes of conquering the levels of world literature are important and urgent problems facing Uzbek literary studies of the new era.

The research contributes to the implementation of following presidential decrees, orders and speeches: PF-4797 dated May 13, 2016 of the President of the Republic of Uzbekistan "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi", PF-4947 dated February 7, 2017 Decrees "On the Strategy of Actions for Further Development of the Republic of Uzbekistan", dated February 17, 2017 No. PQ-2789 "Measures to further improve the activities of the Academy of Sciences, the organization, management and financing of scientific research", PQ-3271 dated September 13, 2017 on "Comprehensive program of measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture", PQ-3652 dated April 5, 2018 "On measures to further improve the activities of the Writers' Union of Uzbekistan", the president's speech at a meeting with representatives of creative intellectuals of Uzbekistan dated August 3, 2017, his instructions on increasing the influence of literature and other regulatory and legal documents related to this activity during his visit to Adiblar Avenue in Tashkent city on May 20, 2020.

Compliance of the research with the priorities of the republic's science and technology development. The research was carried out within the framework of priority line I. "Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy" of the republic's science and technology development.

The level of study of the problem. Uzbek novels of the period of independence have been studied in various aspects. In particular, such theoretical problems as the history of novel writing, gradual stages, the emergence and formation of the Uzbek national novel, specific aspects of the development of the genre, traditional realistic interpretation, analysis of novels in the direction of modernism, variety of styles, plot, conflict, system of images were studied by such scholars like M. Koshjanov, U. Normatov, A. Rahimov, D. Torayev, Z. Pardayeva, S. Sodikov, I. Yakubov, G. Murodov, S. Meli, Q. Yoldosh, D. Kuronov, U. Dzhorakulov, B. Karimov, Sh. Doniyorova, M. Pirnazarova and M. Sheraliyeva². Specifically, M. Koshjanov

¹ Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди. // "Халқ сўзи" газетаси, 2017. 153-сон

² Қўшжонов М. Ўзбек романчилигининг ривожланиш босқичлари ва жанр хусусиятлари / Адабий турлар ва жанрлар. Уч жилдлик. Жилд 1. – Т.: Фан, 1991; Норматов У. Қодирий боғи. – Т., 1994; Рахимов А. Ўзбек романи поэтикаси (сюжет ва конфликт). Филол. фан. д-ри... дисс. – Т., 1993; Тўраев Д. Ҳозирги ўзбек романларида бадиий тафаккур ва маҳорат муаммоси (60–80-йиллар). Филол. фан. д-ри... дисс. – Т., 1994;

researched the stages of development starting from the novels of A. Kadiri to 1980s, as well as genre features. In the studies of U. Normatov, attention was paid to the work of A. Kadiri, Oybek, A. Qahhor. In A. Rahimov's research, plot and conflict problems were studied within the context of the novel. In D. Torayev's research entitled "Problems of artistic thinking and skill in modern Uzbek novels (60-80s)" novels by A. Qadiri, Cholpon, Oybek, A. Qahhor, O'. Hoshimov, M.M. Dost are analyzed. D. Kuronov studies Cholpon's prose works as a whole in his monograph "Cho'lpon nasri poetikasi" ("Cholpon Prose Poetics"). The poetics of "Kecha va kunduz" novel researches the system of images, style, plot, details and text features of the novel. The important aspect of this research for our dissertation is that they cover the problem of the influence of traditional Oriental epic works, world realist novels and modern novels on Uzbek literature. B.Karimov, one of the famous researchers of Kadiri's novels, sheds light on the creative path of Kadiri, from the personality of the creator to his small works and the plot and image system of the novels "Mehrobdan chayon" and "O'tkan kunlar". Another literary critic, G. Murodov, in his dissertation entitled "Combination of commonalities and peculiarities of the historical novel" studies such novels like "O'tkan kunlar", "Mehrobdan chayon", "Kecha va kunduz", "Doxunda", "Qutlug' qon", "Navoiy", "Ulug'bek xazinasi", "Yulduzli tunlar", "Avlodlar dovoni" and makes comparative analysis. Literary critic I. Yaqubov in his research entitled "Poetics of Uzbek novels of the independence period" examines such issues as genre modification in Uzbek novels of the independence period, renewed national novels, research on the way to create a mini-novel, traditional motifs in the structure of the novel. As a result of their research, M. Pirnazarova and Z. Pardayeva express their views on such problems like new principles in modern Uzbek novels, the possibilities of artistic interpretation, the synthesis of divine concepts into the concept of the novel, and the formation of unconventional principles. Doctor of Philological Sciences U. Jorakulov in his research entitled "Qodiriy va roman tafakkuri" examines the plot of the novel by comparing it with the "initial plot" found in divine sources. In this, the scholar analyzes the images of "enamored-mistress-rival" based on the triad of Adam (pbuh), Eve, and Devil, who appeared in the Qur'an, and in the motifs of "meeting", "separation", and "rejoining" in the plot line clearly shows that it differs sharply from Western novels in this respect. It should be noted that until now, in Uzbek literary studies, the "enamored-mistress-rival" triad has not been studied according to the genesis, formation and development stages, based on the traditions of Uzbek novels.

Пардаева З. Ҳозирги ўзбек романчилигининг тараққиёт тамойиллари. Филол. фан. д-ри... дисс. – Т., 2003; Содиков С. Ижоднинг ўттиз лаҳзаси. – Т.: Шарқ НМАК бош таҳририяти, 2005; Ёкубов И. Мустақиллик даври ўзбек романлари поэтикаси. Филол. фан. д-ри... дисс. – Т., 2021; Мurodov Ф. Тарихий романинг муштараклик ва ўзига хосликлар уйғунлиги муаммолари. Филол. фан. д-ри... дисс. – Т., 2018; Мели С. Сўзу сўз. – Т.: Шарқ НМАК бош таҳририяти, 2020; Йўлдош Қ. Сўз ёлқини. – Т.: Фафур Фулом номидаги НМИУ, 2018; Қуронов Д. Чўлпон насри поэтикаси. – Т., 2004; Жўрақулов У. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. – Т.: Ф.Фулом номидаги НМИУ, 2016; Карим Б. Рухият алифбоси. – Т.: Фафур Фулом номидаги НМИУ, 2016; Карим Б. Абдулла Қодирий феномени. – Т.: "Info capital group" нашриёти, 2019; Дониёрова Ш. Истиклол даври ўзбек романларида миллий рух ва қахрамон муаммоси. Филол. фан. д-ри... дисс. – Т., 2012; Пирназарова М. Ҳозирги ўзбек романларида услубий изланишлар (О.Мухтор, Х.Дўстмухаммад, У.Ҳамдам, Т.Рустам романлари мисолида). Филол. фан. номз... дисс. – Т., 2006; Шералиева М. Ҳозирги ўзбек насрида киноя (Ижтимоий-психологик омиллари, поэтик тизимдаги ўрни). – Т.: Akademnashr, 2016.

The relevance of the research with the research plans of the higher education institution where the dissertation was completed. The dissertation was completed in line with the research plan of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi within the framework of the topic "General theoretical problems of comparative and typological study of world and Uzbek literature".

The aim of the research is observing the poetic development of the image of "enamored-mistress-rival" in divine information, myth, folklore and the history of the first Uzbek novel (30-80s of the 20th century), Uzbek novels of the period of independence within the framework of social-educational interpretation to reveal abnormalization of artistic-psychological function in "enamored-mistress-rival" images in such works like O.Hoshimov's "Tushda kechgan umrlar", Kh. Dostmuhammad's "Bozor", L. Borikhan's "Jaziramadagi odamlar".

The objectives of the research:

defining and drawing conclusions about theoretical canons the genesis of the "enamored-mistress-rival" image system, the syncretic state and subsequent processes of synthesis based on myths, genres of Uzbek folk art, classic epics, in particular Alisher Navoi's "Khamsa" epics, artistic features of the image-triad;

determining the methods and ways of reflecting the problem in modern literature and novels, especially in the novels of Abdulla Kadiri and Abdulhamid Cholpon, to observe the reflection of the same tradition in the novels of Oybek and Abdulla Qahhor;

scientific justification that the synthesis of the national epic thinking with the poetic methods of world novels in the Uzbek novels of the 20th century, the realization of the reality of social life in the level of the writer's individual artistic interpretation is a unique stage of improvement of the image of "enamored-mistress-rival";

revealing the artistic function and specific changes of the "enamored-mistress-rival" triad in the novel "Tushda kechgan umrlar", the leadership of the harmonious psychological image of the national-social-individual tragedy in the image of the enamored;

Khurshid Dostmuhammad's "Bozor" Luqman Borikhan's "Jaziramadagi odamlar" novels combine the triad of "enamored-mistress-rival" with the social concept of the independence era, identifying the characteristics of nationalization, synthesis, and abnormalization in the poetic image of the same characters;

drawing theoretical conclusions about the stages of the "enamored-mistress-rival" triad in modern Uzbek novels, their relationship with the traditions of national and world novels, renewal and improvement.

O. Hoshimov's novels "Tushda kechgan umrlar", Kh.Dostmuhammad's "Bozor", L.Borikhan's "Jaziramadagi odamlar", as well as Abdulla Kadiri's "O'tkan kunlar", "Mehrobdan chayon", Abdulhamid Cholpon's "Kecha va kunduz", Oybek's "Qutlug' qon", Abdulla Qahhor's "Sarob" novels in determining the perfect stages of the "enamored-mistress-rival" triad have been selected as **the object of the research.**

The subject of the research is the genesis of the "enamored-mistress-rival" character in modern Uzbek novels, the poetic regularities specific to the stages of its formation and development, and the problems of specific identity.

Research methods. Comparative-historical, comparative-typological, hermeneutic and psychological methods of analysis were used in the dissertation.

The scientific novelty of the research is as follows:

the genesis of the "enamored-mistress-rival" image system, its syncretic state, and subsequent processes of synthesis are distorted in mythological sources, generalized to the genres of Uzbek folk art, in particular, epics, and the images are raised from an individual to the national scale, Alisher Navoi In "Khamsa" epics, they approached divine words in essence, became strict, canonized, as a product of religious and secular thinking in the novels of Abdulla Kadiri, the influence of world novelists in the novels of Abdulhamid Cholpon, and the continuation of the tradition of writers in the novels of Oybek and Abdulla Qahhor have been revealed;

in the novel "Tushda kechgan umrlar" the artistic function and specific changes of the "enamored-mistress-rival" triad, in particular, the non-traditional presentation of the motifs "meeting", "separation", "rejoining" in the plot line of the work, in the depiction of the image of a lover it is proved that a coherent psychological image of the national-social-individual tragedy leads;

in Khurshid Dostmuhammad's novel "Bozor", the poetic depiction of characters incorporates formal researches of both traditional and world novels, the metaphorization of "enamored-mistress-rival" images, the leadership of educational interpretation in the image of enamored and mistress have been identified;

stages of the image-triad in modern Uzbek novels, their relationship with national and world novelistic traditions, renewal and improvement, processes of synthesis and abnormalization in the image of "enamored-mistress-rival" characters in L. Borikxon's novel "Jaziramadagi odamlar" have been substantiated.

The practical results of the research are as follows:

as a result of the study of the "enamored-mistress-rival" image system, the genesis, syncretic state and synthesis processes of the image-triad were determined;

modern literature of the triad system, in particular, the continuation of the tradition of artistic reflection in the novels of Abdulla Kadiri, Abdulhamid Cholpon, in the novels of Oybek and Abdulla Qahhor have been depicted;

in the Uzbek novels of the period of independence, in particular, in the works of such writers as O.Hoshimov, H.Dostmuhammad, L.Borikhan, the image of the mistress is a harmonious psychological image of the national, social-individual tragedy, nationalization, synthesis in the poetic image of the same images, processes of abnormalization are analyzed and their scientific and practical significance is presented.

The reliability of the research results is based on the used methods of approach and theoretical information, the fact that the analyzed sources are based on scientific methods, the theoretical ideas and conclusions are put into practice, the obtained results are confirmed and explained by authorized organizations, and they are studied on the basis of modern scientific concepts of literary studies.

Scientific and practical significance of research results. The scientific significance of the research results is determined by theoretical conclusions about the genesis, syncretic state, synthesis, renewal and improvement of the images of "enamored-mistress-rival" in modern Uzbek novels.

The practical significance of the research results is that they can provide material for research on world literature, comparative literature, literary theory, Uzbek literature, "World literature" in the field of education "Philology and language teaching (Uzbek language)" , "Comparative Literary Studies", "History of Uzbek Literature", "Uzbek Literature", "Current Literary Process" in lectures and conducting practical training, as well as it serves as a scientific-theoretical source in the compilation of textbooks and conducting training.

Implementation of research results. Based on the results of the study of the poetic perfection of the images of "enamored-mistress-rival" in Uzbek novels of the period of independence:

the poetic development of the image of "enamored-mistress-rival" in the history of literature, its historical stages, the principle of traditionalism in the perfection of the trinity and the influence of world novels, scientific conclusions on the process of abnormalization of the characters of "enamored-mistress-rival" in such novels as O. Hoshimov's "Tushda kechgan umrlar", Kh. Dostmuhammad's "Bozor", L. Borikhon's "Jaziramadagi odamlar", and conclusions on socio-educational interpretation, social-psychological function were used in the theoretical part of the fundamental project on the publication of the multi-volume monograph (7 volumes) OT-F1-030 "History of Uzbek Literature" (2017-2020) at Tashkent state university of Uzbek language and literature named after Alisher Navoi (Reference No. 04/1-2575 of the Tashkent State University of Uzbek Language and Literature dated September 14, 2022). As a result, it served to enrich the poetic development and historical stages of the "enamored-mistress-rival" image in the history of literature with scientific information;

artistic representation of the image-triad in the literature of the 30s-80s, the role of national and world novels in the development of the image of "enamored-mistress-rival", epic perception of the processes of abnormalization of the social-psychological function of the image of "enamored-mistress-rival" from the scientific conclusions of Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2020-2021 No. I-OT-2019-42 "Electronic Uzbek and English languages (human appearance, character, nature and national symbols) image was used in the innovative project "creating a poetic dictionary". (Reference No. 04/1-94 dated January 16, 2023 of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi). As a result, the newly created poetic dictionary is enriched with scientific comments on the image of "enamored-mistress-rival";

the scientific conclusions about social, educational and specific features of the image of "enamored-mistress-rival" in the novels "Tushda kechgan umrlar", "Bozor", the image of "enamored-mistress-rival" in the novel "Jaziramadagi odamlar", as well as the abnormality of the riff function, the methods of expression of the artistic concept of the writers, which are the object of research, the individuality and poetic skill of the creators, were used in the programs "Bedorlik" and "Adabiy jarayon" of the national television and radio company of Uzbekistan. (Reference No. 04/36-75

dated January 16, 2023 of the TV and Radio Channel of Uzbekistan). As a result, the content of the materials prepared for the program is enriched with theoretical information.

Approval of research results. Research results have been discussed at 3 international, 2 republic-level scientific and practical conferences.

Publication of research results. A total of 14 scientific articles were published on the topic of the dissertation, of which 9 articles were published in scientific publications recommended for publication, of the main results of dissertations, by the Supreme Attestation Commission of the Republic of Uzbekistan, including 6 international and 3 republican journals.

The structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature, the total volume of which is 155 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the **introduction**, the relevance of the topic, the need, the aim, objectives, object, subject of the research, its relevance to the priority directions of the development of science and technology, the scientific novelty of the research, practical results, reliability, theoretical and practical significance, its implementation in practice, published works and the structure of the study are described.

The first chapter of the dissertation entitled "**Genesis and literary-theoretical factors of the "enamored-mistress-rival" triad**" consists of two parts. In the first part of the chapter entitled "*The image of "enamored-mistress-rival" in examples of divine sources, myths and national folklore*", it is stated that the triad image system of literature, literary forms and genres formed in the Oriental-Islamic spiritual environment is nourished by divine sources, saturated and based on the theoretical thesis that it is based on Oriental criteria.

In modern literary studies, the tendency to interpret literary-aesthetic phenomena based on divine sources is evident. In particular, the literary critic Azamkhan Qazikhoja, in his article "Characteristics of the Short Story Genre"¹, defines the origin of the short story genre and its specific features based on the story of Prophet Yusuf in the Holy Qur'an. Scholar Umida Rasulova, in her monograph "20th century Uzbek short story (poetic research and principles of development)"² analyzes the historical foundations of the short story genre by connecting it with religious stories. In literary studies, such a tradition is visible not only in determining the history of a certain genre, but also in illuminating the genesis of the image-triad. Literary critic U. Jorakulov's studies entitled "Qodiriy va roman tafakkuri" ("Kadiri and novel thought") and "Chronotope Poetics in Alisher Navoi's "Khamsa"" based on the text and artistic concept of the genesis of the image-triad. This leads to the reasonable conclusion that not only the genesis of epic genres, but also the first foundations of

¹ Қозихўжа А. Гар ортуқ сўз дедим... –Т.: “Nurafshon business” нашриёти, 2021. – Б. 163.

² Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). – Т.: “Qamar Media” нашриёти, 2020. – Б. 320.

the "enamored-mistress-rival" image, which is at the center of them, are connected to divine sources.

Because the "enamored-mistress-rival" triad is connected to the first beginning of human history, that is, to the divine message about Adam (pbuh), Eve and the Devil, which appeared in the divine books (the first plot). According to the divine information, as a result of the creation of Adam and the marriage of Eve to him, as a result of being given the highest status of being the caliph of God on earth, God's honoring him above all the angels, the first time Devil was jealous of Adam in the presence of God, a clear instruction has been given that when these three are brought down to earth, they will be enemies to each other forever, and that the descendants of Adam must enter the path of guidance in order to regain the favor of Allah. This is explained in the 30th verse of Surah Al-Baqarah of the Holy Qur'an: "Prostrate to Adam!" They prostrated as soon as we ordered them. Only Devil refused, became arrogant and became one of the disbelievers¹. Because the creation of a pure pair of Eves for Adam (pbuh), their first meeting recorded in "Lavhul-mahfuz", and the beginning of happy moments in paradise, spoiled the mood of Devil. The happy moments of Adam (pbuh) and Eve did not last long, Devil managed to mislead them with the permission of the Creator. After that, "Get down!" the sentence sounded. From this moment, Adam stepped into the world of humanity, and it became known that the eternal conflict between Adam's descendants and Satan will continue until the end of the world.

Literary critic U. Jhorakulov states that the same triad that appeared in the divine message later became the basis of the traditional triad image in literature. "Actually, the word of Allah, which is contained in Surah Al-Baqara, verse 36 of the Holy Qur'an: "You are not enemies to one another", directly refers to the three creatures created by Him - Adam (pbuh), Eve and Devil and was aimed at the Devil. Later, it was this event that became the basis for the trio of enamored-mistress-rival in Oriental literature."² The reason for the transfer of these three to the works of art was the human desire for ideal persons. The image-triad has been reworked at various levels in both Western and Eastern literature. Although the image of "enamored-mistress-rival" passed from period to period, from work to work, and underwent some changes based on the creator's concept, it still retains certain characteristics of the image-triad.

In our opinion, the first processes of formation and improvement of the images of "enamored-mistress-rival" can be seen in the following: a) the first supreme appearance of the enamored is man's love for the Creator, the state of delusion to his enlightenment, in this way, the Devil appears to be an obstacle; b) in the myth, the specification of this system undergoes a certain change, the function of the triad images becomes more complex, the cases of synthesis and transformation are observed in them; c) examples of folklore, in particular, in the epic, it is seen as a beloved place of a enamored, a national hero, a lover of the nation, the head of the

¹ Куръони карим. Маъноларининг таржима ва тафсири. Таржима ва тафсир муаллифи Шайх Абдулазиз Мансур. – Т.: Сано-стандарт, 2021. – Б. 6.

² Жўрақулов У. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. – Т.: Ғ.Ғулом номидаги нашриёт-матбаа, 2015. – Б. 156.

family, the father of the nation, the mother of the nation (the honor of the nation, the honor of the family); g) in the classic epic interpretation, the enamored acts as a slave who strives for the beauty of the Truth, the enamored is a source of enlightenment, a means for the enamored to reach the Creator, a enamored's favorite path; d) divine and folkloric sources, even in later written novels, come as a source of evil, alienating the rival enamored from the lover, demanding the enamored against the lover.

When divine truths are forgotten, the triad system also becomes a myth. The Greek thinker Aristotle says that myth is "a lie that informs the truth". In modern Uzbek literary studies, several opinions have been expressed regarding this issue. For example, literary critic U. Jorakulov puts forward and scientifically substantiates the firm conclusion that a myth is a distorted form of narration in a number of his studies. In other words, the shariah was first sent by the Creator and conveyed through the Prophets. Later, the story was corrupted and a myth emerged as an expression of polytheism¹. Folklorist Shamirza Turdimov later continues this idea and puts forward the following opinion: "We understand the source of the myth by connecting it to the "Divine words". "Myth starts from the place where the original religious teaching leaves the trail."²

If we summarize the new ideas and theoretical conclusions about the myth in a comparative way, all the presented existing opinions and conclusions continue and complement each other. So, the myth arose as a result of the distortion and misinterpretation of divine messages. The messages in the divine books were changed during the times of ignorance, when the transmission was corrupted and the correct teaching was forgotten. In general, it is correct to look at myth as a distorted form of religion, but it is one of the most important conclusions reached by Uzbek literary studies during the period of independence.

An important point for our study of the new conclusions about the origin of the myth is that, as in the divine books, the triad system of "enamored-mistress-rival" is found in myths and legends as well. As a result of the distortion, modification, and deception of information in religion, myths of some peoples appear in a distorted form, and in some cases, synthesis and transformation of the "enamored-mistress-rival" function is observed. The triad system in mythological sources can be divided into the following forms: in the first form, the "enamored-mistress-rival" triad system appears as a whole in mythology. In this case, the same triad in the divine messages passes only as a system, and certain events take place around them, the images of "enamored-mistress-rival" stand in their way; in the second form, the image of "enamored-mistress-rival" appears separately: the characteristics of Adam (pbuh), Eve and the Devil that we have discussed above in the divine messages are reflected in separate mythological images and their path moving in its own circle without crossing; in the third form, the features of both the lover and the mistress or the rival

¹ **Нақл** сўзининг луғавий маъноси: *келтириши, етказиши, таржима, анъана* деган мазмунларни ифодалайди. Истилоҳий маънода эса қуйидагича: Яратгувчи томонидан ато этилган ақл билан банда Раббисини ўзи топиши лозим, лекин Яратгувчи бандасига қарам қилиб, пайғамбарлар орқали нақлни ҳам берди. Демак, нақл Аллоҳ томонидан юборилган кўрсатмалар (Жўрақулов У. Ишқ қисмати шу азал-абад. // "Тафаккур" журнали, 2014. № 3. – Б. 54-61).

² Турдимов Ш. Фольклор сабоқлари. // Халқ сўзи. 2021. № 140.

appear together in one image; in the fourth form, it changes the color of an enamored or a mistress or a rival.

Later, we see that this triad system became canonized in folk stories and epics, and its epic scope increased. If we look at the specifics of the epic genre, the most prominent aspect is the reflection of nationality. According to the Russian scientist M. Bakhtin, the epic world is the world of "fathers" and great-grandfathers, "firsts" and "the best"¹. So, the best ideal of the people is the past of the ancestors. That is: "It is impossible to change, re-perceive, re-evaluate the epic past. In a word, the speaker and the listener of the epos, when communicating with the people of the absolute past, the reality experienced by them, looks at it as an ideal, compares it with the people of their time, this time. In this process, he re-perceives and evaluates himself, not the reality and heroes of the epic"². Since the epic is directly related to the fate of the nation, the images of "enamored-mistress-rival" are placed in the center of the work for this purpose. Indeed, the enamored in the epics is the main character of the triad system as a national hero. A perfect representation of the triad system can be seen in Alpomish. If the fate of the nation is connected with the protection of the nation in the image of Alpomish, in Barchinoy not to enslave the nation in the land of Kalmak, not to kill the people's spirituality in the hands of rooted ignorance in the land of Kashal, Surkhayil old woman, Ko'kaldosh, O'ltontoz, and Kalmaqshah, it is seen not only to defeat the enamored by trickery, but also to be an obstacle to the future of the nation, subjugation, and conflict with the unity of the people. Opponents who have moved to the epic world appear as a force aimed at opposing the nation and destroying it.

The second part of the chapter is called *"Epic interpretation of the image of 'enamored-mistress-rival' in 'Khamsa' epics."* In this, as a perfect example of a classic epic text, the analysis of Alisher Navoi's epics "Farhad and Shirin", "Layli and Majnun", "Sabayi Sayyor", "Saddi Iskandari" is presented. In epics, attention is paid to the unique aspects of the "enamored-mistress-rival" triad system.

Literature is formed based on the principle of historicity. The history of literature is important in the development of modern Uzbek novels. That is, based on the principle of historicity, genres and images develop. The foundations of modern literature go back to the history of classical literature. If we look at it as an example of genres or a system of images, we can find different bases. Great genres determine the strength and artistic power of literature. Epos, epic, "Khamsa", novels are among such genres. It is the plot, the system of images that brings the genres of epics, "Khamsa" epics and novels somewhat closer together. If we pay attention to one "enamored-mistress-rival" image system, it becomes clear that it is an important component that unites the great genres of epic thought. So, today's novel works in the literary process as the successor and continuing part of the ancient epic, "Khamsa" epics. Classical epic writing first began with the creation of individual epics, and later the creation of "Khamsa" consisting of five epics became a tradition. This tradition

¹ Бахтин М. Романда замон ва хронотоп шакллари (Рус тилидан У. Жўрақулов таржимаси). – Т.: Akademnashr, 2015. – Б.18.

² Жўрақулов У. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. – Т.: Ғ.Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015.– Б.83.

can be seen in the works of Nizami Ganjavi, Khusrav Dehlavi, Alisher Navoi. Since "Khamsa" is a comprehensive work consisting of five epics, it has the opportunity to perfectly illuminate the author's spiritual-educational, social-philosophical, and universal views.

In particular, Alisher Navoi's "Khamsa" is very different from the previous epics. The poet artistically interpreted his educational ideals and life concept through the images in his classic epics. Sufism views lead the work of the poet who grew up in the Oriental-Islamic environment. In the classical epic, the trio "enamored-mistress-rival" becomes the center of the work and the concept of love is put forward. And the image of "enamored-mistress-rival" came close to the divine sources with attention to essence in the classical epic, especially in Alisher Navoi's "Khamsa". On the basis of these images, the path of pure guidance based on the Holy Qur'an was shown, divine love for God was sung. In the triad system of "Khamsa" epics, lustfulness is an obstacle in love for Bahromshah, Shirin and Layli are means for Farhad and Majnun to understand Allah, and Allah is the true mistress for Iskandar, therefore, there is no female character on the level of Shirin and Layli in "Saddi Iskandari". It can be seen that Navoi based the three levels of love in Sufism on the "enamored-mistress-rival" triad in the "Khamsa" epics. The system of enamored in "Khamsa" approaches the divine source in the step-by-step creation until Bahromshah, Farhad, Majnun, Iskandar. Bahromshah was decorated as the heir to the throne, Farhad was decorated with love, Majnun was decorated with divine madness, and Iskandar was decorated with the destiny of governorship. While creating the image of Alexander in Saddi Iskandari, Navoi relies on the Holy Qur'an. When it comes to Alexander, the mistress has reached the level of a perfect true lover. Alexander spent his life in learning the secrets of the world and achieved greatness in science and rose to the status of governor and prophet. In the "Khamsa" epics, the images of "enamored-mistress-rival" essentially approached the divine sources, and the love for the mistress was directed to the Creator in the true sense. As a result, the images of "enamored-mistress-rival" in these epics became fixed and canonized, and to some extent this process was transferred to the Uzbek novels of the period of independence, and at the same time, it also reflected new approaches to the triad system. It should be noted that it has preserved certain genetic factors.

The second chapter of the dissertation entitled "**The role and artistic function of the image of "enamored-mistress-rival" in modern Uzbek novels**" includes three parts. The social and artistic function of the image-triad is analyzed in the first part entitled "*Artistic representation of the image-triad in early novels*".

Vadud Mahmud writes in his article "Poet of Tark - Ajziy": "This poet of ours is also in love. Only this love is neither the love of mysticism nor the apparent love of realist poets. Our poet is an enamored, and the beloved is the people, the nation. His love for his nation and people is his love. That is what love tells us"¹. Ajziy expresses that he wants to socialize literature with this "style of thinking" and transform it into a useful form for society. It is important for our research that the ideas about the socialization of the love function are put forward in the article. The perfect synthesis

¹ Махмуд В. Тарк шоири-ажзий. <https://e-tarix.uz/milliyat-insholari/jadid-matbuoti/782-maqola.html>.

of these images, the synthesis of the enamored-mistress-rival system, and the transformational processes are clearly visible in Abdulla Kadiri's novels "The Past", "The Scorpion from the Altar", and "Night and Day" by Cholpon.

In the history of Uzbek literature, Abdulla Kadiri's novel "Otkan Kunlar" became a novelty. Because the tradition of writing a novel did not exist in the national literary tradition until then. The novelty of Kadiri's novel is determined by the fact that the basis of the plot of the novel is fed from divine sources. In his novels, Kadiri creates the image of an oriental lover based on historical and traditional principles through Otabek. The motifs of "meeting", "separation", and "rejoining" in the work lead to the "first plot" of the Qur'an. Otabek was brought up in an Oriental-Islamic environment, he is deep-thinking, he can make a correct and fair assessment of the situation, he has the qualities typical of a character who is in love. From the moment he enters the center of the novel, he appears as a character who meets all the requirements of an enamored. In the play, we can see that in the character of Otabek, two directions are mixed: sociality along with the status of an enamored. In social life, he is tormented by country grief. The fact that his father, Yusufbek Haji, who was against the massacre of Kipchaks, came to this decision among the leaders of the country makes him very depressed. In the novel, Otabek can express honest opinions about Khudoyorkhan, Muslimukul, and Azizbek. Otabek met a lover's death, i.e. became a martyr, in the struggle with the devil (colonial state) in social life. Czarist Russia began its conquest of Central Asia from the residence called the Holy Father. It is here where Otabek was martyred. The historical-traditional image of a lover is interpreted as a source of spiritual strength, energy, and power for an enamored. We see that Kumushbibi gave moral support to Otabek in defeating his opponent, just like Barchinoy. This is given by the author through Otabek's letter: "I was very conscious of the source of power dedicated to me, the source of this change in me was a beauty sleeping in the house... It was you!"¹

Literary critic Matyakub Koshjanov rightly says that the incitement of Hamid's character serves to show the strength of Otabek and Kumush's love: in the novel "Otkan Kunlar" Hamid slanders Otabek. As a result of this slander, Otabek was sentenced to death twice in difficult situations. These circumstances serve to exaggerate the noble features of Otabek's character, which the writer wants to emphasize."² Therefore, the principle of traditionalism leads in the creation of the image of the opponent in the novel. Every situation in the opponent exactly repeats the activity of the Devil. Hamid, Aunt Jannat, Sadiq, and Mutal follow him and initiate kidnapping. In the "Monday Night" season, the devil and his henchmen, who dug under the house where the mistress was sleeping, and headed for the curve, are killed by Otabek. This gives the impression that Satan and his followers have been pushed into the underworld (chaos) by their eternal abode.

In Cholpon's novel "Night and Day", the images of "enamored-mistress-rival" did not repeat the triad in Kadiri's two novels from the point of view of historical-traditionalism, but relied more on the traditions of world and Russian novels. As a

¹ Қодирий А. Ўткан кунлар. – Т.: Наврўз, 2019. – Б. 266.

² Қўшжонов М. Сайланма. Икки жилдлик. Иккинчи жилд. – Т.: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1983. – Б. 192.

result of his creative study of the traditions of world literature, Cholpon first used socialization in a symbolic form in "Night and Day". "Night and Day" was published as the first socio-psychological novel in Uzbek prose. Literary critic D. Kuronov's views on the novel are very similar to what we want to say: "Unlike the first peak of our novelism - "The Past Days", "Yesterday" is not a series of events, but the character of a person, what is happening in his psyche. processes are central. This is one of the most important innovations that Cholpon added to the development of our novelism."¹

Implementing the purpose of the author, of course, revolves around the image of Zebi and Miryoqub. There is a triad system around both images. Only the characteristics and actions of some image in the system are not felt or symbolized, socialized. It is with these aspects that the trio of lover, mistress and rival is renewed. Zebi is a lover, with her beautiful figure, singing skills, femininity, and dreams about love, they are not inferior to Kumush or Rana. But his will is stifled, and he is a representative of a socially unequal society without a will. He is helpless before the judgment of fate, defeated by the social environment. Although the charioteer falls in love with Olmasjon, he is forced to marry Akbarali, who is much older than him and has many wives. Olmasjon's actions as a lover are almost invisible. The sad fate of women is revealed due to the religious fanaticism of the society, the lack of desire for freedom, and the wrong propagation of faith through the Razzaq Sufi family, who is symbolized by the character of Rakib Akbarali, who lives according to the requirements of the Shariah and obeys Eshon's orders.

In the second part of the chapter entitled "*The principle of sociality in the interpretation of the image of enamored-mistress-rival*", the novels "Kutlug qon" by Oybek and "Sarob" by Abdulla Qahhor were analyzed. The plot of the novel "Kutlug qon" revolves around the conflict between Yolchi and Mirzakarimboy. The conflict between the two heroes reveals the essence of the novel. The tradition of the image of the enamored is based on a number of features in Yolchi. The lover is always in the center of the novel. The driving force of the enamored, love and sociality are synthesized. From the point of view of class, the fact that Yolchi is a servant and Mirzakarimboy belongs to the rich class is considered the basis for setting them against each other.

The burden of sociality is heavier than other lovers on the road. After all, through Yolchi, the writer created a fighter for a new life, an Uzbek worker. At that time, the new regime was pushing for social equality, the formation of a working class, the abolition of private property, the confiscation of the property of the rich, and the equal rights of all in society. We observe the character of Yolchi moving in two directions. The first is related to personal life and human qualities. With these qualities, the image has risen to the level of a national character. The second aspect of the journey takes place on a social scale. It carries the load that begins with the stigma of poverty to the clash of the workers and the rich in the class struggle. Working in the field, Yolchi accidentally sees Gulnor. "While the traveler was

¹ Куронов Д. Чўлпон насри поэтикаси. – Т.: "Шарк" нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2004. – Б.157.

stripping a large tree, hitting the roots and thick roots with an ax, pulling it out of the ground, fifteen or twenty paces away from him, at the base of the foothills, he placed his bucket next to it and he caught sight of a girl secretly staring. Instead of a burqa, the girl was covered with a piece of cloth. She is wearing an old but white dress with very old rubber sandals."¹ In the image of the mistress, the social status is revealed by emphasizing the clothes. A suitable mistress for a traveler should be one of the poor, working people he belongs to. At a time when equality is promoted as the main idea, the fact that the enamored and the mistress belong to one class and the opponent to another class fulfills the requirements of the times. Rival - Mirzakarimboy is against the enamored in several ways. Firstly, Mirzakarimboy is cunning and entrepreneurial, and Yolchi is simple and hardworking. Second, the opponent's actions are impure, he earns his wealth by exploiting servants. He violates the rights of many rightful people to get the name of Mirzakarimboy. Yolchi is among those whose rights have been violated, even though he has a loved one. Thirdly, the opponent's spiritual world does not even recognize kinship ties due to its impurity.

The development of the "enamored-mistress-rival" image system in Abdulla Qahhor's novel "Sarob" ("Mirage") directly shows that it has deviated from traditionalism and that Western principles have prevailed. The person in love is Saidi, the mistress is Muniskhan, the rival is the socio-political system. The influence of the socio-political system on the enamored and the mistress as a symbolized opponent is given through characters with different views. The fact that Saidi and Muniskhan are not from the same class, the desire of enamored to enter the mistress's circle, leads to an attempt to win her heart as a man of the highest rank in the eyes of the enamored. Saidi's character is influenced by world novels, in particular, by the character of Martin in the novel "Martin Eden" by the American writer Jack London. And Mistress in many ways reminds of the character of Ruf, the mistress in this novel. First of all, the lack of a lover's priesthood points to the fact that this image was transferred from the West. In Oriental literature, traditional lovers are depicted as a folk ideal. Saidi has no incentive to fight against a society that has been destroyed from the inside, nor to become its representative. Saidi, who lived under the influence of the Soviet government, is lonely, unable to direct his talent, and does not fit into the society he belongs to. Saidi's inability to adapt to the environment can be seen in his relationship with Sharif and Ehsan. Mental evolution in Saidi leads to alienation from the people around him. Due to his psychological condition Saidi commits suicide, which is strongly condemned in the Eastern world.

In the last part of the chapter called "*The role of national and world novelism in the development of the image of enamored-mistress-rival*", the influence of national and world novelism in depicting the images of "enamored-mistress-rival" was studied. In determining the specificity of the "enamored-mistress-rival" characters in the Uzbek novels of the period of independence, attention was paid to two directions: the historical-traditional principle and its improvement under the influence of world novels. The traditions of the triad system in Kadiri's novel "Otkan Kunlar", sociality in the triad characters in Oybek's novel "Kutlug Qon" were transferred to the

¹ Ойбек. "Кутлуг қон". – Т.: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2019. – Б. 29.

characters of Fazilbek and Qadriya in Khurshid Dostmuhammad's novel "Bozor". For example, the characteristics of the enamored in Otabek are also observed in the image of Fozilbek. One of the enlightened, cultured and progressive people of Otabek's time. Otabek is characterized by his ability to correctly assess any problem of his time. It seems that Fozilbek is similar to Otabek in this respect. Fozilbek shows that he is not inferior to Otabek with his qualities such as constant research of people in the market, striving for a virtuous society, relying only on his thinking when communicating with people in the market.

The important role of the enamored in the struggle of the mistress against the rival, the fact that the mistress is a certain source of energy and power is reflected in the characters of Qadriya and Shahnoza. This is observed both in Kumush in the novel "O'tkan Kunlar" and in Gulnor in the novel "Kutlug Khan". In general, the representation of the mistress as a source of power is a traditional feature that has been systematically transferred. The socio-psychological image is also observed in "Tushda kechgan umrlar" ("Lifes spent in a dream"), "Bozor" ("Market"), "Jaziramadagi odamlar" ("People in the heat"). In the first two novels, the character of the enamored is revealed, and in the third novel, the features of the character of the mistress are revealed in the socio-psychological direction. Some features of the triad system in the novel "Night and Day" were transferred to the novels of the independence period. According to the traditions of world novels, an enamored or mistress starts a family with another person, and the issue of marriage is included in the novels "Night and Day" and "Mirage". "Rejoining" motif does not end due to Saidi's death. Because Saidi commits suicide due to psychological pressure and mental disorder, completely different from traditional enamored. The same aspect was transferred to the novels of the period of independence.

In the novels of the period of independence, one of the most noticeable features of the triad system was the fact that the image of the opponent is not represented by a concrete person, and the obstacle to the relationship between the enamored and mistress is defined as a corruption of society. The accuracy of the opponent allows you to clearly show its characteristics. Under the influence of the traditions of world novels, the opponent's shift from generality to individuality is directly related to the image of the opponent in the novels "Night and Day" and "Mirage". It reminds us of the main characters in the works of F. Stendhal, O. de Balzac, G. De Maupassant, J. London. The transformation and generalization of the opponent from a specific person into a political system leads to the expansion of its scope of action, the strengthening of its characteristics and the fact that it becomes a more permanent barrier between the enamored and the beloved. In the novels of the independence era, priority was given to the exploration of the psyche of the individual without the class struggle and party approach. As a result of this, the divine priesthood characteristic of traditional images, as well as flaws and shortcomings, changed and symbolized, creatively inspired by world literature, were reflected in the trio. It is not to show the superiority of a social system, but the opposition of the system to the happiness of the enamored and the mistress was condemned, the use of all rights as a human being became an artistic intention, by interpreting the image of the enamored and mistress as a separate person, the society was separated from the needs of a specific person. It

was emphasized that it is wrong to prioritize and limit the opportunity to live freely. It can be said that in the Uzbek literature of the Soviet period, the triad image system was relatively formalized and socialized, but O.Hoshimov's "Tushda khechgan umrlar". It is observed that the image of "enamored-mistress-rival" in the novels continued along the lines of national folklore and classical literature traditions, was enriched with Islamic enlightenment and synthesized with world novels.

The third chapter of the dissertation is called "**Poetic updates specific to the interpretation of the image of "enamored-mistress-rival"**" and consists of three parts. The first part is called "*The image of a enamored-mistress-rival in the novel "Tushda kechgan umrlar"*". In this novel, the tragedy of the enamored in the triad system is reflected in the parallel artistic depiction of the social system. This character is not like other traditional enamored, so his love is also socialized. The character of the mistress is not sufficiently covered, the social system as an opponent, the Afghan war is contrasted with the enamored. In the plot of the novel, the motifs of "meeting", "separation", and "rejoining" are depicted in an unconventional way, with a changed order. In the work, it is depicted in a sad situation that an enamored and a mistress cannot be happy even after starting a family. Rustam's mental state during the war leads to the conclusion that life is cruel and unfair. Rustam, who learned about the false honors of the Soviet army during his service, wants to expose the lies. More and more, he realizes the irrationality of war and feels deeply sad. In his diaries, Rustam describes Khayriddin as a small boy, who wants to pray and who is jealous of those around him. When Rustam says: "His eyes are so sincere that it is clear that they are sincere. Teaching primary school children more suits Khayriddin, not driving a tank!" one could see his attitude towards war.¹ In many episodes in the novel, through such images, the author's attitude towards the war and its causes is clearly visible.

Literary critic U. Normatov writes about the novel: "The interpretation of war is completely new in the novel. Unlike the previous works about the war, here there is no division of opposing forces into friends and enemies, white and black, "us" and "them", here the winners are the losers. There are no villains, heroes or non-heroes, there are only innocent people who are victims of war, system, ideological differences, and competition."² When Rustam saw that his friend Timur's body parts were cut off and brutally killed beyond recognition, he could not bear all these horrors. From the outside, it may seem that this is the reason for the breakdown of the family, the loss of Rustam's physical strength, but the real reason is his psyche. Physical illness can be cured, there was no claim of mental illness. Rustam's mental and psychological condition was maturing, it was inevitable. The tragedy of an enamored who returns from the war with mental stress and is unhealthy is depicted in parallel against the background of a social tragedy. This method makes it possible to put the deceased enamored in the center of the plot.

¹ Хошимов Ў. Тушда кечган умрлар. – Т.: Меринос, 2017. – Б. 121-122.

² Норматов У. Умидбахш тамойиллар. – Т.: Маънавият, 2000. – Б. 20.

In the second part of the chapter entitled "*Social-educational interpretation of the triad system*", it is said that the images of "enamored-mistress-rival" in the novel "Bozor" are depicted based on the traditional concept of enlightenment.

We can observe that the three characters are symbolized in the novel. It is given symbolically in the image of enamored Fozilbek (in love of the nation), the mistress Qadriya (book, enlightenment, spirituality), the rival Bozor (irresponsibility). There is also symbolism in the names given by the writer to each character. For example, Fozilbek, Qadriya, Salih Qori, Sabridin, Ayonbek are among them. The name is Arabic and means knowledgeable, wise, intelligent, wise. Fazil means "possessor of blessings". It is one of the attributes of our Prophet Muhammad (pbuh). In several episodes, the name is emphasized by the words of his father Kasimbek: "Your mother gave birth to a virtuous son like you, you were born virtuous." "He did not immediately understand his virtue, for what reason the name "Fozilbek" was given to him, and he did not know how much virtue had an influence on the perfection of his personality."¹ He was born with an oriental name. As soon as he is born, he hears the melody "Let the moon come down on your head... Let the sun come down on your head". Although seven of his ancestors were marketers, he is a complete stranger to the market. Fozilbek tries to understand the world. That's why he spends all his time in the market. Unlike his contemporaries, Fozilbek flatters himself by saying: "Everyone can get what they deserve." Fozilbek seeks answers to such questions as the world, people, birth and death, the true meaning of life, what is the mission of a person in the mortal world from the Bazar (market) chronotope (space-time). All these images are given through Fozilbek's mental and psychological state. Although the first meeting of the enamored and the mistress took place in the market, but their rejoining was far from the rival - in the reading room. Fozilbek felt with all his consciousness that at that moment he had found the expert he wanted to build a virtuous society. "...the girl seemed very, very familiar, as if he had seen her somewhere, even if he had talked for a long time, and it was impossible to pass her by without talking to the girl in this group, approached the girl with an inexplicable commitment in order to utter at least a word..."² This is how the first meeting happens. For the person in love, Qadriya was a tool that led him to the library and to enlightenment. That's why he seems so familiar when he meets her for the first time. Fozilbek regards Qadriya as a like-minded person on the way to bring happiness to the nation. As a competitor, the disappearance of a person in the "Market" chronotope, the horse-cart falling into the abyss, the birth of mice, the appearance of an unknown creature, the indifference, inattention of the people of the society to these, in a word, dishonesty is implied.

The last part of the chapter entitled "*Abnormalization of the socio-psychological function of the image of enamored-mistress-rival*" analyzes the deviation of the triad system from the norm, the renewal of both enamored and mistress according to the artistic, educational and spiritual structure, issues such as the fall of an enamored in the triad system, the birth of a child out of wedlock between an enamored and a

¹ Дўстмухаммад Х. Бозор. – Т.: "Шарқ" нашриёт-матбаа концерни бош тахририяти, 2000. – Б. 59.

² The same source, - B. 28.

mistress, and the manifestation of abnormality in society in the novel "Jaziramadagi odamlar" ("People in the Heat").

It is shown that the highlanders are sent to exploit the desert and lead to the destruction of the whole society in order to implement the cotton policy. It idealizes the personality and life of the flawed Lolakhon, a society in which the intention of acquiring the land has become a mirage. In accordance with this, the girls and young people getting blessings from the statue of the mistress Lolakhon and the enamored Oroqjon points to the broken system. Abnormality occurs in society as well as in enamored, mistress and rivals. Therefore, the society deviates from the standards, which is also reflected in the psyche of people. During the life in the desert, "People in the Heat" become addicted to alcohol, become depressed, are not satisfied with the way of life, and are hopeless about the future, as a violation of social norms. The events of the novel are told in the language of Ergash's son Samad, who came from among the heathen. He defines his relationship to the enamored, mistress, rival in the play based on his imagination and life views. We get to know all three characters through Samad. In the novel, the enamored cannot meet the demands of the mistress, he appears briefly and disappears, and instead of him, the mistress becomes the central character. The fact that the enamored and the mistress have a child out of wedlock, and with the enamored being dropped from the triad system, the child is described as an enamored reminds Chingiz Aitmatov's interpretation of the story "Jamila". Lolakhon believing in pure love and agreeing to live in the desert from the heart of the city is unrealistic in terms of real state of affairs. Such an unusual event is given a social tone through the eyes of people in the heat.

From the last words of Lolakhon, we can see that along with the woman's life, her thoughts also deviated from the norm. "Samadjon, will you... Tell... tell them... I'm alone... I was alone! Myself and on my own..."¹(20-snoska)

The abnormality of the "enamored-mistress-rival" system is first of all manifested in the mistress's behavior. His anti-heroism, omission from the events of the plot, and his passive behavior as a true lover are highlighted, while tension, unwillingness, and weakness in the lover's psyche show the abnormality characteristic of the unconventional "enamored-mistress-rival" triad system.

CONCLUSION

1. The study of modern Uzbek novels allows to observe the genre history and poetic development of the triad system "enamored-mistress-rival" as a whole. The processes of change and improvement characteristic of modern, Soviet-Uzbek, and independence period novels allow us to draw scientific and theoretical conclusions about the poetic gradual and specific changes of the "enamored-mistress-rival" trio.

2. In the genesis of the images of "enamored-mistress-rival" there is divine information about Adam, Eve and the Devil. The triad in this divine message later became the basis for the traditional image in literature: the triad of "enamored-mistress-rival". Adam and our mother Eve experienced the blissful moments of "first meeting" in the presence of God in heaven, "separation" when they were sent to different parts of the earth due to their sins, and finally, when they found each other

¹ Бўрихон Л. Жазирамадаги одамлар. – Т.: Ғафур Ғулом номидаги НМИУ, 2012. – Б. 296.

with hardships in the world of mankind, they experienced the moments of "rejoining". This plot ensured that the image-triad continued in the literature of the next period in the form of a poetic tradition, acquired an aesthetic essence, improved from genre to genre, socialized and nationalized.

3. The image system of "enamored-mistress-rival" became a myth during the times of ignorance, when divine truths were forgotten. That is, in mythological sources, the same system was broken, its functions changed, it lost its individual characteristics, the order of the plot and images changed. The enamored and the mistress were distracted from their original goal, their eyes were focused on completely different objects.

4. The triad system of "enamored-mistress-rival" has moved from mythological sources to genre examples of folklore. In particular, in fairy tales, folk tales and epics, this triad system has passed the path of poetic improvement. In folk epics, the triad system of "enamored-mistress-rival" became somewhat canonized and came closer to its original source. It acquires a synthetic character by combining the characteristics of the "enamored-mistress-rival" system from theological and mythological sources. The images of "enamored-mistress-rival" in epics became nationalized, lover-hero of the nation, mistress-mother of the nation, opponent-enemy of the nation.

5. The triad system of "enamored-mistress-rival" has its roots in the divine sources in the examples of classical literature. In particular, in classical epics and examples of the "Khamasa" genre, the "enamored-mistress-rival" triad system was canonized and artistically interpreted according to its individual characteristics. The love of heavenly enlightenment was reflected in the image of a mistress.

6. The artistic content and form characteristic of the "enamored-mistress-rival" triad system acquired a special character in modern literature. It demonstrated its social-aesthetic, artistic-individual qualities. Especially in novels and drama genres, the images of "enamored-mistress-rival" became socialized and began to reflect the background of real life. In the first Uzbek novel "Otkan Kunlar" the tragedy of the social era was artistically interpreted along with the traditions of the "enamored-mistress-rival" triad system, in the novel "Night and Day" this triad system was westernized. It expressed social problems related to the life of the nation in the image of a relatively Europeanized person.

7. In the novels of the Soviet era, the triad system of "enamored-mistress-rival" was depicted according to the idea of social class. The enamored and the mistress were interpreted as representatives of the poor class, and the rival was a person of the rich class. It is observed that this aspect is partially manifested in the novel "Kutlug qon" and in a broader way in the novel "Sarob".

8. In Uzbek novels of the period of independence, the triad system of "enamored-mistress-rival" was depicted in different aspects. In these novels, traditions of the triad image typical of folklore and classic literature, individualization of heroes, symbolization of images, and socio-psychological changes are noticeable. The individual methodological research that came to the field under the influence of world literature formed the principle of a free approach to this triad system.

9. In O. Hoshimov's novel "Tushda kechgan umrlar" the triad system of "enamored-mistress-rival" is interpreted against the background of the tragedy of the

time. The function of the adversary image takes the form of war, political system and traitors of the nation. Social and psychological factors come to the fore in the artistic organization of the "meeting", "separation", and "rejoining" motifs in the plot line.

10. In H. Dostmuhammad's novel "Bozor", the triad system of "enamored-mistress-rival" becomes westernized and symbolic. The hero of the novel, Fozilbek, is a man of enlightenment, and in the image of Qadriya, knowledge, enlightenment, and the image of the market represent illiteracy, ignorance, evil, in a word, the function of chaos. In the novel, the triad system becomes metaphorical, and the images of "enamored-mistress-rival" are synthesized with the problems of national life. Enlightenment man in love, lover source of knowledge, market chronotope are interpreted as symbols of social evil.

11. In the plot of the novel "People in the Heat" by L. Borikhon, it is observed that the triple system of "enamored-mistress-rival" is abnormal according to the socio-psychological image. That is: a) the mistress is at the center of the plot, the lover's inactivity; b) Orok and Lolakhon having children out of wedlock and idealization of the poor widow by the socialist society;

c) description of Lolakhon's psychological expressions to his lover after Orak's death; d) falling in love with Samad's sister-in-law Lolakhon demonstrates the abnormality, deviation of the system of triad from the point of view of image and content.

In general, the system of "enamored-mistress-rival" images is a strong artistic unit that determines the coordination of the Uzbek novel and its characters, embodies the concept of our national novels, and determines the perfection of the novel, which is of great importance in determining the status of the aesthetic thinking of the independence period.

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

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

ЗИЯЕВА ЮЛДУЗ ТЕМИРХАНОВНА

**ПОЭТИЧЕСКОЕ СОВЕРШЕНСТВОВАНИЕ ОБРАЗОВ
“ВЛЮБЛЁННЫЙ-ВОЗЛЮБЛЕННАЯ-СОПЕРНИК” В УЗБЕКСКИХ
РОМАНАХ ПЕРИОДА НЕЗАВИСИМОСТИ**

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ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

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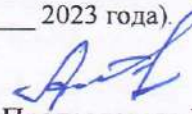
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Введение (аннотация диссертации доктора философии (Phd))

Актуальность и востребованность темы диссертации. Мировая литература исторически представляет разнообразные образцы художественного образа. Образ-триада ”влюблённый-возлюбленная-соперник” - древнейшая, наиболее активная и совершенная по содержанию и форме поэтическая система, возникшая в процессе этого. Одним из актуальных задач, стоящих перед сегодняшним литературоведением, является практическое изучение факторов возникновения, формирования и процессов развития этой древней системы на фоне современности.

Гармонизация исторической поэтики с теоретическим литературоведением в мировом литературоведении, ее внедрение в литературно-исторический процесс обеспечили исход теории литературы на новые, глобальные масштабы. Такие обновления дают основание для более глубокого освещения сущности вопроса, исследования теории литературоведения в целом и конкретного художественного образа в частности посредством исторического принципа. Исследование фольклорных источников, образов классической и современной литературы в целостности на основе исторического принципа стало наиболее эффективным способом обновления существующих традиций, усиления научно-теоретического потенциала. Подобные оригинальные интерпретации и подходы становятся важными в определении места и значения тройственной системы ”влюблённый-возлюбленная-соперник” в узбекской романистике.

В период независимости, особенно в последующие пять-шесть лет, на новый уровень поднялись научные, духовные, научно-технические направления, в том числе и область литературоведения. Анализ новой литературы, адаптирующейся к стандартам мировой глобализации XXI века, поиск способов и методов ее интерпретации вдохновляет новое узбекское литературоведение на стремление к качественным изменениям. Такого рода процессы предъявляют требование к пересмотру, обновлению специфических проблем истории литературы, теории литературы и литературной критики. Изменения в сущности литературных жанров, художественного произведения, сюжета, композиции, в частности, художественного образа, их поэтическое совершенствование являются одной из основных проблем современной науки литературоведения. Триада ”влюблённый-возлюбленная-соперник” сформировалась на протяжении тысячелетней традиции узбекской литературы, одолевая при этом этапы прогресса и перемен. В узбекском фольклоре, классической литературе, джадидской прозе и лирике прослеживаются различные формы и образцы триадной системы, изменяющиеся по содержанию и форме. Эта же система вернула Абдуллу Кадыри к реальности божественного послания, упоминающегося в Коране, побудила его продолжить традиции эпоса “Алпомиш”, “Гёроглы”, послужила основой для выведения на новый жанровый уровень психики эпоса “Хамса” достопочтенного Навои, тогда как в романе Абдулхамида Чулпана “День и ночь” трактовались проблемы нации через призму европейского романического мышления. В романе “Кутлуг

кон” (“Священная кровь”) Мусы Ташмухаммед угли Айбека триада ”влюблённый-возлюбленная-соперник”, наряду с ее неразрывной связью с реалиями действительности жизненного уклада, претерпела определенные изменения под влиянием исторических условий, советской литературной политики. Роман Абдуллы Каххара “Сароб” (“Мираж”) также пострадал от неблагоприятных социальных условий, центральные персонажи в нем подверглись жёсткой критике и давлению. В результате в специфике образов ”влюблённый-возлюбленная-соперник” произошли добровольно-принудительные изменения, т.е. состояние социализации и классовости. Но определенные изменения 60-х и 80-х годов, социальная политика, известная как “нежный ветерок”, поэтизация в относительном смысле даже в образах художественной литературы, особенно в романах, стали фактором усиления национализации. Тот же художественный резонанс, который начался в романах Адыла Якубова, Примкула Кадырова, проявился в произведениях Уткира Хашимова, Мурада Мухаммада Дуста, Эркина Агзама, Тогая Мурада, Хуршида Дустмухаммада, Шоима Бугаева, Лукмана Бурихана, Улугбека Хамдама, Исаджана Султана. Ибо: “когда живут литература, искусство и культура, нация и народ, живёт все человечество!”¹. Таким образом, сегодняшняя обновляемая литература, в которой отражаются художественные образы, связанные с нашими национальными традициями, существуют поэтические закономерности, тем самым системное исследование процессов завоевания мировых литературных уровней являются важными и актуальными задачами, стоящими перед узбекским литературоведением нового поколения.

Объектом исследования в освещении этапов сложных сцен трилогии ”влюблённый-возлюбленная-соперник” являются романы “Тушда кечган умрлар” (“Жизни, проведенные во сне”) У.Хашимова, “Бозор” (“Базар”) Х.Дустмухаммада, “Жазирамадаги одамлар” (“Люди на припёке”) Л.Бурихана, а также “Уткан кунлар” (“Минувшие дни”), “Мехробдан чаён” (“Скорпион из алтаря”) Абдуллы Кадыри, “Кеча ва кундуз” (“День и ночь”) Абдулхамида Чулпана, “Кутлуг кон” (“Священная кровь”) Ойбека, “Сароб” (“Мираж”) Абдуллы Каххара.

Научная новизна исследования заключается в следующем:

раскрыты генезис, синкретическое состояние и дальнейшие процессы синтеза образной системы ”влюблённый-возлюбленная-соперник”, в искаженной форме отраженные в мифологических источниках, обобщены в жанрах узбекского народного творчества, в частности, в эпосах, образы поднялись от отдельной личности к национальному уровню, Алишер Навои в своём эпосе ”Хамса” приблизился по существу к божественным словам, укрепился, канонизировался, Абдулла Кадыри выявлен как творец романов религиозного и светского мышления, тогда как на романы Абдулхамида

¹ Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халк, бутун инсоният безавол яшайди. // Газета “Халк сўзи”, 2017. №153.

Чулпана повлияла мировая романистика, раскрыто также продолжение традиции тех же писателей в романах Ойбека и Абдуллы Каххара;

в романе “Тушда кечган умрлар” У.Хашимова показана художественная задача и специфические вариации триады ”влюблённый-возлюбленная-соперник”, в частности, мотивы ”свидания“, ”разлуки“, ”тоски” интерпретированы нетрадиционно в сюжетной линии произведения, в образе влюблённого - гармоничный психологический образ национально-социально-индивидуальной трагедии;

в поэтическом отображении образов в романе Хуршида Дустмухаммада “Бозор” выявлено воплощение формальных поисков как в традиционной, так и в мировой романистике, метафоричность образов ”влюблённый-возлюбленная-соперник”, а также лидерство просветительской интерпретации в образах влюбленного и возлюбленной;

в современных узбекских романах этапы образа-триады, их взаимосвязь с традициями национальной и мировой романистики, обновление и совершенствование, процессы синтеза, анормализации заложены в образы персонажей ”влюблённый-возлюбленная-соперник” в романе “Жазирамадаги одамлар” Л.Бурихана.

Внедрение результатов исследования. На основе научных результатов, полученных при исследовании поэтического совершенства образов ”влюблённый-возлюбленная-соперник” периода независимости:

научные выводы о процессах своеобразия, социально-просветительской интерпретации, анормализации социально-психологической функции образов ”влюблённый-возлюбленная-соперник” в истории литературы, исторических этапах, принципе традиционализма в триаде и влиянии мировой романистики, а также вопрос о поэтическом воплощении этих образов в таких романах, как “Тушда кечган умрлар” У.Хашимова, “Бозор” Х.Дустмухаммада, “Жазирамадаги одамлар” Л.Бурихана были использованы в теоретической части фундаментального проекта ОТ-F1-030 “Издание многотомной монографии (7 томов) “История узбекской литературы” (2017-2020), выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2017-2020 гг. (справка № 04/1-2575 от 14 сентября 2022 г.). В результате образы ”влюблённый-возлюбленная-соперник” обогатились научными сведениями о поэтическом опыте, исторических этапах в истории литературы;

научные выводы о художественном отображении образа-триады ”влюблённый-возлюбленная-соперник” в литературе 30-80-х годов, роль национальной и мировой романистики в совершенствовании данного образа, а также об эпическом восприятии процессов анормализации социально-психологической функции образа ”влюблённый-возлюбленная-соперник” были использованы в инновационном проекте I-OT-2019-42 “Создание электронного (изображение человеческого облика, характера и национальных символов) поэтического словаря узбекского и английского языков”, выполненного в Ташкентском государственном университете

узбекского языка и литературы имени Алишера Навои в 2020-2021 годах (справка №04/1-94 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 16 января 2023 года). В результате созданный поэтический словарь обогатился научными комментариями к образам ”влюблённый-возлюбленная-соперник”;

научные выводы по вопросам индивидуальности и поэтического мастерства, социальных, просветительских и специфических особенностей образов ”влюблённый-возлюбленная-соперник” в романах “Тушда кечган умрлар”, “Бозор”, аномализации социально-просветительской функции образов ”влюблённый-возлюбленная-соперник” в романе “Жазирамадаги одамлар”, в то же время способы выражения художественного замысла литераторов, являющихся объектом исследования, характерные для творцов были использованы в программах “Bedorlik”, “Adabiy jarayon” телерадиоканала “Узбекистан” национальной телерадиокомпании Узбекистана (справка телерадиоканала Узбекистана №04/36-75 от 16 января 2023 года). В результате содержание подготовленных материалов для программы обогащено дополнительными теоретическими данными.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения, списка использованной литературы и приложений. Объем диссертации составляет 157 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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