GULISTON DAVLAT UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI PhD. 03/2025.27.12.Fil.38.01 RAQAMLI ILMIY KENGASH

TERMIZ DAVLAT PEDAGOGIKA INSTITUTI

SUVANOV HUSNIDDIN NORQULOVICH

YOSH O‘ZBEK NASRIDA MILLIY KOLORITNING BADIIY TALQINI

10.00.14 – XX asr o‘zbek adabiyoti va hozirgi adabiy jarayon

FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi AVTOREFERATI

Guliston – 2026

UDK: 821.512.133.09

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

Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

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

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Fanlar akademiyasi huzuridagi Oliy attestatsiya komissiyasida B2023.2.PhD/Fil3360 raqam bilan ro‘yxatga olingan.

Dissertatsiya Termiz davlat pedagogika institutida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o‘zbek, ingliz, rus (rezyume)) Guliston davlat universiteti vebsahifasining (www.guldu.uz) hamda “ZiyoNet” axborot-ta’lim portali www.ziyonet.uz manziliga joylashtirilgan.

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida badiiy asar mohiyatini yoritishga doir masalalar, xususan, milliy koloritning o‘ziga xosligi masalasi filologlarning e’tiborini tobora ko‘proq jalb qilmoqda. Ayniqsa, gumanitar sohalarda muayyan adib ijodi, badiiy asar va uning obrazlar sistemasini yoritishning yangi metod va usullariga ehtiyoj sezilmoqda. Shu boisdan adabiyotshunoslik fani o‘z obyektiga yangi nigoh bilan qarash orqali milliy koloritning o‘ziga xosligi muammolarini chuqurroq ochib berish yo‘lidan bormoqda, bu esa yangi metod va usullarning paydo bo‘lishiga zamin yaratmoqda. Zero, milliy koloritning o‘ziga xosligini chuqur talqin etish insonning ma’naviy olami, dunyoqarashini, shuningdek, ijodkorning tafakkur tarziga xos qonuniyatlarni kashf etishda muhim ahamiyat kasb etadi.

Dunyo adabiyotshunosligida, xususan, milliy koloritga badiiy-estetik kategoriya sifatida yondashish, ijodkor badiiy mahoratini ochish, nosir asarlarining adabiy evolyutsiyasini yangicha anglash kun tartibiga chiqmoqda. Bunda eng muhim vazifa muayyan badiiy obraz, tasvir va ifodaning yangicha istifodasi bilan bog‘liq. Badiiy adabiyotda milliylikni to‘laqonli aks ettirishda jahon nasrining ilg‘or ijodiy prinsiplariga xos jihatlar namoyon bo‘lmoqda. Adabiy jarayonda milliy koloritni to‘laqonli aks ettirishda badiiy asarning tutgan o‘rni, uning sohir tuyg‘ulari, inja va murakkab ruhiy olamini tasvirlashda falsafiy-psixologik, ramziy-majoziy obrazlilik ustunlik qilmoqda. Shu bois muayyan obraz ruhiyati, tasvir va ifodaning yangicha talqinini ochib berish ushbu yo‘nalishdagi eng muhim vazifalardan biri bo‘lib qolmoqda.

O‘zbek adabiyotining xalqaro maydonda munosib o‘ringa egaligi milliy madaniy-ma’rifiy merosini tadqiq etish, qadriyatlarni anglash zarurati bugungi globallashuv jarayonida badiiy adabiyotning mohiyatiga yanada chuqur kirib borish, nasriy asarlarning jahon adabiyoti rivojida munosib asoslash bilan ifodalanadi. Keyingi davr adabiyotiga kuchli ta’sir o‘tkazgan ijodkorlar merosini o‘rganishni taqozo etmoqda. Bugungi madaniy-ma’rifiy sohalardagi islohotlar jarayoni o‘zbek adabiyotshunosligi oldiga ham bir qator yangi vazifalar qo‘ymoqda. “Bugun biz davlat va jamiyat hayotining barcha sohalarini tubdan yangilashga qaratilgan innovatsion rivojlanish yo‘liga o‘tmoqdamiz. Bu bejiz emas, albatta. Chunki zamon shiddat bilan rivojlanib borayotgan hozirgi davrda kim yutadi? Yangi fikr, yangi g‘oyaga innovatsiyaga tayangan davlat yutadi”[1]. Shu nuqtayi nazardan, keyingi davr adabiyotiga kuchli ta’sir o‘tkazgan ijodkorlar merosini yangicha nazariy asosda qayta yoritish, ularning ijodidagi milliy va umumbashariy qadriyatlar uyg‘unligini ochib berish, shuningdek, o‘zbek nasrini jahon adabiyoti kontekstida qiyosiy tahlil qilish bugungi kun uchun dolzarb ishlar sirasiga kiradi.

[1] Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Олий Мажлисга Мурожаатномаси // Халқ сўзи. – Тошкент, 2017. 23 декабрь.

O‘zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF – 4797-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetini tashkil etish to‘g‘risida”, 2022-yil 28-yanvardagi PF – 60-son “2022 – 2026-yillarga mo‘ljallangan Yangi O‘zbekistonning Taraqqiyot strategiyasi to‘g‘risida”gi Farmonlari, 2017-yil 18-apreldagi PQ – 2894-son “Alisher Navoiy nomidagi O‘zbekiston Milliy bog‘i hududida Adiblar xiyobonini barpo etish to‘g‘risida”, 2018-yil 5-iyundagi PQ – 3775-son “Oliy ta’lim muassasalarida ta’lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta’minlash bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”gi Qarorlari hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalar rivojlanishining ustuvor yo‘nalishlariga mosligi. Ilmiy tadqiqot Respublika fan va texnika rivojlanishining I. Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy va ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish, ularni amalga oshirish yo‘llari ustuvor yo‘nalishi doirasida bajarilgan.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligida milliy kolorit masalasi, avvalo, badiiy asar tabiati va badiiy asarda xalq hayotining ifodalanishi bilan bog‘liq holda talqin qilingan. Adabiyot nazariyasi milliy koloritni tarixiy jarayon, zamonaviylik bilan doimiy aloqada shakllanadigan badiiy-estetik tizim sifatida talqin qilish imkonini beradi. Milliy kolorit ham asardagi kiyim-kechak, taom, marosim, joy nomlari, nutq shakllari, ijtimoiy munosabatlar va ramziy obrazlar orqali yuzaga chiqadigan madaniy kodlar majmuasidir. Ushbu nazariy yondashuvlar o‘zbek yoshlar nasrida milliy koloritning badiiy talqinini chuqur, qiyosiy va tizimli o‘rganish uchun zarur ilmiy-metodologik asos yaratadi[2]. Shularga

[2] Мели С. Сўзу сўз. Адабиёт фалсафасига чизгилар. – Тошкент: Шарқ, 2020. – 528 б.; Мели С. Яратганнинг нуридир илм // Ёшлик. – Тошкент, 2021. № 8.; Саримсоқов Б. Ертак олдин яралганми ё достон? // Тафаккур. – Тошкент, 1998. № 4. – 64 б.; Тошева Н. Ҳозирги ўзбек насрида фольклорга оид воситаларнинг поэтик функцияси. (Исажон Султон насри мисолида). филол.ф.ф. доктори (PhD) дисс... автореф. – Тошкент, 2020. – В. 14.; Солижонов Й. XXI аср насри манзаралари. Мавзу, муаммо ва ечим // Шарқ юлдузи. – Тошкент, 2011. № 4. – 147 б.; Uzoqov A. O‘zbek prozasida Amir Temur obrazining gavdalanish tamoyillari. Filol.f.f. doktori (PhD) diss... avtoref. – Guliston, 2023. – 149 b.; Shukurova B. Zamonaviy o‘zbek hikoyachiligi poetikasi (Sh.Xolmirzayev, E. A’zam, N.Eshonqul ijodi asosida). Filol.f.f. doktori (PhD) diss... avtoref. – Buxoro, 2024. – B. 13.; Сайитқулов И. Ўзбек халқ тарихий насрида эпик сюжет ва образ эволюцияси (Темурнома мисолида). Филол.ф.ф.доктори (PhD) дисс... автореф. – Тошкент, 2020. – 55 б.; Кенгбойев Ж. Ҳар бир авлоднинг ўз мавзуси бўлади // Ёшлик. – Тошкент, 2016. № 3.; Нормурод Н. Анвар Суюннинг Оқтирноқ ҳикоясини ўқиб… // Ёшлик – Тошкент, 2021. № 8.; Милиев С. Глобал илмий-бадиий талқин поэтикаси. Филол.ф.доктори (DSc) дисс... – Тошкент, 2020. – 206. б.; Jovliyev B. Badiiy asarda mifopoetik talqin va badiiy obraz (Yozuvchi Nazar Eshonqul asarlari misolida). Filol.f.f. doktori (PhD) diss... avtoref. – Toshkent, 2023. – 21. b.; Djurakulova E. Shoyim Bo‘tayev romanlarida syujet va kompozitsion yaxlitlik. Filol.f.f. doktori (PhD) diss... avtoref. – Samarqand, 2023. – 22. b.; Babayeva S. Isajon Sulton romanlarida badiiy tafakkur tadriji. Filol.f.f. doktori (PhD) diss... avtoref. – Guliston, 2024. – 10. b.; Wellek R., Warren A. Theory of Literature. – New York: Harcourt, Brace and Company, 1949. – P. 38-41; Bakhtin M.M. The Dialogic Imagination: Four Essays. Ed. by M. Holquist; trans. by C. Emerson and M. Holquist. – Austin: University of Texas Press, 1981. – P. 84-258; Said E.V. Orientalism. – London: Routledge & Kegan Paul, 1978. – P. 1-28; Bhabha H.K. The Location of Culture. – London; New York: Routledge, 1994. – P. 1-18; Beller M., Leerssen J. eds. Imagology: The Cultural Construction and Literary Representation of National Characters. A Critical Survey.

qaramasdan yangi avlod ijodiy namunalari milliy kolorit nuqtayi nazaridan o‘rganilgani maqsadga muvofiq.

Dissertatsiya tadqiqotining bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Tadqiqot Termiz davlat pedagogika instituti O‘zbek tili va adabiyoti kafedrasi rejasining “Hozirgi adabiy jarayon masalalari” mavzusida ilmiy yo‘nalish doirasida bajarilgan.

Tadqiqotning maqsadi yosh o‘zbek nasrida milliy koloritning badiiy talqinini ilmiy jihatdan asoslab berish, uning nosir ijodida namoyon bo‘lish xususiyatlarini aniqlash, shuningdek, ushbu talqinning jahon nasri ilg‘or ijodiy prinsiplari bilan uyg‘unlik va o‘ziga xoslik jihatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

o‘zbek yoshlari nasrida milliy koloritning badiiy talqinini Anvar Suyunov, Nurilla Choriyev, Sanjar Tursunov va Bibi Robia’ Saidovalar asarlaridagi milliy adabiyotga oid jihatlarni ko‘rsatib berish;

mazkur adiblar asarlarida badiiy tasvirlash tamoyillari, usullariga oid jihatlarni aniqlab, bir-biri bilan farqli va o‘xshash jihatlarini ochib berish;

ijodkorlar hikoya, qissalarida asosiy va yordamchi obrazlarni badiiy tahlil me’yorlariga xos tarzda talqin qilish va uning koloritga oid xususiyatlarini belgilash;

yozuvchilar asarlari kompozitsiyasi hamda syujetidagi takomil yo‘li, Anvar Suyunov, Nurilla Choriyev, Sanjar Tursunov va Bibi Robia’ Saidovalar asarlarida milliy koloritga xos original obrazlarni ko‘rsatib berish.

Tadqiqotning obyekti sifatida Anvar Suyunov, Nurilla Choriyev, Sanjar Tursunov va Bibi Robia’ Saidovalarning hikoya va qissalari olingan.

Tadqiqotning predmetini Anvar Suyunov, Nurilla Choriyev, Sanjar Tursunov va Bibi Robia’ Saidovalar hikoya va qissalarida milliy koloritni, obrazlar xarakteri, yozuvchilarning portret yaratish mahorati, obrazlar nutqi masalalarini o‘rganish tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tipologik, germenevtik, struktural-analiz, etno-psixologik kabi metod va usullardan foydalanildi.

Tadqiqotning ilmiy yangiligi:

– Amsterdam; New York: Rodopi, 2007. – P. 17; Quick C.S. Ethnopoetics // Folklore Forum. 1999. Vol. 30. – P. 95; Veselovsky A.N. On the Methods and Aims of Literary History as a Science // Yearbook of Comparative and General Literature. – 1967. Vol. 16. – P. 3342; Lotman Yu.M. The Structure of the Artistic Text. Trans. by G. Lenhoff and R. Vroon. – Ann Arbor: University of Michigan, 1977. – P. 300; Тўйчиев У. Ўзбек адабиётида бадиийлик мезонлари ва уларнинг маромлари (талабалар учун ўқув қўлланмаси). – Тошкент: Янги аср авлоди, 2011. – Б. 26.; Қуронов Д., Мамажонов З., Шералийева М. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б. 221.; Safarov X. O‘zbek jadid hikoyalari poetikasi. Filol. f.f.d. (PhD) diss... avtoref. – Toshkent. 2025. – 22 b.; Ўрозов А. Миллий қадрятларнинг бадиий жозибаси // Тафаккур. – Тошкент, 2010. № 3. – 119 б.; Норматов У, Болтайев Ҳ. Янгиланаётган адабий жараён // Тафаккур. – Тошкент, 2009. № 1. – Б. 68.; Ҳотамов.Н, Саримсоқов.Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. Иккинчи нашр. Тошкент: Ўқитувчи, 1983. – Б. 241.

XXI asr o‘zbek nasrida Anvar Suyunov, Nurilla Choriyev, Sanjar Tursunov va Bibi Robia’ Saidova ijodi misolida milliy koloritga xos mentalitetni o‘zida aks ettirgan obrazlar tizimining o‘ziga xos tasviriy uslub va badiiy struktura orqali shakllangani asoslangan;

yosh nosirlar asarlarida qahramonlar tabiati, prototip va portret yaratish mahorati hamda nutq individualligi masalalari aniqlangan;

zamonaviy nasrda milliy turmush voqeligining realistik talqini va milliy koloritning o‘ziga xos ifodasi asrning birinchi choragi uchun yangi adabiy hodisa ekani isbotlangan;

mazkur adiblar ijodida milliy ruhning yoshlar ongiga singdirilishi hamda badiiy tasvirlash tamoyillari qissa va hikoyalar tahlili orqali asoslab berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

yosh o‘zbek nasrida milliy koloritning poetik talqinini badiiy jihatdan o‘rganish, Nurilla Choriyev, Anvar Suyunov, Sanjar Tursunov va Bibi Robia’ Saidova hikoyalarida milliy mentalitetga munosib qirralarni adabiyotning tahlili nuqtayi nazaridan asoslab berilgan;

badiiy asarda milliy bo‘yoqlarning xususiyatlari, milliy qiyofa asoslarini ilmiy muammo sifatida yoritilishi aniqlangan;

badiiy asarda milliy xarakterni ifodalovchi omillarni ko‘rsatib berish va ularni stilistik jihatdan ifodalash, milliy koloritga xos ko‘rinishlar sharhi ochib berilgan;

badiiy asarni tahlil qilish jarayonida ijodkorlarning o‘ziga xos uslubi shuningdek, badiiy asarning milliy koloritga muvofiq bo‘lgan o‘rni real voqelik va milliy ruhda asosli yoritilgan.

Tadqiqot natijalarining ishonchliligi. Tadqiqotda jahon va o‘zbek nazariyotchi hamda amaliyotchi olimlarining amaliy adabiyotshunoslikda erishgan ishonchli, nazariy jihatdan mukammal va amaliy natijador xulosalari asos qilinganligi tadqiqot natijasida chiqarilgan xulosalarning amaliyotga joriy etilganligi va vakolatli tuzilmalar tomonidan tasdiqlanganligi, yechilishi lozim bo‘lgan muammolarning jahon adabiyotshunosligining eng so‘nggi yutuqlari asosida hal etilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati o‘zbek badiiy adabiyotida Nurilla Choriyev, Anvar Suyunov, Sanjar Tursunov va Bibi Robia’ Saidova hikoya va qissalarida milliy koloritning o‘ziga xosligi yoritib berilganligi, ishning natijalari boshqa milliy sathdagi tasvirlarga bag‘ishlangan ishlar uchun nazariy manba bo‘la olishi, milliy kolorit ifodasi uchun zaruriy tushunchalar sharhining adabiyotshunoslik nazariyasi tamoyillariga hamda badiiy adabiyot mezonlariga muvofiqlashtirilganligi, shuningdek, badiiy adabiyotda milliy koloritga xos asoslarning o‘rni ilmiy asoslanib, uning turli ko‘rinishlari yoritib berilganligi o‘zbek adabiyotshunosligi nazariyasini yanada boyitishga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati filologik oliy o‘quv yurtlari, akademik litseylar, kasb-hunar kollejlari uchun “Hozirgi adabiy jarayon”, “Istiqlol

davri oʻzbek adabiyoti muammolari” fanlari va oʻquv kurslari uchun darsliklar, oʻquv qoʻllanmalar, oʻquv-uslubiy majmualar tayyorlashda hamda ixtisoslik fanlari nazariy bazasini shakllantirishda amaliy vosita boʻlib xizmat qilishi mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Yosh oʻzbek nasrida milliy koloritning badiiy talqinini ilmiy tadqiq etish natijalari asosida:

XXI asr oʻzbek nasrida Anvar Suyunov, Nurilla Choriyev, Sanjar Tursunov va Bibi Robia Saidova ijodi misolida milliy koloritga xos mentalitetni oʻzida aks ettirgan obrazlar tizimining oʻziga xos tasviriy uslub va badiiy strukturaning shakllanganligi haqidagi xulosalardan Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2021–2023-yillarda bajarilgan IL-402104474 “bolalaradabiyoti.uz” elektron platforma va uning mobil ilovasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2024-yil 26-sentabrdagi 04/1-2016-sonli ma’lumotnomasi). Natijada yosh nosirlar ijodida obrazlar tabiati, prototipi, ijodkorning portret yaratish mahorati, shuningdek, nutq individualligi masalasi badiiy tahlil orqali aniqlangani, nosirlar oʻz asarlarida oʻzbeklarning milliy turmushi voqealari badiiy jihatdan real asoslab berilgani hamda undagi milliy koloritning oʻziga xosligi, shuningdek, sohada amalga oshirilgan ishlar orqali mavzu atroflicha yoritib berilgan; yosh nosirlar asarlarida qahramonlar tabiati, prototip va portret yaratish mahorati hamda nutq individualligi masalalari aniqlanganligi masalasidan Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2021 – 2023-yillarga moʻljallangan PF – 201912258 “Oʻzbek adabiyotining elektron platformasini yaratish” amaliy grant loyihasida foydalanilgan. Unda yosh nosirlar ijodida obrazlari tabiati, ularning prototipi, portret yaratish mahorati, shuningdek, nutq individualligi masalasi badiiy tahlil orqali aniqlangan (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2024-yil 08 apreldagi 04/1-900-sonli ma’lumotnomasi). Natijada, oʻzbek adabiyotining elektron platformasini yaratishning yangi qirralarining ochib berilishiga, xususan, oʻzbek yoshlari ijodidan foydalanishi, yangilangan adabiy tafakkur milliy kolorit masalalarini ochib berish imkonini yaratgan;

Zamonaviy nasrda milliy turmush voqeligining realistik talqini va milliy koloritning oʻziga xos ifodasi asrning birinchi choragi uchun yangi adabiy hodisa ekanligi, shuningdek, mazkur adiblar ijodida milliy ruhning yoshlar ongiga singdirilishi hamda badiiy tasvir tamoyillari qissa va hikoyalar misolida asoslab berilganligiga oid xulosalardan Oʻzbekiston milliy teleradiokompaniyasi “Oʻzbekiston” teleradiokanali” DM tarkibidagi “Oʻzbekiston tarixi” telekanali koʻrsatuvlari ssenariysini shakllantirishda foydalanilgan (02-06-1068-sonli 2024-yil 26-sentyabrdagi ma’lumotnoma). Natijada “Oʻzbekiston tarixi” telekanalida efirga uzatilgan “Taqdimot”, “Mavzu” koʻrsatuvlari ssenariylarini tayyorlashda milliy kolorit bilan bogʻliq masalalarga oydinlik kiritilgan. Bundan tashqari, yosh oʻzbek

nasrida milliy koloritning badiiy talqinini ilmiy jihatdan o‘rganish asoslangani yoritilgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya ishi natijalari 8 ta, jumladan, 4 ta xalqaro, 4 ta respublika miqyosidagi ilmiy-amaliy anjumanda jamoatchilik muhokamasidan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiyaning asosiy mazmuni yuzasidan 18 ta maqola, O‘zbekiston Respublikasi Fanlar Akademiyasi huzuridagi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 10 ta maqola, jumladan, 4 ta respublika hamda 4 ta xorijiy jurnallarda nashr etilgan.

Tadqiqotning tuzilishi va hajmi: Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, 150 sahifani tashkil qiladi.

DISSERTASIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi ko‘rsatilgan, maqsad va vazifalari berilgan, obyekti va predmeti tavsiflangan, ilmiy yangiligi va amaliy natijalari bayon qilingan, natijalarning ilmiy va amaliy ahamiyati ochib berilgan, joriylanishi, aprobatsiyasi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Milliy kolorit tasvirida nasriy asarlarning ahamiyati”** deb nomlangan bo‘lib, mazkur bob ikki fasldan iborat. Birinchisi *“Nazariy adabiyotlarda milliy koloritga oid qarashlar evolyutsiyasi”* deb nomlangan. Ikkinchi fasli esa *“Yangi avlod nasrida milliy koloritga xos xususiyatlar”* deb nomlangan.

Adabiyotni yaratguvchisi ham, uning obyekti ham insondir. Muallif adabiyot mohiyatini badiiy adabiyot orqali ochib beradi. Epik, lirik yoki dramatik asar bo‘lishidan qat’iy nazar muallif yondashuvi, ayniqsa, asar sarlavhasi muhim vazifani bajaradi. Undagi sarlavha poetikasi ham o‘ziga xoslik kasb etadi. Tadqiqotchi Xolyor Safarov “O‘zbek jadid hikoyalari poetikasi” dissertatsiyasida shunday yozadi: “Badiiy asarning muhim elementlaridan biri sarlavhadir. Unda asarning butun mazmun-mohiyati aks etadi va sirli mayoq vazifasini bajaradi. Asar syujeti, tuguni va yechimi ayni shu mayoq atrofida jamlanadi”[3]. Badiiy asarni yetkazishda muallif yuksak tafakkur egasi bo‘lishi kerak. Muallifning saviyasi badiiy asarning sarlavhasi bilan bog‘liq. Sarlavha asar badiiy qimmatini orttiradi yoki tushiradi.

Badiiy adabiyot xalqning mavjud bo‘lgan barcha qirralarini yoritib berguvchi asosiy omil sanaladi. Milliy kolorit bilan bog‘liq hodisalar xalq ijodida ham

[3] Safarov X. O‘zbek jadid hikoyalari poetikasi. Filol.f.f.doktori. (PhD) diss... avtoref. – Toshkent, 2025. – B. 22.

[4] Панченко К. Ўзбек ҳикоялари рус тилида // Шарқ юлдузи. – Тошкент, 2013. № 2. – Б. 141.

uchraydi. Ham nazariyotchi, ham folklorshunos Bahodir Sarimsoqov “Tafakkur” jurnalida berilgan “Ertak oldin yaralganmi yo doston?” maqolasida shu muammoga yondashib shunday yozadi: “Qahramonlik eposining tarixiy asoslarini bahodirlik ertaklariga olib borib bog‘lash mohiyatan uni xalq tarixidan, real voqelikdan ajratib qarashga olib keladi. Chunki ertak syujeti sof badiiy to‘qimaga, xayoliy uydirmaga asoslansa, qahramonlik hamda tarixiy epos xalq tarixining nisbiy aniqlikdagi badiiy in’ikosidan iborat”[4]. Xalq ijodida milliy kolorit va qadriyatlar bilan bog‘liq masalalar ko‘tariladi. Undagi to‘qima va real hayot talqinida folklorga bog‘liqlik ko‘zga tashlanadi.

Adabiyotdagi tasviriy vositalar ko‘lami insoniyat tomonidan o‘rganilgan va yana o‘rganiladi. Insoniyatni rang-barang dunyo o‘ziga jalb qiladi. XV asrda tasviriy san’atda kolorit termini paydo bo‘ldi. Bu yangi termin Italiyada paydo bo‘lgan edi. Bu yangilik esa Italiyada rassomlar tomonidan realistik rang-tasvirda “koloritizm” tushunchasi tasviriy san’at faniga kirib keldi. “Kolorit” – italiyancha so‘z bo‘lib, rang, bo‘yoq degan ma’nolarni bildiradi.

Ijodkor badiiy asarda badiiy tasvir vositalari orqali davr va muhitni aks ettiradi. Odamning kiyinishi, tashqi ko‘rinishi orqali qaysi millat vakili ekanligini bilish qiyin emas. Hattoki, tasvirlanayotgan badiiy asar asrlar davomida o‘rganilayotgan insonning ruhiy holatini aks ettiradi. Kolorit biror hodisaning o‘ziga xosligini ifodalaydi. Taniqli adabiyotshunos Yo‘ldosh Solijonov “XXI asr nasri manzaralari. Mavzu, muammo va yechim” nomli maqolasida shunday yozadi: “Bundan yigirma yil avval jahon adabiyotining sinchkov bilimdoni, adabiyotshunos Tal’at Solihov (Alloh rahmatiga olgan bo‘lsin) suhbatlaridan birida: “Nazarimda, asr adabiyotining poydevorida ikkita muhim narsa bo‘lishi kerak: biri – milliy an’ana, adabiyotimiz, san’atimiz sohasidagi milliy an’ana va ikkinchisi, jahon adabiyotining darajasi, jahon badiiy tafakkurining darajasi hamda jahon adabiyotida erishilgan tajriba. Ana shu narsalar poydevor asosi bo‘ladi, poydevorning poydevori bo‘ladi”,[4] deb orzu qilgandi. Dadil aytish mumkinki, bugun o‘zbek adabiyoti ko‘p asrlar mobaynida shakllangan milliy o‘ziga xosligini to‘la saqlagan holda, jahon adabiyoti tarkibiga qo‘shilish yo‘llarini izlab topish imkoniyatiga ega bo‘ldi. Har qanday xalq adabiyoti kamolot cho‘qqisiga, o‘zi mansub bo‘lgan millatning madaniy, ma’naviy-ma’rifiy an’analariga qat’iy rioya qilishi, ularga hurmat bilan qarashi orqali erishadi. Bizda esa bunday an’analarning tuganmas xazinasi bor. Bu jarayon o‘lmas xalq og‘zaki ijodi, boy yozma adabiyotimiz, rang-barang axloqiy qadriyatlarimiz va milliy urf-odatlarimiz borligidan dalolat beradi.

Xalqning asl qiyofasini yuzaga chiqaruvchi xalqning koloritidir. Xalqimizning sevimli yozuvchisi O‘tkir Hoshimovning “Badiiy asarda milliy kolorit” deb nomlangan maqolasida adib quyidagicha fikr bildiradi: “Shoir va adib asarlarida milliy til boyligi, tovlanishlari aks etadi”. Qolaversa, qahramonlar portreti, peyzaj, udumlar kitobxonda o‘sha xalq, o‘sha millat haqida tasavvur uyg‘otadi. “Asarda

[4] Солижонов Й. XXI аср насри манзаралари. Мавзу, муаммо ва ечим // Шарқ юлдузи. – Тошкент, 2011.№ 4. – Б. 147.

zamon va makon tushunchasi bo‘lmog‘i tabiiy. Hozirda yer yuzida 1600 dan ortiq millat yashaydi. Har birining o‘z tili, libosi, urf-odatlari bor.

Deylik, o‘zbek do‘ppi kiysa, meksikalik sombrero kiyadi. Biroq milliylikning tashqi – zohiriy ko‘rinishi milliy xarakter teran tasvirlangan asarda, avvalo, odamning o‘ziga xos ruhiy olami aks etadi. Bunisi endi, ancha mushkul yumush”[5]. Yozuvchi milliy mentalitetga mos tarzda asar yozgan. Asarlarida xalqona ohang hukm suradi.

O‘zbek adabiyoti milliy ruh, xalqning turmush tarzi, urf-odatlari, qadriyatlari va dunyoqarashini o‘zida mujassam etgan badiiy asarlarga nihoyatda boydir. Badiiy asarda milliy koloritni ifodalovchi lingvistik, etnografik va madaniy unsurlar keng qo‘llanilgan bo‘lib, ular xalqning o‘ziga xos mentaliteti hamda madaniy qiyofasini yoritishda muhim vazifani bajaradi. Shu bois badiiy matnlarda milliy koloritning namoyon bo‘lish shakllarini tahlil qilish adabiyotshunoslik nuqtayi nazaridan alohida ilmiy ahamiyat kasb etadi.

Milliy kolorit – har bir millatning o‘zligini saqlaydigan va sha’nini ulug‘laydigan urf-odat. Milliy koloritni o‘z asarlarida mujassamlashtirgan yozuvchilar sifatida Anvar Suyunov va Sanjar Tursunni ko‘rsatsa bo‘ladi. “Anvar Suyunov asarlarida koloritga xos so‘zlarga e’tibor qaratsak: “checha – kelinoyi, aka yoki tog‘aning turmush o‘rtog‘i”, “o‘ngir – sel yuvgan joy”, “suvliq – otning yugani”, “tutam – parcha, bo‘lak”, “sovliq – qari qo‘y”, “gujum – qayrag‘och”, “janda” – eski”, “xomcho‘t – chamalash” so‘zlarini misol keltirishimiz mumkin.

Anvar Suyunovning “Eshmonbek” va “G‘o‘bdintog‘ hikoyalari”, Sanjar Tursunning “Muzaffar tong”, “Sunbulaning so‘nggi oqshomi” va “Oq ovulning Ozodasi” asarlari, Bibi Robia’ Saidovaning “Kakku ovozi”, Nurilla Choriyevning “Tashvishi yo‘q odamlar” kabi asarlarida xalqning maishiy turmushini milliy kolorit sathida tasvirlagan.

Tadqiqotchi B.Shukurova “Zamonaviy o‘zbek hikoyachiligi poetikasi (Sh.Xolmirzayev, E.A’zam, N.Eshonqul ijodi asosida)” dissertatsiyasida asar poetikasi milliy kolorit bilan uyg‘unlikda aks etishi xususida shunday yozadi: “Badiiy adabiyot janrlari namunalarida, jumladan, hikoyada tabiat va inson munosabatlari tasvirlanib kelgan. Sharq lirikasida tabiat hodisalari, predmetlari lirik qahramon ruhiyatini aks ettirish, uning portretini yuzaga keltirish maqsadlarida qo‘llanib kelingan. Keyingi asrlar jahon so‘z san’atida epik tur tizimidagi hikoya, qissa, roman janrlarining badiiy rivoji jarayonida mazkur muammoni kengroq, teranroq ifodalash uchun keng imkoniyatlar yuzaga keldi”[6]. Ushbu masalalar yumor, satira, dramatizm yoki fojiaviy tasvirlar vositasida yoritilishidan qat’iy nazar, ularning kitobxon ongiga ta’sir ko‘rsatishi va muallif g‘oyasini yetkazib berishi muhim ahamiyat kasb etadi. Shu nuqtayi nazardan, Nurilla Choriyev ijodida milliy

[5] https://n.ziyouz.com/portal-haqida/xarita/suhbatlar/o-tkir-hoshimov-qalamkash-so-zlar-ummonida-o-zinidengizchidek-erkin-his-etmog-i-kerak. – Pg. 2.

[6] Shukurova B. Zamonaviy o‘zbek hikoyachiligi poetikasi (Sh.Xolmirzayev, E. A’zam, N.Eshonqul ijodi asosida). Filol.f.f.doktori. (PhD) diss... avtoref. – Buxoro, 2024. – B. 13.

xarakter, xalqning turmush tarzi va ruhiy olami tabiiy hamda hayotiy tasvirlarda aks ettirilganligini kuzatish mumkin.

Yosh yozuvchilar turli janrlarda koloritni aks ettiruvchi vositalardan foydalanib kelmoqda. Ijodkor badiiy asarda syujet liniyasi bilan bog‘liq xarakterni ifodalaydi. Nasriy asar o‘zbek adabiyotining rivoji va taraqqiyot omillarini ko‘rsatuvchi og‘ir karvon turi sanaladi. Shu masalaga yondashib M.Qo‘chqorova shunday yozadi: “Badiiy asarda aks etgan qahramonlar ruhiy holati masalasi yozuvchining individual metodologik uslubini namoyon etadi. Badiiy adabiyotda milliy kolorit muammosiga jahon adabiyoti, jumladan, o‘zbek adabiyotshunosligida ilmiy-nazariy jihatdan jiddiy ahamiyat berilgan”[7]. Nasriy asarda milliy kolorit ifodasi va milliylikni aks ettiruvchi omillar, poetik yangilanishlar kuzatilmoqda.

Voqelikni ta’sirli tasvirlash vositasining tarkibiy qismi bo‘lgan kolorit tushunchasi asar g‘oyasi, mazmuni, undagi davr masalasi, uslubi hamda muallifning shaxsiga bog‘liq tushunchalarni ifodalaydi. “Kolorit biror narsaning o‘ziga xos tomonlar majmuini ham anglatadi (davr, milliylik va boshqalar). Milliy kolorit har bir millatning o‘zligini saqlaydigan urf odat sanaladi.

Yosh yozuvchi Jasur Kengboyev “Har bir avlodning o‘z mavzusi bo‘ladi” maktub maqolasida shunday yozadi: “Anvar aka! Yaqinda “G‘o‘bdintog‘ hikoyalari”ni o‘qib chiqdim. Mutolaa jarayonida ba’zi fikrlar tug‘ildi-yu, qo‘ng‘iroq qilib, sizga aytmoqchi bo‘ldim. Keyin fikrlarimni ikki enlik maktub shaklida bayon qilsam, boshqalar ham o‘qisa, ehtimol, yangi fikrlar ham tug‘ilar va ayrim tengto‘shlarimizga foydasi tegar, ijod maydoniga ot solayotgan do‘stlarimizda ozgina mulohaza uyg‘otib, shijoat qo‘zg‘ar, deya o‘yladim. Xullas, “G‘o‘bdintog‘ hikoyalari” yaxshi to‘plam bo‘libdi. Nimasi yaxshi? Tili yaxshi. Personajlaringiz buqalamun emas: goh u shevada, goh bu lahjada sayramaydi. Hammasi ham ko‘kayi tuproq iskagan, zamindan oyog‘i uzilmagan, jaydari odamlar. Ayniqsa, bolalar ruhiyati yaxshi chizilgan: kitobiy emas, haqiqiy; dalaning, qir-adirlarning havosidan nafas olayotgan bolakaylarning ichki dunyosi durust tasvirlangan (men bu o‘rinda asosan “Ota va o‘g‘il” hikoyangizni nazarda tutyapman). Nazarimda, “Ikki tong orasi”, “Yo‘qchi” hikoyalaringiz to‘plamdagi eng baquvvat, hikoya janri talablariga to‘la javob beradigan, milliy ruhni yaqqol ko‘rsatadigan asar bo‘libdi. Savdolashayotgan dallolning “Ko‘nglingizga botmasin deb, mo‘ljalingizga yaqin oldim”, olomonning “Tiling tanglayingga yopishib qolganmi, guldirasang-chi!”, “(ulov) kuchdan qolgan qirchang‘iday imillab”, “Jag‘iga pichoq qayraydigan bo‘libdi” (“Ikki tong orasi”) kabi tasvir va ifodalar o‘quvchiga xush yoqishi tabiiy”[8]. Bunga o‘xshash fikrlar orqali mahalliy kolorit degan tushuncha yuzaga chiqadi.

Dissertatsiyaning ikkinchi bobi **“Yoshlar nasrida milliy koloritning badiiy talqini”** deb nomlangan bo‘lib, birinchi fasli *“Yoshlar nasriga nazar: Anvar Suyunov asarlarida obrazlar tabiatiga xos belgilar”* deb nomlangan. Ikkinchi fasli esa *“Nurilla Choriyev hikoya va qissalarida obrazlarning ruhiy-psixologik tasviri”*

[7] https://kh-davron.uz/kutubxona-/uzbek/marhabo-qochqorova-nurilla-chori-hikoyalarida.html. – Pg.1.
[8] Кенгбоев Ж. Ҳар бир авлоднинг ўз мавзуси бўлади // Ёшлик. – Тошкент, 2016. № 3.

deya nomlanadi. Adabiyotshunoslikning obyekti badiiy adabiyot, badiiy adabiyotning tayanchi esa borliq, koinot. Adabiyotshunoslik badiiy asar mohiyati bilan bog‘liq masalalarni o‘rganadi. Unda ham ma’lum qoidalarga amal qilinishi lozim bo‘ladi.

Bugun yoshlarning ijodiga e’tibor qiladigan bo‘lsak ularning ham safi kengligi ayonlashadi. Qissa, esse, asosan, hikoyachilikda: Anvar Suyunov, Sanjar Tursun, Nurilla Choriyev, Jasur Kengboy, Sarvar To‘ra, Xoliyor Safarov, Umid Ali, Bibi Robia’ Saidova, Nargiza Asadova, Sherzod Halil, Asliddin Mustafoyev, Gulnoz Mamarasulova, Akmal Murodlarning chiqishlari kuzatilyapti. “Yoshlik” jurnalida shu ijodkorlarning nasriy asarlari chiqqan bo‘lib, ularga bir vaqtning o‘zida uchta ijodkorning munosabati bildirilgan. Yoshlarning o‘z tengqurlari ijodiga maktub shaklida bildirgan munosabatlari ham tanqidning bugungi adabiy jarayondagi bir ko‘rinishi deb, dadil ayta olamiz.

“Yoshlik” jurnalining 2016-yil 6-sonida Bibi Robia’ Saidovaning “Kakku ovozi” nomli hikoyasi bosildi. Hikoya to‘y bilan boshlanib, yana boshqa – bo‘lajak to‘y jarayoni bilan tugaydi. Asarning tugun va yechimi shunaqa. Bir-biriga uyqash voqealar rivoji esa kishida jamiyatda nozik xilqat sanalmish qizlarga bo‘lgan qarashlarimizni tozartiradi. Asarda Hanifa va shunga o‘xshash qizlarning muhabbatdagi zavolsiz kamoli nihoyatda go‘zal ifodalangan. Asar haqida taassurot maqolalar ham yozilgan. Adabiyotshunos Suvon Meliyev yozuvchi Ma’suma Ahmedova hamda tadqiqotchi Abdukamol Abdujalilovlar munosabat bildirishgan.
Hikoya haqidagi o‘z qarashlari bilan taassurot almashgan adabiyotshunos Suvon Meliyev: “Badiiy mantiq shu darajada qat’iy kuchki, hamisha o‘zini namoyon etadi”, – deydi. Munaqqid “Kakku ovozi”ni mantiqli hikoya degan xulosaga keladi. A.Suyunning “Qushlarga to‘la osmon” nomli she’riy va “G‘o‘bdintog‘ hikoyalari” nomli nasriy kitoblari o‘z kitobxonlarini topib ulgurdi. Keyingi “G‘o‘bdintog‘ hikoyalari” dan 14 ta hikoya va 2 ta ocherk o‘rin olgan. Bular: “Ota va o‘g‘il”, “Ikki tong orasi”, “Yo‘qchi”, “Bolalikning so‘ngi kuni”, “Qo‘shburun”, “Oqtirnoq”, “Ro‘zaning birinchi kuni”, “Tomosha”, “Majlisboshi”, “Kaltabaqay”, “Tarsaki”, “Hakkaning o‘ligi”, “Tazarru”, “Akamga maktub” hikoyalari hamda “Mangu qo‘shiq” va “Bir kun ham umr, ming kun ham” kabi ocherklaridir.

Ijodkorning yana bir hikoyasi “Ikki tong orasi” deb nomlanadi. Bu asar “Ota va o‘g‘il”ning mantiqiy davomi. Chunki bunda ham zamon nuqtayi nazaridan ikki tong orasi, yigirma to‘rt soat, makon jihatidan esa o‘sha o‘zining sog‘lom ongi va teran aqli bilan ish ko‘radigan, mashaqqatli mehnatni kundalik tarziga aylantirib jaydari odamlari bilan ajralib turadigan G‘o‘bdintog‘ madh etiladi. Asar ibtidosi va intihosi shunday jumlalar bilan boshlanib va shunday tugallanadi. “G‘ira-shira tong qorong‘usi. Osmonga tosh otsa payqash qiyin… Ular biyaning narxini xomcho‘t qilib, bepoyon kengliklar ichida tonggi g‘ira-shiraga singib boradi…”[9]. Bu o‘rinda tabiat tasviri fikrimizni tiniqlashtirib tozartiradi. Bu asarda ham peyzaj qahramon ruhiyatini ochish vositasi sifatida o‘z vazifasini bajara olgan. Badiiyatda peyzajning

[9] Суюнов А. Ғўбдинтоғ ҳикоялари. – Тошкент: Академнашр, 2015. – Б. 16.

oʻrni va sifati farqlanadi va epik asarlarda ancha keng tasvirlanadi. “Asarda peyzaj bajaruvchi birlamchi funksiya voqealar kechayotgan joy va vaqt haqida tasavvur berishdir”[10].

Asarda voqealar real, jonli va oʻqirmanni oʻz olamiga kiritib, asar fabulasida teng harakatlantiradi (ruhan ichkariga olib kiradi). Bunda kundalik tashvishlar:

bozor, toʻy, kasalxona bilan bogʻliq voqealar aks etadi. Bu tasvirlar asar qahramoni Qoraqul akaning hayot qiyinchiliklari oldida tushkunlikka tushmay, oʻzining mardona harakatlari orqali vaziyatdan chiqishi ancha koʻtarinki ruhda aks etgan. Hikoyada xalq maqollari va aforizmlarining ham oʻrni bilan ishlatilishi e’tiborni tortmasdan qolmaydi. “It boʻl, qush boʻl – koʻp boʻl, Qarz soʻraganning bir beti qora, bera olmaganning ikki beti, Odam odamga el boʻladi, pul yoki martaba ellik qilmaydi, Oʻgʻillinikida bir kun toʻy, qizlinikida oʻn kun toʻy” kabi ibratli fikrlar ham ijodkorning soʻz qoʻllash mahoratining qay darajada ekanligini koʻrsatib bergan.

Nurilla Choriyev hikoyalarida milliy koloritni shakllantiruvchi muhim badiiy vositalardan biri antroponimik birliklar, xususan, xalq orasida qoʻllanadigan laqablarning faol qoʻllanishidir. Asarda uchraydigan *Eshboy eshchi, Joʻlpon xum, Toshman tuya, Hayit langi, Haldov poson, Orol kar, Eson oqsoqol, Tolmas morboz* kabi nomlar, shunchaki, personajlarni farqlash vositasi emas, balki ularning kasbi, jismoniy belgisi, ijtimoiy mavqeyi yoki hayotiy tajribasini ifodalovchi etnomadaniy belgilar sifatida namoyon boʻladi. Bunday nomlash usuli xalq ogʻzaki ijodi va qishloq turmushiga xos an’anaviy tamoyillarning badiiy matndagi ifodasidir. Natijada personajlarning milliy muhitga mansubligi va ijtimoiy qiyofasi tabiiy hamda ishonarli tarzda ochiladi.

Adib yaratgan obrazlar xalqona dunyoqarash, ajdodlar tajribasi va milliy axloqiy mezonlar ta’sirida shakllangan qahramonlardir. Ularning hayotiy qarashlari, muomala madaniyati va ruhiy olami bobolar oʻgiti, buvilar nasihati hamda xalqona donishmandlik bilan uygʻunlashgan holda tasvirlanadi. Shu jihatdan yozuvchi qahramonlari individual xarakter bilan bir qatorda milliy tafakkurning badiiy timsoli sifatida ham e’tiborni tortadi.

Asarda voqealar rivoji hayotiy realizm tamoyillariga asoslanib, qahramonning ichki kechinmalari va ruhiy iztiroblari tabiiy psixologik tasvir vositasida ochib beriladi. Bozirgan chavandozning orzu-intilishlari, tashvishlari va hayotiy tajribasi kitobxonni bevosita badiiy muloqotga chorlaydi. Shu sababli hikoya nafaqat individual qismat tasviri, balki xalq hayotining umumlashgan badiiy modeli sifatida ham ahamiyat kasb etadi. Asarning badiiy ta’sir kuchi shundaki, unda milliy kolorit etnografik tafsilotlar, xalqona til, obrazlar xarakteri va ruhiy kechinmalar uygʻunligida namoyon boʻlib, kitobxonning estetik idroki va ma’naviy olamiga chuqur ta’sir koʻrsatadi. “Qizgʻaldoqning adogʻidan koʻndalangiga Tagsaroy oqadi. Tagsaroyning kungay beti qari lalmi (el shunday aytadi), qiblasi suvot – tayoq

[10] Қуронов Д, Мамажонов З, Шералиева М. Адабиётшунослик луғат. – Тошкент: Академнашр, 2013. – Б. 221.

suqsang barg yozadi” kabi xalq orasida qo‘llanilgan shevaga oid so‘zlar mavjudki, hikoya ta’sirchanligini va xalqonaligini oshira borgan. Ko‘rinib turibdiki, “kungay bet, qari lalmi” bu jumlada oftob nuri tushadigan, suvsiz joyga yomg‘ir yog‘ishidan ko‘karadigan o‘simliklar misol qilib olingan.

“Qiblasi suvot, tayoq suqsang barg yozadi”. Qiblasi suvot, ya’ni qibla tomoni suvlik, lalmi joy bo‘lsa-da cho‘pning barglab daraxt bo‘lishini ijodkor noan’anaviy shaklda tasvirlaydi. Yomg‘ir yetarli yoqqanidan yerda namlik yetarli ekani, daraxt eksa ham ko‘karishi nazarda tutilmoqda. Ijodkor asarida tasviriy ifodalardan ham unumli foydalangan. Yozuvchi nutqida “Muborak oshyonidan sudralib chiqqan chavandoz shu chaylani o‘ziga vatan tutgan”. Bozirgan chavandozning chaylani yashaydigan joy qilgani haqida yozgan. Muborak oshyoni, deya doimiy yashaydigan uyi nazarda tutilyapti. Sudralib chiqdi, hayot tashvishlaridan charchaganligiga ishora qilyapti. Chaylani o‘ziga vatan tutgan, Chayla dalada to‘rt tomoni ustun ko‘tarib usti qismiga xivich va o‘t-o‘lanlar tashlanishidan soya qilinadigan joy. Vatan tutdi, ya’ni yashash uchun muqim joy qildi ma’nosida ishlatilgan. Asar yozishda xalq nutqida uchraydigan ibora va so‘z birikmalaridan yetarli foydalanilgan.

“O‘g‘li keldi. O‘tindi…

Kelini keldi. Yolvordi…

Qizi keldi. Yig‘ladi…”

Yozuvchi bu o‘rinda qahramonning keksalikka xos bo‘lgan injiqlik va qaysarlik xarakterini ochib bergan. “Bozirgan chol o‘zini misli ko‘lvar chog‘laydi.

Mezon quyoshida toblanib, shamoliga ko‘krak kermoqchi bo‘ldi. Uyga qaytmadi…” Ijodkor bu metafora orqali qahramonning ruhiy holatini ochib bergan. Mezon shamoliga toblangan, karaxt holatdagi ko‘lvar ilonga qiyoslagan. “…Qush cho‘qimaydigan, jonliqqa et bitirmaydigan achchiq piyozning boshida nima bor, bu “itkasal”ga”. Hikoyada uchraydigan bu jumla xalqona tafakkur va milliy nutqning yorqin namunasi sifatida e’tiborni tortadi. Ushbu ifodada muallif piyozning iqtisodiy yoki amaliy ahamiyatini, qahramonning ruhiy holatini xalqona kinoya vositasida ochib beradi. Xalq tasavvurida qovun va tarvuz kabi poliz ekinlar pishish davrida qushlar va boshqa jonivorlardan asrash maqsadida dala boshida chayla qurib qo‘riqlanadi. Piyoz esa bunday parvarish va qo‘riqlashni talab qilmaydigan ekin hisoblanadi. Shu bois Bozirgan chavandozning piyozpoya boshiga ko‘chib borishi atrofdagilar nazarida mantiqsiz va asossiz harakat sifatida baholanadi.

Nurilla Choriyev asarlarida xalqimiz orasida bugungi kunda ham ishlatilgan so‘zlarnig darajasi kitobxon uchun qiziqarli va uni o‘ziga rom etadi. “Lo‘litopmaslik chol” hikoyasida Qulmat podachi obrazi asarning bosh qahramoni sifatida olingan. Ijodkor asarining “Podaning ortidan tayog‘ini sudrab bir chiqqanda oylab ketadigan qizg‘aldoqlik Qulmat podachi peshonasi tirishib, burushib, burni muyloviga oqib, soqolini ko‘zyoshlari yuvib, eshonlarning poyqadamiga shirboz-bo‘rdoqi,

olaboshqorabosh qo‘ylarni so‘yib, mullalar etagini ko‘ziga surtib yurdi”[11], shu jumlalarida Qulmatning hayotini tasvirlagan. Xalq orasida “Peshonasi tirishib” iborasi bor. Ya’ni, hayoti hijron va qiyinchilikda o‘tayotgan insonga nisbatan ishlatiladi. “Burushib” bu yerda hayotining yaxshi tomonga emas, aksincha, yanada murakkabroq kechishiga ishora qilmoqda. Qulmatning turmush o‘rtog‘i Zubaydaning hayotini “… qirmizi olmayonoq yuzini so‘lg‘inlik mahv etganda taqimini o‘pgan sochiga oq oralab tirsagiga yetmay qoldi” tasviri orqali ifodalaydi. Hikoyada Zubayda obrazi orqali inson umrining fojiaviy qirralari nozik psixologik detallar vositasida yoritiladi. Muallif qahramonning “qirmizi olmaday yuzi”ning so‘lg‘in tortishini tashqi portret detali sifatida ham uning ichki ruhiy kechinmalari va hayot sinovlari qarshisidagi ojizligini ifodalovchi ramziy unsur sifatida tasvirlaydi. Xususan, yuz rangining o‘zgarishi, soch bilan bog‘liq tasvirlar va tashqi qiyofadagi o‘zgarishlar qahramon hayotining so‘nggi bosqichiga yaqinlashayotganini anglatuvchi poetik detallar vazifasini bajaradi. Bu jihatlar yozuvchining psixologik tasvir yaratish mahoratini namoyon etadi.

Asarda Qulmat va Zubayda obrazlari uzoq yillar kutib erishilgan farzand baxtining qisqa fursatda fojiaga aylanishi orqali tasvirlanadi. Keksalik chog‘ida dunyoga kelgan norasida go‘dakning vafoti ota-onaning ruhiy olamida chuqur iz qoldiradi. Muallif Qulmatning dastlabki iztirobi, alamli nidosi, keyinchalik esa hayotning og‘ir sinovlariga moslashib borishi natijasida fe’l-atvorida yuzaga kelgan o‘zgarishlarni psixologik izchillik asosida ochib beradi. Shu tariqa qahramon ruhiyatidagi fojiaviy kechinmalar badiiy umumlashtirish orqali hayot haqiqati darajasiga ko‘tariladi.

Nurilla Choriyev ijodida milliy an’analarning badiiy davomiyligi syujet qurilishi, obrazlar tizimi va kompozitsion yaxlitlikda yaqqol namoyon bo‘ladi. Yozuvchi hikoyalarida voqealar rivoji, ko‘pincha, tugun nuqtasidan boshlanib, kitobxonni asar ichki konfliktiga bevosita olib kiradi. Syujetning ichki psixologik dinamika va tashqi voqealar rivojiga asoslangan shakllari o‘zaro uyg‘unlashib, qahramonlarning ruhiy olamini chuqurroq ochishga xizmat qiladi. Natijada badiiy konflikt voqealar zanjiri hamda inson xarakteri va ma’naviy tanlovining estetik ifodasi sifatida namoyon bo‘ladi.

Dissertassiyaning uchinchi bobi **“O‘zbek yoshlari nasrining badiiy takomili xususida”** deb nomlanib, birinchi fasli *“Sanjar Tursunov va Bibi Robia’ Saidova nasrida adabiy makon va zamonning individual shakllari hamda badiiyati”* hamda ikkinchi fasli *“Yosh nosirlar ijodida milliy qadriyatlarning estetik talqini”* deb nomlanib, unda milliy koloritni ifodalovchi so‘zlar o‘z o‘rnida qo‘llanilgan.

Bugungi nasriy asarlarida koloritni ta’minlovchi bir qancha poetik belgilar bor. Yoshlar nasrida milliy ruh poetik yangilanishi dunyo adabiyoti tajribalarini ham puxta egallaganida ko‘rinadi. Nurilla Choriyev qalamga olgan voqealari hayotiy hodisalarni, ziddiyatlari bilan kitobxonga yetkazadi. Asarlarida yaxshi kunlar va

[11] Чориев Н. Ташвиши йўқ одамлар. – Тошкент: Ғафур Ғулом, 2019. – Б. 4.

yomon kunlar sodda tilda yozilgan. Hikoyalari inson qalbiga to‘g‘ri qo‘l soladi. To‘plamdagi qahramonlar muayyan bir vaziyatda o‘z irodasiga, e’tiqodiga ishonadi, sevgilisidan kelgan xat qahramonni hayron qoldiradi. Ozoda Qaynarni sevgani bir tasodif. Shu tasodif zamirida hayotning muayyan haqiqati, ziddiyati va falsafasi bo‘y cho‘zadi. Abrorga turmushga chiqqan bo‘lsa-da, Ozodaning ko‘nglida Qaynarga bo‘lgan munosabat tasviri juda nozik ruhiy kechinmalardan iborat. Qaynar, Ozoda bir umr sevgan, garchi, oliy o‘quv yurtiga kirgan bo‘lsa-da dilining tub-tubida asrab kelayotgan oddiy yigit. Abror esa Ozodaning turmush o‘rtog‘i, uni umrining oxrigacha sevadi. Inson ruhiyati murakkab. Ozoda Qaynarni unutolmasligi ichki psixologik jarayon. Ozodaning ko‘ngliga ko‘mgan xayolidagi insoni Qaynar bo‘lsa ham, Abror bilan yashashi o‘zbek qizlarining qoniga singan iboning ko‘rinishi. Ko‘ngil savdosi boshqa-yu, umr savdosi boshqa ekanligiga ko‘nib yashaydi. Bu kabi ruhiy holat o‘zbek qizlarining iffati ifodasidir.

Nurilla Choriyev asarlarida badiiy psixologik tasvirning o‘rni benihoya kattadir. Ayniqsa, “Muzaffar tong” to‘plamida psixologik tasvir tushunchasi ostida milliy ruh, asar qahramonlarning ichki olamiga singib ketganiga guvoh bo‘lasiz. Qahramonlarning ichki dunyosi, orzu-o‘ylari, kechinmalari, kayfiyatlari hamda intilishlarini yuksak badiiylik asosida tasvirlanishi millatimizning psixologik ruhiyatini aks etgan va ular orqali ifodasini topgan. “Muzaffar tong” asarining mohiyatini esa, qahramon ruhiyatiga xos xislatlarning, ruhiy olamining qay holda, qay vaziyatda o‘zbek milliy ruhining namoyon bo‘lishini ko‘ramiz.

“Muzaffar tong”ni o‘qib, milliy mentalitetni o‘zida aks ettirgan badiiy asar olamiga kirganligingizni his qilasiz. “Muzaffar tong”da milliy ruh tasviri anchagina chuqur va ko‘p qirralidir. Ya’ni unda ruhiy tasvir o‘z maromida aks etgan. Ruhiy tahlil kuchli bo‘lgan bu badiiy asarda xatti-harakat, epizod, har bir voqea u yoki bu qahramonning ichki-ruhiy olamini ochishga bo‘ysundirilgan va kitobxonga soddalik bilan yetkazib berilgan.

“Muzaffar tong”da tasvirlangan peyzaj, obrazlar xarakteri o‘quvchida qadriyatlarga xos milliy g‘ururni dilida jo qilishi tabiiydir. Hikoyalardagi syujetlar bilan tanishgan kitobxon o‘zbek millatga tegishli bo‘lgan urf-odatu an’analarga yuzlanadi. Badiiy asarning oldida eng birinchi va asosiy vazifa-badiiy asarni tushunish masalasi tursa, bu hikoyalarda o‘quvchi asarni tushunishda aslo qiyinchilikka duch kelmaydi. O‘quvchi asarni o‘qish asnosida mentalitetimizga xos bo‘lgan ruhiy tasvirga duch keladi. Bu xarakter badiiy asardagi qahramonlar ruhiyatiga kira olish, uning ruhiy olamini, qahramonlarning xarakterlari, ichki kechinmalari, o‘y-xayollari, ruhiy dunyosini anglashda qo‘l keladi.

Sanjar Tursunning “Ovulda bir oqshom”, “Chavandoz ko‘ngli”, “Muzaffar tong”, “Ismat bobo”, “Omon podachi”, “Taqa”, “Seni yaxshi ko‘raman”, “O‘pich” kabi hikoyalar shu to‘plamdan o‘rin olgan. Lekin milliy tasvir ifodasini turli xil ko‘rinishlarda namayon etganiga guvoh bo‘lamiz. “Ovulda bir oqshom” hikoyasini o‘qir ekanmiz, asarda ishlatilgan so‘z qudrati o‘z-o‘zidan e’tiborni tortadi.

so‘zlarning ma’nosi xayolingizni o‘girlab muallif aks ettirayotgan muhitning ichki olamiga yetaklaydi.

Zamonaviy o‘zbek nasrida polifonik asarlar yuzaga kelishi, simvolik tasvirga e’tibor ortishi voqelik tasvirida obyektiv reallik bilan kechinma uyg‘unlashuvining natijasi ekani, poetik ifodada dunyoning ilg‘or adiblari asarlarida kuzatilgan rangbarang epik bayon yo‘sinlari milliy asosda o‘zlashtirilishi lozim bo‘lgan novatorona uslub va usullarni qo‘llash orqali turli nuqtai nazarlarni muayyan asar strukturasi va kompozitsion markazi to‘garagida yaxlit uyg‘unlashtirish natijasi ekani hamda milliy asarda badiiy tasvir predmeti yangilanayotgani janr taraqqiyotining ilgarigi bosqichlarida kuzatilmagan kompozitsiya va shakldagi asarlar tabiatini tushunib, his qiluvchi o‘quvchilar shakllanishi ehtiyojini yuzaga chiqargani yangi paradigma paydo bo‘lishining dastlabki belgilari ekani asoslangan. “Seni yaxshi ko‘raman” asarida oshiq yigit xat ichida yozgan gaplarning ma’nosi o‘qib sevgi maktubi emas balki, odob-axloq haqida ilmiy asar o‘qigandek bo‘lasan kishi. Ashurmat akaning qishloq ahlini tozalikka chaqirishi, toza-ozodalik har birimizning qon-qonimizga singgani va ota-bobolarimizdan qolgan urf-udumligi bizga ma’lum. Bu asarda yozuvchi ota farzand uchun naqadar aziz ekanligi, otasi bor insonning doim ko‘ngli to‘q bo‘lishi va Anzirat kampirning ikki o‘g‘li urushga ketib, samolyoti bilan portlashi, Anzirat kampirning telba bo‘lishi tasviri onaning farzand uchun bo‘lgan mehr rishtasi ko‘rsatilgan. Bundan tashqari, telba Anzirat “Mustaqillikka qachon erishar ekanmiz”, – deydi. Bundan ko‘rinib turibdiki asaridagi maktubda xalqning orzu-umidlari o‘z aksini topganligini ma’lum.

Sanjar Tursunnning asarlari milliy tasvirga ega. “O‘pich” hikoyasida muallif tog‘li joy tasvirini keng-ko‘lamda tasvirlaydi. Buloq yon-atrofida bo‘lgan voqealarning har bir qishloq yigiti yoshligida ro‘y beradigan hodisa desak adashmagan bo‘lamiz. Buloq suvi naqadar shirin chanqoqlarni bosguvchi, shu bilan birga mehr-oqibat timsoli sifatida qaralsa ham bo‘ladi. Qahramon qalbini hamon “Ilk muhabbati” jumbushga keltirmoqda. Buloq suvi yerdan qiynab chiqib tugamagani kabi Go‘zalxonning muhabbati buloq suvidek tugamasligi tasviriga to‘xtalgan.

Til umuminsoniylikning yagona belgisi. Tili bilan millat barqarordir. Xalq tili esa insonlarning hayotiy nutqida qo‘llanuvchi hodisadir. S.Tursun va Bibi Robia’ Saidovalar asarlarida xalq nutqi serma’nodir. Ular milliy urf-odatni xalq orasida yurib o‘rgangan. Bilgan va kechirganlarini badiiyatga berishi haqiqiy ijodkorning ishi. Yozuvchi o‘z asarlarida, avvalo, personajlar nutqi, qolaversa, ularni kitobxonlarga to‘laqonliroq tasvirlash maqsadida muallif nutqi orqali beriladigan izohlarga ham alohida e’tibor qaratadi. Milliylikni ta’minlovchi omillarning ko‘rinishidan biri milliy til sanaladi. Milliy xalqona xarakter milliy tus olgan. Kolorit diaxronik tusda noodatiy tasvirlangan. Tashqi va ichki muhitni real yoritilishini badiiy yo‘l orqali rang olganini ko‘ramiz. Ijodkor adiblarning in’ikosi sifatida yaratadigan badiiy asarlari personajlari nutqida ham aks etadi. Yozuvchilar qahramonining xarakterini va so‘z qo‘llash taktikasini xalq tilidan bayon qilgan. Mentalitetga yondashgan holda monolog va dialog suhbatlarni shakllantirgan.

O‘zbek milliy va badiiy adabiyoti xazinasiga o‘z hissasini qo‘shib kelayotgan yozuvchilar: A.Suyun, N.Chori, S.Tursun va Bibi Robia’ Saidova o‘zbek adabiyotida hozirgi paytda klassik tasvir yo‘nalishini davom ettirmoqda. Hozirgi kunda real voqealar asosida milliy koloritning o‘ziga tasvirini nasrning betakror namunalari sifatida yuksaklikka ko‘tardi. Badiiy ijod amaliyoti milliy tasvirning ijtimoiy, ruhiy determinizm dialetikasiga asoslanishi jahonning ilg‘or adabiyotlar tajribasida, shuningdek, o‘zbek adabiyotida ham eng sinalgan, aniq va betakror tamoyil ekanligini isbotlab berdi.

XULOSA

1. Badiiy adabiyot insoniyatning tarixiy xotirasi, ijtimoiy hayoti, ma’naviy dunyosi va estetik tafakkurini o‘zida mujassam etuvchi muhim hodisadir. Har bir xalq o‘z yashash muhiti, tarixiy tajribasi, urf-odatlari, qadriyatlari va dunyoqarashi asosida o‘ziga xos adabiy-estetik olamni shakllantiradi. Shu jihatdan milliy kolorit badiiy adabiyotda xalqning o‘tmishi, buguni va kelajagini bog‘lovchi muhim poetik vosita sifatida namoyon bo‘ladi. U asarda tarixiy xotira, milliy ruh, xalqona tafakkur, urf-odat va qadriyatlarning badiiy ifodalanishini ta’minlaydi. Hozirgi yoshlar nasrida ham milliy kolorit masalasi alohida ahamiyat kasb etib, Anvar Suyunov, Nurilla Choriyev, Sanjar Tursun, Bibi Robia’ Saidova singari ijodkorlarning qissa va hikoyalarida milliy xarakter, milliy ruh va xalqona tafakkur turli badiiy shakllarda talqin etilgan.

2. Yosh o‘zbek nosirlari ijodida milliy kolorit faqat tashqi tasviriy unsur sifatida emas, balki asarning g‘oyaviy-estetik mohiyatini belgilovchi asosiy badiiy mezonlardan biri sifatida namoyon bo‘ladi. Mazkur ijodkorlar xalqning tarixiy xotirasi, urf-odati, axloqiy qarashlari, oilaviy munosabatlari, mahalla muhiti, insoniy fazilatlari va milliy qadriyatlarini bugungi davr ruhiyati bilan uyg‘un holda tasvirlaydilar. Bu esa yoshlar nasrida milliylikning zamonaviy badiiy tafakkur bilan boyib borayotganini ko‘rsatadi. A.Suyun, N.Chori, S.Tursun va Bibi Robia’ Saidova asarlarida milliy nutq, milliy xarakter, xalqona obrazlilik, maqol, matal, aforizm va hikmatli so‘zlar milliy koloritni ifodalashda muhim poetik vosita vazifasini bajaradi.

3. Tadqiq etilgan asarlarda milliy koloritni yuzaga chiqaruvchi asosiy omillardan biri personajlar nutqi va muallif bayonidir. Yozuvchilar qahramonlarning ichki dunyosi, ruhiy kechinmalari, hayotga munosabati va axloqiy qarashlarini xalqona ifoda vositalari orqali ochib berishga intiladilar. Personajlar nutqida xalq og‘zaki ijodiga xos iboralar, maqollar, sodda va tabiiy ifodalar, hayotiy mulohazalar ko‘p uchraydi. Muallif nutqida esa voqelikni izohlash, obrazlar xarakterini ochish va milliy muhitni kitobxonga tushunarli yetkazish maqsadi ustuvorlik qiladi. Shu jihatdan mazkur asarlar soddalik, ravonlik va xalqona ohangdorlik bilan ajralib turadi.

4. Milliy koloritni ta’minlovchi eng muhim omillar sifatida milliy til, milliy xarakter, urf-odat, qadriyat, oila va jamiyat munosabatlari alohida o‘rin tutadi. Badiiy matnda Vatanga muhabbat, ota-onaga hurmat, qarindoshlik rishtalari,

mehroqibat, sadoqat, or-nomus, insoniylik kabi tushunchalarning tasviri milliy ruhni kuchaytiradi. Sanjar Tursunning “Muzaffar tong” asarida quvonch, umid, g‘urur va hayotga ishonch kayfiyati jo‘shqin ohangda ifodalanadi. Unda qayg‘u va musibat tasvirida ruhiy iztirobga mos badiiy ifodalar qo‘llanadi. Anvar Suyunovning “Eshmonbek” qissasida tarixiy xotira, milliy urf-odatlar, xalq o‘yinlari, millatga xos xarakter va umuminsoniy qadriyatlar badiiy talqin etiladi. Har ikki asarda milliy kolorit turlicha shaklda ifodalangan bo‘lsa-da, ularning umumiy jihati xalq hayoti va milliy ruhni haqqoniy tasvirlashga qaratilganidadir.

5. Tadqiqotda kuzatilganidek, psixologik kechinmalar milliy ruhni ifodalashda muhim badiiy vosita hisoblanadi. Qahramonlarning ichki olami, hayotiy tanlovi, ruhiy iztiroblari, quvonch va armonlari milliy xarakter bilan uzviy bog‘liq holda tasvirlanadi. S.Tursun, N.Chori, A.Suyun va Bibi Robia’ Saidova asarlarida turli davrlar, xususan, sho‘ro davri voqeligi, oila muqaddasligi, turmush mas’uliyati, inson sha’ni va jamiyatdagi axloqiy munosabatlar o‘zbekona tafakkur asosida yoritiladi. Bu esa badiiy asarning milliyligini belgilovchi asosiy belgilar – milliy til, milliy xarakter va urf-odatlarning o‘ziga xosligini yanada ravshanlashtiradi.

6. A.Suyun, N.Chori, S.Tursun va Bibi Robia’ Saidova bugungi o‘zbek nasrida milliy qadriyatlarni zamonaviy hayot manzaralari bilan uyg‘unlashtirib tasvirlayotgan faol ijodkorlar sirasiga kiradi. Ularning asarlarida xalq hayotiga yaqinlik, voqelikni milliy ruhda anglash, o‘tmish avlodlarga hurmat, bunyodkorlik g‘oyalari va insoniy fazilatlarni ulug‘lash yetakchi o‘rin tutadi. Qahramonlar xarakterida milliylik, syujet qurilishida hayotiy bog‘liqlik, badiiy nutqda esa xalqona ohangdorlik seziladi. Maqol, matal, xalq qo‘shiqlari, hikmatli so‘zlar va obrazli ifodalar asarlarning milliy-estetik ta’sirchanligini oshiradi.

7. Milliy koloritning yoshlar nasridagi badiiy ifodasini o‘rganish jarayonida qiyosiy-tipologik, biografik, formal, germenevtik va ruhiy tahlil metodlardan foydalanish samarali natija berdi. Mazkur yondashuvlar orqali asarlarda milliy ruhning ifodalanish shakllari, obrazlar tizimi, syujet-kompozitsion qurilish, muallif nutqi va personajlar xarakteri atroflicha tahlil qilindi. Adabiyotshunoslikda milliy koloritni qiyosiy o‘rganish asarning tarixiy, madaniy va badiiy qatlamlarini chuqurroq anglash imkonini beradi.

8. Milliy kolorit muayyan davr ruhiyatini, xalq kayfiyatini, jamiyat hayotini va tarixiy reallikni badiiy aks ettirishda muhim vazifa bajaradi. Bugungi yosh ijodkorlar milliy koloritdan foydalanishda faqat an’anaviy tasvirlar bilan cheklanib qolmay, uni zamonaviy nasriy tafakkur, yangicha obraz yaratish usullari va psixologik tahlil imkoniyatlari bilan boyitmoqda. Natijada milliy kolorit badiiy matnda tarixiylik, hayotiylik va estetik ta’sirchanlikni ta’minlovchi muhim poetik omilga aylanmoqda.

9. Tadqiq etilgan qissa va hikoyalarda qahramon xarakteridagi milliy belgilar, xalqona nutq, urf-odat, qadriyat va maishiy turmush tasvirlari orqali o‘zbek millatiga xos ruhiy-ma’naviy olam ochib berilgan. A.Suyun, N.Chori, S.Tursun va Bibi Robia’ Saidova asarlarida milliy kolorit obrazlar xatti-harakati, ichki kechinmalari, nutq madaniyati, oilaviy va ijtimoiy munosabatlari orqali izchil ifodalanadi. Bu

jihatlar yozuvchilarning xalq hayotini chuqur bilishi, milliy qadriyatlarni badiiy idrok eta olishi va ularni zamonaviy adabiy jarayonga olib kira bilishini ko‘rsatadi.

10. Hozirgi yoshlar nasrida milliy kolorit yangicha poetik ifoda kasb etmoqda. Yosh ijodkorlar badiiy shakl, uslub, kompozitsiya va til imkoniyatlaridan unumli foydalangan holda milliy ruhni zamonaviy badiiy tafakkur bilan uyg‘unlashtirmoqdalar. A.Suyun va N.Chori asarlarida noodatiy uslubiy izlanishlar, S.Tursun va Bibi Robia’ Saidova ijodida esa milliy qadriyat, insoniylik, ruhiy teranlik va hayotiy voqelikning badiiy talqini alohida ko‘zga tashlanadi. Umuman, mazkur ijodkorlar qissa va hikoyalarida milliy kolorit o‘zbek xalqining tarixiy xotirasi, ma’naviy dunyosi, axloqiy qadriyatlari va estetik tafakkurini ifodalovchi muhim badiiy hodisa sifatida namoyon bo‘ladi.

SCIENTIFIC COUNCIL FOR AWARDING SCIENTIFIC DEGREES PhD. 03/2025.27.12.Fil.38.01 AT GULISTAN STATE UNIVERSITY

TERMEZ STATE PEDAGOGICAL INSTITUTE

SUVANOV KHUSNIDDIN NORQULOVICH

THE ARTISTIC INTERPRETATION OF NATIONAL COLOR IN CONTEMPORARY YOUNG UZBEK PROSE

10.00.14 – Twentieth-Century Uzbek Literature and the Contemporary Literary Process

DISSERTATION ABSTRACT FOR THE DOCTOR OF PHILOSOPHY DEGREE (PhD) IN PHILOLOGICAL SCIENCES

Gulistan – 2026

The topic of the Doctor of Philosophy (PhD) dissertation has been registered with the Higher Attestation Commission under the Academy of Sciences of the Republic of Uzbekistan under number B2023.2.PhD/Fil3360.

The dissertation was carried out at Termez State Pedagogical Institute.

The abstract of the dissertation is posted in three (Uzbek, English, Russian (resume) languages on the website of Gulistan State University (www.guldu.uz) and on the "ZiyoNet" information and educational portal (**www.ziyonet.uz**).

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The defense of the dissertation will take place on «____» _____ 2026, at «___» at the meeting of the Scientific Council for awarding of Scientific Degrees PhD. 03/2025.27.12.Fil.38.01 at Gulistan State University (Address: 120100, Gulistan city, 4th residential area. Phone number: (99 867) 225-40-42; fax: (99 867) 225-02-75; E-mail: glsu_info@edu.uz).

The dissertation could be reviewed in information-resource center of Gulistan State University (registration number ____). (Address: 120100, Gulistan city, 4th residential area. Phone number: (99867) 225-40-42; fax: (99 867) 225-02-75; E-mail: glsu_info@edu.uz)

The abstract of the dissertation was sent out on «____»_____ 2026
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INTRODUCTION (Abstract of the Doctor of Philosophy (PhD) Dissertation)

Relevance and Necessity of the Dissertation Topic. In world literary studies, issues related to revealing the essence of literary works, particularly the specific features of national colour, have increasingly attracted the attention of philologists. In particular, there is a growing need in the humanities for new methods and approaches to the study of the works of individual writers, literary texts, and systems of characters. Therefore, contemporary literary scholarship is increasingly seeking to explore the specific features of national colour from new perspectives, thereby creating a foundation for the development and application of new methods and approaches. A profound interpretation of national colour is of particular importance in revealing the spiritual world and worldview of individuals, as well as in identifying the patterns inherent in the creative thinking of writers.

In contemporary world literary studies, particular attention is being devoted to approaching national colour as an aesthetic and literary category, revealing the artistic mastery of writers, and gaining a new understanding of the literary evolution of prose writers. In this regard, one of the most important tasks is associated with the innovative use of artistic imagery, representation, and expression. Contemporary fiction increasingly demonstrates the features characteristic of advanced creative principles of world prose in its comprehensive representation of national identity. In the literary process, the role of literary works in conveying national colour in its entirety, as well as in depicting subtle and complex emotional and psychological states, is increasingly manifested through philosophical-psychological and symbolic-metaphorical imagery. Therefore, revealing new interpretations of the psychology of particular characters, as well as innovative approaches to representation and expression, remains one of the key objectives in this field.

The rightful position of Uzbek literature in the international literary sphere, the study of its national cultural and educational heritage, and the understanding of its values necessitate a deeper exploration of the essence of literary works in the context of contemporary globalization. This is also associated with providing a scholarly substantiation of the contribution of Uzbek prose to the development of world literature. The study of the literary heritage of writers who have exerted a significant influence on the literature of subsequent periods has become an important scholarly necessity. The ongoing processes of reform in the cultural and educational spheres are also placing a number of new tasks before Uzbek literary studies. As noted, “Today, we are embarking on a path of innovative development aimed at radically renewing all spheres of state and social life. This is certainly not accidental. For in an age when the world is developing at an unprecedented pace, who will succeed? The state that relies on new thinking, new ideas, and innovation will succeed”[1]. From

[1] Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Олий Мажлисга Мурожаатномаси // Халқ сўзи. – Тошкент, 2017. 23 декабрь.

this perspective, re-examining the literary heritage of writers who have exerted a significant influence on subsequent literary development on the basis of new theoretical approaches, revealing the harmony between national and universal values in their works, and comparatively analysing Uzbek prose within the context of world literature constitute important and timely areas of contemporary literary scholarship.

This dissertation research, to a certain extent, contributes to the implementation of the tasks set forth in the Decrees of the President of the Republic of Uzbekistan No. PF – 4797 dated May 13, 2016, "On the Establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher

Navoi," and No. PF-60 dated January 28, 2022, "On the Development Strategy of New Uzbekistan for 2022 – 2026"; the Resolutions of the President of the Republic of Uzbekistan No. PQ-2894 dated April 18, 2017, "On the Establishment of the Alley of Writers within the Territory of the National Park of Uzbekistan named after Alisher Navoi," and No. PQ-3775 dated June 5, 2018, "On Additional Measures to Improve the Quality of Education in Higher Education Institutions and Ensure Their Active Participation in the Comprehensive Reforms Being Implemented in the Country," as well as other relevant regulatory and legal documents governing this area.

Alignment with the Priority Areas of Science and Technology Development of the Republic. The research was conducted within the framework of the priority area I of the development of science and technology in the Republic, namely, "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, spiritual, and educational development of an information society and a democratic state."

Degree of Study of the Problem. In world literary studies, the issue of national colour has primarily been interpreted in relation to the nature of literary works and the representation of the life of a people in literary texts. Literary theory makes it possible to interpret national colour as an artistic and aesthetic system that is formed through its continuous interaction with historical processes and contemporary reality. National colour can also be understood as a complex of cultural codes manifested through clothing, food, rituals, place names, forms of speech, social relations, and symbolic imagery within a literary work. These theoretical approaches provide the necessary scholarly and methodological foundation for a profound, comparative, and systematic study of the artistic interpretation of national colour in contemporary Uzbek youth prose[2]. Despite these studies, it is appropriate to examine the creative works of the new generation from the perspective of national colour.

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Relation of the Dissertation Research to the Research Plans of the Higher Education Institution Where the Dissertation Was Conducted. The research was conducted within the framework of the research plan of the Department of Uzbek Language and Literature of Termiz State Pedagogical Institute, under the research area entitled “Issues of Contemporary Literary Process.”

Purpose of the Research. The purpose of the research is to provide a scholarly substantiation of the artistic interpretation of national colour in contemporary Uzbek prose, to identify the specific features of its manifestation in the works of prose writers, and to reveal the aspects of convergence and originality of this interpretation in relation to the advanced creative principles of world prose.

Objectives of the Research. The objectives of the research are as follows:

to demonstrate the literary and national features reflected in the works of Anvar Suyunov, Nurilla Choriyev, Sanjar Tursun, and Bibi Robia Saidova in relation to the artistic interpretation of national colour in Uzbek youth prose; to identify the principles and techniques of artistic representation employed in

the works of these writers and to reveal their distinctive and common features; to interpret the major and minor characters in the writers’ short stories and novellas in accordance with the principles of literary analysis and to determine the features associated with national colour; to examine the development of composition and plot structure in the writers’

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works and to identify original characters and images embodying national colour in the works of Anvar Suyunov, Nurilla Choriyev, Sanjar Tursun, and Bibi Robia Saidova.

Research Object. The research object comprises the short stories and novellas of Anvar Suyunov, Nurilla Choriyev, Sanjar Tursun, and Bibi Robia Saidova.

Research Methods. Comparative-typological, hermeneutic, structural-analytical, and ethno-psychological methods and approaches were employed to examine and interpret the research topic.

Scientific Novelty of the Research. It has been substantiated that, in twentyfirst-century Uzbek prose, as exemplified by the works of Anvar Suyunov, Nurilla Choriyev, Sanjar Tursun, and Bibi Robia Saidova, a system of characters embodying the mentality characteristic of national colour is shaped through distinctive modes of artistic representation and specific artistic structures; the distinctive features of the characters, the writers' mastery in creating prototypes and portraits, and the individuality of characters' speech in the works of young prose writers have been identified; it has been demonstrated that the realistic interpretation of national everyday life and the distinctive expression of national colour in contemporary prose constitute a new literary phenomenon characteristic of the first quarter of the twenty-first century.

The processes through which national spirit is instilled in the consciousness of young people, as well as the principles of artistic representation in the works of these writers, have been substantiated through the analysis of their novellas and short stories.

Practical Results of the Research. The practical results of the research are as follows: the poetic interpretation of national colour in contemporary Uzbek prose has been examined from an artistic perspective, and the features corresponding to national mentality in the short stories of Nurilla Choriyev, Anvar Suyunov, Sanjar Tursun, and Bibi

Robia Saidova have been substantiated through literary analysis; the characteristics of national colouring in literary works and the foundations of

national identity have been identified and examined as a scholarly problem; the factors expressing national character in literary works, their stylistic

representation, and the manifestations characteristic of national colour have been identified and interpreted; in the process of analysing literary works, the distinctive styles of the writers, as well as the role and significance of literary works in conveying national colour, have been comprehensively examined in relation to real-life reality and the national spirit.

Reliability of the Research Results. The reliability of the research results is ensured by the fact that the study is based on reliable, theoretically sound, and practically effective findings achieved by international and Uzbek scholars working in literary theory and practice; that the conclusions drawn from the research have been implemented in practice and confirmed by competent authorities; and that the

problems addressed in the study have been resolved on the basis of the latest achievements of world literary scholarship.

Scientific and Practical Significance of the Research Results. The scientific significance of the research results is determined by the identification and interpretation of the specific features of national colour in the novellas and short stories of Nurilla Choriyev, Anvar Suyunov, Sanjar Tursun, and Bibi Robia Saidova in Uzbek fiction. The findings of the study may serve as a theoretical source for further research devoted to the representation of national characteristics at different levels. The interpretation of concepts necessary for the expression of national colour has been aligned with the principles of literary theory and the criteria of artistic literature. Furthermore, the scholarly substantiation of the role of the foundations of national colour in literary works and the identification of its various manifestations contribute to the further enrichment of the theoretical foundations of Uzbek literary studies.

The practical significance of the research results lies in their potential use in preparing textbooks, teaching manuals, and instructional-methodological materials for such subjects and academic courses as “Contemporary Literary Process” and “Problems of Uzbek Literature of the Independence Period” at higher educational institutions specializing in philology, as well as at academic lyceums and vocational colleges. The findings may also serve as a practical resource for developing the theoretical foundation of specialized academic disciplines

Implementation of the Research Results. Based on the results of the scholarly investigation of the artistic interpretation of national colour in contemporary Uzbek prose:

The conclusions concerning the formation of a distinctive system of characters embodying the mentality characteristic of national colour through specific modes of artistic representation and artistic structures, as exemplified by the works of Anvar Suyunov, Nurilla Choriyev, Sanjar Tursun, and Bibi Robia Saidova in twenty-first-century Uzbek prose, were used in the applied project IL-402104474 entitled “Creation of the bolalaradabiyoti.uz Electronic Platform and Its Mobile Application,” implemented at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2021–2023 (Certificate No. 04/1-2016 issued by the Alisher Navoi Tashkent State University of Uzbek Language and Literature on September 26, 2024).

As a result, the nature and prototypes of characters in the works of young prose writers, the writers’ mastery of portrait creation, and the issue of speech individuality were identified through literary analysis. The events reflecting the national way of life of the Uzbek people were given a realistic artistic interpretation in the prose writers’ works, and the specific features of national colour were substantiated. The subject was comprehensively examined through the scholarly and practical work carried out in this field.

The conclusions concerning the identification of the nature of characters, the mastery of creating prototypes and portraits, and the individuality of speech in the works of young prose writers were used in the applied grant project PF-201912258 entitled “Creation of an Electronic Platform for Uzbek Literature,” implemented at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2021–2023. Within the framework of the project, the nature of characters in the works of young prose writers, their prototypes, the writers’ mastery of portrait creation, as well as the issue of speech individuality were identified through literary analysis (Certificate No. 04/1-900 issued by the Alisher Navoi Tashkent State University of Uzbek Language and Literature on April 8, 2024). As a result, new dimensions of the creation of an electronic platform for Uzbek literature were identified, particularly by incorporating the creative works of Uzbek youth and creating opportunities to reveal issues of national colour through renewed literary thinking.

The conclusions concerning the realistic interpretation of national everyday life and the distinctive expression of national colour in contemporary prose as a new literary phenomenon characteristic of the first quarter of the twenty-first century, as well as the substantiation of the processes through which national spirit is instilled in the consciousness of young people and the principles of artistic representation in the works of these writers through their novellas and short stories, were used in the development of scripts for programmes broadcast by the “Uzbekistan History” TV channel, a division of the “Uzbekistan” TV Channel under the National Television and Radio Company of Uzbekistan (Certificate No. 02-06-1068 dated September 26, 2024). As a result, issues related to national colour were clarified in the preparation of scripts for the programmes “Presentation” and “Topic” broadcast on the “Uzbekistan History” TV channel. In addition, the findings of the scholarly study of the artistic interpretation of national colour in contemporary Uzbek prose were incorporated into the relevant programme content.

Approbation of the Research Results. The results of the dissertation research were presented and discussed at 8 scientific and practical conferences, including 4 international and 4 national conferences.

Publication of the Research Results. The main findings of the dissertation have been published in 18 scholarly articles. Of these, 10 articles were published in scientific journals recommended by the Higher Attestation Commission under the Academy of Sciences of the Republic of Uzbekistan for the publication of the main results of doctoral dissertations, including 4 articles in national journals and 4 articles in foreign journals.

Structure and Volume of the Research. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The dissertation comprises 150 pages.

THE MAIN CONTENT OF THE DISSERTATION

The Introduction substantiates the relevance and necessity of the research topic, demonstrates its conformity with the priority areas of the development of science and technology in the Republic, defines the aim and objectives of the study, describes its object and subject, presents its scientific novelty and practical results, and reveals the scientific and practical significance of the findings. It also provides information on the implementation and approbation of the research results, the published works, and the structure of the dissertation.

The first chapter of the dissertation is entitled **"The Significance of Prose Form in the Representation of National Colour"** and consists of two sections. The first section is entitled *"The Evolution of Views on National Colour in Theoretical Literature."* The second section is entitled *"Features of National Colour in the Prose of the New Generation".*

Both the creator and the object of literature are human beings. An author reveals the essence of literature through fiction. Regardless of whether a work is epic, lyrical, or dramatic, the author's approach and, particularly, the title of the work perform an important function. The poetics of the title also possesses distinctive features. In his dissertation entitled *The Poetics of Uzbek Jadid Short Stories*, researcher Xolyor Safarov writes: "One of the important elements of a literary work is its title. It reflects the entire content and essence of the work and functions as a mysterious beacon. The plot, complication, and resolution of the work are all concentrated around this beacon". In presenting a literary work, the author must possess a high level of intellectual capacity. The author's literary competence is also associated with the title of the work. A title may either enhance or diminish the artistic value of a literary work.

Fiction is considered one of the principal means of revealing all the existing aspects of a nation. Phenomena related to national colour are also encountered in folklore. Addressing this issue in his article entitled *Which Was Created First: the Fairy Tale or the Epic?*, published in the journal *Tafakkur*, the literary theorist and folklorist Bahodir Sarimsoqov writes: "Tracing the historical foundations of the heroic epic back to heroic fairy tales essentially leads to its being considered separately from the history of the people and from reality. This is because, while the plot of a fairy tale is based entirely on artistic invention and fantasy, heroic and historical epics constitute a relatively accurate artistic reflection of the history of the people". Issues related to national colour and national values are raised in folklore. The interpretation of both fictional invention and real life reveals an evident connection with folkloric traditions.

The range of representational devices employed in literature has been studied by humanity and will continue to be studied. Human beings are naturally attracted to the colourful diversity of the world. The term *colour* emerged in the visual arts in the fifteenth century. This new term originated in Italy. As a result of this

development, the concept of "colourism," associated with realistic colour representation by Italian painters, entered the field of fine arts. The word *colour* is of Italian origin and denotes colour or paint.

Through artistic means of representation, a writer reflects the period and social environment in a literary work. It is not difficult to identify a person's nationality through their clothing and outward appearance. Moreover, a literary work reflects the psychological state of the human being, which has been studied for centuries. Colour expresses the distinctive nature of a particular phenomenon.

In his article entitled *Landscapes of Twenty-First-Century Prose: Theme, Problem, and Solution*, the well-known literary scholar Yo'ldosh Solijonov writes: "Twenty years ago, Tal'at Solihov, a perceptive expert on world literature and a literary scholar–may God have mercy upon him–said in one of our conversations: 'In my view, the foundation of the literature of the century must rest on two important elements: the first is national tradition–the national tradition of our literature and art–and the second is the level of world literature, the level of global artistic thought, and the experience accumulated in world literature. These elements will constitute the basis of the foundation; they will be the foundation of the foundation itself'". It can be confidently stated that Uzbek literature has now acquired the opportunity to seek ways of becoming an integral part of world literature while fully preserving its national identity, which has developed over many centuries. The literature of any nation reaches the peak of its development by strictly adhering to and respectfully treating the cultural, spiritual, and educational traditions of the nation to which it belongs. Our people possess an inexhaustible treasury of such traditions. This process is demonstrated by the existence of our immortal folklore, rich written literature, diverse moral values, and national customs and traditions.

National colour reveals the authentic identity of a people. In his article entitled *National Colour in a Literary Work*, O'tkir Hoshimov, one of the most beloved writers of the Uzbek people, states: "The richness and various shades of the national language are reflected in the works of poets and writers". Moreover, the portraits of characters, landscapes, and customs create in the reader's mind an image of a particular people and nation. "It is natural for a literary work to contain the concepts of time and space. Today, more than 1,600 nations live on Earth. Each has its own language, clothing, and customs. For example, an Uzbek wears a doppi, while a Mexican wears a sombrero. However, these are merely the external and visible manifestations of nationality. In a work in which national character is portrayed profoundly, it is, first and foremost, the distinctive spiritual world of the individual that is reflected. This is a considerably more difficult task". The writer created his works in accordance with the national mentality. A genuine folk tone prevails throughout his writings.

Uzbek literature is exceptionally rich in literary works that embody the national spirit, the people's way of life, customs, values, and worldview. Linguistic,

ethnographic, and cultural elements expressing national colour are extensively employed in literary works, and they perform an important function in revealing the distinctive mentality and cultural identity of the people. Therefore, analysing the forms through which national colour is manifested in literary texts possesses particular scholarly significance from the perspective of literary studies.

National colour is a system of customs and traditions that preserves the identity of each nation and glorifies its dignity. Anvar Suyunov and Nurilla Choriyevmay be identified as writers who have embodied national colour in their works. Among the words reflecting national colour in Anvar Suyunov's works, the following examples may be cited: *checha*–a sister-in-law, the wife of an elder brother or maternal uncle; *o'ngir*–a place washed away by a flood; *suvliq*–a horse's bridle; *tutam*–a fragment or piece; *sovliq*–an old ewe; *gujum*–an elm tree; *janda*–old or worn; and *xomcho't*–an approximate calculation or estimate. Works such as Anvar Suyunov's *Eshmonbek* and *G'o'bdintog' hikoyalari*, Sanjar Tursun's *Muzaffar tong*, *Sunbulaning so'nggi oqshomi*, and *Oq ovulning Ozodasi*, Bibi Robia Saidova's *Kakku ovozi*, and Nurilla Choriev's *Tashvishi yo'q odamlar* depict the everyday life of the people through national colour.

In her dissertation entitled *The Poetics of Contemporary Uzbek Short Stories: Based on the Works of Sh. Xolmirzayev, E. A'zam, and N. Eshonqul*, researcher B. Shukurova writes about the harmony between the poetics of a literary work and national colour: "The relationship between nature and the human being has traditionally been portrayed in examples of literary genres, including short stories. In Eastern lyric poetry, natural phenomena and objects have been employed to reflect the psychological state of the lyrical hero and to create their portrait. In the development of world literature during subsequent centuries, the artistic evolution of such epic genres as the short story, novella, and novel created broad opportunities for expressing this issue more comprehensively and profoundly". Regardless of whether these issues are presented through humour, satire, dramatic conflict, or tragic representation, their ability to influence the reader's consciousness and communicate the author's idea is of considerable importance. From this perspective, it may be observed that Nurilla Choriev's works portray national character, the people's way of life, and their spiritual world through natural and realistic images.

Young writers employ various devices reflecting national colour in different genres. In a literary work, the writer expresses character in connection with the development of the plot. Prose may be considered the heavy caravan that demonstrates the factors underlying the development and progress of Uzbek literature. Addressing this issue, M. Qo'chqorova writes: "The psychological condition of the characters represented in a literary work reveals the writer's individual methodological style. The issue of national colour in fiction has received serious scholarly and theoretical attention in world literature, including Uzbek literary studies".Expressions of national colour, factors reflecting national identity, and poetic innovations are increasingly observed in prose works.

As an integral component of the means used to represent reality effectively, the concept of colour expresses ideas related to the work's central idea, content, historical period, style, and the personality of the author. "Colour also denotes the totality of distinctive features of a particular phenomenon, including those associated with a historical period or nationality". National colour is regarded as a body of customs that preserves the identity of each nation. Anvar Suyunov and Nurilla Choriyevmay be identified as writers who reflect national colour in their works. Among the words reflecting national colour in Anvar Suyunov's works, the following may be cited: *checha*–a sister-in-law, the wife of an elder brother or maternal uncle; *o'ngir*–a place washed away by a flood; *suvliq*–a horse's bridle; *tutam*–a fragment or piece; *sovliq*–an old ewe; *gujum*–an elm tree; *janda*–old or worn; and *xomcho't*–an approximate calculation. In his epistolary article entitled *Each*

Generation Has Its Own Theme, the young writer Jasur Kengboyev writes: "Dear Anvar aka! I recently read *G'o'bdintog' hikoyalari*. During the reading process, certain thoughts occurred to me, and I initially wanted to call and share them with you. I then thought that, if I expressed my views in the form of a short letter and others read it as well, perhaps new ideas would emerge. It might also benefit some of our contemporaries, encourage our friends entering the field of literature to reflect, and inspire them to write with greater enthusiasm. In brief, *G'o'bdintog' hikoyalari* has become a good collection. What makes it good? Its language is good. Your characters are not chameleons: they do not speak in one dialect at one moment and another dialect at the next. They are all simple, down-to-earth people whose very beings carry the scent of the soil and whose feet remain firmly planted on the ground. The psychology of the children is portrayed particularly well: it is genuine rather than bookish. The inner world of children breathing the air of fields, hills, and open countryside is convincingly represented. Here, I am primarily referring to your story *Ota va o'g'il*. In my view, *Ikki tong orasi* and *Yo'qchi* are the strongest stories in the collection. They fully satisfy the requirements of the short-story genre and vividly express the national spirit. It is natural that readers appreciate such descriptions and expressions as the broker's words, 'So that it would not upset you, I bought it at a price close to what you had in mind'; the crowd's remark, 'Has your tongue stuck to your palate? Say something!'; 'the animal moved as sluggishly as an exhausted old nag'; and 'he has begun sharpening a knife against his jaw'" from *Ikki tong orasi*. Through such expressions, the concept of local colour becomes clearly evident.

The second chapter of the dissertation is entitled **"The Artistic Interpretation of National Colour in the Prose of Young Uzbek Writers."** Its first section is entitled *"A View of Young Writers' Prose: Characteristic Features of the Nature of Characters in Anvar Suyunov's Works."* The second section is entitled *"The Spiritual and Psychological Representation of Characters in Nurilla Choriev's Short Stories and Novellas."* The object of literary studies is fiction, while the

foundation of fiction is existence and the universe. Literary studies examines issues related to the essence of a literary work. Certain principles must also be followed in this field. Young writers are actively participating in today's literary process. What is the current state of literary criticism that responds to the contemporary literary process? When will Uzbek literary criticism fully and comprehensively perform its function? Literary criticism may fulfil its function when the views of several impartial critics coincide and the essence of a literary work is revealed, provided that there is no factionalism. When the work of contemporary young writers is considered from the perspective of youth, it becomes evident that their ranks are extensive. In the genres of the novella, essay, and particularly the short story, works by Anvar Suyunov, Sanjar Tursun, Nurilla Choriev, Jasur Kengboy, Sarvar Tura, Xoliyor Safarov, Umid Ali, Bibi Robia Saidova, Nargiza Asadova, Sherzod Halil, Asliddin Mustafoyev, Gulnoz Mamarasulova, and Akmal Murod have appeared. Let us consider some of their works. The prose works of these writers have been published in the journal *Yoshlik*, and three writers have simultaneously expressed their opinions about them. The responses that young writers address to the works of their peers in the form of letters may confidently be regarded as a contemporary manifestation of literary criticism.

Bibi Robia Saidova's short story *Kakku ovozi* was published in Issue No. 6 of the journal *Yoshlik* in 2016. The story begins with a wedding and concludes with preparations for another wedding. This forms the complication and resolution of the work. The development of interconnected events encourages readers to reconsider and purify their attitudes towards girls, who are regarded as delicate members of society. The enduring spiritual maturity of Hanifa and other girls like her in matters of love is expressed with exceptional beauty. Critical impressions of the work have also been published. The literary scholar Suvon Meli, the writer Masuma Ahmedova, and the researcher Abdukamol Abdujalilov have expressed their views on the story. Sharing his perceptive observations, literary scholar Suvon Meliyev states: "Artistic logic is such a strict and powerful force that it invariably manifests itself." The critic concludes that *Kakku ovozi* is a logically constructed story. A.

Suyun's poetry collection *Qushlarga to'la osmon* and prose collection *G'o'bdintog' hikoyalari* have already found their readership. The latter collection, *G'o'bdintog' hikoyalari*, contains fourteen short stories and two essays. These are the stories *Ota va o'g'il*, *Ikki tong orasi*, *Yo'qchi*, *Bolalikning so'nggi kuni*, *Qo'shburun*, *Oqtirnoq*, *Ro'zaning birinchi kuni*, *Tomosha*, *Majlisboshi*, *Kaltabaqay*, *Tarsaki*, *Hakkaning o'ligi*, *Tazarru*, and *Akamga maktub*, as well as the essays *Mangu qo'shiq* and *Bir kun ham umr, ming kun ham*.

Another of the writer's short stories is entitled *Ikki tong orasi*. This work is a logical continuation of *Ota va o'g'il*. Here, too, G'o'bdintog' is celebrated: in terms of time, the events unfold between two dawns, within twenty-four hours; in terms of place, they occur in the same G'o'bdintog' distinguished by its simple rural people, who act with sound judgement and profound intelligence and have made hard work

part of their everyday lives. The work begins and ends with the following sentences: “The dim darkness before dawn. Even if a stone were thrown into the sky, it would be difficult to notice it... Having approximately estimated the price of the mare, they disappear into the morning twilight amid the boundless expanses...” In this passage, the description of nature clarifies and refines the reader’s perception. In this work, too, the landscape successfully performs its function as a means of revealing the character’s psychological state. The role and quality of landscape differ in fiction, and landscape is represented particularly extensively in epic works. “The primary function performed by landscape in a literary work is to provide an idea of the place and time in which the events occur”.

The events in the work are realistic and vivid; they draw the reader into the fictional world and cause the reader to move alongside the events of the fabula, psychologically bringing them into the narrative. The work reflects everyday concerns and events associated with the market, weddings, and hospitals. These representations portray, in an uplifting spirit, how the protagonist Qoraqul aka refuses to surrender to life’s hardships and overcomes difficult circumstances through courageous action.

The appropriate use of folk proverbs and aphorisms in the story also attracts particular attention. Such instructive sayings as “Be a dog or a bird, but be numerous,” “One side of the face of a person who asks for a loan is dark, but both sides of the face of one who cannot provide it are dark,” “A person becomes close to another person; neither money nor rank creates fellowship,” and “A wedding lasts one day in a son’s household but ten days in a daughter’s household” demonstrate the writer’s mastery in the use of language.

One of the significant artistic devices forming national colour in Nurilla Choriev’s short stories is the active use of anthroponymic units, particularly nicknames commonly employed among the people. Names such as Eshboy Eshchi, Jo‘lpon Xum, Toshman Tuya, Hayit Langi, Haldov Poson, Orol Kar, Eson Oqsoqol, Tolmas Morboz, and others are not merely devices for distinguishing characters. They function as ethnocultural markers expressing the characters’ occupations, physical characteristics, social status, or life experience. This naming method constitutes a literary representation of traditional principles characteristic of folklore and rural life. Consequently, the characters’ association with the national environment and their social identities are revealed naturally and convincingly.

The characters created by the writer are shaped under the influence of the folk worldview, ancestral experience, and national moral principles. Their attitudes towards life, culture of communication, and spiritual world are portrayed in harmony with the teachings of grandfathers, the advice of grandmothers, and folk wisdom. In this respect, the writer’s characters attract attention not only as individual personalities but also as artistic embodiments of national thought.

The development of events in the work is based on the principles of realistic representation, while the character’s inner experiences and psychological suffering

are revealed through natural psychological description. The aspirations, anxieties, and life experience of the horseman Bozirgan invite the reader to enter into direct artistic communication with the text. Therefore, the story is significant not only as a representation of an individual destiny but also as a generalised artistic model of the life of the people. The artistic power of the work lies in the fact that national colour is manifested through the harmony of ethnographic details, folk language, the characters' personalities, and their psychological experiences, thereby exerting a profound influence on the reader's aesthetic perception and spiritual world. The story contains dialectal expressions commonly employed among the people, such as: "Tagsaroy flows across the lower end of Qizg'aldoq. The sun-facing side of Tagsaroy is old rain-fed land–as the people call it–while its southern side is irrigated land: if you thrust a stick into it, it will put forth leaves". Such expressions enhance the emotional power and folk character of the story. As can be seen, the expressions *kungay bet* and *qari lalmi* refer respectively to a sunlit area and to plants growing in rain-fed, non-irrigated land after rainfall.

"On its southern side lies irrigated land: if you thrust a stick into the ground, it will put forth leaves". The expression *qiblasi suvot* means that the side facing the qibla is moist or irrigated. Although the area is described as rain-fed land, the writer unconventionally portrays even a dry stick taking root and turning into a tree. This implies that sufficient rainfall has left enough moisture in the soil for a planted tree to grow. The writer also makes effective use of figurative expressions. The author writes: "The horseman, who had dragged himself out of his blessed dwelling, made this field shelter his homeland". This passage explains that the horseman Bozirgan made the shelter his permanent place of residence. The phrase "blessed dwelling" refers to the house in which he had previously lived permanently. The expression

"dragged himself out" suggests that he was exhausted by the burdens of life. The phrase "made the shelter his homeland" means that he turned it into his settled place of residence. A field shelter is a shaded structure erected in the fields by raising four supporting posts and covering the upper part with twigs and grass. The work makes extensive use of expressions and word combinations commonly encountered in folk speech.

"His son came. He pleaded...

His daughter-in-law came. She begged...

His daughter came. She cried..."

In this passage, the writer reveals the protagonist's irritability and stubbornness characteristic of old age. "Old Bozirgan regards himself as though he were a *ko'lvar*. He wished to warm himself beneath the autumn sun and expose his chest to the autumn wind. He did not return home..." Through this metaphor, the writer reveals the protagonist's psychological condition. He is compared to a numb *ko'lvar* snake lying exposed to the autumn wind.

"What is there at the edge of a bitter onion field, which no bird pecks at and no animal grows fat upon, that attracts this 'madman'?" This sentence from the story

attracts attention as a vivid example of folk thinking and national speech. Through this expression, the author reveals the practical or economic value of onions and the protagonist's psychological state by means of folk irony. In popular understanding, during the ripening season of melons, watermelons, and other field crops, shelters are built at the edge of the field so that the crops can be guarded against birds and other animals. Onions, however, are regarded as a crop that does not require such care or protection. Therefore, Bozirgan the horseman's decision to move to the onion field is perceived by those around him as an illogical and unjustified action.

The words still employed among the people today in Nurilla Choriyev's works are interesting to readers and captivate their attention. In the story *Lo'litopmaslik chol*, the herdsman Qulmat is presented as the principal character. The writer depicts

Qulmat's life in the following sentences: "Whenever Qulmat the herdsman from Qizg'aldoq set out, dragging his staff behind the herd, he would remain away for months. With his forehead furrowed and wrinkled, his nose running into his moustache, and his beard washed by tears, he slaughtered fattened lambs and spotted sheep at the feet of religious leaders and rubbed the hems of the mullahs' garments against his eyeA". Among the people, the expression "his forehead became furrowed" is commonly used. It refers to a person whose life is filled with separation, sorrow, and hardship. The word "wrinkled" in this context suggests that his life was not improving but was becoming increasingly difficult. The life of Qulmat's wife, Zubayda, is portrayed through the following description: "When pallor destroyed the crimson, apple-like colour of her face, white strands appeared in the hair that had once reached the backs of her knees, and it no longer reached beyond her elbows".

Through the character of Zubayda, the tragic aspects of human life are illuminated by means of subtle psychological details. The author presents the fading of the character's "crimson, apple-like face" both as an external portrait detail and as a symbolic element expressing her inner suffering and helplessness in the face of life's trials. In particular, the change in the colour of her face, descriptions related to her hair, and alterations in her outward appearance function as poetic details indicating that the final stage of her life is approaching. These features demonstrate the writer's mastery of psychological representation.

The characters of Qulmat and Zubayda are portrayed through the transformation of the long-awaited happiness of parenthood into tragedy within a short period. The death of the infant born to them in old age leaves a profound wound in the spiritual world of the parents. The author reveals, with psychological consistency, Qulmat's initial suffering and anguished lament, followed by the changes that occur in his character as he gradually adapts to life's severe trials. In this way, the tragic experiences in the protagonist's psychological world are elevated through artistic generalisation to the level of a broader truth about life.

The artistic continuity of national traditions in Nurilla Choriyev's works is clearly manifested in plot construction, the system of characters, and compositional unity. In his stories, the development of events often begins at the point of

complication, immediately drawing the reader into the work's internal conflict. Plot forms based on internal psychological dynamics and external developments are harmoniously combined, thereby serving to reveal the protagonists' psychological worlds more profoundly. Consequently, artistic conflict appears not merely as a chain of events but also as an aesthetic expression of human character and moral choice.

The third chapter of the dissertation is entitled **"On the Artistic Development of the Prose of Young Uzbek Writers."** Its first section is entitled *"Individual Forms and Artistic Features of Literary Space and Time in the Prose of Nurilla Choriyevand Bibi Robia Saidova,"* while its second section is entitled *"The Aesthetic Interpretation of National Values in the Works of Young Prose Writers."* In these sections, words expressing national colour are appropriately employed.

The prose works of contemporary young writers contain several poetic features that create national colour. The poetic renewal of the national spirit in young writers' prose is also reflected in their thorough mastery of the experience of world literature. In his short stories, Nurilla Choriyevexpresses his heartfelt suffering and emotional excitement. The events depicted by the author convey real-life phenomena and their contradictions to the reader. Both favourable and difficult periods of life are described in simple language. His stories directly touch the human heart. In particular circumstances, the characters in the collection trust their willpower and beliefs, while a letter received from a beloved astonishes one of the protagonists. Ozoda's love for Qaynar arises by chance. Beneath this coincidence lie a particular truth, contradiction, and philosophy of life. Although Ozoda marries Abror, her feelings towards Qaynar are portrayed through extremely subtle psychological experiences. Who, then, are Qaynar and Abror? Qaynar is an ordinary young man whom Ozoda has loved throughout her life and continues to preserve deep within her heart, even after entering a higher education institution. Abror is Ozoda's husband, who loves her until the end of his life. Human psychology is complex. Ozoda's inability to forget Qaynar constitutes an internal psychological process. Although the person concealed in Ozoda's heart and imagination is Qaynar, her continued life with Abror represents the modesty deeply rooted in the character of Uzbek women. She accepts that affairs of the heart and the realities of married life are different. Such a psychological condition expresses the chastity and moral dignity of Uzbek women.

Artistic and psychological representation occupies an exceptionally important place in Sanjar Tursun's works. In the collection *Muzaffar tong*, in particular, the concept of psychological representation demonstrates how the national spirit has penetrated the inner worlds of the protagonists. The highly artistic portrayal of the characters' inner worlds, dreams, thoughts, experiences, moods, and aspirations reflects the psychological character of the nation and finds expression through them. In the essence of *Muzaffar tong*, one can observe how and under what circumstances

the distinctive qualities of the protagonists' psychological worlds reveal the Uzbek national spirit.

While reading *Muzaffar tong*, one feels that one has entered the world of a literary work embodying the national mentality. The representation of the national spirit in *Muzaffar tong* is profound and multifaceted. In other words, psychological representation is presented in a balanced and natural manner. In this literary work, which is characterised by powerful psychological analysis, every action, episode, and event is subordinated to the revelation of the inner and psychological world of one or another character and is conveyed to the reader with simplicity.

It is natural that the landscapes and character portrayals presented in *Muzaffar tong* awaken in the reader a sense of national pride associated with traditional values. Through familiarity with the plots of the stories, the reader encounters the customs and traditions characteristic of the Uzbek nation. Although understanding a literary work is the first and principal task facing the reader, these stories present no serious difficulty in this respect. While reading the work, the reader encounters psychological representations characteristic of the national mentality. These features assist the reader in entering the psychological worlds of the literary characters and understanding their personalities, inner experiences, thoughts, reflections, and spiritual lives.

Sanjar Tursun's stories *Ovulda bir oqshom*, *Chavandoz ko'ngli*, *Muzaffar tong*, *Ismat bobo*, *Omon podachi*, *Taqa*, *Seni yaxshi ko'raman*, and *O'pich* are included in this collection. It may be observed that the expression of national representation is manifested in various forms. While reading the story *Ovulda bir oqshom*, the expressive power of the words employed in the work immediately attracts attention. The meanings of the words capture the reader's imagination and lead them into the inner world of the environment portrayed by the author.

It has been substantiated that the emergence of polyphonic works and the growing attention to symbolic representation in contemporary Uzbek prose result from the combination of objective reality and subjective experience in the portrayal of life. It has also been established that the diverse forms of epic narration observed in the works of leading world writers are being assimilated on a national basis through innovative styles and methods that harmoniously unite different points of view around the structure and compositional centre of a particular work. Furthermore, the renewal of the subject of artistic representation in national literature has created a need for readers capable of understanding and experiencing works whose composition and form were not encountered during the earlier stages of genre development. These developments are regarded as the initial signs of the emergence of a new literary paradigm.

When reading the words written by the young man in love in the story *Seni yaxshi ko'raman*, one feels as though one is reading not a love letter but a scholarly work on morality and proper behaviour. Ashurmat aka's appeal to the villagers to maintain cleanliness demonstrates that purity and tidiness are deeply rooted in our

character and constitute customs inherited from our ancestors. In this work, the writer portrays how precious a father is to his children and how a person whose father is alive always possesses a sense of security. The depiction of old Anzirat's two sons going to war, dying when their aircraft explodes, and Anzirat subsequently losing her sanity demonstrates the strength of a mother's emotional bond with her children. In addition, the mentally disturbed Anzirat asks: "When will we achieve independence?" This clearly demonstrates that the letter in the work reflects the aspirations and hopes of the people. Sanjar Tursun's works possess a distinctive national mode of representation. In the story *O'pich*, the author provides an extensive description of a mountainous landscape. It would not be incorrect to say that the events occurring around the spring resemble experiences that take place in the youth of almost every village boy. The water of the spring is remarkably sweet and capable of quenching thirst; it may also be regarded as a symbol of affection, kindness, and human solidarity. The protagonist's "first love" continues to stir his heart. Just as the spring water continues to emerge from beneath the earth without being exhausted, Go'zalxon's love is portrayed as endless, like the water of the spring.

Language is the single universal distinguishing feature of humanity. A nation remains stable and enduring through its language. The language of the people is a phenomenon employed in their everyday speech. Folk speech is rich in meaning in the works of S. Tursun and Bibi Robia Saidova. They studied national customs and traditions by living among the people. Transforming what one knows and has experienced into artistic expression is the work of a genuine writer. In their works, the writers pay particular attention not only to the speech of the characters but also to authorial explanations intended to present them more fully to readers. One of the principal factors ensuring national identity is the national language. The national folk character has acquired a distinctively national form, while national colour is represented unconventionally from a diachronic perspective. It can be observed that realistic representations of the external and internal environment acquire artistic colouring. The literary works created as reflections of their authors are also manifested in the speech of the characters. The writers communicate the personalities of their protagonists and their strategies of word usage through the language of the people. Monologues and dialogues are constructed in accordance with the national mentality.

The writers A. Suyun, N. Chori, S. Tursun, and Bibi Robia Saidova, who continue to contribute to the treasury of Uzbek national literature and fiction, currently continue the classical mode of representation in Uzbek literature. Through literary works based on real events, they have elevated the distinctive representation of national colour to the level of unique examples of prose. The practice of literary creativity has demonstrated that the social and psychological determinism underlying national representation constitutes one of the most tested, precise, and

distinctive principles both in the experience of the world's advanced literatures and in Uzbek literature.

CONCLUSION

1. Fiction is an important phenomenon that embodies humanity's historical memory, social life, spiritual world, and aesthetic thought. Every nation forms its own distinctive literary and aesthetic world on the basis of its living environment, historical experience, customs, values, and worldview. From this perspective, national colour appears in fiction as an important poetic means connecting the past, present, and future of a nation. It ensures the artistic expression of historical memory, national spirit, folk thinking, customs, and values in a literary work. The issue of national colour is also of particular significance in contemporary prose by young writers. In the novellas and short stories of such writers as Anvar Suyunov, Nurilla Choriyev, Sanjar Tursun, and Bibi Robia Saidova, national character, national spirit, and folk thinking are interpreted through various artistic forms.

2. In the works of young Uzbek prose writers, national colour is manifested not merely as an external descriptive element but as one of the principal artistic criteria determining the ideological and aesthetic essence of a literary work. These writers portray the people's historical memory, customs, moral views, family relationships, neighbourhood environment, human qualities, and national values in harmony with the spirit of the contemporary period. This demonstrates that national identity in young writers' prose is being enriched by modern artistic thought. In the works of A. Suyun, N. Chori, S. Tursun, and Bibi Robia Saidova, national speech, national character, folk imagery, proverbs, sayings, aphorisms, and words of wisdom perform an important poetic function in expressing national colour.

3. One of the principal factors revealing national colour in the works examined is the combination of character speech and authorial narration. The writers seek to reveal the protagonists' inner worlds, psychological experiences, attitudes towards life, and moral views through folk forms of expression. The speech of the characters frequently contains expressions characteristic of folklore, proverbs, simple and natural phrases, and observations drawn from life. In authorial narration, priority is given to explaining reality, revealing the personalities of the characters, and conveying the national environment to the reader in a comprehensible manner. In this respect, these works are distinguished by simplicity, fluency, and a distinctly folk tone.

4. National language, national character, customs, values, and relationships within the family and society occupy a special place among the most important factors creating national colour. In a literary text, the representation of such concepts as love for the homeland, respect for parents, family ties, kindness, loyalty, honour, dignity, and humanity strengthens the national spirit. In Sanjar Tursun's *Muzaffar tong*, feelings of joy, hope, pride, and confidence in life are expressed in an energetic tone. In the portrayal of sorrow and misfortune, artistic expressions corresponding

to psychological suffering are employed. Anvar Suyunov's novella *Eshmonbek* artistically interprets historical memory, national customs, folk games, nationally distinctive character, and universal human values. Although national colour is expressed differently in the two works, their common feature lies in their truthful representation of the life of the people and the national spirit.

5. As observed in the research, psychological experiences constitute an important artistic means of expressing the national spirit. The inner worlds, life choices, psychological suffering, joy, and unfulfilled aspirations of the characters are portrayed in inseparable connection with national character. In the works of S. Tursun, N. Chori, A. Suyun, and Bibi Robia Saidova, different historical periods, particularly the realities of the Soviet era, the sanctity of the family, responsibility in married life, human dignity, and moral relations within society are illuminated on the basis of Uzbek national thought. This further clarifies the distinctive nature of the principal features determining the national identity of a literary work: national language, national character, and customs.

6. A. Suyun, N. Chori, S. Tursun, and Bibi Robia Saidova are among the active writers who combine national values with scenes of contemporary life in present-day Uzbek prose. Their works are characterised by closeness to the life of the people, an understanding of reality through the national spirit, respect for previous generations, constructive ideas, and the glorification of human virtues. National identity is evident in the personalities of the characters, realistic interconnectedness in plot construction, and a folk tone in artistic speech. Proverbs, sayings, folk songs, words of wisdom, and figurative expressions increase the national and aesthetic impact of the works.

7. The aims and objectives established in the dissertation were fulfilled in the course of the research. In examining the artistic expression of national colour in young writers' prose, the application of comparative-typological, biographical, formal, hermeneutic, and psychological methods of analysis produced effective results. Through these approaches, the forms of expression of the national spirit, the system of characters, plot and compositional structure, authorial narration, and the personalities of the characters were analysed comprehensively. The research demonstrated that the comparative study of national colour in literary studies makes it possible to understand the historical, cultural, and artistic layers of a literary work more profoundly.

8. National colour performs an important function in artistically reflecting the spirit of a particular period, the mood of the people, social life, and historical reality. Contemporary young writers do not limit themselves to traditional forms of representation in their use of national colour; rather, they enrich it through modern prose thinking, innovative methods of character creation, and the possibilities of psychological analysis. As a result, national colour is becoming an important poetic factor that ensures historicity, realism, and aesthetic impact in a literary text.

9. In the novellas and short stories examined, the spiritual and moral world characteristic of the Uzbek nation is revealed through nationally distinctive features in the characters, folk speech, customs, values, and representations of everyday life. In the works of A. Suyun, N. Chori, S. Tursun, and Bibi Robia Saidova, national colour is consistently expressed through the characters' actions, inner experiences, speech culture, and family and social relationships. These features demonstrate the writers' profound knowledge of the life of the people, their ability to perceive national values artistically, and their capacity to introduce them into the contemporary literary process.

10. In contemporary prose by young writers, national colour is acquiring a new poetic form of expression. By making effective use of artistic form, style, composition, and the expressive possibilities of language, young writers are harmonising the national spirit with modern artistic thought. Unconventional stylistic experiments are particularly evident in the works of A. Suyun and N. Chori, while the works of S. Tursun and Bibi Robia Saidova are distinguished by their artistic interpretation of national values, humanity, psychological depth, and the realities of life. In general, national colour in the novellas and short stories of these writers appears as an important literary phenomenon expressing the historical memory, spiritual world, moral values, and aesthetic thought of the Uzbek people.

НАУЧНЫЙ СОВЕТ PhD. 03/2025.27.12.Fil.38.01 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ГУЛИСТАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ

ТЕРМЕЗСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ ИНСТИТУТ

СУВАНОВ ХУСНИДДИН НОРКУЛОВИЧ

ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ НАЦИОНАЛЬНОГО КОЛОРИТА В МОЛОДОЙ УЗБЕКСКОЙ ПРОЗЕ

10.00.14 – Узбекская литература XX века и современный литературный процесс

АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по филологическим наукам

Гулистан – 2026

Тема диссертации на соискание учёной степени доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Академии наук Республики Узбекистан под номером B2023.2.PhD/Fil3360.

Диссертация выполнена в Термезском государственном педагогическом институте.

Автореферат диссертации на трех языках (узбекском, английском, русском (резюме)) размещен на веб-странице Гулистанского государственного университета (www.guldu.uz), а также на Информационно-образовательном портале «ZiyoNet» по адресу www.ziyonet.uz.

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Защита диссертации состоится «___» _____ 2026 года в _____ часов на заседании Научного совета PhD.03/2025.27.12.Fil.38.01 по присуждению ученых степеней при Гулистанском государственном университете. (Адрес: 120100, г. Гулистан, 4-массив. Тел.: (99 867) 225-40-42; факс: (99 867) 225-02-75; E-mail: glsu.info@edu.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Гулистанского государственного университета (зарегистрирована под номером _____). Адрес: 120100, г. Гулистан, 4-массив. Тел.: (67) 225-40-42.

Автореферат диссертации разослан «_____» _____ 2026 года.
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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в научном обосновании художественной интерпретации национального колорита в современной узбекской прозе на материале произведений Анвара Суюна, Нуриллы Чори, Санжара Турсунова и Биби Робии Саидовой.

Объектом исследования являются рассказы и повести Анвара Суюна, Нуриллы Чори, Санжара Турсунова и Биби Робии Саидовой.

Предмет исследования составляют вопросы изучения национального колорита в рассказах и повестях Анвара Суюна, Нуриллы Чори, Санжара Турсунова и Биби Робии Саидовой, в частности характер персонажей, мастерство писателей в создании портретов и особенности речи персонажей.

Научная новизна исследования заключается в следующем:

доказано формирование в узбекской прозе XXI века на материале творчества Анвара Суюна, Нуриллы Чори, Санжара Турсунова и Биби Робии Саидовой системы образов нового типа, своеобразного изобразительно-выразительного стиля и художественной структуры;

выявлены особенности характеров героев, мастерство создания прототипов и портретов, а также индивидуализация речи персонажей в произведениях молодых прозаиков; установлено, что типы героев, представленные в произведениях, встречаются и в современной народной среде;

доказано, что реалистическая интерпретация национальной действительности и своеобразное выражение национального колорита в современной прозе являются новым литературным явлением первой четверти

XXI века; посредством анализа повестей и рассказов обоснованы принципы воплощения национального духа в сознании молодого поколения и его художественной репрезентации; научно обосновано функционирование диалектных слов, понятий, связанных с национальным характером и традициями, в повестях и рассказах Анвара Суюна, Нуриллы Чори, Санжара Турсунова и Биби Робии Саидовой.

Внедрение результатов исследования. На основе результатов научного исследования художественной интерпретации национального колорита в молодой узбекской прозе:

положения о формировании в узбекской прозе XXI века на материале творчества Анвара Суюна, Нуриллы Чори, Санжара Турсунова и Биби Робии Саидовой системы образов нового типа, своеобразного изобразительного стиля и художественной структуры использованы в рамках практического проекта IL-402104474 «Создание электронной платформы bolalaradabiyoti.uz и её мобильного приложения», реализованного в 2021–2023 годах Ташкентским государственным университетом узбекского языка и литературы имени Алишера Навои (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 04/1-2016 от 26

сентября 2024 года). В результате посредством художественного анализа выявлены особенности характеров и прототипов образов, мастерство писателей в создании портретов, а также индивидуализация речи персонажей в творчестве молодых прозаиков; художественно и реалистично обосновано отражение в произведениях писателей событий национальной жизни узбекского народа, раскрыто своеобразие национального колорита, а также всесторонне освещены вопросы, связанные с исследуемой проблематикой;

положения, связанные с выявлением особенностей характеров героев, мастерства создания прототипов и портретов, а также индивидуализации речи персонажей в произведениях молодых прозаиков, использованы в рамках практического грантового проекта PF-201912258 «Создание электронной платформы узбекской литературы», рассчитанного на 2021–2023 годы и реализованного Ташкентским государственным университетом узбекского языка и литературы имени Алишера Навои. В рамках проекта посредством художественного анализа выявлены особенности характеров образов, их прототипов, мастерства создания портретов, а также индивидуализации речи персонажей в творчестве молодых прозаиков (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 04/1-900 от 8 апреля 2024 года). В результате были раскрыты новые аспекты создания электронной платформы узбекской литературы, в частности созданы возможности для использования творчества узбекской молодёжи и раскрытия вопросов национального колорита в контексте обновлённого литературного мышления;

положение о том, что реалистическая интерпретация национальной действительности и своеобразное выражение национального колорита в современной прозе являются новым литературным явлением первой четверти XXI века, использовано при формировании сценариев передач телеканала «История Узбекистана» ГУ «Телерадиоканал “Узбекистан”» Национальной телерадиокомпании Узбекистана (справка № 02-06-1068 от 26 сентября 2024 года). В результате при подготовке сценариев передач «Презентация» и «Тема», транслировавшихся на телеканале «История Узбекистана», были освещены вопросы, связанные с национальным колоритом. Кроме того, были представлены результаты научного обоснования художественной интерпретации национального колорита в молодой узбекской прозе.

Структура и объём исследования. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Объём диссертации составляет 150 страниц.

E’LON QILINGAN ISHLAR RO‘YXATI

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Avtoreferat “Guliston davlat universiteti axborotnomasi” jurnali tahririyatida tahrirdan o‘tkazilib, o‘zbek, rus va ingliz tillaridagi matnlar o‘zaro muvofiqlashtirildi. (“__” _____2026___).

Guvohnoma № 14-061
27.03.2026. Bosmaga ruxsat etildi.
“Times” garniturasi. Ofset bosma usuli. Hisob-nashriyot t. 3.2. shartli b.t. 3.7.
Adadi 60 nusxa. Buyurtma № 45.
Guliston davlat universiteti
Kichik bosmaxonasida chop etildi.