

ЎЗБЕК ТИЛИ, АДАБИЁТИ ВА ФОЛЬКЛОРИ ИНСТИТУТИ
ХУЗУРИДАГИ ИЛМИЙ ДАРАЖАЛАР БЕРУВИНИ
ЎЗЎ 02.90.13.2019.ҒИ.46.01 РАҚАМЛИ ИЛМИЙ КЕНГАШИ

ЎЗБЕК ТИЛИ, АДАБИЁТИ ВА ФОЛЬКЛОРИ ИНСТИТУТИ

КУЧКАРОВА НАРХАБО ХУДАЙБЕРГАНОВНА

ХОЗИРИ И ЎЗБЕК НАСРИДА БАЎЛИНИ ШАРТЛИЛИЦИ

10.00.02 – Ўзбек адабиёти

Филология фанлари доктори (DSc) докторантлари ва авторферози

Тошкент – 2020

Филология фанлари доктори (DSc) диссертация автореферати
мундарижаси

Content of dissertation abstract of doctor in philological sciences (DSc)
Отделение автореферата диссертации доктора филологических наук
(DSc)

Кучкєрова Мархаба Худайбергєнановна Холіртї Узбек наслїда бадиїї шартландї.....	4
Kuchkarova Marhabo Xudayberganovna Literary conditionality in modern uzbek prose.....	33
Кучкєрова Мархаба Худайбергєнановна Художественная обусловленность в современной узбекской прозе	59
Эълан қилинган илтир рўйхати.....	65
List of published works	
Список опубликованных работ	

ЎЗБЕК ТИЛИ, АДАБИЯТИ ВА ФOLЬКЛОРИ ИСТИҚУСТИ
ХУЗУРИДАГИ ИLMИИ ДАРАЖАЛАР БЕРУВЧИ
DSc.01/М 12.2019.ГН.46.01 РАКАМЛИ ИLMИИ КЕНГАШ
ЎЗБЕК ТИЛИ, АДАБИЯТИ ВА ФOLЬКЛОРИ ИСТИҚУСТИ

КУМКАРОВА МАРХАБО ХУДАЙБЕРГАЮВНА

ХОБИРИ И ЎЗБЕК НАСТИДА БАДИИИ ШАРТЛИЛИК

10.00.02 – Ўзбек адабиёти

ФИЛОЛОГИЯ ФАИЛАРИ ДОКТОРИ (DSc) ДИССЕРТАЦИИСИ
АВТОРЕФЕРАТИ

Тошкент – 2020

МДХ адабиётшунослигида ҳам бадний шартлилик масаласи
 Н.Г.Владимирова, Е.Г.Доценко, Е.Н.Когтун, И.С.Ликинская, И.А.Глинкина,
 В.Ю.Грушевская, Н.В.Перепелкина, Ш. Сволун, С.Б.Алиев,
 Р.Б.Султоналиева, Б.А.Наджифовларнинг диссертация ва мақолаларида
 турли ракурс ва аспектида ўрганилган¹.

Ўзбек адабиётшунослигида мазкур муаммо юзасидан назарий-таълилий
 аспектида фикр-мулоҳазаларини Икнат Султон, А.Хайитметов, Б.Саримсўзков,
 У.Тўғчиев, Н.Раҳимжонов, Ҳ.Болтабоев, А.Шаропов, Ҳ.Йўлдошев,
 Д.Қурбанов, С.Холмирзиёва, Ш.Назаровлар тадқиқотларида ушбу
 муаммо². Мазкур ишларда бадний шартлиликнинг табиати ҳақида юмша
 назарий қайдалар, шунингдек, ўзбек халқ оёғи ижода жанрлари (дoston,
 эртақ, офсона, лалифа, доғ, тоншишмоқ, асотир, қўшиқ ва Ҳ.б.)да бадний
 шартлиликнинг тур ва воситалари, халқ эртақларида синнов мотиви гонимси
 ва юзасидан ўрганилган.

Юқоридаги тадқиқотларда гарчиёқ бадний шартлиликнинг назарий
 табиати ва ушбу доир масалалар маълум даражада ўрганилган бўлса-да,
 қозирги ўзбек назария бадний шартлилик масаласи аҳолида фундаментал
 тадқиқот сифатида тадқиқ этилмаган. Муаммонинг ўзбек
 адабиётшунослигида яқин тарзда ўрганилмаганлиги масаланинг монография
 тарзда тадқиқ этилиши муҳимлигидан далолат беради.

Диссертация тадқиқотининг диссертация базаридаги клинӣ-
 тадқиқот муассасининг илмий-тадқиқот ишлари режалари билан

1. Давидов Давид, илм. филол. нуру. – Киев, 1984. – 150 с.; Владимирова Н.Г. Миф ва форма художественной
 реальности. Автореф. дисс., илм. филол. нуру. – М., 1984.

2. Владимирова Н.Г. Форма художественной реальности в современном романе. Москва-Владимир. Дисс., 2-
 ра филол. нуру. – Владимир, 1999. – 112 с.; Когтун Е.Н. Тема и функция художественной реальности в
 советской литературе первой половины XX века. Дисс., 2-ра филол. нуру. – М., 2000. – 304 с.; Ликинская
 И.С. Проблема реальности в искусстве. Дисс., илм. филол. нуру. – М., 2001.; Глинкина И.А. Роман
 Ф.Соловьева "Тырания ангела". Проблема художественного сознания. Автореферат и текст диссертации. Дисс.,
 илм. филол. нуру. – Ульяновск, 2003. – 130 с.; Грушевская В.Ю. Художественная условность в русском
 романе 1870-х-1930-х годов. Дисс., илм. филол. нуру. – Екатеринбург, 2007.; Перепелкина Н.В. Тема
 художественной условности в русской прозе рубежа XX-XI вв.: на материале романа "Вася" Т.Толстого,
 "Тыня Панаев" Ю.Будана. Дисс., илм. филол. нуру. – Бирск, 2012. – 170 с.; Ш. Сволун. Художественная
 реальность в формировании образа другого в творчестве Чингиза Айтматов: Монография. Екатеринбург,
 2013. – 105 с.; Алиев С.Б. Старинная художественная условность в романе Л.М. Гольца
 "Пармиза". Дисс., илм. филол. нуру. – Ташкент, 2014. – 165 с.; Султоналиева Р.Б. Исследовательская
 художественная условность в литературной прозе. Автореферат диссертации / В сб. "Искусство и талант".
 Международная академия КОНИКОРД. 2013. – С. 14-36. conicord.ru.

3. Султон И. Адабиёт назарияси. – Тошкент: Фантум, 1989. – 102 б.; Хайитметов А. Назарий аспектларда
 шартлилик назарияси / Назарий аспектлар. – Тошкент: Фантум, 1993. – 216 б.; Саримсўзков Б. Баднийлик
 назарияси ва назарияси. – Тошкент: С.Адилов хўб, 2004. – 128 б.; Тўғчиев У. Ўзбек адабиётинда баднийлик.
 Назарий аспектлар ва назарий назарияси. – Тошкент: Янги аср авлоди, 2011. – 328 б.; Раҳимжонов Н. Назарий аспектлар
 ва назарий аспектлар. – Тошкент: Фантум ИБМДУ, 2012. – 328 б.; Болтабоев Ҳ. Шартлилик табиати ҳақида /
 Ўзбек тили ва адабиёти. 1981. №3. – Б. 34-38.; Болтабоев Ҳ. Назр ва услуб. Ушбу муаммонинг назарий аспектлари
 ва назарий ўзбек назария услубий аспектлари. – Тошкент: Фан, 1992. – 104 б.; шу муаммо. Исломдаги
 муаммо. – Тошкент: Ўзбекистон, 1982. – 36 б.; Шарофов А. Саломлар илм. назарияси. – Тошкент: Гафур Гулам
 юмшадаги Адабиёт ва санъат, 1978. – 224 б.; Йўлдошев Ҳ., Йўлдошев М. Бадний таълилий аспектлар. – Тошкент:
 Ёшлар, 2016. – 48 б.; Қурбанов Д., Т.Маммажонов., Шарофов М. Адабиётшунослик назарияси. – Тошкент:
 Академияда, 2010. – 402 б.; Холмирзиёва С.Ш. Ўзбек илм. назариясида бадний шартлиликнинг ўзига
 хос аспекти: Филол. филол. дисс. – Тошкент, 1990. – 139 б.; Владимирова И.Н. Ўзбек илм. назарияси
 синнов мотивининг табиати ва таълилий аспекти. Филол. филол. дисс. 05.02.01 филол. филол. дисс. – автореф. –
 Тошкент, 2017. – 48 б.

“Дарбуламаса” асарда ҳам “қолишан” бадний усулдаги нехоятда шуктадонлик билан истифода қилинган.

Диссертациянинг II боби “Янги ўзбек асарида кино” деб аталади. Мазкур боб уч қисмдан ташкил топган. Бу боблардаги қисмларда киновий бадний методда ижод қилаётган Э.Аъзам, А.Аъзам, Ш.Бўтёев ва кибеларда Н.Р.Мухаммад асарлари таҳлил этиб берилди. Бобнинг биринчи қисми “Кинонинг турлари, сарказм ва сўз ўйини” деб номланган. Унда Эркин Аъзам наصريга хос бадний шартли усуллар кино, пародия, кесатик, нетехно, сарказм, шикобан обрешманк, рамзий-ҳалқам киновий шартли тасвир, лакаб қўйиш, парадокс, сўз ўйини каби катор баднийт усуллари таҳлил этиб берилди. Ўзбек адабиётида 70-йиллар адабий авлоди (А.Аъзам, Э.Аъзам, М.М.Дўст, Х.Султон) яратган роман, қисса ва ҳикoyalарда ижод қилинган киновий методдан асарлар шуктада келди. Жумладан, Э.Аъзамнинг “Пилла” ҳикояси қарамонни Бердибой ҳам Ўзбек адабиётида яратилган киновий образнинг яхши бир кўриниши саналади. Дон Кихот (Сервантес), Мулла Норқўж, Фариқдин (А.Қаҳор), Бердибой (Э.Аъзам) образларини яхши баҳолаётганлиги сифат бу – руҳиятдаги арийийлик. Улар галаги руҳията эга образлар саналади. Э.Аъзам наصريни таҳлил этиб Н.Владимирова адиб юзюнда учрайдиган шу тилдаги образларни “Эркин Аъзамнинг чудаси” деб таърифлаган. Ҳақиқатан ҳам Э.Аъзамнинг Рамазон (“Ақолининг қайдари олмаси”), Бердибой (“Пилла”), Тўрақулбой (“Файганинг анжиси”), Кўкалдон (“Богбонлик Кўкалдон”), Аскар Шаҳин (“Оғойнинг туялган йили”), Сафура (“Байрамдан бошқа кунлар”) каби образлари Н.Владимирова таърифлаган образлардир. Уларни “арийийлик” сифати баҳолаётганлиги. Рамазон – қўшма тоза, бир қон ёндоқдек шалдуқ-шуалдуқ, поклик инсон, Бердибой – оила тўқнашнинг бир жамоат бўлиб ашқонини нелиган қайсар, Ужар одам, Тўрақулбой – бошқачароқ ҳаётин, бошқача одам бўлишни орту қилган, аниқ элдай олмаган киши, Кўкалдон – “етим” сўзини елмасда ертмоқчилик, шикобат отасининг қамлигини билди, фахрия бошлаган ўғилча характерга эга, Аскар – ўнгудек қайсар, ҳақиқатпараст одам, Сафура – ҳаётдан таник, наъво иллаган танлик аёл образи, хуллас уларнинг ҳар бири оиддан ташқари галаги феъл-атворин одамлар.

Пақана (Э.Аъзам “Пақананинг ошиқ қўнгли”) – унга қўйилган адиб, асардаги кучли проинияни ўнда адиб эгирган. Адиб қарамоннинг ташқари қамчидаги, яхши бўли шикобатга, устига-устак қамлигини жиддий шуксон сифатида бўрттириб кўрсатади. Адиб шу орқали, яхши инсон жамиядаги қамчилик туфайли қўнгли озурада бўлган, олар-оқибат адибдаги айниликни қамлининг трагикомик ҳақиқатларини даътгани, Пақананинг қўнгли дунёсини яратмида қушук, кўрмасиз ташқари қамлининг руҳията салбий тасвирини қамлига ола, Бердибой (“Пилла”) руҳий оламдаги контраст туягулар, парадоксли мулоҳазаларини адиб қилади.

Э.Аъзам “Пақананинг ошиқ қўнгли” адибдаги қамчиликни қамлидаги “Туялган бўлса, “Шоқрининг тўйи”, “Қаҳор ва қамчилик”, “Туялган бўлса” да ашқонининг ўткир формаси – сарказмин қўлагам. Адибнинг шуксон

янгил, катта йўлларга чиқиши учун эскирган ва қотиб қолган ашъаларнинг тўсиқ бўлаётгани ирония қилинади; А.Аъзам ("Совсини йўқотган одам") ва Н.Р.Мухаммаднинг ("Пуфак") лиқояларида романтик кинонинг оригинал кўринишлари яратилган бўлиб, совсин одам ва Пуфак одам тинчликнинг орқали жамиятдаги ижтимоий наратлар (беқорчи нарсаларга вақт сарфлаш, қолғусизлик ва истеъдодсизлик каби) қаттиқ танқид остига олинган.

Ш.Бўтаев "Эски арва" қиссасида тоталитар тугунга қарши кинонинг муносабати бўлиб, Гоголнинг "Ўлик жонлар" поэмасига таклидидан асар битили ва гоголona сатира адиб асаридан атичк иронияга харикани, муаллиф қиссада пародиянинг уч хил услубини қўлайди, яъни ётувчи услубга таклид қилади; асарда Гоголь қахрамонлари Чичиков, Селифан, Петрушка, Собакевич, Кошкарёв, Манилов каби образларини қайта трансформация қилиниб, ўтган асарнинг 80-йиллар ижтимоий ҳаётига тақаринда кино қилиниди ҳамда "Эски арва" қиссаси катта мақорат билан яратилган бўлиди, бироқ адабий таклидидан пародия ҳозирги ўзбек наслрининг еттичи төкденциясига айлиниб улгурмаган;

Ўзбек адабиётшунослигида хорикда "метажавр" сифатида ўрганиб қилинаётган таклидидан пародия шу кунга қадар ўрганилмади қилаётган эди. Ш.Бўтаевнинг ўлиб қиссалари орасида "Эски арва" гина таклидидан пародия қиссага навшуб бўлиб, ётувчи бу асарни гоголona таибеклар, сифатлилар, еттича кулга, ироник тақаринда синагани бадий услублар билан бебайди ва иттиқда ҳозирги ўзбек наслрида илк бир оригинал таклидидан пародияга навшуб қисса яратта олишга муваффақ бўлган;

ҳозирги ўзбек наслрида мифлар ижадқорлар учун архетипи наифасини бақариб, бугунги кун муаммоларини бадий ифодалаш учун янгича бадий услубий бўялини дароҳасига қўтарилиди, хусусан, Х.Дўстмухаммад, Н.Эшонкул, У.Ҳамдам, И.Султон, Ш.Бўтаев, Н.Р.Мухаммад наслрида неомифология унсурлари қўлатилмоқда;

Х.Дўстмухаммаднинг "Жажма" лиқоясида (сабдаг мифология образ) наифасини улаи ижтимоий, маънавий-ахлоқий кусур экани Жажма неомифологияси орқали асослиниб берилган бўлиди, "Довишманли Сизиф" лиқоя (юнон мифология қахрамони Сизиф) Сизиф образи ўзбек мифий ижтимоий-маънавий ҳаётдаги, қолаверса, глобал тақарини ифодалаш учун метафорик шартли восита бўлиб хизмат қилган. Адиб Сизиф неомифологияси орқали ҳозирги ўзбек наслрида Сизиф төмоллидаги образи довишманлик, ақлилик фазилатини юқлаш орқали глобаллашув хароиди тобора қосқилиниб бораётган мураккаб даврда маъна шуқдай қишқарти хаттиқ қушқилиниги каби масалага асослиди ургу беради;

Ш.Бўтаев, Н.Эшонкул, Н.Р.Мухаммад каби адибларини Шайтон неомифологиясини яратишда, бир томондан, "Қуръон қарни" га диний ривоятларга, иккинчи томондан эса халқ мифологияси ва Ғарб адабиётини ижадий ашъаларига суяниб, Шайтон образининг кўп асрлик төмоллари бўлинишига қарамасдан, бугунги ўзбек наслрида бу образни оригинал ва ўнча қос тарда яратишга муваффақ бўлишган;

SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSz.02/38.12.2019.Fil.46.01 AT THE INSTITUTE OF UZBEK LANGUAGE,
LITERATURE AND FOLKLORE UNDER THE UZBEKISTAN ACADEMY
OF SCIENCES

INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

KUCHKAROVA MAIRIKADU KHUDAYBERGANOVNA

LITERARY CONDITIONALITY IN MODERN UZBEK PROSE

14.00.02 – Uzbek literature

DISSERTATION ABSTRACT FOR DOCTOR OF PHILOLOGICAL SCIENCES (DSz)

Tashkent 2020

The theme of DSc dissertation is registered by Supreme Attestation Commission at the Cabinet Ministry of the Republic of Uzbekistan under the number 22017.1.0361423.

The Dissertation has been prepared at the Institute of Uzbek language, literature and folklore under the Uzbekistan Academy of Sciences

The abstract of the DSc dissertation is posted in three (Uzbek, Russian, English) languages on the website of Scientific Council (www.science.gov.uz) and «Ziyo» info: information and educational portal (www.ziyo.gov.uz)

Scientific advisor:

Rahinjono Nurmatova

Doctor of Philological science, Professor

Official appraisals:

Kammar Bahodir Nurmatovich

Doctor of Philological science, Professor

Valahov Islomjon Akhmedjonovich

Doctor of Philological science, Professor

Muradov Gayrat

Doctor of Philological science, Professor

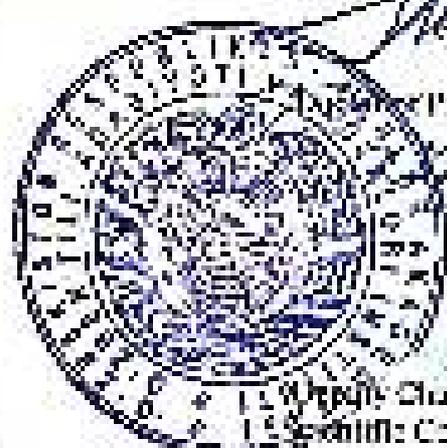
Leading organization:

Djark Stars Pedagogical Institute

Defense of the Dissertation will take place on 09.12.2019 at 14.00 at a meeting Scientific Council DSc/0270.12.2019.Fil.46 under Scientific Degree at Institute of Uzbek language, literature and folklore of the Uzbekistan Academy Sciences (address: 100355, Tashkent, or Shohrithata passage, 5. Tel: (99871) 710-71-59; fax: (99871) 230-71-44, e-mail: znanie@uzakademy.uz)

Dissertation could reviewed at the Main Library of the Uzbekistan Academy Sciences (address: 100110, Tashkent, or Oyullov, 12. Tel: (99871) 710-71-59).

The abstract of the dissertation was registered on 09.12.2019
(Registry report number uzakademy.gov.uz/0270.12.2019.Fil.46)



[Signature] H.A. Nazarov
Chairman of the Scientific Council
awarding scientific degrees,
Candidate of Philological sciences, Academician

[Signature] R. Jorjoev
Secretary of Scientific Council
awarding scientific degrees,
Candidate of Philological sciences,
Senior Scientific Researcher

[Signature] S.I. Karimov
Deputy Chairman of Scientific Council of the
Scientific Council awarding scientific degrees,
Doctor of Philological sciences, Academician

INTRODUCTION (the abstract of the (DSc) dissertation)

Actuality and necessity of the research theme. In world literature, literary conditionality is studied as an extremely important feature not only in literature, in general, in all types of art, cinema, theater, painting, sculpture, dance, photography and other fields. A real work of art is created only if the essential conditions of art, such as imagery, originality, universality, harmony of content and form, mutual compatibility, authenticity, sincerity, literary language are fully fulfilled. In literary criticism, the approach to a true work of art is viewed from this perspective and new talents and aspects of art are constantly being discovered in the literary process.

The issue of literary conditionality in world literature was first addressed in Aristotle's work "Poetics", and since ancient times the "aesthetic-influential power of literature" has been of great scientific and theoretical importance in literary criticism. In particular, there are many literary means in literature, such as symbolism and metaphor, mythology, metonymy, which are used in the written literature under the influence of folklore; satire and various creative styles, romanticism, realism, modernism, postmodernism, magical realism, absurdism further expanded the possibilities of art. Consequently, the study of qualitative changes in the nature of artistic conditionality is a requirement of the period.

One of the leading representatives of the literature of the independence period – E.Azam, A.Azam, K.Nermatov, Sh.Bulakov, XE. Djamhammad, N.Lshankul, U.Handam, I.Bullov raises the need for new interpretation and analysis. The fact that "Uzbekistan must be globally competitive in the field of science, intellectual potential, modern production, high technology" has placed a responsibility on literary science to raise theoretical issues to world standards. Accordingly, the new aspects of literary thinking in modern Uzbek prose include the author's satire on society and the protagonist, the protagonist's self-criticism of himself and others, his critical approach to social, spiritual and moral issues, romantic satire and image creation, satirical-imitation work, economic prose, the philosophical and symbolic meanings of the images of Tjimon, Chimera (Satan), Sisyphus, the manifestation of the motive of transformation from human to other forms, metaphor, absurd prose despair, depression, unconventional depiction of mental and social decline, the relevance of the dissertation defines.

This dissertation research has served on a certain extent to realize the tasks determined in the Decree of the President of the Republic of Uzbekistan "On the organization of the activities of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi" dated May 13, 2016 No. PF-4797, "On the Actions Strategy for further development of the Republic of Uzbekistan" February 7, 2017 No. PF-4947, September 13, 2017 No. PQ-2271, "On a comprehensive program of measures on developing the system of publication and distribution of book products, increasing and promoting book-reading and the

to reveal the scientific-theoretical and aesthetic nature of literary conditionality;

to determine the romantic, realistic, didactic, mystical expression of the conditional image in the Uzbek classical literature;

to reveal lyrical-romantic cinema, ridiculous cinema, casual cinema, word play, sarcasm, paradox, masked imagery and its literary features in the creation of a satirical literary mode;

substantiation of romantic satire, multifaceted satirical attitude, satirical imitation work, critical spirit, multifaceted internal dialogue;

scientific substantiation of the occurrence of Eastern and Western literary synthesis in the formation of Japman, Sisyphus, Chimera (Satan) neomythologies in modern Uzbek prose, the emergence of the metamorphosis motive under the influence of Uzbek folklore and world prose traditions;

the emergence of elements of absurd literature in Uzbek prose in the late 1980 and early 1990 years of the last century and the coverage of the literary and functional features of the depression, tragedy, despair inherent in the prose of this period;

the encounter of the phenomenon of associative imagery in the psyche of the Father and the Wolf, and the uniqueness of the literary coverage of the orphan and ignorant attitude in the upbringing of children in the example of the life of two peoples.

Object of research: novels, short stories, short stories by E.Azam, A.Azam, N.Nommatov, Kh.Dostmohammad, Sh.Bo'tayev, N.R.Muhammad, N.Eshangul, U.Hamdani, I.Sultan, B.Kabul, well-known representatives of modern Uzbek and World prose served as an object.

The subject of the research is the study of the nature and interpretation of literary conditionality, its interpretation of new literary means, such as satire, neomyth, absurd elements, associative imagery, on the example of modern Uzbek prose.

Research methods. Analytical, comparative-typological, comparative-historical, psychological, structural, hermeneutic methods of analysis were used to cover the research topic.

Scientific novelty of the research work is as follows:

illuminated the fact that conditionality is an important aesthetic category for a work of art in general, as well as an important literary condition for a literary work;

motivated the fact that the conditional nature of the conditional image in the Uzbek classical literature is a literary-aesthetic category in the romantic, didactic-realistic, mystical, symbolic, philosophical, allegorical, figurative, metaphorical essence;

the cinematic literary mode introduced to the Uzbek prose of the literary generation of the 70 years, its peculiar means and appearances, including satirical image, masked imagery, parody, paradox, critical spirit, sarcasm, multifaceted cinematic attitude, important features of romantic satirical image;

the purpose of the story "Old Cat", created as a satirical parody of the work "Dead Souls" by N.V. Gogol, a great satirical representative of Russian literature, is based on the writer's literary and ideological intentions;

the neo-mythological phrases of Chimera, Jajman, Sisyphus, which appeared in modern Uzbek prose, in general, important literary and ideological aspects of neo-mythical prose, advanced creative traditions of eastern Islamic and western Christianity in the creation of mythological images, the influence of glorious ideas, originality;

the phenomenon of metaphors is also a means of neo-mythological literary conditionality, in which the protagonist is completely (partially transformed into a dog) or partially transformed (such as being able to hear ants talking, turning the pupil into a room) through any detail (plant or mirror) or without any means directly in society and the protagonist, proved to be a sign of a deep decline in the psyche;

the psychological analysis and interpretation of the "händler man" arising from the interpretation of the "absurd situation" and the "absurd hero" has been proved to be an important literary trend;

The comparison of similar or different mental points in the psyche of the Father and the Wolf proves that the meekness and prey in the images of the Writer and the Spider are associative figurative images arising from the comparison of two different views of Turkic people and gypsies, such as criticism and ignorance, is related to child rearing.

The practical results of the dissertation are:

the study of the problem of literary conditionality in world literature is based on the example of Uzbek prose, which has a significant scientific significance as a separate major scientific problem since ancient times;

the fact that the conditional images used in Uzbek classical literature are based on folk mythology and Uzbek folklore, the Koran, is evidenced by genres such as epics, letters, debates, and parables created by classical creators.

the role of sarcasm, puns, masked imagery, symbolism, metaphor, irony, oxymoron, cuts, which are involved in the formation of satirical literary meaning through the analysis of works of satirical literary made formed as a separate direction in modern Uzbek prose;

the versatility of the satirical relationship, the expansion of the literary purpose and the scope of new literary discoveries from the romantic satirical images such as the author's satire, the heroic satire, "The man who has his shadow", "The Balloon man";

the emergence of the genre of satirical imitation in modern Uzbek prose, the revival of Gogol's traditions, the transformation of images, the consistency and originality in the creation of the plot and image;

literary features of neo-mythological prose, literary synthesis of western and eastern creative traditions, creative-methodological innovations in the creation of neo-mythological images such as Jajman, Sisyphus, Chimera;

the occurrence of the phenomenon of metamorphosis in the works of modern Uzbek writers is based on the fact that this phenomenon occurs in the context of national and foreign literary influence;

the 'absurd situation' and the 'absurd hero' arising from the literary expression of the mood of despair, depression, dissatisfaction with one's life and society, typical of absurdist literature, are proved on the basis of modern Uzbek prose;

the emergence of new figurative literary thinking, scientific conclusions on the issue of literary conditionality are based on the further improvement of textbooks and manuals created from Uzbek literature, modern literary process and literary studies.

The reliability of research results is determined by the fact that the problem is clearly stated, the scientific and theoretical conclusions and analyses are based on analytical, comparative-typological, historical-comparative, structural, hermeneutic, classification, descriptive, contextual methods, reliable theoretical sources.

Scientific and practical significance of research results.

The scientific significance of the dissertation is reflected in the scientific and theoretical definition of new literary and methodological researches, such as satire, irony/mythology, metaphor, metamorphosis, which are the main trends in modern Uzbek prose has a specific theoretical significance in doing so. Based on the results of the research, it can be used in the creation of monographs on the nature of literary conditionality and its renewal forms, in the creation of a new period in the history of Uzbek literature.

Practical significance of the work: textbooks, manuals, textbooks for faculties of philology, academic lyciums "Modern literary process", "Theory of literature", "Literature theory", "Fundamentals of literary analysis", "New Uzbek literature" can be used in the preparation of methodological complexes, special courses and competitions.

Implementation of research results. Research on modern Uzbek prose and its specific literary conditionality, the obtained scientific results are applied on the following basis:

scientific conclusions of the research regarding to the study of the problem of literary conditionality in the literature of Russia, Europe and the CIS, its theoretical, scientific and aesthetic foundations, the findings of the formation of religious-mythological, didactic, romantic, realistic, modernist forms and means of literary conditionality in the development of Uzbek literary thinking were used in the fundamental project "Uzbek literature in the aspect of comparative literature: influence and typology" (Reference No. 53/1255-1301 of the Uzbekistan Academy of Sciences, June 23, 2020). As a result, modern Uzbek prose has a variety of realistic conventional conventions, rich in content and form, satirical, neo-mythological, associative, symbolic-modernist forms (Sh.Usmanov, H.Dusmuhhammad, N.Normal, N.Eshonkul), symbolic-modernist

(H.Buqarjamol, K.Eshonkul, Sh.Buqar, U.Hamdam), associative (I.Sultan, B.Kabil, U.Hamdam) based on the appearance of literary conditionality.

Conclusions that literary conditionality actually existed in the works of Yunus Elias Karib, Ahmad Yugnaki, Nasiriddin Durraniyidin Rabbul, Alisher Navoi as didactic realistic literature in Uzbek and Eastern classical literature in general were used in the practical project A-1-13 "Preparation and publication of a textbook on the image and interpretation of the image of Alisher Navoi" (Reference No. 59-03-1180 of the Ministry of Higher and Secondary Special Education, September 5, 2020). As a result, the analysis of conditional means of expressing symbolic, philosophical and mystical artistic ideas, such as metaphors, symbols, metaphors in Alisher Navoi's epics "Lison ul-tayr", "Maklub ul-hind", "Khamza" and their importance became the basis for general conclusions;

scientific and theoretical views regarding to the problem of literary conditionality (realist, modernist, satirical, manythological) its types and forms, the conditional symbolic figurative style of the writers of the independence period, the creative innovations in the coverage of the hero and the problems of the period were used in a research study of the relationship of Central Asian women writers to religion, family, and society at the Department of Middle East and South Asian Studies at Emory University, Atlanta, USA (Reference of Emory University, August 26, 2019). As a result, it was possible to study and observe a new literary interpretation of the image of women in Uzbek prose of the independence period.

scientific-theoretical views regarding to the new methods of modern Uzbek prose, such as satire, symbolic-modern prose, as well as scientific-theoretical approaches to the study of scientific problems such as the study of the problem of literary conditionality in Russian, Uzbek and other peoples' literature have been used in Azerbaijani literary critics in the section "Azerbaijani-Turkmenistan-Uzbekistan literary relations" of the Institute of Literature named after Nizami of the Azerbaijan National Academy of Sciences (Reference of the Institute of Literature named after Nizami, September 14, 2019). As a result, the study of the life and works of modern Uzbek writers B.Azam, A.Azam, Sh.Buqar, N.R.Muhammad, U.Hamdam, I.Sultan, K.Karkabil, as well as new archival materials on the life and work of Abdallah Kalibar served as a basis for the study of scientific sources;

Scientific-theoretical conclusions on the study of symbolism, metaphors, irony, myth, mystical symbolism and other problems in modern Uzbek prose were used in lectures and special courses for students of Baku State University (Reference of Baku Eurasian University, Faculty of Turkic and Foreign Philology, October 9, 2019). As a result, the knowledge of students of Azerbaijani universities about the literature of the Turkic peoples, in particular, modern Uzbek prose, was enriched with new information;

The results of the dissertation served as the primary methodological basis for the programs and broadcasts of the Uzbek Television and Radio Company "Literary Process", "World Literature", "Letters", "Awakening" (Reference No. 01-14-582 of the National Television and Radio Company of Uzbekistan "Gulistan

and Enlightenment" channel, September 6, 2019; and Reference No. 04-25-79), September 3, 2020). As a result, scientific and analytical observations on the important literary features of the work of E.Azam, A.Azam, Sh.Bitrayev, N.Ishankul, U.Hamidov, I.Sulton, B.Kalul, literary and methodological creative research in various genres of prose were presented in TV and radio liters, which aroused great interest, served to further raise the level of various literary, scientific and educational programs and broadcasts on the problems and issues of the current literary process;

The results of the research were used effectively in the annual councils of prose and literary criticism of the Writers' Union of Uzbekistan (reference No. 01-03-07/1252 of the Writers' Union of Uzbekistan, November 1, 2019). Through the results of research specific to the new Uzbek prose, it served to ensure the consistency of the annual scientific reports made at the Press Council.

Approbation of the research results. The results of the research were discussed by the scientific community at 28 scientific conferences, including 7 international and 15 national scientific conferences.

Publication of research results. A total of 60 scientific papers on the topic of the dissertation were published. Of these, 2 monographs, foreign journals, which are given in the list Higher Attestation Commission of the Republic of Uzbekistan were published in 3 foreign publications, 18 articles in national journals of the same status, as well as 40 articles in other foreign and local publications.

The structure and scope of the dissertation. The dissertation consists of an introduction, four chapters covering fourteen paragraphs, a conclusion and a list of references. The volume of the research work is 280 pages.

MAIN CONTENT OF THE DISSERTATION

The introductory part describes the relevance and necessity of research, the dependence of the ban on the priorities of science and technology in the country, the review of foreign research on the dissertation, the goals and objectives of research, objects and subjects, the level of study of the problem. The topic of the dissertation is related to the research plans of the institution, the goals and objectives, object and subject of research, research methods, scientific novelty and practical results, the reliability of the results, the theoretical and practical significance of the work, the implementation of research results, publication, approbation, structure and volume of the dissertation.

The dissertation consists of four chapters in total. First chapter of the dissertation is entitled "Conditionality and Uzbek prose in the development of literary and aesthetic thinking". The first part of this chapter is entitled "Scientific and theoretical foundations of literary conditionality and the history of the study of the subject". In this part, the research of scientists such as I.Sulton, M.Kushjanov, A.Hayitmetov, D.Sarimskov, U.Toychiyev, H.Balalov, D.Karimov, who expressed scientific and theoretical views and conducted research on the interpretation and study of the problem of "conditionality" in fiction, and important information in their articles was summarized, compared, and general conclusions were drawn.

While Izzat Sultan shows truthfulness, sincerity, compatibility of content and form, literary language as important conditions of literary, B.Sarimsakov tries to update the ideas of his teacher, to supplement and improve the conditions of literary: "In literature, the term conditionality is used in two senses. The first is the conditionality of the reality reflected in the work of art in relation to the real reality, that is, the degree of vitality of the events of the work, in accordance with the rules of art. This meaning of the term conditionality is consistent with his philosophical interpretation. ... The second is the meaning of the cause-and-effect relationship between the protagonists in a work of art, their behavior, the events that occur due to their mental experiences, that is, the narrow, special meaning of literary conditionality".¹ Indeed, when a work is called literary, the scholar always rightly points out the second meaning of conditionality. In the fourth chapter of the book "Literature Theory" of Izzat Sultan uses the term "literary criteria (awzoni)" as "literary criteria".² B.Sarimsakov uses it as "Fundamentals and criteria of literary", U.Tuychiev uses it as "Fundamentals and rhythms of literary", D.Kuranov uses it as "Literary modus". All of these terms correspond to "literary conditionality".

Izzat Sultan, B.Sarimsakov, U.Tuychiev, as a result of long-term their scientific observations on the theory of literature, define the literary criteria (literary criteria – can be considered as conditional nature – M.K.), which are important for a real work of art. For example, B.Sarimsakov wrote that the literary criteria that are important for a work of art are: unity of content and form, authenticity of image and expression, vitality and clarity of pathos, accuracy of image and expression, consistent structure, originality, aesthetic evaluation.³

The features of literary conditionality in modern Uzbek prose cannot be compared with the literary conditional methods of the last century. Today there are such elements as "neomythologism", "intertextuality", "associative imagery", "phantasmagoria", "elements of absurd literature", "neorealism", "romantic satire", "metamorphosis", "satirical parody". Modern Uzbek writers are following in the footsteps of the great predecessors of XX century Uzbek literature in gaining literary experience and covering the problems of their time, stamping the image of the man of the time in literature and creating high art. So, this chapter analyzes the research of a number of Uzbek, and Russian-European scientists who tried to answer the question of what is the scientific and theoretical basis of "literary conditionality".

The second part of this chapter is entitled "Conditional image of prose in Uzbek classical literature". It analyzes the elements of classical literary in the works of Yusuf Khos Hajib, Ahmad Yugnaki, Rabguzi, Khorezmi, Amir, Alisher Navoi, Babur, Gulkhani and others as the genesis of conditionality in Uzbek literature. Ancient means and manifestations of literary conditionality can be traced back to the XI century in the works of Yusuf Khos Hajib's "Kutadgu bilig" and Ahmad Yugnaki's "Hibatul-hakayik", which are common literary monuments of

¹ Саримсаков Б. Ўзбекистон адабиёти ва санъати тарихи. Тошкент: С.Алиевона, 2004. – Б. 116.

² Султон И. Адабий назария. – Тошкент: Фан уюми, 1988. – Б. 228-228.

³ Саримсаков Б. Ўзбекистон адабиёти ва санъати тарихи. Тошкент: С.Алиевона, 2004. – Б. 98-109.

Central Asia or the Turkic peoples in general. In addition, didactic elements predominate in Alisher Navoi's "Maknab ul-kutub", "Hamso" and especially in his first epic, "Hamul ul-abro". It can be said that these works are mainly dominated by didactic literary conditionality. In particular, Yusuf Khas Hajib's work "Kutadgu bilig" ("Knowledge that leads to happiness"), which raised the world science and world Turkologists, is an example of literary conditionality, good-nature, admonition, letter-testament,¹ question-answer, debate, symbolic and metaphorical associative thinking, elements of epic narrative have been widely used.

Yusuf Khas Hajib makes effective use of metaphorical literary conditionality in the creation of the literary text of the epic. In particular, it should be noted that in the epic the author skillfully used many artistic arts, such as allegory, simile, animalism, adjective, *salvoch*.

The works of "Hibwat-lukayik" (Ahmad Yagubkiy) and "Kisasi Rahguziy" (Rahguziy) also became a great fundamental basis for the development of the literary thinking of the Turkic peoples, in particular, for the appearance and growth of literary conditionality in written literature. This is reflected in the literary composition of the epics, the plot, the figurative imagery, the abundance of literary means, and the perfect elaboration of the narrator's image. It is obvious that for the creation of such magnificent works there was a huge literary and creative rise in the literature of the Turkic peoples. For example, these works were greatly influenced by the oral tradition of the Turkic peoples and other traditions and literary connections, as well as the *Korm* and its commentaries, as well as the *Ashtar*.

In the history of Uzbek classical literature, he wrote five epics ("Khamsa"), four *Diwans* ("Khamsa ul-ummiy"), an allegorical symbolic-satirical epic "Uir's language" ("Lisonat tayr"), a number of philosophical-didactic works ("Maknab ul-kutub") in the works of Alisher Navoi, who proved the richness and inventiveness of the Turkic language (Uzbek) with his works and he paid attention is also to the literary conditional means. Navoi describes the seven stages of mysticism (Yash, Juy, Mubiyat, Istiqom, Farhid, Hayrat, Faqr, *fiwa*) in the symbolic sense of birds, strings, and seven valleys, which are depicted in "Lisonat tayr", inspired by the spirit of the Sheikh. In the epics, we can observe the symbolic, allegorical, mystical philosophical didactic means of literary conditionality. Dozens of stories and narratives depicted in the epic in accordance with the behavior and nature of birds show that he skillfully used the literary technique of "molding". The "Lisonat tayr" also leads the literary method of molding. This method can be considered as a "work within a work". This literary method was skillfully used in the composition of Alisher Navoi's epics "Khamsa". According to our research, Gulsham's "Zarbutnasal", one of the most talented representatives of the Kokand literary movement, also used the literary method of "molding" with great precision.

¹ "Lisonat tayr" - Literary Science and Art, 1978, No. 1, p. 100. - T. Hovdoviy, 1978, No. 1, p. 100.

Second chapter of the dissertation is entitled "Irony in the New Uzbek Prose". This chapter consists of three parts. In the chapters of these parts, the works of E.Azam, A.Azam, Sh.Buzorov and N.M.Muhammad, who create in a satirical literary mode, are analyzed comparatively. The first part of the chapter is entitled "Types of cinema, sarcasm and word puzzle". It analyzes a number of literary elements of E.Azam's prose, such as satire, parody, ridicule, sarcasm, masked language, symbolizing satirical imagery, nicknames, parodies, word puzzles. In Uzbek literature, for the first time in the novels, short stories and short stories created by the literary generation of the 1970 years (A.Azam, E.Azam, M.M.Dust, Kh.Salman) there were works with a satirical nucleus. In particular, the protagonist of E.Azam's story "Pedestrian" hero Berdillov is a mature version of the satirical image created in Uzbek literature. The quality that unites the characters of Don Quixote (Cervantes), Mulla Norkuzi, Fakhridin (A.Kalinar), Berdillov (E.Azam) is the strangeness of his psyche. They are images with a strange spirit. N.Vladimirova, who studied the prose of E.Azam, described such images in the works of the writer as "Erkin Agamovakie chokisi". Indeed, E.Azam's Ramazon ("Nave's apple"), Berdillov ("Pedestrian"), Turskulboy ("Tayrix Uncle"), Kokaldosh ("Kokaldosh from Dugtalik"), Askar Shodiev ("Alay's Year of Birth"), Safina ("Other than holidays") are the images described by N.Vladimirova. They are united by the quality of "strangeness". Ramazon is a gun-hearted man, Berdillov is a stubborn man who wants his family members to live as a community, Turskulboy is a man who dreamed of a different life, a different man, but could not, Kokaldosh is an "orphan", Askar is a deadly stubborn, truthful man, Safina is a beautiful woman who enjoys life and seeks meaning, so each of them has an unusually strange character.

Pakana (E.Azam "Pakana's lover's heart") is a nickname given to him, which reflects the strong irony of the work. The writer emphasizes the external shortcomings of the protagonist, that is, his short stature, as well as his seriousness. While the author based on and describes the ingenuistic feelings of a person who is saddened by the shortcomings of the human body, and the negative impact of ugly, unseen appearance on the psyche in the creation of Pakana's mental world, Berdillov ("Pedestrian") is a paradoxical contrast in the spiritual world.

E.Azam used *humorous irony* in the story "Pakana's lover's heart", and in "Poet's wedding", "Applause and applause", "Gulliguli" he used a sharp form of irony – *sarcasm*. Literary scholars note that there is a subtle difference between "irony" and "sarcasm". Sarcasm is a sharp form of irony, a thin curtain is drawn between real reality and literary reality. Although we do not know the reality behind the scenes, the real people, we know their identity and the real historical, social and literary period through the symbols and signs in it. The protagonists of the story "The Poet's Wedding" tell the story, the literary process (the birthday of the repressed fire-soul poet), political games, scenes that are very familiar to the reader. That is why we called the sarcastic mood of satirical irony conditionality. The story is based on sarcasm. The protagonist of the work cannot be called by a definite famous name (irony). Consequently, the fiery-soul poet is a

repressed talented poet, the owner of a grassy pen; *Okrokol poet* is a creator who has left the political games of the time; *Jasar* is young poet is a student of spy (agent of the Russians), a traitor, a quarrel between the *Qashkalkh* and *Okrokol poet*. *Ajymbeka* is a masked man who aspires to great positions under the name of *Qashkalkh*. My ideologue is a faithful slave of the ideas of the time, a woman in a leading position; *Tepokal* is a cousin of women, Don Juan. A hard-working teacher (*Zabratkash damla*) is a true scientist who seeks to reveal the truth; An amazing teacher (*Ajoyib donla*) is a strong, modern scientist who has made the life and work of *Qashkalkh* legendary; *Abratikhanim*, *Ashukohanim* – these are women who have become puppets in the hands of men for position, fame, wealth; *Maddabala* – a psalmist praising the period; The persecutor (*Ta'qibkor*) is the image of a trusted man (KGB) of the existing state. *Masked imager* are created by E. Azam as a new means of literary conditionality in the creation of a satirical work. E. Azam's next story "Applause and applause" also uses a sharp form of irony – sarcasm.

The story tells the story of the life of the Buryat people (hollow socialism, belief in the ideas of communism, poverty, the discarding of the elderly as a useless thing in society, the shiny exterior, the trembling interior, the life of the people "happy", "full", "modern", "free and prosperous", "maintenance" to show the country, as a people, to show off or to make a name for oneself, to devalue the human race, to insult human feelings and attitudes), the terrible consequences of "worship of the person", which has become the biggest socio-political problem in the country. The whole nation worships the person of Khan Man Men and is in service day and night to realize his dreams, desires, aspirations.

E. Azam's story "Guli-guli" is also based on most irony – sarcasm. In our view, works created through sarcastic literary conditionality are like theatrical stage performances. It gives the impression that actors, spectators and readers are participating. In particular, the same situation is observed in the above-mentioned works of E. Azam, such as "The Poet's Wedding", "The Land of Chapaklar (applause) and Chalpaklar (applause)", "Guli-Guli", "Aralashkurgan"; in which sarcasm is skillfully used as a literary conditional feature.

The second part of the chapter is entitled "The Versatility of the Cinematic Relationship and the Romantic Irony". In this part analyzes the work of Ahmad Azam, who created in a unique way in a satirical literary mode. The story of the artist, who created a romantic satirical style, "The man who lost his shadow" was compared with the story of N.R. Muhammad "Pufak" (The balloon). In Uzbek literature, A. Azam's unique irony was studied by M. Sherallieva.¹ In her research, the scientist analyzed the author's story "Inside the human world" on the problem of "irony – a multifaceted view of the object". It is possible to analyze the multifaceted aspects of the satirical approach used in A. Azam's novel "Gulistan or Journey to Galistan", the story "On the sides of Askartog", "The man who lost his shadow", "The Circle of the Moon", "Tugmachagul" and other stories. The original

¹ Sherallieva M. Xonimlar bilan xonimlar o'rtasida. – Toshkent: Adabiyot, 2016. – S. 47-51.

literary expression, the originality of the image, the protagonist's self-analysis, self-examination, the protagonist's critical-satirical attitude only to the environment, society, the creation of an illusion in the hero's imagination, the construction of a mosaic-based plot, symbolism and a hunger for metaphors awakens the reader.

Among A. Azam's stories, the story of "The Circle of the Moon" amazes the reader, especially with its lyrical interpretation, describing the simple and ordinary life of the villagers in the language of a book-loving child, in a childish language. In our view, the images of the Child and the Moon, which are central to the story, reach their culmination in this passage above. In the dream, the boy rides a white sheep and tries to get out of the stable. But he can't find the door, the moonlight of the moon dazzles his eyes. In our opinion, the images of the moon and the crescent moon, the child and the white sheep in the story become symbolic symbols. That is, the protected moon is a symbol of the eclipse. The circle of the moon is a symbol of limited traditional national values in society, the circle is a symbol of limitation, the crescent moon is a symbol of the same life, social system, the life of the Uzbek people wrapped in traditional national values. A child who can't find his way on a white sheep is a symbol of a person who is confronted with the traditional national values of the Uzbek people and can't go as far as he wants. It is as if the writer is advocating a slightly different, more progressive, freer approach to traditional values and attitudes that stifle human freedom. It is at this point that the author's own irony emerges. In other words, A. Azam expresses his critical attitude to the "limited, narrow, rigid" values and attitudes inherent in society through a simple life reality in this way.

A. Azam wrote imaginary events, the protagonist's conversation with himself, the inner dialogue in a very similar way. The author has found in the right place figurative images that clearly express words, sentences, details of life, intertwined emotions and moods. The romantic irony of the story "The man who lost his shadow" is also found in N.R. Muhammad's story "Pufak".¹ In the story, a factory worker inflates a *Pufak* (balloon) man one day and creates his own protagonist. The *Pufak* (balloon) man enters to work to the factory with the help of Bulahim Halaev (creator of the *Pufak* (balloon) man – M.K.) and goes to work in the shop. When the bubble is blown out, it comes to its creator. He blows the balloon man again. The writer transforms the Balloon into a metaphorical image by creating the image of the talented man and the without talented man is the image of the man and the man who created it. The gifted person, who is always an invisible force behind the incompetent, also shows that the tragedy of the incompetent is not only a personal tragedy but also a social tragedy. Also in this part, the analysis of A. Azam's short story "Tugmachagul" and the story "On the sides of Askartog" is analyzed.

The last third part of the chapter is called "Cinematic Imitation Parody". In Uzbek literature, parody works have not been studied so far. However, in modern Uzbek prose and poetry, samples of parody can be found as much as you

¹ Pufaklar Myrtalasi Hujjatli. Pufak / Chingizlar xizmati. – Toshkent: Anashinotop, 2014. – S. 13-84.

sat. A parody is the Greek word for "reverse singing". Parody is defined in literary dictionaries as "laughing at any work, creator, creative style, genre, etc".¹

Mikhail writer Sh. Butaev's story "Old Car" differs from other works by its parody on mode. Sh. Butaev relies on Gogol in the period of outdated leadership, parody, irony, thoughtlessness in the Soviet system, and his satirical style is equal to the writer Gogol's sharp, sarcastic, poisonous laughter not only shock Russia, but shock the whole world. From his poisonous satire, human society gained strength as satirical nourishment. In particular, the heroes of Gogol's "Dead Souls" will be revived by Sh. Butaev in the story "Old Car". The writer turns to the heroes, who are taken under the razor blade with a sharp pen of Gogol. Through the image of "Dead Souls" Sh. Butaev finds a way to laugh at all the flaws in society. The story of the "Old car" includes negative satirical types created by Gogol, such as Chichikov, Selifan, Petrushka, Sobakevich, Koshkaryov, Manilov. Through such a new artistic conditional means, a new literary method is created in modern Uzbek prose. In "The Old Car" the author's peculiar phantasmagoria, satirical negative types Chichikov, Selifan, Petrushka, Koshkaryov, etc., as a result of the transformation of bureaucracy, stagnation in the existing society as a result of the transformation of the existing socio-spiritual crisis. According to Russian literary critics, "Dead Souls" was inspired by the Italian writer Aligeri Dante's "Divine Comedy". The negative type Chichikov, revived by Mikhail Bulgakov, returns to the 1920 years and becomes a billionaire. Like M. Bulgakov, Sh. Butaev revived Gogol's satirical image Chichikov in the late 1980 years of the XX century. In Sh. Butaev's story "Old car" Gogol's heroes Mr. Pavel Ivanovich Chichikov and his servants Selifan and henchman Petrushka will go to Uzbekistan in an old carriage. Rather, they will be resurrected from hell and return to the world of light. Why did Uzbekistan need the dead souls of the past? The question arises. Because in Uzbekistan, too, there were tribes of "Dead Souls" Nushenboy Chuzamomovich, Koshkaryov, Manilov, Sobakevich. Sh. Butaev meets Gogol's "Dead Souls" with his new "Dead Souls". As a result, a new literary genre emerges in the story that is unexpected, unseen, and unheard. By transferring the image of Koshkaryov belonging to Gogol to the story of the "Old Car", he laughs at our contemporaries, who live in the midst of "heavenly ideas" and "nonsense" has been serving gratefully. Gogol's metaphors, adjectives, Gogol's detailed illustration, Gogol's epic scale, Gogol's bitter poisonous laughter did not escape Sh. Butaev either. Gogol began to write a work on a large epic canvas about Russian society and the crisis of serfdom in his time, such as "Dead Souls" and could not finish it. Sh. Butaev was able to learn something from the world of Gogol's art, to be influenced by it, and to renew it in a certain sense in modern Uzbek prose.

Third Chapter of the dissertation is entitled "Neopsychological conditionality in modern Uzbek prose". This chapter also consists of three parts. The first part is entitled "Jajnam and Sisyphus as a symbolic and philosophical symbol". Recognizing this renewal in her latest study, N. Vladimirova wrote: "A number of modern writers have set out on this path, creating their own "myths"

about the modern writers. By creating the neomyth, the writers sought to find original, unconventional ways of literary understanding of the truth about the human path (from birth to death). O.Mukhtar, N.Eshbekul, H.Ismoilov, U.Hamidov each paint an artistic picture of human existence and embody traditional myths and new truths about man.¹

An artistically perfect example of a neo-mythical image in Uzbek literature can be seen in the story "Jajman" by H.Dustmohammad and the novel "Wise Sisyphus". D.Kuranov, G.Sattorova, N.Dovarbaeva, B.Ruzimohammed, M.Kuchkarova expressed their views on the image of Jajman (the story "Jajman" and the novel "Bazar"), and even expressed controversial views to each other. Their views on the image of Jajman are as follows: "Jajman is an insatiable yuho"² "Jajman is a symbol of lust"³, and "Jajman is a symbol of satanic lust".⁴ It is almost not difficult to feel the similarity, the closeness in the thoughts. In our opinion, *Jajman* is a neomythological image, the story is based on neomythologism, the world is divided into two according to Zoroastrian doctrine and tells the story of good and evil. The protagonists are Zoroaster, Ahuramazda (god of goodness), Ahriman (god of evil) and an unknown creature created as a result of the writer's high literary thinking (he is an inch tall, has a pouch in his stomach – reminiscent of a kangaroo, sometimes a fox, sometimes a fox, sometimes an apple), sometimes an unknown creature reminiscent of a man) and a crowd (seed seller, jiyda seller, nut seller, drying apricot seller ... sellers). The neo-mythical character in the story, *Jajman*, is the creation of Ahriman. Sources say about this mythological image: "Ahriman creates snakes, dragons and others". The image of mythological creatures is one of the most common images in the myths of the peoples of the ancient world. For example, in Greek literature there are images of terrible creatures such as "Sphinx" (in the tragedy of Sophocles "King Oedipus") and "One-eyed Cyclops" (in Homer's epic "Iliad"). Created as a result of H.Dustmohammad's "Jajman" Greek myths, the Sphinx, like the Cyclops, is not a creature that frightens the human heart. Tiny, unobtrusive in appearance, its appearance is prone to evolution, it takes on a variety of forms. In the "Explanatory Dictionary of the Uzbek Language", the word "Jajman" is interpreted as *jajil* (child), and this excerpt from Aybek's novel "Navoi" is cited as an example.⁵ In our opinion, the writer did not describe in vain that the creature came in five different guises (kangaroo, mouse, fox, squirrel, man). There are certain symbolic social, spiritual problems hidden in each image. For example, in folk tales, the fox is a cunning, the mouse is a greedy, and the fox is a cunning. From this evolution we can conclude that the writer "Jajman" refers to various negative social vices in society through metamorphosed images. The last image of *Jajman* is "man", which

¹ Шаймуродов И. В. Литературно-художественная картина мира в современной узбекской прозе / Развитие узбекской прозы XX века и вопросы художественного перевода. – Ташкент: Фан, – С. 173-178.

² Давурбаева Н. Жондорнинг жалавлари // Базар. 1991, №5. – С. 41-42.

³ Сатторов Г. Маллий кариерчи ва бадий талқин. – Ташкент: Фан, 1997. – С. 53.

⁴ Кучкарова М. Истиқбол дари – оқоғ ва қандақара бадий-оқоғчи: айтишлари / Ёшлар сўзи ва ўқувчи шайхлари. Ташкент: Музаффар, 2011. – С. 128.

⁵ Айбек тилимида қандақ қирғин. II ҷилд. – Ташкент: Ўзбекистон давлат тилишунослиқ институти, 1998. – С. 124.

means that in order to become a real human being, the writer does not have the negative qualities of the above animals, but the positive qualities inherent in them, such as mobility (kangaroo, long-distance running), agility (mouse). It is a symbolic-philosophical observation that it must have intelligence (fox-like), agility, beauty (squirrel-like). H.Dustmuhammad's "Jajmas" is a strong metaphorical image.

H.Dustmuhammad's work "Wise Sisyphus" also shows elements of neomythology. Sisyphus's sin is also interpreted differently in various Greek myths spread among the people. In the legend used by H.Dustmuhammad, Sisyphus witnesses the evil deeds of Zeus. In The "Wise Sisyphus", the author embellishes the Greek legend in his creative laboratory so much that Sisyphus becomes a symbolic figure in modern Uzbek prose. Greek myths about Sisyphus reveal dozens of his images, such as clever, cunning, deceitful, blasphemous, stubborn, rebellious, enterprising. In our view, H.Dustmuhammad imposes intellect and wisdom on the character of Sisyphus, which he created, as a sign of humanity. At the heart of this work is the literary and philosophical idea that in today's global world, which is becoming a struggle of ideas, Man can only live with intelligence and entrepreneurship, to achieve his goals. The new Sisyphus neomythologem, written by H.Dustmuhammad, in contrast to the Sisyphus created before him, is devoted to the hardships of labor with great effort, labor, and is free from its sins and condemnation.

The next part is called "Socio-figurative interpretation of the image of Satan". In this part, Sh.Butaev (Shox), N.Eshankul (Tun panjarali), N.R.Muhammad (Shaytoni Buzrug) studied what literary experience they relied on to create the image of Satan and the religious foundations of Satan, which have been addressed for centuries in the written literature, have been studied. The image of Satan is called by various names in the literature of the peoples of the world. These include *Mephistopheles* (in I.V.Goethe's Faust), *Demon* (in Lermontov's Demon), *magician Voland* (in M.Bulgakov's The Master and Margarita), *Devil* (O. Wilde's Portrait of Dorian Gray) and R.Stevenson's), *Shayton* (in the story "Satan's Rebellion against God" by Fitrat, O.Mukhtor's novel "Man in the Mirror", N.Eshankul's story "Night Fences"), *Mr. Chimer* (in the novel "Horn" by Sh.Butaev), *Shaytoni Buzrug* (N.R.Muhammad's story "Shaytoni Buzrug") and appeared in the literature of the world and in Uzbek literature.

The genesis of the image of Satan, which has been created under different names in the literature of the peoples of the world for thousands of years, actually goes back to the *Book of Heaven*. In particular, the verses and surahs in the Koran about the curse of Satan confirm this view. In creating the image of Satan, Sh.Butaev tries to synthesize both Western and Eastern traditions. Sh.Butaev, first of all, to the works of Western writers Goethe ("Faust"), M.Bulgakov ("Master and Margarita"), R.Stivenson ("Satanic bottle"), created in the image of Mr. Chimer (entrepreneur Satan), their image of Satan relies on great creative experiences in creating. Secondly, the author relies on the holy book of Islam, the "Koran", and Sabguzi's "Kisasi Rabguzi", based on Koran verses and surahs, to create a more

complete image of Mr. Chimer. The author narrates the religious legends about the descent of Adam to Mount Saurudib, the descent of Eve to Mount Jochda, the descent of the Devil to Basta in an interesting style as the image of Mr. Chimer in the novel and the past of his ancestors. However, these stories are in Rahguzi. Mr. Chimer is a symbol of "intelligence, entrepreneurship" in the novel, but also symbolically interpreted among people as "a midwife of discord, deception, adultery".

Created as renewed neomythologisms of the novel, Mr. Chimer and Dr. Rabinovich essentially remind the Goethe's Dr. Faust and Mephistopheles. There are quite subtle parallels between these religious-mythological, literary images. Sh. Butaev skillfully uses the literary archetype in the work "Faust", created under the influence of German folk legends. However, the writer Sh. Butaev does not repeat the plot of the tragedy, which is told in the famous folk legend. The writer creates the novel "Hom" ("Shor") with his personal imagination, high literary thinking. In creating the image of Satan, the writer relies not only on the work of the German writer Goethe, but also on the experiences of the literature of the Turkic peoples, using them effectively.

The last part of the chapter is entitled "Metamorphosis is an Literary Conditional Mean". It analyzes the motive of evolution in the stories of N. Naratov ("One day as an ant ..."), H. Dustmuhammad ("House in the pupil of the eye"), N. Eshonkul ("Bahauddin's dog"). The motif of "metamorphosis" and its literary features have not been studied in Uzbek literature. The term "evolution" can be used as an Uzbek alternative to the literary term "metamorphosis". This scientific term has been used in the research of Uzbek folklorists. We can recall J. Yusupov's article on the study of the motive of "Evolution" in Uzbek folk tales.¹ The "motive of evolution" grew from the heart of folklore, formed and moved to the written literature. The word "evolution" is still reminiscent of Kafka's "Evolution." When the protagonist of the story, Gregor Zamzam, wakes up in the morning, he turns into a beetle. A similar "Motive of Evolution" appeared in modern Uzbek prose. Along with H. Dustmuhammad's "House in the Pupil of the Eye", N. Eshonkul's "Bahauddin's Dog", I. Sultan's "Fate" stories, N. Naratov's "One day as an ant ..." stories can be remembered. As folklorists have learned from the example of folk tales and epics, they have shown such literary forms of "evolutionary motif" as "through water", "through movement", "the creature takes off his clothes and takes on a human appearance".² Another reason why writers turn to the "metamorphosis motif" in the written literature is that talented writers try to use the traditional mobile motif when there is a strong pressure in society, when personal desires are overwhelmed, when oppression, corruption, bureaucracy and other negative vices abound. In H. Dustmuhammad's story "House in the Pupil of the Eye" the pupil of the hero turns into two dark rooms, in N. Eshonkul's story "Bahauddin's dog" the director turns into a dog, and in I. Sultan's story "Ayvon" the

¹ Юсупов Ж. Эволюция в сказках и легендах узбекского народа // Ученые записки. 2002. №1. – С. 152-153.

² Юсупов Ж. Эволюция в сказках и легендах узбекского народа // Ученые записки. 2002. №1. – С. 152-153.

fisher becomes a fish. Each story needs a separate literary aesthetic analysis. But the holistic typological similar motif that unites these stories is Metamorphosis.

In the N.Narmanov's story "One day as an ant..." the protagonist ants a dog metamorphosis motif in the stories created by the four authors has different literary figures. The metamorphosis motif used in the stories, in whole or in part, reflected a synthesis of the evolutionary motif in world literature and national folklore. Narmanov created a completely new example of Uzbek storytelling in the 1970 years using the literary conditional means "Metamorphosis", which has been used in folk tales and epics for thousands of years. The protagonist of the story sets the parasite's plant at the head of the spring and becomes a person who understands the language of ants until sunset and has the opportunity to talk to them. Thus, the wife effectively uses the motif of "Metamorphosis" in the folklore of the Uzbek and world peoples in the story. But the protagonist of the story does not lose his image of humanity. That is, a beetle like the hero of Kafka, a dog like the hero of Melendaul, the hero of I.Sulton does not turn into a fish. Perhaps the protagonist will lose the power to understand the language of ants and communicate freely with them, while maintaining the image of humanity. N.Narmanov's protagonist, while preserving the image of humanity, evolved with the help of parasite's plant (rational detail). More precisely, the perception of the world by the protagonist only evolves the ability to hear (the ability to understand the language of ants). At the beginning of the story, frog to frog, and after half of the story, the ant talks to the protagonist (reporter-journalist) in an imaginary way. That is, the ant touches the person's foot a little and becomes aware of the feelings in his mind. N.Narmanov, in contrast to the "motif of complete evolution" in folklore, partially evolves his hero.

The last chapter of the dissertation is entitled "Elements of absurd literature and associative imagery in the new Uzbek prose". This chapter consists of two parts. The first part is entitled "Psychological analysis of the image of the hidden man". In this part, the novel "Who ugly or the water of life" by N. Ishankul and a series of stories are analyzed. His teachers are Albert Camus, Franz Kafka, James Joyce, Robert Mual, Juan Carlos Onati, the founders of absurd and existential literature in Western literature. His individual creative style, which is tested in his stories, narratives and novels, is unlike any other work of traditional Uzbek realist literature. Emotions, rebellious thoughts, unifying images, paradoxes and metaphors, symbolic, philosophical interpretations, the drama of the lonely man's heart and the image of the "Hidden Man" amaze the reader. Let's not take any of N. Ishankul's works, where there are supernatural events, sad, unhappy, unhappy, lonely heroes living in the ruins and ugly huts abandoned by society. The story "Ajf" was first published in 1985 in the journal "Dushlik". The events of the story take place in the afterlife. In this story, N. Ishankul once again lets the creative experience of Italian writer A.Dante ("Divine Comedy", "Aldipiro" ("Road to Heaven")). The plot of the story does not have a simple

composition. It consists of several parts in a scattered state. But scattered events and lyrical-romantic inner monologues can come together as a whole to express what the writer is trying to say and an important literary concept. The son was sentenced to carry his father on his shoulders until the Day of Judgment for all his sins in the afterlife, as he had caused the imprisonment and death of so many innocent people. This is a symbolic metaphorical sign that the absurd condition of the son who lifted up his father is not washed away by the black spots of the past. The story says that the son who carried his father on his shoulders has been doing this for forty years (*it is said at the beginning of the story for ten years*, – M.K.). "That's enough ..." the boy groaned. "That's enough ... you've been saying the same thing for forty years ... I'm tired". Enough!"¹ N.Eshankul also takes a creative approach to the dream motif in the Uzbek folk epic "Alpamish". In "Alpamish", three heroes, Alpamish, Baechin and Karajon, have the same dream. It is this folklore dream motif that N.Eshankul transfers to the story "Ajr". The patient has the same dream. Dreams in both folklore and the story of Nazar Eshankul (in general, in the written literature – M.K.) give symbolic hints to the fate of the heroes. In other words, in "Ajr", the detail of the dream serves to create a metaphorical layer. In a sense, dreams can be understood as a prophecy.² The same dream seen by the Father and the Son in the story symbolizes the *Ajr* (carrying the Father on his shoulders) in the afterlife of the Son. So the dream detail is simply not included in the story.

The plot of the novel "Gor ogly or the water of life" is, in fact, one of the "mobile plots" tested in Uzbek and world literature. That is, the motive is that the protagonist, while still alive, enters the ranks of the dead and tries to prove that he is alive. In the works of the great writers of world literature R.Tagore and D.Betsatti or S.Ahmad, there are stories based on the same motive. N.Eshankul renewed this motif and created the novel "Gor ogly or the water of life" on a large canvas. In this novel by N.Eshankul, the adventures and tragedy of the hero N., who set out in search of justice, but could not find justice from anywhere and from anyone, and died at the age of thirty, are well described. The "water of life" named after the novel is a symbol of justice. Even in the verses and verses taken as an epigraph, the fate of Gilgamesh, who sought justice from life and people, and Gorogly, whose heart was filled with sorrow, lamented and moaned, were not put in vain after the title of the novel. These epigraphs also express the main literary goal that the writer intends to portray in the novel. The word "abi hayot" (water) also appears in the text of the epic "Saddi Iskandariy". This word is used in sixth part of the epos.

The protagonist of "Gor ogly or the water of life" N. looking for a good, fair word to prove his survival, and in the end he destroys himself. The novel "Gor ogly or the water of life" is based on a mature literary composition and consists of 12 parts. In the novel "Gor ogly or the water of life" N.Eshankul was able to combine the advanced creative traditions of Eastern and Western literature. So, in

¹ Шохроқ Н. Ажр 2-қисми ҳақиқ – Тошкент: Шўба, 2008. – Б. 321.

² Шохроқ Н. Ҳақиқ фаншарҳи ҳақиқ ба ҳақиқ ҳақиқ ҳақиқ. – Тошкент: Фан, 2011. – 304 б.

"Gorogly or the water of life", the writer combines F.Kafka and J.Joyce's new creative experiences in modern prose. The novel is told in terms of literary time, a year of wandering. However, the almost hundred-year history of the social, spiritual, political vices in the society, the tragedy N, an extremely profound literary analysis of the fate and the confusing, absurd situation that befell him. In the novel, the author, like F.Kafka, reveals the psychology of "fear" and "anxiety", "mate" and "convict", "man dissatisfied with the absurd situation" deeply ingrained in the psyche of the nation. It can be said that in the novel the writer skillfully typifies the images of "fear" and "anxiety", "convict". Insulting a person in the pages of a novel, unseen and unheard punishments (for example, breaking a person's arms and legs, whipping his back with a whip, sprinkling salt on a rotten body, locking a prisoner with a rotten back in a dungeon, tearing his heart, tearing his head and putting a snake in his brain) placement, the snake eating the fats of the brain, glistening) is a symbolic expression of the terrible atrocities committed against the person in the Soviet regime. The last part of the dissertation is called "Associative literary thinking". H.Dustmuhammad's "Guest" and I.Sultan's "Wolf" stories are analyzed. It is the presence of associative thinking in these two stories. Hence, the common denominator that unites the two stories is the imagery created on the basis of associative thinking.

In the H.Dustmuhammad's story "Guest" we see the image of a gentle writer and a spider, and in I.Sultan's "Wolf" we see the image of a man and a wolf longing for freedom. In the H.Dustmuhammad's story "Guest", a spider hanging from a ceiling accidentally falls into the hair of the protagonist (writer). The writer considers it a grave sin to harm anyone, let alone an insect. The image of the writer is the image of a humble man who has made it his basic principle of life not to harm others in society. A spider is a type of insect that traps in nature and quietly waits for its prey in the shelter. His daily job is to weave a net to absorb invisible fire threads. It is an insect that takes care of its own life and harms others. While the images of a gentle, kind person and a spider are depicted in contrast in the story, this situation helps the reader to identify associative figurative thinking through the literary approach of contrasting images. In fact, the story creates an associative image with a high literary imagination, which is the image of a gentle writer and a spider. By recalling the father's memories of the wolf in I.Sultan's story "Wolf", it is possible to observe that the feeling of freedom and aspiration for freedom in the psyche of Man and the Wolf merged. On the surface, however, the writer does not seem to be writing about human freedom, liberty, or personal feelings. B.Kabal is one of the writers who differs from other prose writers in the modern literary process with his unique modern prose style, unique modern rational literary interpretations. In the prose of the writer we have observed a number of literary canons peculiar to the genre of essays, which in recent times have become more and more ingrained in the nature of all genres in world literature, creating a syncretism of genres. Here the analytical image of the unique writer in the story "Enashamol" is analyzed. At the heart of the two events described in the story is an enlightened or ignorant attitude of the two peoples

towards the upbringing of children. The author recalls Luli hotan's ignorant attitude towards her teenage daughter in several places in the story. It's not just remembering. Perhaps the writer was the basis for the creation of an associative literary image in the story by contrasting and comparing the events that the Turkic people were people of child rearing, childishness, sincerity, faith.

SUMMARY

In general the term "Conditionality" is a philosophical concept inherent in all types of art. "literary conditionality" arises as a result of creative and spiritual activity, its important conditions are imagery, harmony of content and form, literary integrity, universality, originality; Literary conditionality includes all the elements necessary for a work of art, such as water and air, in the case of word art, it encompasses a number of specific and general features such as the writer's literary style, language of work, vitality, accuracy, sensitivity of plot events;

Although literary conditionality has been studied as a special debate and problem in Soviet-era literature since the 1950 years, in fact, the study of the issue of art has been studied since the time of Aristotle; In Uzbek literature, the term literary conditionality is used in terms such as "literary criteria" (Izzat Sultan), "literary conditionality" (B.Sarlaszakov), "criteria and rhythms of art" (U.Tuychiev), "literary modus" (D. Kurmoy).

In modern Uzbek prose, there is a strong metaphor, sarcasm and its form, sarcasm, symbolism, symbolic gestures, new stylistic methods (allusion), aspects of neomythology, a number of elements of absurd literature (absurd situation and absurd hero), metaformosis, associativity and others are used skillfully in the works of A.Azam, Sh.Bataev, H.Dustmahammad, N.Eshankul, U.Hamdani, I.Sultan, N.Narmatov, N.R.Muhammad and others.

In the works of Yusuf Khas Hajib, Ahmad Yugasaki, Alisher Navoi, Bobur, which are the representatives of *pasdovona* (didactic) literature in Eastern literature, the study of morality, human duties, absence and existence, world and the hereafter, faith and honesty, faith, science, characteristic of realistic didactic literary conditionality, various philosophical universal concepts such as the importance of which deeply reflected Islamic enlightenment and culture;

In centuries-old Uzbek classical literature, the literary conditionality of prose was formed and enriched by didactic, romantic, realistic traditional conditional motives and images, in which the strong universal ideas of Islamic enlightenment literature were expressed in epics, epics and memoirs, served as a solid foundation;

Representatives of the generation belonging to the literature of the 1970 years (in prose M.Dust, E.Azam, A.Azam, H.Sultan) brought literary and methodological innovations to Uzbek prose, that is, this creative renewal is noteworthy with the introduction of the satirical literary modus; E.Azam wrote a number of his stories ("Pedestrian", "Mixed castle", "Writer", etc.), stories ("The Poet's Wedding", "The Land of Applause and Applause", "Days other than Holidays", "Answer", "Beloved soul of Pakana") and in the novel ("Noise") he created a systematic gallery of satirical images in his novel, in his prose satirical

image, mocked people, satirical plot, satirical literary means (satire, ironic parody, parody, laughter, puns, absurdities, ironic offensive use of literary means of versatility of satire).

A.Azam skillfully uses the multifaceted form of satirical symbolism in the stories and novels "The Guardian of the Moon", "Broom" in the story "On the site of Circle of Moon" formed a metaphorical literary image. The story is ironic but related and legal conditions are an obstacle for the nation to attack on new frontiers. The genius of A.Azam ("The man who on his stomach") are N.R.Muhammad (1954) return the balloon man, social evils in society (such as spending time on useless things, paperwork and incompetence) severely criticized;

Sh.Buzay has a satirical attitude to the traditional image in the story "Old Cat", which is a mockery of Gogol's poem "Dead Souls" and Gogol's satire becomes a parody in the work of the writer, the author uses three different styles of parody in the story. The play transforms the characters of Gogol's heroes Grechikoff, Seifan, Fenichka, Sobolevich, Koshkaryov, Marfina, satirizes the social life of the 19th years of the last century and it has not yet become a leading novel in prose.

The parody, which is being studied abroad in Uzbek literature as a "fake genre", has not been studied so far. Among dozens of other stories by Sh.Buzay, the parody "Old Cat" belongs to the story, the author illustrates this work with literary styles such as Freud's parables, negatives, light laughter, ironic poison, and so on and created the first parody story in modern Uzbek prose.

In modern Uzbek prose, myths serve as an archetype for creation (imitation) and have risen to the level of a new literary and methodological character for the literary expression of today's problems, in particular, H.Dastanmurod, M.Eshantal, U.Hammad, I.Sulton, Sh.Buzay, N.R.Muhammad elements of neomythology are observed in the prose.

H.Dastanmurod's story "Ajinom" mythological image of shibboleth one of the most famous neopagan myths of modern Uzbek prose, states that the myth (specimen for the national work) is a huge social, spiritual and moral defect based on literary neomythology, and in "The Wise Siyaphus" serves as a metaphorical model for conveying global ideas in national social life as well. Through the neomythology of Siyaphus, the author emphasizes the moral for such people in modern Uzbek prose in a complex period of globalization, in which the image of Siyaphus is loaded with the qualities of wisdom and intelligence.

In modern Uzbek prose, the writers Sh.Buzay, M.Eshantal, N.R.Muhammad have created the image of Satan in an original and unique way, drawing on the Koran and religious traditions, as well as the creative traditions of folk mythology and Western literature, in creating the neo-mythology of Satan.

Examples are Sh.Buzay's Mr. Chimera ("Ilim"), N.R.Muhammad's Shaytan Buzay ("Shaytan Buzay"), M.Eshantal's Shaytan ("Night Fever"); all three writers rely on different literary, literary sources, and folk mythology to create the image of Satan. The mutual literary synthesis of Eastern and Western traditions can be observed in the image of Mr. Chimera (in the novel "Horn") created by Sh.Buzay, the writer also

makes effective use of the experiences of Ghasbi (Hrast), M. Dolgusov (The Master and Margarita), R. Selezonov (Satanic Ghost); again, the author draws on the verses and sayings in the Koran and the religious words of Rabizvi ("Kiasi Rabizvi") in order to create a more perfect image of Satan, as a result of which he was able to create a perfect and unrepeatable image of Satan.

N.R. Muhammad's story "Shaytoni Buzurg" is based on Uzbek folklore, the traditions of Arabic folk tales ("A Thousand Nights") and myths and verses from the Koran; he uses traditional realism in creating the image of Satan. N. Ishankul used associative literary thinking and symbolic-figure-ive style in creating the image of Satan. The image of Satan in the writer's image is dominated by the mood of "depression" and the "despair" typical of absurd literature; all these writers, through the creation of the mythology of Satan in modern Uzbek prose, have been able to effectively express the turning and coming of today's man through Satan through various life events.

The "metaphor of Metamorphosis" in modern Uzbek prose was used by M. Nazimov ("One day is an act..."), H. Dushmanmammad ("House in the die eye"), N. Ishankul ("Futuroddin's dog") and I. Sultan ("Fate"). K. Nammatov in the story "One day is an act..." partly from the motive of evolution (the hen will be able to talk to dogs for some time), N. Ishankul used the motive of complete evolution in "Futuroddin's dog" (a robin reporter becomes a dog); in the story of H. Dushmanmammad ("The House in the die eye") through the magical detail of the mirror, the prey of the protagonist transforms into a man (partial evolution), resulting in an analysis of the psyche of people in transition, social events; all these authors portrayed the inner crisis of the protagonist through the use of the metamorphosis motif in artistic reality.

One of the well-known representatives of modern Uzbek prose, N. Ishankul, has an unconventional interpretation of the psyche of the image of the 'absurd hero'. 'The state of the hero is an absurd situation', 'the man in finding', the Absurd heroes who appear in the author's prose are by no means artificial images, but a literary phenomenon that arises naturally under the influence of the socio-political, literary environment.

In the author's short stories ("Night Fences", "Black Book") and novels ("The man leading the monkey", "The Reward", "The Unopened door"), the image of the "Hidden man" is "leptosis", "disoriented with his life", mood" is analyzed. In the novel "The only is the water of life", the author skillfully creates the image of a "monster" whose identity is broken, whose "I" is destroyed, unable to prove his identity. In creating the artistic concept of the novel, the author studied the literary and methodological research of the representatives of the Absurd literature: A. Camus, F. Kafka, J. Joyce, ensures its creative originality and opens a wide way to metaphors in the novel.

In the story "Wolf" by I. Sultan, one of the most active writers of modern Uzbek prose, by contrasting the image of the wolf with the image of the Father, a similar feature between them is "savagery", "involvement", resulting in unexpectedly impressive associations. In the H. Dushmanmammad's story "Guest", the images of spiders are contrasted with the meek writer, the spider's "prey", "web" and human "selfishness", "selfishness" are paralleled, creating a non-traditional associative imagery. In I. Kabilov's story "Eroshozir" the story "Fanoz Lail" and "Thieves guys" are contrasted with the life story, and unexpectedly associative imagery is achieved in the play. In the work, the author glorifies the virtues of Eastern Islamic upbringing (through the life of the Turkic people, the life of the Uzbeks in the village of Uzun) by contrasting the results and the attitude of the two peoples to the upbringing of children.

НАУЧНЫЙ СОВЕТ DSr.02/30.12.2019. P146.01 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА,
ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

Кучкорова Мирхаби Худайбергановна

ХУДОЖЕСТВЕННАЯ ОБУСЛОВЛЕННОСТЬ В СОВРЕМЕННОЙ
УЗБЕКСКОЙ ПРОЗЕ

10.00.02 – Узбекская литература

АННОТАЦИЯ ДИССЕРТАЦИИ ДОКТОРА ФИЛОЛОГИЧЕСКИХ НАУК (DSr)

Ташкент – 2020

Тема докторской диссертации (ИКС) зарегистрирована Высшей аттестационной комиссией при Кабинете Министров Республики Узбекистан за номером Б2017.1.10.011.23.

Диссертация выполнена в Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан.

Авторская диссертация на языке (узбекский, английский, русский (оригинал) выдана бесплатно на веб-странице Научного совета (www.issoc) и Информационно-образовательного портала «Ziynet» (www.ziynet.uz).

Научный консультант:

Ташкентское Высшее Училище, доктор филологических наук, профессор Каримов Бахадир Нуралиевич, доктор филологических наук, профессор

Официальные оппоненты:

Мухомбиддин Абдурашадиевич, доктор филологических наук, профессор Муратов Гафур, доктор филологических наук, профессор

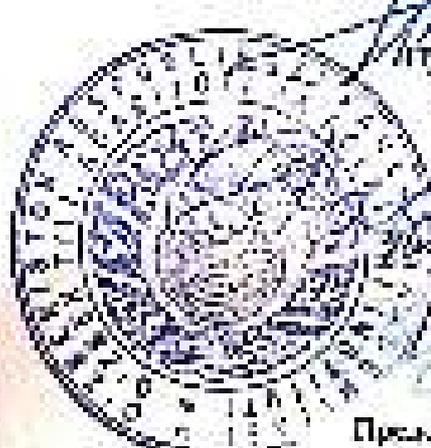
Научная организация:

Джамшидский телекоммуникационный педагогический институт

Тирта диссертации выдана в 1 к. 10 с. 2017 года в 17 с. 2017 года по заказу Научного совета (820235.17.2019) ИИО при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан (Адрес: 100000, г. Ташкент, улица Шайхантайпов, 5. Тел: (99871) 233 36 50; факс: (99871) 233 31 19, e-mail: issoc@uznet.uz).

С диссертацией можно ознакомиться в Информационно-образовательной библиотеке Академии наук Республики Узбекистан. Адрес: 100000, г. Ташкент, улица Шайхантайпов, 5. Тел: (99871) 233 34 58.

Авторская диссертация выдана в 1 к. 10 с. 2017 года. Протесты рассыланы количеством 2000 экз. от 1 к. 10 с. 2017 года.



Б.А. Шапаров
Президент Высшей аттестационной комиссии Республики Узбекистан

Р. Баракчиев
Член Высшего Научного совета по присуждению ученых степеней, канд.

Н.Ф. Каримов
Президент Научного совета при присуждении ученых степеней, д.ф.н., доцент

Целью исследования является выявление новых типов и видов художественной образности, изучение условий ее возникновения, функционирования, эволюции, а также особенностей поэтической личности современной узбекской прозы.

Объектом исследования выбраны произведения по данной тематике в старинной узбекской прозе и современной литературе, в частности, романы, повести, рассказы, новеллы и др.: Э.Адыши, А.Адыши, Ш.Норинтова, Х.Дустмухамедова, Ш.Бутова, Н.Р. Муслимова, Н.Ошанова, У.Мамутова, Н.Султана, Б.Кобулова.

Научная новизна исследования заключается в следующем:

обосновано, что образность является важнейшей эстетической категорией произведений искусства в целом, а также художественного произведения;

обосновано, что в природе обусловленности и романтической, идеалистико-реалистической, символично-символической, фантастической, импрессионистической, инскалатетанной, метафоричности основе художественно-образности изображения в классической узбекской литературе является литературно-эстетической категорией;

установлено, что в произведениях авторов узбекской прозы 20-30 годов XX века проследимы стилистические новации, в частности, оригинальный художественный образ, свойственные ему средства и виды, а именно, архаичный образ, завуалированная образность, парадокс, парадокс, контрастный дух, сарказм, многозначность, ироничность, создание романтического иронического образа сформированы как отдельные элементы поэтики в современной узбекской прозе;

обоснована цель, художественно-образная цель, по мере необходимости и виды «Слеза граба», созданной как пародия на прозу известного русского сатирика Н.С. Гоголя «Мертвые души»;

рассмотрены основные передовые творческие традиции, мыслимые идеи по мере историчности идеализма и европейского реализма в возникновении в современной узбекской прозе символического Хинеры, Жамшида, Сатиры, и др., формирование важнейших художественно-образных аспектов символической прозы, метафоричности образов, освоены вопросы оригинальности произведения;

установлено, что явление метафоричности также является средством символической художественности, суть которого заключается в преобразении герма с помощью какой-либо детали (фрагмента или же полного изменения объекта (преобразование в объект) или частичном преобразении (суть, мостом понимать разном мурманье, преобразование в объект) без изменения какой-либо детали. Это явление можно объяснить на глубокой критике в отношении и даже герма;

обосновала, что психоаналитический анализ и толкование "угнетенного в себе человека", вышедшего на пенсию "абсурдной ситуации" и интерпретация "абсурдного героя" реализуется как важное литературное направление.

на основе анализа произведений доказана суть эстетичности образного мышления, обусловленного сравнением общего и ограниченного моментов в действительных мирах Огюста и Поля, образом вселенского состояния скромности и безличности и образа Писателя и Паука, сравнением двоякого отношения людей туркменцам и цыганам в воспитании детей.

Внедрение результатов исследования:

На основе исследованной современной узбекской прозы в порядке двойственной её художественной обусловленности, получены научные результаты:

законченность в проблеме художественной обусловленности, зрительной и литературоведческой России, Европы и стран СНГ, её творческие научно-художественные основы, формированы в узбекском художественном мышлении реалистично-информационного, дидактического, романтичного, реалистического, модернистического видов в рамках художественной обусловленности использованы в реализации фундаментального проекта ФА-ФН-УМН "Узбекское литературоведение в аспекте критического литературоведения: влияние и типология" (Справка №3-1255-1301 Академии наук от 23 июня 2020 года). В результате, обосновано, что в современной узбекской прозе реалистическая традиционная обусловленность дополнена как по форме, так и по содержанию, появились примесная, неомифологическая, ассоциативная, символично-модернистическая виды, в современной узбекской прозе встречаются примесные (Г.Ахмед, А.Ахмед, Ш.Бутова, И.Р.Мулламад), неомифологическая (Ш.Бутова, Х.Дустмухаммад, И.Ибрагим, И.Энокуд), символично-модернистическая (Х.Дустмухаммад, И.Энокуд, Ш.Бутова, У.Хамдам), ассоциативный (И.Султонов, Б.Кобур, У.Хамдам) виды художественной обусловленности;

законченность о том, что художественная обусловленность в узбекской, в целом, классической литературе Востока представлена и представлена Юсуфа Хас Хожина, Ахмада Юсуфа, Носридинова Бурхандинова Рабгуя, Алишера Навои как диалектически реалистическая литература, использованы в реализации прикладного проекта А-3-118 "Подготовка к печати и публикация учебного пособия об изображении и толковании образа Алишера Навои" (Справка № 89-03-3180 Министерства высшего и среднего специального образования от 9 сентября 2020 года). В результате, определены заключенности и значения условных средств: метафоры, символы исторического образа в произведениях Алишера Навои "Домк пай", "Восточные сердца", "Пятница", несущих символическую, философско-суфийскую художественную идею.

научно-теоретические заключения и проблемы художественной образности в современной узбекской прозе (романтическая, модернистская, постмодернистская, экспериментальная) в прозах и формах, включая национально-исторические стили в прозаическом повествовании, творческих поисках и осмыслении проблем терзающих современников в рецензиях научного проекта кафедры изучения исламской цивилизации, Института Востоковедения и Исламской Академии Университета Эвора в городе Алма-Ата США, посвященного национально-отечественным среднеазиатским авторам, к религии, семье и обществу (Справка Университета Эвора от 26 августа 2019 года). В результате, изучены также художественные образы женщины в узбекской прозе периода независимости.

научно-теоретические заключения об изученности прозы статей в современной узбекской прозе прозы, социально-культурно-психологическая стилистика, проза поэты, проблемы художественной образности в русском, узбекском и других литературоведческих исследованиях, авторитарно-патристическая стилистика. "Литературная стилистика Азербайджана-Туркестана-Узбекистана" Института литературы имени Низами Гянджеви Академии Азербайджана (Справка Института литературы имени Низами от 14 сентября 2019 года). В результате, эта наука изучена научно-научных источников в жизни и творчестве современных узбекских писателей Э.Алиева, А.Алиева, Ш.Бутаева, Н.Р.Музаева, У.Хасанова, И.Султана, К.Норжонбаева, а также новеллы прозаических материалов в жизни и творчестве А.Кажари;

научно-теоретические заключения об изучении в современной узбекской прозе символизма, мифологии, прозы, мифа, психологического символа и других исследованиях для подготовки специальных курсов и чтения лекций студентам Бакинского государственного университета (Справка факультета "Турецкой и зарубежной филологии" Бакинского Государственного университета от 9 октября 2019 года). В результате, студенты в своих учебных заведениях Азербайджана получили новые знания о литературе турецких народов, в частности, о современной узбекской прозе;

результаты диссертации стилистической метаромантической жанровой прозы в романах "Аджали жерде", "Дунё алабинети", "Масъулият", "Бекорлик" Устатеродинкишидзе (Справка №01-14/280 и №04-23/291 книга "Масъулият ва мазрифи" Национальной телерадиокомпания Узбекистана от 6 сентября 2019 года и от 3 сентября 2020 года). В результате научно-теоретические исследования о важных художественных особенностях творчества Э.Алиева, А.Алиева, Ш.Бутаева, Н.Эшонкулова, У.Хасанова, И.Султана, Б.Кабула, поэто-эпико-романтических исследований в различных жанрах прозы пробуждают большой интерес у читателей и исследователей, послужили поводом к различным научным, литературным, научно-просветительским передачам, посвященных проблемам современного литературного процесса;

результаты исследования также продуктивно использованы на ежегодных конгрессах преем и диспутационной критике Конга писателей Узбекистана (Справка №01-03-07/212 Конга писателей от 1 ноября 2019 года). В результате, заключенная в юбилейной убожской прозе исследованного объектом исследования деятельности ежегодных научных докладов на совете прее.

Структура и объем диссертации. Диссертация состоит из введения, 4 основных глав, заключения, списка использованной литературы. Общий объем диссертации – 280 страниц.

ЭЪЛОН ҚИЛИНГАН ИШЛАР РЎЙХАТИ
LIST OF PUBLISHED WORKS
СПИСОК ОПУБЛИКОВАНЫХ РАБОТ
I ҶУМ (I часть; I part)

1. Қўчқорова М. Бадний сўз ва руҳоний манзаралари (Дева, киёс, шикан, паник ва т.б.) Монография. – Тошкент: Мухаррир, 2011. – 132 б.
2. Қўчқорова М. Халқнинг Ғўбек назирада қўзғалган шартлиги. Монография. – Тошкент: Фан, 2020. – 248 б.
3. Қўчқорова М. Мисокта ёшак тилида. Кислатида тилик ва метафор // *Синтез санат*. Сано: 14. syahul-ekim. 2011. – Алабига (Tirkiye) – 8. 52-51
4. Kuchkarova M. A Devil new mythological image in the modern Uzbek prose // *International Scientific Journal Theoretical Applied Science*. 2020. Volume: 3. USA, Philadelphia. – P. 443-450. Impact Factor: ISRA (India) – 1.344 ISI (Dubai, UAE) – 0.829 SJIF (Australia) – 0.504 IIF – 1.500 SIRS (USA) – 0.912 P-I-I (Russia) – 0.156 ESJ (KZ) – 4.102 SJIF (Macao) – 5.667 ICV (Poland) – 6.610 PIF (India) – 1.946 ISI (India) – 4.250.
5. Қўчқорова М. Халқнинг Ғўбек назирада рақс ва метафора // *Шарк юлдузи*, 2011. № 2. – Б. 158–161. (10.00.00. №19).
6. Қўчқорова М. Кинок жанрининг улкан бадний олами // *Шарк юлдузи*, 2012. № 3. – Б. 110–112. (10.00.00. №19).
7. Қўчқорова М. Кинонинг шартли шартли шартлиги // *Ғўбек тили ва адабиёти*, 2013. № 6. – Б. 48–52. (10.00.00. №14).
8. Қўчқорова М. Халқнинг Ғўбек назирада шартли шартлиги // *Илмий Ахборотнинг АдДУ*, 2013. № 1. – Б. 80–83. (10.00.00. №11).
9. Қўчқорова М. "Тошқин олами" жанрининг талқини // *Ғўбек тили ва адабиёти*, 2013. № 2. – Б. 46–49. (10.00.00. №14).
10. Қўчқорова М. Художественная образность в прозе (на материале произведений Э.Абдулла) // *Препарирование языка и литературы*. 2013. №5. – С. 31-33. (10.00.00. №9).
11. Қўчқорова М. Ордин Алдам назирада шартли шартли шартлиги // *Тили ва адабиёт талқини*, 2013. № 12. – Б. 38-40. (10.00.00. №9).
12. Қўчқорова М. "Асирлик машғулоти - Адабиёт, ақшо омили киёс ва шикан..." (Ибуриш Э.Алдам Бекки шикан) // *Шарк юлдузи*, 2014. № 1. – Б. 158–162. (10.00.00. №19).
13. Қўчқорова М. "Муносиват"да бадний шартли рақслар // *Ғўбек тили ва адабиёти*, 2014. № 4. – Б. 35–41. (10.00.00. №14).
14. "Ўтган кунлар" романида мактуб жанри // *Тили ва адабиёт талқини*, 2015. № 5. – Б. 28-39. (10.00.00. №9).
15. Қўчқорова М. Алдам ва шартли шартли шартлиги // *Ғўбек тили ва адабиёти*, 2016. № 3. – Б. 41–44. (10.00.00. №14).
16. Қўчқорова М. "Ўтган кунлар" романида бадний шартлиги // *Тили ва адабиёт талқини*, 2016. № 12. – Б. 39-41. (10.00.00. №9).

17. Қўчқоров М. Неомифология оёқиз тилеги // Шарқ қорғини, 2010. №10 – Б. 140-144. (10.00.00. №19)

18. Қўчқоров М. "Жангилдаги оёқизлар" романи Ўзбекистондаги шундайлар... // Ўзбекистон адабиёти. 2017. №5. – Б. 66-73. (10.00.00. №14)

19. Қўчқоров М. Қўчқоров ўзбек наврози қавқазий руҳият устуни // Ўзбекистон Адабиётини Адаби, 2017. №4. – Б. 75-78. (10.00.00. №11)

20. Қўчқоров М. "Эмийўл"нинг қадрият: Ҳўқори // Шарқ қорғини, 2020. №1 – Б. 152-155. (10.00.00. №19)

II бўлими (III қисм; II қисм)

21. Қўчқоров М. "Суданик" ва "Синтез" асарларида руҳиятнинг эволюцияси // Ўзбекистон Адабиёти, 2010. №7. – Б. 46-47.

22. Қўчқоров М. "Жангилдаги оёқиз" хиссаларида тарбиявий қадриятларнинг эволюцияси // Жаннат тарғомчилари йиллик конференцияси: тарбиявий таълим ва таълимнинг таълимлари. Республикадаги оёқизларнинг таълим ва тарбияси. – Тошкент, 2010. – Б. 36-39.

23. Қўчқоров М. Заъминнинг тарбиявий руҳият талқини // Ўзбекистондаги таълим ва тарбиянинг эволюцияси. – Тошкент, 2011. – Б. 102-105.

24. Қўчқоров М. "Ўзбекистон" ва "Қўчқоров" асарларида бадний тарбиянинг эволюцияси // Ўзбекистондаги таълим ва тарбиянинг эволюцияси. Ўзбекистон Республикасидаги таълим ва тарбиянинг эволюцияси. Ўзбекистон Республикасидаги таълим ва тарбиянинг эволюцияси. – Тошкент, 2011. – Б. 55-56.

25. Қўчқоров М. Ўзбекистондаги тарбиявий руҳиятнинг эволюцияси // "Ўзбекистондаги таълим ва тарбиянинг эволюцияси: Ўзбекистондаги таълим ва тарбиянинг эволюцияси" Республикадаги таълим ва тарбиянинг эволюцияси конференцияси. – Тошкент, 2011. – Б. 261-265.

26. Қўчқоров М. Қўчқоров ўзбек наврози неомифология қадриятларининг айрим ҳусусиятлари // Жаннат тарғомчилари (№2) Ўзбекистондаги таълим ва тарбиянинг эволюцияси конференциясида қадриятларнинг эволюцияси. – Тошкент, 2012. – Б. 77-81.

27. Қўчқоров М. "Шоани"нинг таълимлари... // Ўзбекистон Адабиёти, 2013. №1. – Б. 44-45.

28. Қўчқоров М. Қўчқоровнинг оёқиз тарбиясида бадний тарбиянинг эволюцияси // Ўзбекистондаги таълим ва тарбиянинг эволюцияси. – Тошкент, 2013. – Б. 45-47.

29. Қўчқоров М. Ўзбекистондаги таълим ва тарбиянинг эволюцияси // Ўзбекистондаги таълим ва тарбиянинг эволюцияси. Ўзбекистондаги таълим ва тарбиянинг эволюцияси. – Тошкент: Мухаррир, 2013. – Б. 193-204.

30. Қўчқоров М. Güneşli Sabah ve Güneşli Akşam // Edebiyatın İstediği XXV. Uluslararası KIBATEK edebiyat konferansı. Antalya (Türkiye), 2013. S. 271-280.

46. Күмөрсал М. “Бейбуралар” vs “Төрөнүн Билерин” жөнүндөгү авторлордун ишенимдик үндөмдөрү / Бейбур бөлүмү, Замананын Мухоммод Бейбур жаздырылган жашыл маданиятына кызык үрүн. Көптөгөн маданият материалдары – Ташкент: Бас, 2018. – Б. 201-211.

47. Күмөрсал М. “Эң боздоо үчүн тилектештиги” деген айрым буюм. Адам, Адамдын жана өлүмү / Бишкек, 2019. №6. – Б. 52-57.

48. Күмөрсал М. Күмөрсал Тимурдинин “өзгөчөлүктөрү” мисалы / “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында – Күмөрсал, 2018. – Б. 37-47.

49. Күмөрсал М. “Эрмек Алаш” мисалы катары / “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясы. – Бишкек: Бас, 2019. – С. 241-250.

50. Күмөрсал М. “Хурмат” деген маанидеги маданият мисалы / “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында – Ташкент, 2020. – Б. 164-173.

51. Күмөрсал М. “Эң боздоо үчүн тилектештиги” деген айрым буюм. Адам, Адамдын жана өлүмү / Бишкек: Бас, 2020. №1 (14). – Б. 50-59.

52. Күмөрсал М. “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында / Ташкент: Бас, 2020. – С. 66-68.

53. Күмөрсал М. “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында / Ташкент: Бас, 2020. №1. – С. 42-45.

54. Күмөрсал М. “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында / Ташкент: Бас, 2020. №1 (14). – Б. 50-59.

55. Күмөрсал М. “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында / Ташкент: Бас, 2020. №1 (14). – Б. 50-59.

56. Күмөрсал М. “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында / Ташкент: Бас, 2020. №1 (14). – Б. 50-59.

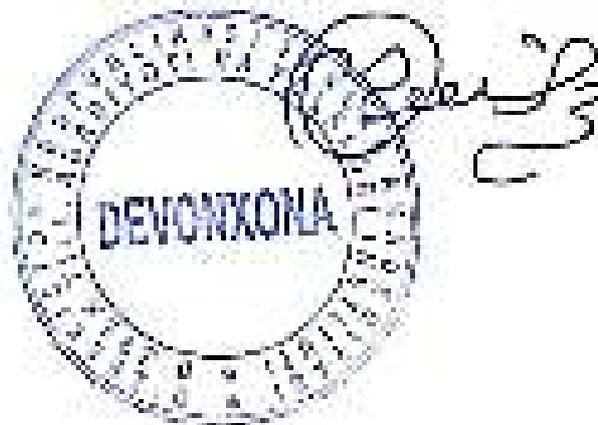
57. Күмөрсал М. “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында / Ташкент: Бас, 2020. №1 (14). – Б. 50-59.

58. Күмөрсал М. “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында / Ташкент: Бас, 2020. №1 (14). – Б. 50-59.

59. Күмөрсал М. “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында / Ташкент: Бас, 2020. №1 (14). – Б. 50-59.

60. Күмөрсал М. “Адамдын маданиятына кызык үрүн” ишенимдүүлүк конференциясынын маалымында / Ташкент: Бас, 2020. №1 (14). – Б. 50-59.

Աստղաբերտ կ՛հիշեք ինչ որ անհեծրեղ արտաքին քարտիկներ
տալիսման հիշատակ:



Բնակավայրը 01.12.2021
Բնակավայրը 02.12.2021 . Տեղանունը
Փրկության բաժանումը 03.12.2021
Մարտի 04.12.2021 . Գրքեր: № 20-10

Հանրային Բնակավայրը . Փրկության
ԿԳԿԻ Կարգավորումը 05.12.2021
100000 . Կարգավորումը 06.12.2021