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til\_adabiyot@uamail.uz www.tilvaadabiyot.uz til\_adabiyot@uamail.uz www.tilvaadabiyot.uz til\_adabiyot@uamail.uz www.tilvaadabiyot.uz til\_adabiyot@uamail.uz www.tilvaadabiyot.uz

ZOMINDA ILHOM CHASHMALARI KO'Z OCHMOQDA



Rasmlar muallifi – Ahmad To'ra



Ushbu sonda



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## Tahrir hay'ati:

Hilola UMAROVA  
Dilshod KENJAYEV  
Nizomiddin MAHMUDOV  
Yorqinjon ODILOV  
Nasirullo MIRKURBANOV  
Jabbor ESHONQULOV  
Valijon QODIROV  
Baxtiyor DANİYAROV  
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Tajixon SABITOVA  
Salima JUMAYEVA  
Nilufar NAMOZOVA  
Qayum BAYMIROV  
Lutfullo JO'RAYEV  
(bosh muharrir o'rinbosari)

## Bosh muharrir

Bahodir JOVLIYEV

## Sahifalovchilar:

Akmal FARMONOV  
Gulnoza VALIYEVA

## Nashr uchun mas'ullar:

Nilufar NAMOZOVA  
Nigora URALOVA  
Emma TOROSYAN

## Tahririyat manzili:

100038, Toshkent shahri  
Matbuotchilar ko'chasi 32-uy.  
Telefon: (98) 121-74-16,  
(71) 233-03-10, (71) 233-03-45,  
(71) 233-03-67.  
e-mail: til\_adabiyot@umail.uz  
web-sayt: www.tilvaadabiyot.uz

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rama-qarshiliklar fonida shakllangan uygʻonish mohiyatini olimlar nigohi vositasida koʻrsatish, zahmatkash ilm ahliga esa izlanishlari natijasini taqdim etishga minbar vazifasini oʻtadi. Shuning uchun olimlar bilan tashkil etilgan aynan milliy uygʻonish davri bilan bogʻliq savollarda suhbatni ragʻbatlantirish uchun barcha imkoniyatlardan foydalanildi, tarixiy faktlar, asl haqiqatning obrazlarga singdirilgan holati, dramaturgiyadagi takror va yangilanishlar, badiiyatdan koʻra ijtimoiylikning ustivorligi, qatagʻon mashinasining shafqatsizligi, ziyoli qatlamning koʻpchilikdan pinhon hayoti savollar tabiatidan kelib chiqib ochiq qilinish imkoniyatini yaratdi. Shu bilan birga ommaviy axborot vositalarida jurnalistlar aynan jadidchilik uchun maxsus ruknlar ham tashkil etishga, seriyali suhbatlar uyushtirishga harakat qildilar.

Qolaversa, istiqloqlning dastlabki yillarida yaʼni olimlar tomonidan jadidchilikka oid tadqiqotlarga endi yoʻl ochilganda, jurnalistning bu davr mohiyatini yorituvchi mualliflik asarini nashr etishi haqiqatdan yiroq edi. Shuning uchun har bir gazeta, jurnal sahifasi yoki koʻrsatuvda jurnalist yangiliklarni yetkazish vositasini, suhbat mazmuni, olimning ilmiy farazi asosiy axborot manbayi boʻlib qolgan edi.

“Bunday Vatanni, bunday xalqni sevish kerak. Sevgan odamgina fidoyi boʻla oladi. Demak, birinchi navbatda, sevgi tuygʻusini tarbiyalash kerak. Sevish esa faqat mard, oliyjanob kishininggina qoʻlidan keladi. Mardlikni tarix, ibrat tarbiyalaydi. Bu yerda oʻylab koʻradigan nuqta koʻp. Oila, maktab, mahalla, ishxona, ustoz-shogird munosabatlari, davlat-idora ishlari, gap va ish birligi masalalari – bular hammasi tarbiya. Bular orasida, shubhasiz, adabiyotning betakror bir oʻrni bor. Lekin, *avvalo, yurakka choʻgʻ tashlay oladigan olovli soʻz – yuksak adabiyot kerak. Ikkinchidan, uni qabul qilib ola oladigan muhit – adabiyotsevar qalb lozim. Shundaygina tanparvarlik oʻrnini vatanparvarlik egallaydi.*”

“Bugun mamlakatimiz va xorijdagi bu soha mutaxassisarlari yakdil eʼtirof etadilar: jadidchilik va jadid adabiyotini oʻrganish boʻyicha ilmiy maktab Oʻzbekiston Milliy universitetida yaratildi va uning asoschisi Oʻzbekiston Respublikasi fan arbobi, filologiya fanlari doktori, professor Begali Qosimovdir. Ustoz Ozod Sharafiddinov taʼbiri bilan aytganda: “Butun Oʻzbekistondagi milliy uygʻonish davrini, uning adabiyotini oʻrganishni istagan yoshlar Begali atrofida uyusha boshladi, butun bir ilmiy maktab shakllandi”.<sup>1</sup> “Sharq yulduzi” jurnalida bosilgan yuqoridagi maqolada olimning maʼnaviy qiyofasi, hayotiy aʼmoli yaqqol koʻzga tashlanadi. Begali Qosimov oʻta talabchan (*bu xususiyat eng avvalo oʻziga nisbatan edi – taʼkid bizniki Sh.Qosimov*), ziyrak, masʼuliyatli, jonkuyar inson edi. U adabiyotning sofliqi, ilmiy haqiqat, jamiyat foydasi uchun doimo kurashib yashagan. Jamiyatdagi loqayd, ilmdan moddiy manfaat kutuvchi, unvon-u ordenlarga intiluvchi qatlamdan doimo nafratlanagan. Yirik monografiyalarining birida uzoq yillar oldin talabasi yozgan diplom ishidan iqtibos keltirish va uni eʼtirof etishni olimlik fazilati deb bilgan. Yoshlarga motivatsiya berishda, toʻgʻri ilmiy faoliyatga yoʻnaltirishda chin maʼnoda rahbarlik qilgan. Har bir insonda fidoyilik, muhabbat tuygʻusi boʻlsagina, tanparvarlik emas, chinakam vatanparvarlik boʻladi, degan mulohazalari bugungi kun uchun ham ahamiyatlidir.

Shunday qilib ommaviy axborot vositalarida milliy uygʻonish davri adabiyoti goh intervyu, baʼzan reportaj, publitsistik nutq, voqea-hodisalarga olimlar nigohi bilan yondashuv shaklida birlashdi. Ularda jurnalistika va publitsistika qonuniyatlari asosida, voqelik, maʼlumot, tahlil, mulohazalar sodda, ravon tilda, hujjatlilik asosida qizgʻin targʻib etildi. Davr talabiga binoan jadidchilik va jadidshunoslik, yangi adabiyot masalalari faktlar, hodisalar koʻlami, voqelik natijalari toʻgʻrisida tezkor, sifatli xabar berishga asoslandi.

<sup>1</sup> Жабборов Н. Адабиятга айланган лаҳза. // Шарқ юлдузи, 2012–6

**Gaukhar KHAMIDULLAEVA,**  
Chirchik State Pedagogical University, Department of  
Russian Language and Teaching Methods, a lecturer

## THE INFLUENCE OF L.TOLSTOY'S "CONFESSION" ON THE NOVELS "THE GRID OF THE NIGHT" BY N.ESHONKUL, AND "LONELINESS" BY ULUGBEK KHAMDAM

In the Uzbek prose of the 21st century, the influence of L. Tolstoy's "Confession" on the novels "Grids of the Night" by N. Eshonkul, and "Loneliness" by U. Khamdam is clearly felt. However, N.Eshonkul and U.Khamdam perceive reality symbolically and metaphorically. L. Tolstoy skillfully develops a huge number of "undiscovered" secrets of realism. In L. Tolstoy's

"Confession", philosophical and aesthetic views on the creative psyche are put forward with very subtle analogies.

*The motive of confession.* The motive of confession in Tolstoy's "Confession" begins with a sorting and synthesis of the truths that he knew and realized in his youth. If you pay attention to the theory of the

psychoanalyst Erich Fromm, you can determine the inner mood of Leo Tolstoy: "It can be argued that moral (spiritual-psychic) loneliness is just as unbearable as physical. Moreover, physical loneliness becomes unbearable only if it entails moral (spiritual) loneliness. Spiritual connection with the world can take a variety of forms: a hermit in his cell (darvesh), who believes in God, or a political prisoner in solitary confinement, feeling unity with comrades in the struggle – they are not alone morally [1: 38–39]<sup>1</sup>. It seems that the psychoanalyst analyzes the victory or defeat that leads to the result. The answer to the eternal question of L. Tolstoy to mankind: "What am I looking for?" was the same.

"My life has stopped. I could breathe, eat, drink, sleep, and could not help but breathe, eat, drink, sleep; but there was no life, because there were no such desires, the satisfaction of which I would find reasonable. If I desired something, then I knew in advance that, whether I satisfied my desire or not, nothing would come of it. If a sorceress came and asked me to grant my wishes, I wouldn't know what to say".

With his confession, the writer comprehends what he saw and forgave in his youth, what business he tried, what he became famous for, and what he lost. In his confession and prayer, the writer expresses such views that life in the footsteps of others, telling his truth, big and small problems in his conceptual world do not give him a moment's rest.

*The motive of repentance.* In the stories "Loneliness" by U. Khamdam and "Grids of the Night" by N. Eshonkul, the motive of repentance served as a synthesis of the plot and compositional integrity.

"Hey, the world around me – here I am! And I boldly think that you are not worth even a moment of my excitement, since it is I, the Man, who is the True Value of the Universe! In fact, without ME there is no YoU! Without me, all your spiritual books are useless fairy tales, talk about God is nonsense! What is the Talmud or the Koran without a Man? Nothing. Only when they penetrate into His heart do they acquire a unique meaning and significance..." [2: 30].<sup>2</sup>

The hero of the work is very depressed: it is difficult for him to find his place in life. No matter what he does, he ends up losing. The doors of his dreams are closing. He was left with unfulfilled desires. Here the real truth is revealed, that is, sincerity. The writer does not hide the true essence and sincerity from the reader, from anyone in general. These aspects show how much his thinking is growing.

*Prayer motive.* Another important character trait of the creator is determined by the motive of prayer in the stories. This is an important factor in making parts of the plot more coherent and goes a long way in revealing the exact purpose of what the writer wants to say. Leo Tolstoy also synthesizes all scientific books related to the history of mankind, creating his own modern mythology.

The plot and its components play an important role in ensuring the compositional integrity of a work of art. In this sense, the artistic chronotope is considered as one of the fragments of the manifestation of the problem of the era and the nature of the creator in Uzbek and Russian prose, as well as several of its aspects related to time. Prof. D. Kuronov: "The work has its own structure – composition, from the speech level to artistic reality. Accordingly, when studying the construction of a work in modern literary criticism, the focus is on such issues as text composition, plot composition, character system, artistic time and era, narrative composition. It is easy to see that the listed aspects are typical for epic works. It is natural because the compositions of epic, dramatic and lyrical works differ significantly from each other. That is why it is appropriate to dwell on each of them separately [3: 5]<sup>3</sup>.

Indeed, if we take into account that the artistic composition is an important factor in the realization of the plot, in Uzbek and Russian stories, the reality that naturally flows in space and time manifests itself in the emergence of complex conflicts, for example, life ones. The artistic chronotope has a decisive force at a distance from the philosophical and psychological state of a person to the epilogue of the work. Chronotope is one of the main structures that connects the plot, composition, rhythm, theme and thought, as well as life itself.

In many places of N. Eshonkul's story "Grids of the Night", he rediscovers the "mythology of the new time" in the form of a mythological introduction. At the same time, the author reveals the myth of time he created in the image of space:

"Satan came into my little room every day, kept his eyes on me, asked about everything I had done all day, and then tried to read what I had written today. He was a very affectionate Satan: he did everything politely, he had a delicate taste and was very smart. He even found hidden sarcasm in seven layers and laughed. As he laughed, an evil expression flickered across his face and then disappeared. I don't know what he told his comrades about me? By the way, one fine day, when he took me to his owner, it looked like they had not given up their old way of life, they were still living in the dirtiest places. He must have led me to the basement of the old building. I was horrified to see fences on all sides. I got embarrassed and lost all my thoughts against them to justify myself" [4: 183–184]<sup>4</sup>.

In the story of the writer N. Eshankul "Grids of the Night", the image of the devil is associated with mythical images (Adam and Eve). Satan, who is always a deceiver next to good, in any situation occupies only pure souls. The writer analyzes ancient mythology and verses of the Holy Quran in real time. He does not hide his conversation with the devil from the reader. The hero sharply criticizes the image of Satan, who led many astray and warmed up his pain.

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