



Tadqiqot **UZ**

ЎЗБЕКИСТОНДА ИЛМИЙ-АМАЛИЙ ТАДҚИҚОТЛАР МАВЗУСИДАГИ КОНФЕРЕНЦИЯ МАТЕРИАЛЛАРИ

2020

- » Ҳуқуқий тадқиқотлар
- » Фалсафа ва ҳаёт соҳасидаги қарашлар
- » Тарих саҳифаларидаги изланишлар
- » Социология ва политологиянинг жамиятимизда тутган ўрни
- » Иқтисодиётда инновацияларнинг тутган ўрни
- » Филология фанларини ривожлантириш йўлидаги тадқиқотлар
- » Педагогика ва психология соҳаларидаги инновациялар
- » Маданият ва санъат соҳаларини ривожланиши
- » Архитектура ва дизайн йўналиши ривожланиши
- » Техника ва технология соҳасидаги инновациялар
- » Физика-математика фанлари ютуқлари
- » Биомедицина ва амалиёт соҳасидаги илмий изланишлар
- » Кимё фанлари ютуқлари
- » Биология ва экология соҳасидаги инновациялар
- » Агропроцессинг ривожланиш йўналишлари
- » Геология-минерология соҳасидаги инновациялар



No20
30 сентябрь

conferences.uz

**"ЎЗБЕКИСТОНДА ИЛМИЙ-АМАЛИЙ ТАДҚИҚОТЛАР"
МАВЗУСИДАГИ РЕСПУБЛИКА 20-КЎП ТАРМОҚЛИ
ИЛМИЙ МАСОФАВИЙ ОНЛАЙН КОНФЕРЕНЦИЯ
МАТЕРИАЛЛАРИ
12-ҚИСМ**

**МАТЕРИАЛЫ РЕСПУБЛИКАНСКОЙ
20 -МЕЖДИСЦИПЛИНАРНОЙ ДИСТАНЦИОННОЙ
ОНЛАЙН КОНФЕРЕНЦИИ НА ТЕМУ "НАУЧНО-
ПРАКТИЧЕСКИЕ ИССЛЕДОВАНИЯ В УЗБЕКИСТАНЕ"
ЧАСТЬ-12**

**MATERIALS OF THE REPUBLICAN
20-MULTIDISCIPLINARY ONLINE DISTANCE
CONFERENCE ON "SCIENTIFIC AND PRACTICAL
RESEARCH IN UZBEKISTAN"
PART-12**

ТОШКЕНТ-2020



УУК 001 (062)
КБК 72я43

"Ўзбекистонда илмий-амалий тадқиқотлар" [Тошкент; 2020]

"Ўзбекистонда илмий-амалий тадқиқотлар" мавзусидаги республика 20-кўп тармоқли илмий масофавий онлайн конференция материаллари тўплами, 30 сентябрь 2020 йил. - Тошкент: Tadqiqot, 2020. - 10 б.

Ушбу Республика-илмий онлайн конференция 2017-2021 йилларда Ўзбекистон Республикасини ривожлантиришнинг бешта устувор йўналишлари бўйича Ҳаракатлар стратегиясида кўзда тутилган вазифа - илмий изланиш ютуқларини амалиётга жорий этиш йўли билан фан соҳаларини ривожлантиришга бағишланган.

Ушбу Республика илмий конференцияси таълим соҳасида меҳнат қилиб келаётган профессор - ўқитувчи ва талаба-ўқувчилар томонидан тайёрланган илмий тезислар киритилган бўлиб, унда таълим тизимида илғор замонавий ютуқлар, натижалар, муаммолар, ечимини кутаётган вазифалар ва илм-фан тараққиётининг истиқболдаги режалари таҳлил қилинган конференцияси.

Масъул муҳаррир: Файзиев Шохруд Фармонович, ю.ф.д., доцент.

1. Ҳуқуқий тадқиқотлар йўналиши

Профессор в.б., ю.ф.н. Юсувалиева Рахима (Жахон иқтисодиёти ва дипломатия университети)

2. Фалсафа ва ҳаёт соҳасидаги қарашлар

Доцент Норматова Дилдора Эсоналиевна (Фарғона давлат университети)

3. Тарих саҳифаларидаги изланишлар

Исмаилов Ҳусанбой Маҳаммадқосим ўғли (Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги Таълим сифатини назорат қилиш давлат инспекцияси)

4. Социология ва политологиянинг жамиятимизда тутган ўрни

Доцент Уринбоев Хошимжон Бунатович (Наманган муҳандислик-қурилиш институти)

5. Давлат бошқаруви

PhD Шакирова Шоҳида Юсуповна (Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги "Оила" илмий-амалий тадқиқот маркази)

6. Журналистика

Тошбоева Барнохон Одилжоновна (Андижон давлат университети)

7. Филология фанларини ривожлантириш йўлидаги тадқиқотлар

Самигова Умида Хамидуллаевна (Тошкент вилоят халқ таълими ходимларини қайта тайёрлаш ва уларнинг малакасини ошириш ҳудудий маркази)



8.Адабиёт

PhD Абдумажидова Дилдора Рахматуллаевна (Тошкент Молия институти)

9.Иқтисодиётда инновацияларнинг тутган ўрни

Phd Вохидова Меҳри Хасанова (Тошкент давлат шарқшунослик институти)

10.Педагогика ва психология соҳаларидаги инновациялар

Турсунназарова Эльвира Тахировна (Навоий вилоят халқ таълими ходимларини қайта тайёрлаш ва уларнинг малакасини ошириш ҳудудий маркази)

11.Жисмоний тарбия ва спорт

Усмонова Дилфузахон Иброхимовна (Жисмоний тарбия ва спорт университети)

12.Маданият ва санъат соҳаларини ривожлантириш

Тоштемиров Отабек Абидович (Фарғона политехника институти)

13.Архитектура ва дизайн йўналиши ривожланиши

Бобохонов Олтибой Раҳмонович (Сурхандарё вилояти техника филиали)

14.Тасвирий санъат ва дизайн

Доцент Чариев Турсун Хуваевич (Ўзбекистон давлат консерваторияси)

15.Муסיқа ва ҳаёт

Доцент Чариев Турсун Хуваевич (Ўзбекистон давлат консерваторияси)

16.Техника ва технология соҳасидаги инновациялар

Доцент Нормирзаев Абдуқайом Раҳимбердиевич (Наманган муҳандислик-қурилиш институти)

17.Физика-математика фанлари ютуқлари

Доцент Соҳадалиев Абдурашид Мамадалиевич (Наманган муҳандислик-технология институти)

18.Биомедицина ва амалиёт соҳасидаги илмий изланишлар

Т.ф.д., доцент Маматова Нодира Мухтаровна (Тошкент давлат стоматология институти)

19.Фармацевтика

Жалилов Фазлиддин Содиқович, фарм.ф.н., доцент, Тошкент фармацевтика институти, Дори воситаларини стандартлаштириш ва сифат менежменти кафедраси мудири

20.Ветеринария

Жалилов Фазлиддин Содиқович, фарм.ф.н., доцент, Тошкент фармацевтика институти, Дори воситаларини стандартлаштириш ва сифат менежменти кафедраси мудири

21.Кимё фанлари ютуқлари

Раҳмонова Доно Қаххоровна (Навоий вилояти табиий фанлар методисти)



22.Биология ва экология соҳасидаги инновациялар

Йўлдошев Лазиз Толибович (Бухоро давлат университети)

23.Агропроцессинг ривожланиш йўналишлари

Доцент Сувонов Боймурод Ўралович (Тошкент ирригация ва қишлоқ хўжалигини механизациялаш мухандислари институти)

24.Геология-минерология соҳасидаги инновациялар

Phd доцент Қаҳҳоров Ўктам Абдурахимович (Тошкент ирригация ва қишлоқ хўжалигини механизациялаш мухандислари институти)

25.География

Йўлдошев Лазиз Толибович (Бухоро давлат университети)

Тўпламга киритилган тезислардаги маълумотларнинг ҳаққонийлиги ва иқтибосларнинг тўғрилигига муаллифлар масъулдир.

© Муаллифлар жамоаси

© Tadqiqot.uz

PageMaker\Верстка\Саҳифаловчи: Шахрам Файзиев

Контакт редакций научных журналов. tadqiqot.uz
ООО Tadqiqot, город Ташкент,
улица Амира Темура пр.1, дом-2.
Web: <http://www.tadqiqot.uz/>; Email: info@tadqiqot.uz
Тел: (+998-94) 404-0000

Editorial staff of the journals of tadqiqot.uz
Tadqiqot LLC The city of Tashkent,
Amir Temur Street pr.1, House 2.
Web: <http://www.tadqiqot.uz/>; Email: info@tadqiqot.uz
Phone: (+998-94) 404-0000

**МАДАНИЯТ ВА САНЪАТ СОҲАЛАРИНИ
РИВОЖЛАНТИРИШ**

1. Shodiyeva Nigina Ulugbek qizi	
INTERPRETATION OF ARTISTIC IMAGES IN ISAJON SULTON'S NOVEL	
«OZOD».	7



МАДАНИЯТ ВА САНЪАТ СОҲАЛАРИНИ РИВОЖЛАНТИРИШ

INTERPRETATION OF ARTISTIC IMAGES IN ISAJON SULTON'S NOVEL «OZOD».

Shodiyeva Nigina Ulugbek qizi
The student of Bukhara State University
Tel. number: +998906146930
nshodiyeva12@gmail.com

Abstract: In this article, the novel of "Ozod" by the novelist of new period Isajon Sulton is poetically observed, the main idea and oriental traditions are discussed in the work. The originality of the artistic symbols in the novel is interpreted as having a symbolic figurative meaning.

Key words: symbol, symbolic images, artistic representations of road and wind.

Fiction, which is the art of speech, like other arts, reflects life through the spiritual experiences, thoughts, activities, struggles, and emotions of the people in it. It should be noted that the main subject of fiction is man. In short, the image of man is central to the science of literature. The society in which he lives and the processes that take place in him, such as nature and the social environment, are used to show the peculiarities of the human person, to reflect his nature more vividly. So what is an emblem?

«An emblem is an image, an appearance, as well as a sign, a symbol embodied in the eyes in the imagination.» [1]

In fiction, the symbol is used as a synonym for «image.» That is why the concept of artistic symbolism is often used instead of artistic image.

During the years of independence, Uzbek literature has also undergone a process of «renewal», especially in the epic round. In particular, our novel is about the analysis of human dreams, intimate experiences, the human psyche. Isajon Sulton's novel «Ozod» is one of the epic works created during the independence period, the puzzle of personality is widely observed, consisting of a collection of figurative signs and symbols. The novel «Ozod» is a work written in a completely new spirit. The author has moved away from the traditional plot, the image of traditional images in the novel. We can say that this is a complete philosophical work. The composition of the work is built in such a way that all the artistic symbols unite around Ozod, who is looking for the tulip-happiness of his destiny. Ozod is a symbol of thinking that seeks to know the mysteries of the universe and moves towards its own destiny. Along the way, he encounters various reflections and their experiences of destiny. But the answers to the age-old questions they have posed to the outside world are new. In the person of the protagonist, we see a free man who thinks and observes independently on the basis of signs and details, and whose inner need for self-study calls him to even higher levels. As literary scholar Abdugafur Rasulov puts it, "In fact, I am in favor of thinking that all the characters in the novel are Ozod himself. Isn't that the same logic when it comes to reflections. If he set out on a journey of meaning, would he be like his father and spend the day working in the fields? If he aspired to wealth, would his destiny be like wandering in the paths of remorse and regret, like the fate of the owner of the vineyard? All the young men who are growing up are Saints. Ozod aspired to Dilorom, who was a peacemaker because of his sainthood nature. Yes, the woman is Dilorom, but the homeland is also Dilorom." [2]

In the person of "Ozod" the writer conditionally injects proportion to the main idea of Farididdin Attor's "Mantiq ut-tayr", Alisher Navoi's "Lison ut-tayr", Jalaliddin Rumi's "Ichindagi



ichingdadur" [3]

At the heart of it all is the idea of self, of the universe, of man. Sa'dulla Quronov thinks: «The novel "Ozod" is artistically and figuratively connected with the literature of the East. After all, the plot of the work is close to the plot of F. Attor's «Mantiq ut-tayr» and Alisher Navoi's «Lison ut-tayr». In «Mantiq ut-tayr», birds in search of Semurg cross seven valleys. These valleys are a symbol of the seven stages that lead to the truth in mysticism. «In the novel «Ozod», Ozod travels in search of the mysterious tulip that brings happiness and bliss.» [4]

«The road is clear: if you cross the Uchyongak, there is the Salt Desert and the Aydinkol Lake. Farther away from Aydinkol there is a flat desert, and behind the desert there are rocks. Then the mountain and the rock begin, and farther inland, between the two mountains, the slippery high cliffs rise to the top of those cliffs. »[5]

Continuing the classical traditions of the East, the author focuses on the image of the road. It should be noted that the location sought in the play does not matter, the most important is the path traversed by the protagonist. Because that's what leads him to the pinnacle of enlightenment, the lesson of life:

«You also asked about the road,» said the Master. They said: «So-and-so set off and went to so-and-so's place.» Behind this statement are the landscapes of the roads, the nature, the images, the words and attitudes of different people, the mountains and the gardens, the rivers and the streams, the deserts and other big and small things that lead in different directions. There are trails, villages and cities, night and day, wonders and dangers. It's like a window that says «So-and-so» has set off and gone to so-and-so's place, and if you look at it, you can see what I'm saying behind it. The window is visible, the inside is behind. The result is obvious when he reaches his destination. In fact, all of this is the opposite. That person's goal is to get to the destination. »[6]

Indeed, these same views are a fact of life. In fact, everyone has a long way to go from birth to death. But the interesting thing is that the destination of a human being depends on how he travels this path of life. This idea, like the image of the owner of the vineyard in the play, encourages a person to look back and summarize his life as he grows older:

«Will you then begin to hear the voices of your past? The paths, the rocks, the ravines, the cliffs of your many years of life ... you begin to see events unfold like bushes growing in their bosoms. Then you think about your life, because life has blown over this corner like the wind. You too will be swept away by the wind. »[7]

And through the image of the blind man in the work, we can see that the eyes of the human heart are open. Although the human eye cannot see around, it understands the whole world more deeply than the naked eye through its heart and mind. Man also expresses the power of things in life that he does not pay attention to:

«Everything that lies here is a word, my boy,» said the blind man calmly. «Everything you see around you is a word. You know, the beginning and the end of the human being are words and meanings. Have you heard that the world is completely the opposite? That's the decent thing to do, and it should end there. Because one day the universe will disappear completely, and only the words spoken and their meanings will remain. From them new worlds will be built. »[8]

This emblem played a very important role in the plot of the work. Because in the spiritual growth of Ozod, the wisdom spoken by this sage serves as a guide for him. If we pay attention to the wisdom he narrates, we will feel from the bottom of our hearts how influential and at the same time they are true.

The wind is the symbol that accompanies Ozod until he reaches his destination. Ozod observes the «philosophy of reflections» because of him. In fact, the image of the wind is portrayed as a prophet, a narrator of all the events in the novel.

The author uses a lot of puzzles in the play. But under each puzzle there is a truth that humanity aspires to. The closer you get to each destination, the closer you get to the pinnacle of enlightenment. Finally, he realizes himself. He will know the secrets of the universe.

To come to the conclusion, Isajon Sulton's novel «Ozod» seems to have been created in response to eternal riddles. The more one reads this philosophical work, the more one realizes the wonders of the world around him, as well as his inner world. The author's goal through the work is to purify the soul, to introduce oneself. In fact, the artistic symbols used in their place, which contain many meanings, are really important in this. After all, in understanding and interpreting



the essence of the work, it is very important to know the place of the symbols in the plot, to get to the root of them.

References:

1. O'zbek tilining izohli lug'ati. T.: "O'zbekiston milliy ensiklopediyasi" Davlat ilmiy nashriyoti, 2006-2008. 485-bet.
2. Rasulov A. Akslar falsafasi. –T.: "Sharq", 2012.- 420-bet.
3. Toliboyev X. Poetik mushohadada ramziylik // Sharq yulduzi. Toshkent. 2016. №11
4. www.kh-davron.uz. Quronov S. Isajon Sultonning ikki romani haqida.
5. I. Sulton. Ozod.-T.: "Sharq", 2012.

"ЎЗБЕКИСТОНДА ИЛМИЙ-АМАЛИЙ ТАДҚИҚОТЛАР" МАВЗУСИДАГИ РЕСПУБЛИКА 20-КЎП ТАРМОҚЛИ ИЛМИЙ МАСОФАВИЙ ОНЛАЙН КОНФЕРЕНЦИЯ МАТЕРИАЛЛАРИ

(12-қисм)

Масъул муҳаррир: Файзиёв Шохруд Фармонович

Мусахҳиҳ: Файзиёв Фаррух Фармонович

Саҳифаловчи: Шахрам Файзиёв

Эълон қилиш муддати: 30.09.2020

Контакт редакций научных журналов. tadqiqot.uz

ООО Tadqiqot, город Ташкент,
улица Амира Темура пр.1, дом-2.

Web: <http://www.tadqiqot.uz/>; Email: info@tadqiqot.uz

Тел: (+998-94) 404-0000

Editorial staff of the journals of tadqiqot.uz

Tadqiqot LLC The city of Tashkent,
Amir Temur Street pr.1, House 2.

Web: <http://www.tadqiqot.uz/>; Email: info@tadqiqot.uz

Phone: (+998-94) 404-0000
