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ADABIY ASAR QAHRAMONI TALQINIDAGI O‘ZIGA XOSLIKLAR

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Annotatsiya: Ushbu maqolada adabiyotshunoslik ilmidagi muhim mavzulardan biri qahramon masalasi haqida ma’lumot berildi. Qahramon, personaj, obraz kabi tushunchalar o’rtasidagi o’xshash va farqli jihatlar o’rganildi.

Kalit so’zlar: Hikoya, qahramon, personaj, obraz, estetik kategoriya, janrlar sistemasi, sotsialistik metod.

Аннотация: В данной статье одной из важных тем литературоведческой науки является информация о проблеме героя. Изучены сходства и различия таких понятий, как герой, персонаж, образ.

Ключевые слова: Рассказ, герой, персонаж, образ, эстетическая категория, жанровая система, социалистический метод **.**

Abstract: In this article, one of the important topics in the science of literary studies is information about the problem of the hero. Similarities and differences between concepts such as hero, character, image were studied.

Key words: Story, hero, character, image, aesthetic category, system of genres, socialist method.

Adabiyotda qahramon, personaj, obraz kabi tushuncha va masalalar juda katta o‘rinni egallaydi. Chunki, har qanday asarda umumiy qilib aytganda, inson qatnashadi. Adabiyot markazida inson turadi. Lirik asarlarga nazar tashlasak, lirik qahramon orqali insonning tuyg‘u, kechinma va hissiyotlariga duch kelamiz; epik asarlarda – butun boshli inson taqdirlari haqida hikoya qilinadi; dramatik asarlar esa insonni barcha jihatlarini teran ochib bera olish kuchiga ega. Inson taqdiri hamisha eng qiziq jarayon bo‘lib kelgan. Asarlar qiziqib o‘qilishi, qahramonlar hayotidan o‘ziga kerakli jihatlar olinishi bevosita asarda inson taqdiri yoritilganligi bilan belgilanadi. Yuqorida ta’kidlaganimiz, inson taqdiri esa asarda qatnashgan qahramon, personaj va obrazlar orqali kitobxonga yetkaziladi.

Qahramon tushunchasiga to‘xtaladigan bo‘lsak, ilmiy adabiyotlarda bir-biriga yaqin fikrlarni ko‘plab uchratishimiz mumkin. Xususan, ilmiy lug‘atlarda qahramon atamasining birinchi ma’nosi izohlanganda: «*asar personajlari tizimida yetakchi mavqe tutib, g‘oyaviy-badiiy konsepsiyani shakllantirish va ifodalashda muhim rol o‘ynovchi shaxs obrazi*»[1][1, 378] – deb ta’riflangan. Terminni bu ma’noda tushunish epik yoki dramatik asar personajlarini darajalashni ko‘zda tutadi ham: syujet voqealari qahramon atrofida uyushtirilib, boshqa personajlar u bilan bog‘liq holda asar voqeligiga kiritiladi; ular qahramon bilan hokim-tobe bo‘lib, unga nisbatan yordamchi funksiyalarni bajaradi. Ko‘p chiziqli murakkab syujet qurilishiga ega yirik hajmli asarlarda bir emas, bir nechta qahramon harakatlanishi ham mumkin. Bu holda personajlar sistemasi o‘z ichida mikrosistemalarga ajralib, ularning markazida qahramonlardan biri turadi. Bunga misol qilib, Abdulhamid Cho‘lponning «Kecha» romanining boshlanishida ikkita shunday mikrosistemalar, ya’ni birining markazida Zebi, ikkinchisining markazida Akbarali turganini keltirishimiz mumkin. Asarda voqealar rivoji davomida Zebi mikrosistemasi yemirilib, uning o‘zi Akbarali mikrosistemasining elementiga aylanadi, Miryoqub va Razzoq so‘fi kabi qahramonlar esa yangi mikrosistemani tashkil qiladi. Yuqoridagi fikrlardan ayon bo‘ladiki, «Kecha» asarida to‘rtta qahramon bor. Bular: Zebi, Akbarali, Miryoqub, Razzoq so‘fi. Bunga qo‘shimcha ravishda, bu qahramonlar ham asar syujet-kompozitsion qurilishidagi o‘rni va muallif maqsadini ifodalashdagi ahamiyati nuqtayi nazaridan darajalanishi, bosh va ikkinchi darajali qahramonlarga ajratilishi mumkin. Masalan, Romanning syujet-kompozitsion qurilishi jihatidan Zebi bosh qahramon bo‘lsa, badiiy konsepsiyani butlash va ifodalashdagi roli nuqtayi

[1] Куронов Д, Мамажонов З, Шералиева М . Адабиётшунослик луғати. – Т:Академнашр, 2010 йил.– Б. 378

nazaridan Miryoqub bosh qahramondir. Kichik hajmli epik asarlarda, hikoya va qissalarda, odatda, bitta qahramon harakatlanadi. Lekin buni qat'iy qoida deb qabul qilmaslik kerak, istisno holatlar ham ko'plab uchrab turadi. Masalan, tasvirlanayotgan hayotiy holatning o'zi yetakchi estetik ahamiyat kasb etgan Abdulla Qahhorning «Anor» hikoyasida Turobjon ham, uning xotini ham birdek qahramon sanalishi mumkin.

Qahramon tushunchasi faqat estetik kategoriya bo'lmay, etik kategoriya ham hisoblanadi. Shuning uchun adabiyotshunoslikda *ijobiy qahramon va salbiy qahramon* tushunchalari farqlanishini kuzatish mumkin. [2,70] Garchi so'nggi yillarda adabiy qahramonlarni bu tarzda tasniflash tanqid ostiga olinib, unga adabiyotni jo'nlashtirish deb qaralayotgan bo'lsa ham, tasvir qaratilgan predmetga muallif munosabati mavjud ekan, bu hodisa o'z o'rnini saqlab qolaveradi. Faqat bu o'rinda bitta muhim jihatni unutmaslik kerak: ya'ni ijobiy yoki salbiy qahramonga avvaldan shakllangan simpatiya yoki antipatiya asosida munosabatda bo'lmay, unga, avvalo estetik hodisa sifatida yondashish zarur. Bu shart bajarilmagan holda o'quvchi badiiy voqelikni qahramonlardan biri yoki nari borsa roviy nigohi bilan ko'radiki, natijada o'qish jarayoni ijodiylikdan mosuvo bo'ladi. *Adabiyotshunoslikda aksilqahramon tushunchasining mavjudligi uchun qahramon faqat, estetik kategoriyagina bo'lmay, etik kategoriya ham ekanligining yana bir dalilidir.* [1,378-379]

Qahramon tushunchasining ikkinchi ma'nosiga ta'rif berilganda, muomala amaliyotida, ba'zan ilmda qahramon termini adabiy asarda harakatlanuvchi har qanday shaxs obrazi ma'nosida ham qo'llanadi. Bu holda u personaj terminiga sinonim bo'lib, hech qanday darajalanishni ko'zda tutmaydi. Quyidagi fikrlar ham qahramon masalasini ochishda xizmat qiladi: *Zamon va qahramon masalasi doimo adabiyot oldidagi markaziy masalalardan biri bo'lib kelgan va shunday bo'lib qolajak. O'zbek sovet adabiyotining barcha bosqichlarida, davr oldidagi yuksak grajdanlik burchini chuqur tushunib va uni amalga oshirish yo'lida tinim bilmaydigan qahramonlar obrazlari yaratilgan. Bu obrazlarning har biri ma'lum davrning talablari va ehtiyojlari bilan birga tug'ilgan, ammo o'quvchilarning doimiy do'sti va maslahatchilariga aylanib qolgan adabiy qahramonlardir.*[2]

Xulosa qilib shuni aytish mumkinki, adabiyotshunoslikda va umuman, adabiyotda qahramon masalasi markaziy o'rinni egallaydigan masalalardan biri bo'lib qolaveradi. Chunki adabiyot bu, birinchi navbatda, insonshunoslik ham demakdir. Asarlar yaratilar ekan, unda inson, inson taqdiri, his-tuyg'ulari, dunyoqarashi, jamiyat bilan aloqasi va yana juda ko'plab qirralar ham yoritilishda davom etadi. Bu yo'lda qahramon, personaj, obraz va xarakter kabi tushunchalarni teran anglash adabiyotning «kuchi»ni atroflicha anglab yetishga xizmat qiladi.

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