



# ACADEMIC SPECTRUM

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### **THE INTERPRETATION OF PERSONAL TRAGEDY IN THE SHORT STORIES OF NAZAR ESHONQUL**

**Abstract.** *This research provides an in-depth analysis of how personal tragedy is artistically represented in the short stories of Nazar Eshonqul, paying particular attention to the author’s exploration of the protagonist’s inner world. The study focuses on the psychological conflicts individuals experience, their struggle for self-understanding, the intensifying tension between the individual and society, and the resulting spiritual and emotional breakdown. It further examines Eshonqul’s distinctive use of psychological narrative techniques, symbolic details, and metaphorical imagery that illustrate the fragmentation of the characters’ consciousness.*

**Key words:** *Nazar Eshonqul, Uzbek prose, personal tragedy, psychological analysis, existentialism, symbolism, inner world*

**Аннотация.** *В данном исследовании проводится углублённый анализ художественного отражения личной трагедии в рассказах Назара Эшонкула с особым вниманием к изображению внутреннего мира главного героя. В работе рассматриваются психологические конфликты, переживаемые личностью, её борьба за самопонимание, нарастающее напряжение между индивидом и обществом, а также возникающий духовный и эмоциональный надлом. Кроме того, анализируется своеобразие использования Назаром Эшонкулом приёмов психологического повествования, символических деталей и метафорической образности, раскрывающих фрагментацию сознания персонажей.*

**Ключевые слова:** *Назар Эшонкул, узбекская проза, личная трагедия, психологический анализ, экзистенциализм, символизм, внутренний мир.*

**Introduction.** In contemporary Uzbek literature, the artistic exploration of the individual’s inner world, psychological experiences, and personal tragedies is becoming an increasingly pressing issue. In the literary process, problems such as the essence of the human being, moral choice, inner and social conflicts between the individual and society, loneliness, spiritual emptiness, and the search for the meaning of existence are steadily coming to the fore. From this perspective, the works of Nazar Eshonqul are distinguished in present-day Uzbek prose by their distinctive approach to analyzing the complex nature of the human being as an “inner self.” In his short stories, personal tragedy is interpreted not only through external life events, but also through deep psychological and existential layers, including subconscious conflicts, inner monologues, subjective perception, the philosophical essence of existence, and the heavy burden of moral responsibility. The writer depicts his characters not as mere components of objective reality, but as prisoners of their own inner spiritual worlds; therefore, in his works, the process of self-searching, spiritual erosion, and inner fragmentation becomes the central focus of the entire artistic structure, thereby further deepening the humanistic orientation of modern Uzbek literature.<sup>28</sup>

In the works of Nazar Eshonqul, human tragedy primarily arises from a sharp imbalance between the individual’s inner world and external reality. The characters’ psychological experiences—their deeply concealed fears, anguish, despair, and persistent striving for self-understanding—deepen the meaning and essence of the artistic space created by the writer. Although the reality depicted in Eshonqul’s stories may appear superficially simple, it conceals complex meanings of human existence, symbolic allusions, Sufi-philosophical layers, and existential moods. These elements encourage the reader to reconsider the fundamental essence of human existence. For the writer, tragedy is not merely a dramatic situation, but an artistic manifestation of existential

<sup>28</sup> Abdullayev O. Zamonaviy o‘zbek hikoyachiligi poetikasi. – Toshkent: Fan, 2019. – 236 b.

suffering that stems from spiritual disintegration, a fall into inner emptiness, and the inability to find one's place in the world.

Although the creative work of Nazar Eshonqul has been studied to a certain extent in literary scholarship, the ways in which personal tragedy is expressed in his short stories through artistic devices, the internal and external factors that cause disruptions in the characters' psyche, as well as the semantic and philosophical interpretations of the society–individual conflict have not yet been fully systematized. In particular, the role of such poetic devices as psychological detail, stream of consciousness, symbolic imagery, metaphorical constructions, and the subjective modification of time and space in conveying personal tragedy requires in-depth scholarly analysis.

Although the artistic interpretation of personal tragedy has long been one of the leading issues in literature, in the short stories of Nazar Eshonqul this problem acquires a new artistic and philosophical dimension against the background of the modern individual's spiritual crisis, moral choices, inner suffering, psychological fragmentation, and confrontation with the meaninglessness of existence. The writer's characters are often complex individuals who are unable to adapt to social norms, who search for their inner truth, and who find themselves divided between external life and their inner world. Through these figures, the author brings to the center of artistic analysis the most subtle aspects of the human psyche—fear, hope, the search for meaning, loneliness, moral responsibility, and spiritual contradictions.

As a result, by depicting the individual's inner tragedy, Nazar Eshonqul's short stories reveal not only personal psychological conflicts, but also present the spiritual condition of contemporary society, the individual's lost sense of self, and the problem of inner emptiness as objects of artistic and philosophical inquiry.<sup>29</sup>

The relevance of this study lies in the fact that analyzing personal tragedy in the writer's short stories not only reveals the distinctive features of the author's artistic style, but also helps to achieve a broader understanding of the spiritual and moral problems of contemporary society. Indeed, inner crisis, spiritual emptiness, social alienation, and moral loneliness remain socio-cultural phenomena that have not lost their significance even today.

Therefore, this study focuses on the artistic interpretation of personal tragedy in Nazar Eshonqul's short stories, its aesthetic and philosophical foundations, the inner psychological dynamics of character images, and the semantic load of artistic details and symbols as the central objects of scholarly analysis. Such an approach makes it possible to gain a deeper understanding of the writer's creative individuality, the developmental tendencies of modern Uzbek prose, and the artistic representation of the human psyche.<sup>30</sup>

The methodological foundation of this research is formed by the integration of modern literary studies, psychological analysis, hermeneutics, and cultural-philosophical approaches. These theoretical perspectives make it possible to reveal more profoundly the artistic interpretation of personal tragedy and to conduct a scholarly investigation of psychological processes, inner experiences, and the system of symbolic images in the writer's works. Consequently, the study is not confined to a single approach, but is carried out on the basis of a complex of multi-layered analytical methods.

First, structural and poetic methods of literary analysis are applied to identify the compositional structure of Nazar Eshonqul's short stories, the system of characters, artistic details, plot dynamics, and the distinctive features of the writer's style. This approach helps to understand how personal tragedy is formed within the structure of the stories and through which artistic means it is expressed.

One of the key methods of the research is psychological analysis, which serves as the main tool for elucidating the artistic interpretation of the characters' inner world, inner monologue, stream of consciousness, psychological crisis, and alienation. The psychological approach enables a

<sup>29</sup> Eshonqul N. Qora kitob. – Toshkent: Sharq, 2008. – 224 b.

<sup>30</sup> Eshonqul N. Hikoyalar. – Toshkent: Yangi asr avlodi, 2015. – 180 b.

scholarly examination of the essential nature of the characters' mental states, their internal conflicts, fears, and suffering.

In addition, the study employs the hermeneutic method to interpret the deep semantic layers of the text, its symbolic meanings, and latent structures of meaning. Through hermeneutic interpretation, symbolic details such as water, the road, darkness, and wind in Nazar Eshonqul's short stories reveal the spiritual and philosophical roots of personal tragedy. This approach makes it possible to examine the stories not as a mere sequence of events, but as multilayered artistic and philosophical texts.

During the research process, the comparative analysis method was also applied. The psychological and modernist moods present in Nazar Eshonqul's works were compared with the interpretations of psychological suffering in the short stories of other contemporary Uzbek writers. This method helped to identify the distinctive features of Eshonqul's style and his original approaches to interpreting personal tragedy.

Furthermore, on the basis of a cultural-philosophical approach, such issues as national spiritual values, destiny, conscience, the dichotomy of good and evil, and human responsibility before existence, as reflected in the stories, were examined in depth. This approach demonstrates that the writer interprets personal tragedy not only in psychological terms, but also within social and philosophical contexts.

To ensure the scholarly validity of the research, scientific literature, articles, monographs, and contemporary studies in literary criticism were analyzed. Academic sources devoted to psychologism, modernism, existentialism, symbolism, and artistic thinking in Uzbek prose strengthened the theoretical foundation of the study.

The integration of various methodological approaches made it possible to comprehensively reveal personal tragedy in Nazar Eshonqul's short stories and to systematically analyze its psychological, symbolic, philosophical, and social dimensions. Therefore, this research was conducted on the basis of an integrative and complex approach, and the artistic interpretation of personal tragedy is presented in a complete, coherent, and academically substantiated manner.

The creative work of Nazar Eshonqul occupies a distinctive place in the psychological and philosophical orientation of modern Uzbek literature. In his short stories, inner experiences, psychological suffering, the process of self-awareness, and the conflicts between the individual and society are interpreted as central artistic themes. Scholarly studies conducted on these issues serve as an important academic foundation for understanding the philosophical roots, artistic continuity, and originality of the writer's style.

Primarily, the literary-theoretical interpretation of the problem of personal tragedy has been extensively studied in world literature. Philosophers such as S. Kierkegaard, F. Nietzsche, A. Camus, J.-P. Sartre, and E. Fromm have developed concepts that explain the moral division of the individual, psychological crises, and the meaning of existence. According to their views, a person's tragic fate is often connected with societal pressure, internal suffering, and the contradictions arising in the process of self-awareness. In Uzbek literature, this direction has acquired a distinct artistic interpretation in the works of Cho'lpon, Fitrat, Abdulla Qodiriy, and later Shukur Xolmirzayev, Tog'ay Murod, Erkin A'zam, and Omon Muxtor. These theoretical approaches provide an important scholarly foundation for analyzing existential anguish in the stories of Nazar Eshonqul.<sup>31</sup>

In Uzbek literary studies, research on a writer's work also serves as a key source for literary analysis. Scholars such as Z. Yo'ldosh, B. Qosimov, H. Boltaboyev, B. Karimov, and G. Xudoyberdiyeva have examined issues of psychological depth, modernist thought, symbolism, and the depiction of the human psyche in contemporary Uzbek storytelling. Researchers recognize Nazar Eshonqul's stories as a new stage in modern prose, highlighting their use of internal monologue, stream of consciousness, symbolic imagery, existential moods, and multi-layered

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<sup>31</sup> Qo'chqorov A. O'zbek nasrida psixologizm muammolari // O'zbek tili va adabiyoti. – 2017. – №5. – B. 45–52.

artistic structures. These studies are crucial for analyzing how personal tragedy is expressed through artistic means in the writer's stories.

Symbolic details occupy a special place in the writer's artistic thinking. In literary studies, the role of artistic detail in revealing the human psyche has been substantiated by scholars such as V. Shklovsky, R. Barthes, and M. Bakhtin. From this perspective, details such as water, roads, wind, and darkness in Nazar Eshonqul's stories are interpreted as symbolic expressions of the characters' psychological experiences. According to scholarly sources, water symbolizes purification and self-awareness, the road represents search and wandering, darkness conveys fear and psychological isolation, and wind signifies the instability of life. Such symbolic layers allow a deeper understanding of personal tragedy as depicted by the author.

Scientific research on psychologism and existentialism also plays an important role in explaining the psychological analysis in the writer's stories. Psychologists such as S. Rubinstein, Z. Freud, and C. Jung have scientifically explored the mechanisms of the human psyche and internal conflicts, while scholars like A. Potebnya, L. Vygotsky, and V. Propp have highlighted the importance of psychological depiction in artistic texts. The stream of consciousness, internal dialogue, psychologically driven plot, and predominance of experiential over external reality in Nazar Eshonqul's stories are closely connected to these theoretical perspectives.

Moreover, in Uzbek literature, the interpretation of personal tragedy is often intertwined with national and spiritual values. Research by scholars such as M. Qo'shjonov, A. Rustamov, N. Komilov, and Sh. Turdimov notes that in the Uzbek worldview, tragedy is frequently understood in connection with faith in destiny, the call of conscience, the struggle between good and evil, and life lessons. In Nazar Eshonqul's stories, the character's inner anguish also draws on this traditional moral layer, but it is enriched by contemporary psychological issues, giving it a distinctive artistic interpretation.

Thus, an analysis of existing scholarly and literary sources shows that the motif of personal tragedy in Nazar Eshonqul's stories emerges from the harmonious integration of psychological, philosophical, and spiritual factors. This strengthens the theoretical foundation of the study and enables a deeper analysis of the substance and meaning of the writer's work.

An examination of Nazar Eshonqul's stories demonstrates that the author employs a complex artistic system to portray personal tragedy, integrating psychological depiction, symbolic details, existential moods, and national-spiritual values into a unified whole. In his stories, the focus is not on plot development but on the character's inner world, psychological experiences, and subconscious conflicts. These features establish the writer as one of the leading figures in the psychological-modernist direction of contemporary Uzbek prose.

As a source of personal tragedy, the character's internal crisis, inability to understand themselves, and alienation from society take central importance. The writer's characters are often caught between two worlds—the demands of society and their own inner psychological needs. They can neither fully conform to external norms nor firmly rely on the truth of their inner voice. As a result, they experience intensified psychological anguish, emptiness, and fear. Such characters bring Eshonqul's work closer to existential literature and define his distinctive aesthetic direction within national literature.<sup>32</sup>

Analyses show that the writer extensively employs symbolic artistic details in portraying personal tragedy. Water symbolizes spiritual purification and self-awareness; the road represents wandering and search; darkness conveys fear and alienation; and wind signifies the transience and instability of life. These details vividly reflect the character's inner state, making the tragedy more impactful for the reader. Thus, personal tragedy is expressed not only through psychological analysis but also through the symbolic layer of the text.<sup>33</sup>

<sup>32</sup> Karimov B. Nasriy asarlarda badiiy tafakkur va ramziylik. – Toshkent: O'zbekiston Milliy universiteti nashriyoti, 2020. – 164 b.

<sup>33</sup> Turdimov M. Zamonaviy o'zbek adabiyotida ekzistensial kayfiyatlar // Filologiya masalalari. – 2021. – №2. – B. 83–91.

Among the writer’s psychological depiction techniques, internal monologue, stream of consciousness, and memory associations occupy a special place. These methods present the character’s experiences as a continuous process, while external reality is pushed into the background. By basing the plot on psychological dynamics, the portrayal of personal tragedy becomes more vivid and deeply felt in the reader’s consciousness.

The analysis also revealed that the conflict between society and the individual emerges as a key measure of tragedy. The pressures of a collectivist society, traditional rules, and social norms that restrict personal freedom clash with the character’s inner world, disrupting their psychological balance. As a result, the individual’s internal division intensifies, and the tragedy deepens. Thus, in Eshonqul’s stories, personal tragedy is portrayed not only in a psychological but also in a socio-philosophical context.

Furthermore, the writer depicts personal tragedy against the backdrop of Uzbek national and spiritual values. Concepts such as fate, conscience, patience, and the struggle between good and evil are interwoven with contemporary psychological problems, giving the stories a distinct national-aesthetic dimension. The synthesis of national values with a modern psychological perspective creates an original interpretation of personal tragedy in Eshonqul’s narratives.

Key features of the writer’s style-metaphorical thinking, minimalism, and modern-aesthetic interpretation-also serve the artistic expression of personal tragedy. Through metaphorically rich imagery, the stories convey deeper meaning on a symbolic level. Minimalist style, with concise and compact sentences, reveals profound psychological processes. Modernist interpretation disrupts conventional notions of time and space, emphasizing the primacy of the character’s inner state.

Overall, the analysis demonstrates that personal tragedy in Nazar Eshonqul’s stories manifests as a multi-layered artistic phenomenon. Through a complex artistic system that integrates existential philosophy, psychological analysis, symbolic imagery, and national-spiritual values, the writer deeply explores the human psyche, its sufferings, search for meaning, and conflicts with society. Personal tragedy begins as an individual experience but extends to address universal human existential concerns.

In Nazar Eshonqul’s stories, the depiction of personal tragedy emerges at the intersection of artistic-aesthetic, philosophical, and socio-spiritual factors. The research results indicate that, in the author’s works, human tragedy often arises not from external events but from the character’s inner psychological conflicts, the suffering inherent in the process of self-awareness, societal pressures on consciousness, and questions concerning the meaninglessness of existence. At the center of Eshonqul’s creativity lies the “human and their psychological labyrinth”; therefore, the tragedies in his works carry a predominantly existential significance.<sup>34</sup>

One of the key aspects identified during the discussion is that the tragic dimension in the writer’s stories manifests on two levels:

Internal (psychological) level – the character’s alienation from themselves, being trapped in the torment of memories, feelings of guilt and remorse, and isolation in the face of harsh realities. The writer reveals tragedy not through dramatic external events but through psychological tremors, internal monologues, and the dynamics of emotional experiences.

External (socio-ethical) level – societal pressure on the individual, the erosion of moral values, the devaluation of humanity, and the intensification of loneliness. This layer connects Eshonqul’s stories with the psychological processes of the contemporary social environment.

It is worth noting in the discussion that Nazar Eshonqul interprets tragedy not in the classical literary sense-through a character’s confrontation with disaster or external calamities-but through the scars of the human heart, psychological suffering, and the existential dead ends of life. The

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<sup>34</sup> Xudoyberdiyeva N. Hikoya janrida ichki monologning badiiy funksiyasi // Adabiy ta’lim. – 2018. – №4. – B. 60–66.

tragic dimension in his stories arises from the character’s failure or delay in self-understanding. Compared to other literary authors, this approach is distinctive and unique.<sup>35</sup>

Another important aspect is that, in Eshonqul’s stories, tragedy is not merely a final point; it also emerges from the character’s striving for perfection and their struggle for spiritual freedom. Tragedy itself serves as a means for the character to gain a deeper understanding of their inner world. In this sense, in Nazar Eshonqul’s work, tragedy is interpreted not as destruction but as an acute form of psychological awakening.

In conclusion, personal tragedy in Nazar Eshonqul’s stories possesses a multi-layered, complex, and profound philosophical meaning. The writer’s technique, the sharpness of his artistic thinking, and his unconventional depiction of reality transform the tragic dimension in his stories into a distinctive aesthetic phenomenon.

The interpretation of personal tragedy in Eshonqul’s stories stands out as a vivid example of deeply artistic exploration of the human psyche in contemporary Uzbek literature. The research shows that the writer’s concept of tragedy does not rely on conventional dramatic catastrophes but rather on the conflicts within the human psyche, moral suffering, and the complexities of self-awareness. This endows Eshonqul’s stories with existential depth, psychological intensity, and artistic-philosophical richness.<sup>36</sup>

The writer’s characters are often individuals navigating their psychological labyrinths, striving to understand themselves, yet frequently trapped in a whirlpool of unanswered questions. Their tragedy arises less from external reality and more from inner emptiness, the search for meaning, loss of harmony with society, and psychological suffering. Therefore, the tragic dimension in Eshonqul’s works is closely tied to the artistic analysis of a person’s spiritual identity, moral choices, and psychological decisions.

Research results indicate that, in the artistic world created by Nazar Eshonqul, personal tragedy manifests not merely as a dramatic event but as a painful yet crucial stage in the individual’s return to themselves and the effort to understand their own essence. This aspect secures the writer’s work a special place in the development of Uzbek prose.<sup>37</sup>

Thus, the interpretation of personal tragedy in Nazar Eshonqul’s stories can be recognized as one of the most effective directions for the artistic exploration of humanity, spiritual growth, moral search, and the complex relationship between society and the individual in contemporary literature.

Research, theoretical perspectives, and artistic analyses indicate that Nazar Eshonqul’s prose has established a new creative school in modern Uzbek literature, focused on the artistic depiction of the inner world of the individual. In his stories, personal tragedy manifests as a multi-layered artistic phenomenon through a chain of psychological suffering, internal division, alienation from society, and moral crises. The writer approaches the study of the human psyche not through traditional literary depiction, but by harmonizing modernist, existential, and psychological techniques with the framework of national literary thought.

The primary source of personal tragedy in Eshonqul’s work is the protagonist’s internal division, inability to comprehend oneself, a sense of meaninglessness, and increasing psychological torment. Such characters are depicted as “people caught between two worlds,” alienated not only from their external environment but also from their inner world. This state shapes their life choices, decisions, and relationship with society, deepening their tragedy.

Symbolic details play a crucial role in the artistic interpretation of personal tragedy. Elements such as water, roads, wind, and darkness are not merely descriptive devices but become artistic codes revealing the protagonist’s inner experiences. For instance, the road symbolizes the character’s life search and wandering; water represents purification and awakening of consciousness; darkness embodies inner fear and alienation; and wind reflects the instability of life

<sup>35</sup> Shodmonov S. O‘zbek adabiyotida shaxs va jamiyat munosabatlari talqini. – Buxoro: BuxDU nashriyoti, 2022. – 210 b.

<sup>36</sup> Mirzayev R. Badiiy asarda ramziy obraz va uning ma’nodosh qatlamlari. – Qarshi: Nasaf, 2018. – 142 b.

<sup>37</sup> Qosimova M. Modernistik oqim va o‘zbek nasri poetikasi // Jahon adabiyoti. – 2019. – №7. – B. 112–120.

and psychological turbulence. These details enrich the portrayal of personal tragedy with metaphorical and philosophical significance.

Eshonqul’s mastery of psychological depiction also deserves particular attention. Modernist literary techniques-such as interior monologue, stream of consciousness, memory associations, and associative imagery-serve to make the depiction of personal tragedy more vivid and realistic. The prioritization of the protagonist’s mental activity over external events establishes Eshonqul as a leading figure in psychological prose.

Analyses further indicate that personal tragedy in his stories is not limited to the individual’s psychological state but also functions as a complex socio-philosophical issue. Societal pressure, the conflict between collectivism and individual freedom, and the tension between tradition and modernity exacerbate the protagonist’s inner suffering. Therefore, Eshonqul’s narratives consistently portray a dramatic interplay between the individual’s inner crisis and the external social environment.

The research demonstrates that Eshonqul’s works integrate national moral values with universal existential concerns. Values such as conscience, fate, patience, and spiritual struggle merge with the contemporary human’s psychological trials, forming a new, philosophically and artistically distinct model in Uzbek literature. These aspects highlight the writer’s unique artistic vision and his contribution to the emergence of a psychological-modernist trend in national literature.

Overall, the study confirms that personal tragedy in Nazar Eshonqul’s stories is artistically represented through the organic integration of:

- a) psychological experiences,
- b) symbolic details,
- c) existential reflections,
- d) national moral values, and
- e) socio-historical conflicts.

Through this synthesis, the writer illuminates the most subtle, complex, and simultaneously universal human problems, raising them to the level of artistic philosophy.

As a result, Nazar Eshonqul’s storytelling can be regarded as a creative phenomenon that has established a new stage in modern Uzbek prose for the artistic exploration of the human psyche, internal struggles, and existential issues.

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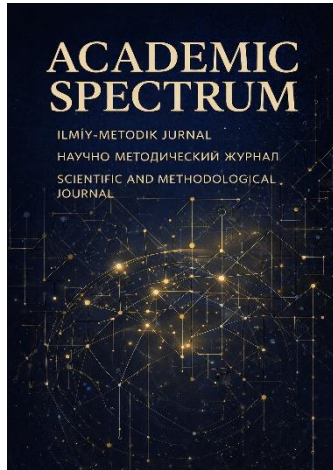
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## “ACADEMIC SPECTRIUM” ILMIY METODIK JURNALI UCHUN MAQOLALARNI RASMIYLASHTIRISH TALABLARI

“ACADEMIC SPECTRIUM” ilmiy jurnali mualliflari diqqatiga!

1. “ACADEMIC SPECTRIUM” ilmiy jurnali ilmiy maqolalarni o’zbek, rus va ingliz tillarida chop etadi.

2. E’lon qilinadigan maqolalarga bo’lgan asosiy talablar:

✚ ishning dolzarbligi va ilmiy yangiligi;

✚ maqolaning hajmi: adabiyotlar ro’yxati, chizma va jadvallar inobatga olingan holatda 3-8 betgacha;

✚ maqola nomi, annotatsiya (50-60 ta so’z) va tayanch so’zlar (8-10 ta) ingliz, o’zbek va rus tillarida keltiriladi.

3. Maqola boshida mavzu, muallifning F.I.O. (to’liq yozilishi

kerak), mualliflar bir nechta bo’lsa, ularning har biri haqida to’liq ma’lumotlar berilishi shart, tashkilot, shahar, mamlakat, muallifning e-maili ko’rsatiladi. Matnda kirish qismi, tadqiqot obyekti va qo’llanilgan metodlar, olingan natijalar va ularning tahlili, xulosa, adabiyotlar ro’yxati, albatta, keltiriladi. Maqolada keyingi 10-15 yilda e’lon qilingan adabiyotlarga havola qilinishi tavsiya etiladi.

4. Matn uchun: Microsoft Word; Times New Roman, 12 shrift, maqola nomi bosh harflarda, interval 1,0; abzas 1,0 sm, yuqori va pastki tomon 2 sm, chap va o’ng tomon 2 sm.

5. Agar maqolaga rasm, jadval, diagramma, sxema, chizma, turli grafik belgilar kiritilgan bo’lsa, ular aniq va ravshan tasvirlanishi, qisqartmalarning to’liq izohi yozilishi lozim. Formulalar matnga maxsus kompyuter dasturlarida kiritilishi kerak.

6. Iqtibos olingan yoki foydalanilgan adabiyot satr osti izohi tarzida emas, balki maqola oxirida asosiy matndagi ketma-ketligi asosida umumiy ro’yxatda ko’rsatiladi. Matn ichidagi ko’chirmadan so’ng iqtibos olingan asarning ro’yxatdagi tartib raqami va sahifasi kvadrat qavs ichida beriladi. Bu o’rinda kitob, to’plam, monografiyalar uchun mualliflarning ism-familiyalari, manbaning to’liq nomi, nashr ko’rsatkichi (shahar, nashriyot va nashr yili) ko’rsatiladi. Jurnal maqolalari va boshqa davriy nashrlar uchun mualliflarning ism-familiyalari, maqola nomi, jurnal nomi, yili va soni, sahifa nomeri ko’rsatiladi.

7. Maqola matni kamida 70-80 % muallifning shaxsiy izlanishlari natijasiga asoslanishi lozim. Topshirilgan maqolalar “Antiplagiat” tizimi yordamida tekshiriladi.

8. Tahririyatga taqdim qilingan maqolalar tahririyat tomonidan taqrizga beriladi. Maqola taqrizdan qaytgach, agar zarur bo’lsa, barcha savol va e’tirozlar bo’yicha muallifga qayta ishlash uchun taqdim etiladi. Maqola nusxalari qaytarilmaydi.

9. Tahririyat maqolani taqrizga yuboradi, taqriz ijobiy bo’lsa maqola jurnalda chop etish uchun qabul qilinadi. Jurnalda anjuman tezlari va ma’ruzalari chop etilmaydi. E’lon qilingan materiallarning haqqoniyligiga va ko’chirilmaganligiga shaxsan muallif javobgardir.

10. Tahririyat maqolaga ayrim kichik o’zgartirishlarni kiritishi mumkin. Yuqoridagi talablarga javob bermaydigan maqolalar tahririyat tomonidan ko’rib chiqilmaydi va muallifga qaytarilmaydi.

11. Ijobiy taqriz berilgan maqola tahririyat tomonidan qabul qilingan sanaladi. Jurnal tahririyati maqola matnini qisqartirish va unga tahririy o’zgartirishlar kiritishga haqlidir.

12. Yuqoridagi talablarga javob bermaydigan maqolalar tahririyat tomonidan qabul qilinmaydi va ko’rib chiqilmaydi.



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