

RETSEPTIV POETIKA NAZARIYASINING XUSUSIYATLARI VA TADQIQOT

OBEKTI

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Annotatsiya:

Ushbu maqolada retseptiv poetika nazariyasining tadqiqot obekti bilan bir qatorda asosiy xususiyatlari muhokama qilinadi. Retseptiv poetika nazariyasida mutoala jarayonida o'quvchining o'rni hamda asar mohiyati nazariyaning mazmunini ochib beruvchi omillar sifatida qaralgan. Nazariyaning bir nechta nomoyondalarining ilmiy qarashlari nazariyaning xususiyatlarini asoslab beruvchi omillar sifatida keltirilgan.

Kalit so'zlar: retseptiv poetika, Yangi adabiy tanqid, matn mazmuni, mohiyati, o'quvchi, mutoala jarayoni, kelishuv, markazlashgan o'qish, estetik o'qish, efferent o'qish

Retseptiv poetikaning tushunchasi, roli va tarixi bilan bir qatorda asosiy xususiyatlari va tadqiqot obektini ham izchil o'rganish muhim ahamiyat kasb etadi. Zamonaviy adabiyot tanqidchilariga ko'ra badiiy matnning asl mohiyati faqatgina matn tarkibidan iboratdir va bu mohiyat vaqt o'tsada o'zgaras bo'lib qolaveradi. Matn mazmuni muallif g'oyasining mahsuli emas, shuningdek, o'quvchining munosabati sabab o'zgarishga uchramaydi. Zamonaviy adabiyot tanqidchilari o'quvchining matnga nisbatan munosabatiga e'tibor qaratish matnning asl mazmunini o'zgartirib yuboradi deb hisoblashadi. 1970 yillarga qadar unchalik e'tibor qaratilmagan retseptiv poetika nazariyasi bo'lsa matnning asl mohiyatini uning asosiy vazifasidan ajratish imkonsiz ekanligini ta'kidlaydi. Ularning mutoala jarayoni xususidagi o'zgacha qarashlariga qaramasdan, retseptiv poetika nazariyasi olimlari ikkita g'oyani ilgari suradilar: 1) adabiyotni anglashda o'quvchining o'rnini hisobga olmaslik imkonsizdir hamda 2) o'quvchilar ularga taqdim etilgan badiiy matn mohiyatini passiv idrok etmaydilar, aksincha ular faol tarzda adabiyotni o'qish jarayonida uning mazmunini anglaydilar.

Retseptiv poetika nazariyasi Yangi adabiy tanqid nazariyasiga qarama-qarshi oqim sifatida vujudga keldi. Yangi adabiy tanqid nazariyasi o'quvchini passiv qabul qiluvchi deb hisoblagan holda asosiy urg'uni matn ustida ishlashga bersa, Retseptiv poetika nazariyasi olimlari badiiy matn mazmunini yaratishda o'quvchining faol qatnashuvining muhimligini ta'kidlaydilar. Ushbu ikki oqim o'rtasidagi asosiy farqli jihati ularning e'tibor qaratilayotgan yondashuv obektidir, ya'ni yangi adabiy tanqid nazariyasining yondashuv obekti matn bo'lsa, retseptiv poetika nazariyasining yondashuv obekti o'quvchidir. Yuqorida aytib o'tilganidek, Retseptiv

poetika nazariyasiga amerikalik sobiq professor va tadqiqotchi olim Louise Rosenblatt (1993) tomonidan asos solingan.¹

Rosenblatt (1982) o'qishni "kelishuv" (transaction) va ikki tamonlama jarayon sifatida tasvirlaydi, bunda matn va o'quvchi ishtiroki ma'lum bir vaqt hamda sharoitlar yig'indisidan iboratdir.² "kelishuv" atamasi Dewey tomonidan kiritilgan bo'lib, o'zining falsafaga bag'ishlangan ilmiy qo'lyozmalarida o'quvchilarning va badiiy matnning butun o'qish jarayoni davomida moslashuvchanligini ta'kidlaydi (1938).³ Connell Deweyning falsafasini quyidagicha izohlaydi: "idrok etishgacha bo'lgan jarayon, butun bilimlar ikkilanishi, bilim oluvchining faol o'rni, aloqaga bo'lgan ehtiyoj hamda talablar o'rtasidagi kelishuv"- "the process of coming-to-know, the tentativeness of all knowledge claims, the active role of the knower, and the need for communication and agreement among inquirers" (1996, p. 396).⁴ Rosenblattning g'oyasiga asosan matn va o'quvchining o'zaro munosabati bilangina yozilgan so'zlar aql-idrokka turtki bo'ladi va o'quvchilar tilning ushbu mahsulini anglaydilar (Rosenblatt, 1982, p. 268).⁵ Olim yana shuni ta'kidlaydiki, "har bir inson, hoh u tinglovchi, hoh yozuvchi, notiq qo'yingki o'quvchi bo'lsin, o'z til boyligidan va hayotiy orttirgan tajribadan kelib chiqib munosabatga kirishadi"- "regardless of being a listener, writer, speaker, or a reader, every person forms an interaction by their own linguistic-experiential resource and remains of previous transactions in life and language" (Rosenblatt, 1993, p. 381).⁶ Ushbu butun munosabat davomida bir necha matn talqinlari ehtimoli mavjud va shu sababdan Rosenblatt hamda boshqa retseptiv poetika nazariyasi olimlari matnga yagona bir chegaralangan g'oyani bog'lashni inkor etadilar. Iser ham yozuvchi matnda qoldirib ketgan havolalarni to'ldirish uchun o'quvchining matn mazmunini yaratishga qo'shgan hissasining natijasi sifatida matnning bir nechta talqinlariga urg'u beradi (1978).⁷ Iser (1978) hamda Rosenblatt (1982, 1993) o'quvchining faol ishtirokiga va ularning oldingi tajribalariga, ma'lumotlari, xulosalariga e'tibor qaratadilar.

Retseptiv poetika nazariyasining Richards (1974), Rosenblatt (1993), Fish (1970), hamda Iser (1978) kabi taniqli olimlari mutoalaga badiiy matn va o'quvchi o'rtasidagi "ikki tomonlama bitim" (transaction) uslubdagi faollashgan jarayon sifatida baho beradilar. Ularning ta'kidlashicha, har bir mutoala jarayoni o'quvchi estetik, aqliy, ijtimoiy va etik unsurlarni bir butunlikda his etadigan o'ziga xos tajribadir. ⁸ Rosenblatt bunga quyidagicha aniqlik kiritadi:

¹ Rosenblatt, L. M. (1993). The transactional theory: Against dualisms. *College English*, 55(4), 377-386. <https://doi.org/10.2307/378648>

² Rosenblatt, L. M. (1982). The literary transaction: Evocation and response. *Theory into practice*, 21(4), 268-277.

³ Dewey, J. (1938). *Experience and education*. New York: Simon & Schuster.

⁴ Connell, J. (1996). Assessing the influence of Dewey's epistemology on Rosenblatt's reader-response theory. *Educational Theory*, 46(4), 395-413. <https://doi.org/10.1111/j.1741-5446.1996.00395.x>

⁵ Rosenblatt, L. M. (1982). The literary transaction: Evocation and response. *Theory into practice*, 21(4), p 268.

⁶ Rosenblatt, L. M. (1993). The transactional theory: Against dualisms. *College English*, 55(4), p 381. <https://doi.org/10.2307/378648>

⁷ Iser, W. (1978). *The act of reading*. Baltimore: Johns Hopkins University.

⁸ Richards, I. A. (1974): *Principles of Literary Criticism*. Oxon: Routledge

o'quvchi " muayyan idrok, o'z faoliyatidan ko'zlangan muayyan maqsad va o'zining shaxsiy qadryatlari"ga har qanday badiiy asarning dunyosiga nazar solib, uni anglagan holdagina erishishi mumkin- "a certain self-awareness, a certain perspective on his (the reader's) own preoccupations, and his own system of values" can be achievable with the reader's comprehension and reflection on the world of any literary work (1994, pp. 145, 146).⁹ Bu kabi mulohaza o'quvchining o'ziga xos tajribasi va mutoala jarayoni davomida uzatuv muhimligini yoritib beradi. Shuningdek, Salvatori ham o'z-o'zini anglashga erishish uchun, adabiyot kashf etish, idrok etish va mazmun yaratish uchun qayta nazar solish kabi xususiyatlarini hisobga olgan holda o'qitish kerakligini tavsiya etadi (1983, p. 659)¹⁰. Rosenblatt o'qishning ikkita turini alohida tavsiflaydi: estetik va markazlashgan (efferent) o'qish; va o'quvchi yoki o'rganuvchi maqsad va vaziyatdan kelib chiqib ulardan birini tanlashi kerak (Rosenblatt, 1993, p. 378)¹¹. Rosenblattga ko'ra, estetik mutoala o'quvchilari "o'qish davomida hissiyot uyg'onishi, uni his qilish, boshidan kechirish" kabi jarayonlarga e'tibor qaratadilar. Estetik mutoala asosan o'quvchining hissiyotlari, munosabatlari, o'y-hayollari va taassurotlaridan iborat. Aksincha, markazlashgan (efferent) o'qish " mutoaladan so'ng hosil bo'luvchi xususiyatlar- tahlil qilish, mavhumlashtirish va to'plash " kabilardan iboratdir. Markazlashgan o'qish jarayonida, o'quvchilar asosan mazmunning aqliy xususiyatlariga e'tibor qaratadilar. Retseptiv poetika nazariyasi bir nechta ijobiy xususiyatlar bilan birgalikda salbiy xususiyatlarga ham ega. Woodruff va Griffin (2017) shuni ta'kidlaydiki, retseptiv poetika nazariyasi ma'lum salbiy xususiyatlarga ham ega: muallifning g'oyasini va muallif tomonidan badiiy asarga berilgan mazmunni inkor etadi, kitobxon talqiniga me'yordan ortiq nazar solish va shu sababli turli g'oyalarni rad etish. Shuningdek, kitobxonning tahlillari o'ta subektiv bo'lishi mumkin, shuning sababli ham matn tahlilida bir nechta cheklovlar vujudga kelishi mumkin: *"the reader response approach has certain drawbacks: neglecting the author's intentions and meaning given to the text by the author, overly focusing on the perceptions of the reader, thus neglecting different perspectives. In addition, the perceptions of the reader can be too subjective, therefore imposing limitations on text interpretations."*¹². Misol uchun, muallifning tanlagan g'oyasi inobatga olinmasligi mumkin va kitobxonlar turli tuman talqinlardan ko'ra matnni faqatgina o'z shaxsiy nuqtai nazaridan tahlil etib, asarga nisbatan tor doiradagi talqinni yaratish ehtimoli mavjud. Shuningdek, kitobxonlarning talqini o'ta

Fish, S. (1970). Literature in the reader: Affective stylistics. *New literary history*, 2(1), 123-162.

Iser, W. (1978). *The act of reading*. Baltimore: Johns Hopkins University.

⁹ Rosenblatt, L. M. (1994). The reader, the text, the poem: The transactional theory of the literary work. SIU Press.

¹⁰ Salvatori, M. (1983). Reading and writing a text: Correlations between reading and writing patterns. *College English*, 45(7), 657-666. <https://doi.org/10.2307/377175>

¹¹ Rosenblatt, L. M. (1993). The transactional theory: Against dualisms. *College English*, 55(4), 377-386. <https://doi.org/10.2307/378648>

¹² Woodruff, A. H. & Griffin, R. (2017). A Reader Response in Secondary Settings: Increasing Comprehension through Meaningful Interactions with Literary Texts. *Texas Journal of Literacy Education*, 5 (2), 108-116.

subektiv bo'lganligi tufayli o'qituvchilarga qay bir javobni ma'qul yoki ma'qul emas deb topishda qiyinchilik tug'dirishi mumkin.

Shunday qilib, Retseptiv poetika nazariyasi kitobxonni badiiy asarga hayot olib kiruvchi va uning mazmunini o'zining talqini orqali tugal holatga keltiruvchi faol shaxs sifatida ko'radi. Retseptiv poetika nazariyasi namoyondalarining ta'kidlashiga ko'ra, adabiyot har bir kitobxon o'zining matnga asoslangan o'ziga xos faoliyatini olib borishga imkon bera oluvchi amaliy san'at sifatida qaralishi zarur. Ushbu nazariya badiiy asarni qayta jonlantiruvchi – kitobxonning o'rnini to'liq inkor etgan Formalizm hamda Yangi adabiy tanqid oqimlariga qarama-qarshi oqim sifatida vujudga kelgan.

Foydalanilgan adabiyotlar ro'yhati:

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