ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI DSc.03/30.12.2019.Fil.19.01 RAQAMLI ILMIY KENGASH
ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI

KAZAKOVA GULASAL KURALOVNA

MUSTAQILLIK DAVRI ESSELARIDA SHOIR VA YOZUVCHILAR SIYMOSI BADIIY TALQINI

10.00.02 – O‘zbek adabiyoti
(XX asr o‘zbek adabiyoti va hozirgi adabiy jarayon)

Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI

Toshkent – 2025

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalari vazirligi huzuridagi Oliy attestatsiya komissiyasida B2024.2.PhD/Fil4802 raqam bilan ro‘yxatga olingan.

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida epik tur va uning janrlari, jumladan, esse yo'nalishida yaratilayotgan asarlarning davrga monand yangicha talqinlari, esselarning o'ziga xosligi masalalari keng miqyosda o'rganilmoqda. Zamonaviy adabiyotshunoslikda essenavislikning umumnazariy muammolari yangicha tahlil va tadqiq etilishiga e'tibor qaratilmoqda. Essenavis ijodkor o'z zamonasining kishisi, muhitning tipik vakili sifatida davrning yetakchi tamoyillarini o'z ijodida namoyon etishi, umuminsoniy qadriyatlarni aks ettirishi yetakchi konsepsiya sifatida belgilanganligi kuzatilmoqda.

Dunyo adabiyotshunosligining mukammal ilmiy namunalarida ijodkorning poetik olami shaxs konsepsiyasi bilan uzviy bog'liq holda syujet va kompozitsiya, konflikt va xarakter, badiiy asar tili va uslubi kabi ko'plab komponentlarning poetik mahorat nuqtayi nazaridan o'rganilganini kuzatish mumkin. Bundagi eng muhim jihat esse poetikasidagi xarakter tasviri, uslubiy individuallik hamda ularda aks etgan ijodkor siymosini anglash zarurligiga e'tiborning ortganligidadir. Ijodkor poetikasini o'rganish, asar yaratilishida yozuvchi ijod laboratoriyasini tahlil qilish dolzarb muammolardan biriga aylandi.

O'zbek adabiyotshunosligida bu janrga oid tadqiqotlarda esselarni mazmun va mohiyatiga ko'ra falsafiy-estetik, adabiy-tanqidiy, tarixiy-biografik, ijtimoiy-siyosiy, badiiy-publitsistik va xotira-esselarga ajratib o'rganilishi nazarda tutilar ekan, istiqlol davrida yaratilgan esselarda tarixiy-biografik, ijtimoiy-siyosiy va falsafiy mazmun ustuvorligiga e'tibor qaratilganini ta'kidlash joiz. "O'zbek mumtoz va zamonaviy adabiyotni xalqaro miqyosda o'rganish va targ'ib qilish, ko'p qirrali bu mavzuni bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan uzviy bog'liq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish, kelgusi vazifalarimizni belgilab olishda, o'ylaymanki, katta ahamiyatga ega"[1]. Zero, kelajakka intilish o'tmishga bo'lgan muhabbatdan boshlanadi. Hozirgi adabiy jarayon va publitsistika taraqqiyotida ham esse janri imkoniyatlaridan foydalangan holda yozuvchi va shoirlarning ijodkor sifatidagi o'ziga xos olami, turli davr ma'naviy-ruhiy zarbalari orqasida qolib ketgan shaxs sifatidagi kamoloti, fe'l-atvoridagi o'ziga xoslik ijodining bir qismi sifatida tahlilga tortilishi dolzarb bo'lib turibdi.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2022-yil 28-yanvardagi PF-60-son "2022–2026-yillarga mo'ljallangan yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida", 2023-yil 11-sentyabrdagi PF-158-son "O'zbekiston – 2030" strategiyasi to'g'risida"gi Farmonlari, 2017-yil 24-maydagi PQ-2995-son "Qadimiy yozma manbalarni saqlash, tadqiq va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida", 2017-yil 13-sentabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish

[1] Mirziyoyev Sh. Adabiyot, san'at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi. O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari mavzusidagi xalqaro konferensiya to'plamidan. – Toshkent, 2018. 7-avgust.

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va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida"gi Qarorlari, "Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevori" mavzusidagi ma'ruzasida hamda sohaga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarning amaldagi ijrosiga muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo'nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda, innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Jahon adabiyotshunosligida esse va uning taraqqiyoti, janr sifatidagi o'ziga xos xususiyatlar T.M.Stepanova, A.A.Tertichniy, Sh.Sent-Byov, R.Uellik, O.Uorren, M.M.Baxtin, A.Kamyu, G.N.Pospelov, L.Ginzburg, Yu.Borev, M.Epshteyn, E.Ya.Fesenko singari tadqiqotchilarning ilmiy izlanishlarida monografik o'rganilgan[2].

Badiiy adabiyotning poetik xususiyatlari, ijodiy metod va shaxs konsepsiyasi kabi masalalarga O.Sharafiddinov[3] oydinlik kiritgan bo'lsa, M.Qo'shjonov, N.Karimov, U.Normatov, B.Nazarov, A.Rasulov, N.Rahimjonov, B.Karimov, Q.Yo'ldoshev, Q.Qahramonov, M.Qo'chqorova, A.Ulug'ov kabi olimlar tomonidan esse tabiatining o'ziga xosligi, janr xususiyati, o'zbek adabiyotida janrning uslubiy jihatdan farqlanishi, ijodkor fenomeni va poetik tahlili xususida ilmiy-nazariy xulosalar berilgan.

Mustaqillik yillarida esse janrining genezisi, taraqqiyot tendensiyalari, ijodkorlar va tanqidchi olimlar faoliyatidagi esse janriga xos yuksalishlar, adabiy-tanqidiy yo'nalishdagi janr sifatidagi e'tirofi borasida ilmiy izlanishlar olib borildi[4].

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[2] Степанова Т.М. Литературная критика и публицистика русского зарубежья. Мотивы. Тенденции. Имена. 2-е изд. переработанное и дополненное. – Майкоп: ЭлИТ, 2016; Тертычный А.А. Интернет-публицистика: жанровый профиль. Ученые записки Казанского университета. Гуманитарные науки. Том 156. – М.: 2014; Сент-Бёв Ш. Литературные портреты. Критические очерки. – М.: Художественная литература, 1970; Уеллик Р., Уоррен О. Теория литературы. – М.: Прогресс, 1978; Фесенко Э.Я. Теория литературы. – А.: Поморский государственный университет, 2001; Бахтин М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975; Камю А. Творчество и свобода. Статьи, эссе и записные книжки. – М.: Радуга, 1990; Поспелов Г.Н. Введение в литературоведение. – М.: Просвещение, 1983; Гинзбург Л.Я. Записные книжки. Воспоминания. Эссе. – СПб.: Искусство, 2002; Борев Ю.Б. Эстетика. – М.: Наука, 1987; Эпштейн М.Н. Парадоксы новизны: О литературном развитии XIX-XX веков. – М.: Советский писатель, 1988.

[3] Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарк, 2004; Улуғов А. Адабиётшуносник назарияси. – Тошкент: Ғафур Ғулом, 2017; Каримов Н. XX аср адабиёт манзаралари. 1-китоб. – Тошкент: Заркалам, 2008; Nazarov B., Rasulov A., Qahramonov Q., Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Toshkent: Cho'lpon, 2012; Раҳимжонов Н. Адабий асар биографияси. – Тошкент: Фан, 2008; Раҳимжонов Н. Илмий тафаккур жилоларн. – Тошкент: Фан, 1991; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Норматов У. Ижод сеҳри. – Тошкент: Шарк, 2007; Умуров Х. Бадиий ижод асослари. – Тошкент: Ўзбекистон, 2001; Каримов Б. Адабиёт методологияси. Ўқув қўлланма. – Тошкент, 2011; Қўчқорова М. Бадиий сўз ва руҳият манзаралари. – Тошкент: Мухаррир, 2011; Аҳмедова Ш. Ўзбек адабий танқиди тарихи. – Тошкент: Фан, 2008; Расулов А. Илми ғарибани кўмсаб. – Тошкент: Маънавият, 1998; Йўлдошев К. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2007; Каримов Х. Истиқлол даври насри. – Тошкент: Заркалам, 2007.

[4] Куронов Д. Чўлпон поэтикаси (Насрий асарлари мисолида): Филол. фан. д-ри ... дисс. – Тошкент, 1998; Дониёрова Ш. Шукур Холмирзаев ҳикояларининг бадиий-услубий ўзига хослиги: Филол. фан. номз. ... дисс. – Тошкент, 1999; Полуанов Б.Н. Қорақалпоқ адабиётида эссе жанри: Филол. фан. номз. ... дисс. автореферати. – Нукус, 2002; Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол. фан.

O‘zbek adabiyotshunosligida ushbu mavzu qizg‘in o‘rganilayotgan dolzarb masalalardan biri hisoblanadi. Xususan, o‘zbek adabiyotida XX asr 60-yillarida ilk namunalari shakllangan esse janri taraqqiyot tamoyillariga asoslangan holda esselarda ijodkor siymosi, shaxs sifatidagi kamoloti, yozuvchi xarakter xususiyatining yaratilgan asarda aks etishi talqini yetarlicha tadqiq etilmagan. Shu boisdan, adabiy-tanqidiy va xotira-esselarda ijodkor siymosini anglash, ijod laboratoriyasiga oid qarashlar tahlilga tortilib, esse janrining epik tur va badiiy-publitsistika taraqqiyotidagi munosib o‘rni asoslab o‘tildi. Ushbu tadqiqotni ijodkor siymosini ochishga yo‘naltirilgan dastlabki izlanishlardan biri sifatida qarash mumkin.

Tadqiqotning dissertatsiya bajarilgan ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Alisher Navoiy nomidagi Toshkent davlat O‘zbek tili va adabiyoti universitetining ilmiy-tadqiqot rejasiga muvofiq “Adabiyotshunoslikning dolzarb muammolari” mavzusi doirasida bajarilgan.

Tadqiqot maqsadi so‘nggi yillarda yaratilgan esselarda ijodkor shaxs siymosi, jumladan, adiblar va shoirlar obrazining o‘ziga xosligi hamda hayotiy va badiiy asoslarini o‘rganish, milliy va umuminsoniy qadriyatlar bilan bog‘liq jihatlarni A.Ko‘chimov, X.Davron, M. Ismoil, A.A’zam esselari asosida ilmiy asoslashdan iborat.

Tadqiqot vazifalari:

esselarda shoir va yozuvchilar siymosi badiiy tasviri, asarlar yaratilishida muallif o‘y-fikr va dunyoqarashining ijod namunalarida aks etishini tahlil qilish;

ijodkorlar faoliyatida davrning realistik tasviri, yozuvchi shaxsiy kechinmalarining asarlarda namoyon bo‘lishi, ijod laboratoriyasining asar yaratilishidagi ahamiyati, ijodkor portretini yaratishda so‘z qo‘llash, badiiy tasvir vositalaridan foydalanishini tadqiq etish;

so‘nggi davrda yaratilgan esselar badiiyatini belgilashda turli poetik vositalardan, jumladan, peyzaj, portret, xarakter qirralari tasvirlari, ijodkorlarning shaxs sifatidagi o‘ziga xosligini zamon va makon nuqtayi nazaridan muhimligini ochib berish;

Esselarda muallif shaxsiyati, uning o‘zgalardan farq qilib turuvchi dunyoqarashi va voqelikka bo‘lgan faol munosabati badiiy mukammal asarlar yaratilishi uchun turtki bo‘lgan omillar sifatida ko‘rsatish.

Tadqiqotning obyekti sifatida mustaqillik yillarida yaratilgan va asosiy qahramoni ijodkorlar bo‘lgan X.Davron, A.Ko‘chimov, A.A’zam, M.Ismoil qalamiga mansub esselar olingan.

д-ри. ... дисс. – Тошкент, 2002; Қўчкорова М.Х. Ҳозирги ўзбек адабиётида эссе жанри: Филол. фан. номз. ... дисс. – Тошкент, 2004; Пирназарова М. Ҳозирги ўзбек романларида услубий изланишлар (О.Мухтор, Х.Дўстмуҳаммад, У.Ҳамдам, Т.Рустам романлари мисолида): Филол. фан. номз. ... дисс. – Тошкент, 2005; Кодирова Н.С. Илмий-адабий тафаккур ва услуб муаммолари: Филол. фан. б. фалс. док. ... дисс. – Бухоро, 2021; Шукурова Г.Х. Матёқуб Қўшжонов ижодида балиий ва публицистик талқин уйғунлиги: Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2021; Мухаммаджонова Г. Мустақиллик даври ўзбек насрида ижодкор инсон концепцияси: Филол. фан. б. фалс. док. ... дисс. автореф. – Фарғона, 2022; Abdunazarov O‘. Nosir Fozilov ijodida davr ruhi va shaxs talqini: Filol. fan. b. fals. dok. ... diss. – Termiz, 2023.

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Tadqiqotning predmetini esselarda qahramon yaratish masalasi, inson shaxsi, ijodkor inson obrazi, esselardagi ijodiy tafakkur, zamon va qahramon munosabatlarida yozuvchi shaxsiyatining namoyon bo'lish usullarini badiiy mahorat nuqtayi nazaridan talqin qilish tashkil etadi.

Tadqiqot usullari. Tadqiqot mavzusini yoritishda statistik tahlil, tasniflash, tavsiflash, sotsiologik, psixologik, biografik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

X.Davron, A.A'zam, A.Ko'chimov va M.Ismoil esselarida shoir va yozuvchilar siymosining aks etishi, ularning ijodkor sifatidagi xarakter qirralari hamda adabiy jarayonning faol ishtirokchilari sifatidagi o'ziga xosligini yoritishda muallif munosabati va dunyoqarashining namoyon bo'lishi ochib berilgan;

essenavis ijodkorlar faoliyatida davrning realistik tasviri, yozuvchi shaxsiy kechinmalarining u yaratgan asarlarda yaqqol sezilishi, ijod laboratoriyasining asar yaratilishidagi ahamiyati, ijodkor portretini chizishda so'z qo'llash, badiiy tasvir vositalaridan samarali foydalanishi dalillangan;

adabiy-tanqidiy va badiiy-publitsistik esselarda yozuvchi va shoir obrazini yaratishda essenavis mahorati, xotira-esselarda ijodkor shaxsiy kamolotining ahamiyati, portret yaratish borasidagi haqqoniylik, ta'sirchanlik ijodkor obrazi yaralishida muhim ekanligi, yozuvchining shaxs sifatidagi o'ziga xosligi zamon va makon nuqtayi nazaridan aks etgani isbotlangan;

X.Davron, A.A'zam, A.Ko'chimov esselarida ijodiy fantaziya, badiiy tasvir vositalari orqali ijodkor obraziga chizgilar, M.Ismoil esselarida ijodiy portret, shoir va yozuvchilar fe'l-atvoridagi o'ziga xoslik badiiy mukammal asarlar yaratilishi uchun asosiy omillar bo'lganligi asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Esselar ijodkorning badiiy-estetik, ruhiy-ma'naviy, ijtimoiy va psixologik yondashuvlarini erkin ifodalashiga asos beruvchi janr sifatida dalillangan;

X.Davron, M.Ismoil, A.A'zam, A.Ko'chimov esselarida tahlil qilingan materiallar, keltirilgan ilmiy xulosalar, dalillar va fikrlar o'zbek adabiyoti va adabiy jarayon fanini yanada takomillashtirish uchun xizmat qiladigan darslik va qo'llanmalar yaratishda muhim manba bo'lib xizmat qilishi asoslangan;

Esselarda tasvirlanayotgan ijodkorlar siymosi kitobxonlar ma'naviyatining yuksalishida, ijod sirlarini teran his qilishlarida, badiiy-estetik zavq olishlarida, ayni paytda davr voqeligiga faol dunyoqarashining shakllanishida muhim ahamiyat kasb etishi yoritilgan.

Tadqiqot natijalarining ishonchliligi muammoning aniq belgilanganligi, tarixiy-madaniy, tarixiy-qiyosiy, germenevtik va sotsiologik yondashuvlar asosida olib borilganligi, xulosa va tavsiyalarning amaliyotga tatbiq etilgani bilan belgilanadi.

Tadqiqotning ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, esselarda shoir va yozuvchilar siymosi yangicha yondashuv asosida tadqiq etilgani, esselarda ijodkorlar ma'naviy dunyosi, shaxs sifatidagi o'ziga xosligi nafaqat o'zbek adabiyotshunosligi, balki jahon adabiyotshunosligida badiiy adabiyotda ijodkor shaxsini anglash, yozuvchilardagi ijod erkinligi, badiiy

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mahorat yuzasidan mavjud ma'lumotlarni boyitishga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati oliy o'quv yurtlari, umumta'lim maktablari uchun o'quv qo'llanmalar, o'quv uslubiy majmualar tayyorlashda, ijodiy portretlar yaratishda ilmiy-nazariy manba bo'lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Mustaqillik davri esselarida shoir va yozuvchilar siymosi badiiy talqini bo'yicha olingan ilmiy tadqiqot natijalari asosida:

Mustaqillik davri o'zbek adabiyotining yetakchi xususiyatlarini belgilash, bu davrga xos bo'lgan adabiy tur va janrlar ko'lamining ortishi bilan bog'liq nazariy ma'lumotlarni umumlashtirishda, essenavis ijodkorlar faoliyatidagi davrning realistik tasviri, yozuvchi shaxsiy kechinmalarining asar yaratilishidagi ahamiyatini ko'rsatishga oid tahlillardan, mustaqillik davri essenavis shoir va yozuvchilar asarlari majmuini shakllantirishga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan PF-201912258-raqamli "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 8-yanvardagi №04/1-44-son ma'lumotnomasi). Natijada elektron platforma mustaqillik davrida essenavislik, davrning realistik tasviri haqidagi nazariy qarashlar bilan boyitilgan;

esselarda qahramon yaratish masalasi, inson shaxsi, qiyofasi, zamon va qahramon munosabatlarida yozuvchi shaxsiyatining namoyon bo'lishi va shu asosda poetizmlarning shakllanishiga oid nazariy ma'lumotlardan, shuningdek, esselarda ijodiy portret, shoir va yozuvchilar fe'l-atvoridagi o'ziga xoslikni ta'minlashda badiiy vosita bo'lib qo'llangan poetizmlar tahliliga oid materiallardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2022–2024-yillarda bajarilgan IL-402104209 raqamli "Axborot-qidiruv tizimlari (Google, Yandex, Google translate) uchun avtomatik ishlov berish vositasi – o'zbek tilining morfoleksioni va morfologik analizatori dasturiy vositasini yaratish" mavzusidagi innovatsion loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 8-yanvardagi №04/1-45-ma'lumotnomasi). Natijada elektron poetik lug'at yozuvchi shaxsi va uning namoyon bo'lishi haqidagi qarashlar bilan boyitilgan.

Esselarda ijodkor siymosi, yozuvchilar faoliyatida davrning realistik tasviri, ijodiy fantaziya, badiiy tasvir vositalari orqali ijodkor obraziga chizgilar Xorazm viloyati teleradiokompaniyasining radio ijodkorlari tomonidan tayyorlangan "Tilimizni o'rganamiz" eshittirishlarini tayyorlashda foydalanilgan (Xorazm viloyati teleradiokompaniyasining 2024-yil 11-dekabrdagi 1063-son ma'lumotnomasi). Natijada, mazkur radioeshittirishlar ma'naviy-ma'rifiy hamda badiiy jihatdan boyigan, xalqchilligi ortgan;

yozuvchi shaxsiy kechinmalarining u yaratgan asarlarda yaqqol sezilishi, ijod laboratoriyasining asar yaratilishidagi ahamiyati, ijodkor portretini yaratishda so'z qo'llash, badiiy ko'chim vositalaridan foydalanish zarurligiga doir ilmiy materiallardan 2023–2024-yillarda Xorazm viloyati teleradiokompaniyasining "Assalom Xorazm" ko'rsatuvi dasturlari va rejalarini tuzishda foydalanilgan

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(Xorazm viloyati teleradiokompaniyasining 2024-yil 11-dekabrdagi 1064-son ma'lumotnomasi). Natijada ijodkor yoshlarni qo'llab-quvvatlash yo'nalishidagi ma'naviy-ma'rifiy va targ'ibot tadbirlarining metodologik asoslari takomillashishiga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 2 ta xalqaro konferensiya va 2 ta respublika ilmiy-nazariy va ilmiy-amaliy anjumanlarida muhokamadan o'tkazilgan.

Tadqiqot natijalarning e'lon qilinishi. Dissertatsiya mavzusi bo'yicha 18 ta ilmiy ish chop etilgan bo'lib, shundan 7 tasi O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan nashrlarda, 1 tasi xalqaro nashrda e'lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tarkib topgan bo'lib, hajmi 138 betdan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, maqsad va vazifalari, obyekti va predmeti aniqlangan. Respublika fan va texnologiyalari ustuvor yo'nalishlariga mosligi ko'rsatilgan, uning ilmiy va amaliy ahamiyati ta'kidlangan, ishonchliligi, amaliyotga joriy etilganligi va aprobatsiyasi, nashr qilingan ishlar, dissertatsiyaning tuzilishi va hajmi haqida ma'lumotlar keltirilgan.

"Esse janri va uning o'zbek adabiyotshunosligida o'rganilishi" deb nomlangan birinchi bob 1.1§ **"Istiqlol davri adabiyotshunosligida esse janri talqinlari"** deb nomlanib, esse janri tushunchasi, uning tarixiy ildizlari hamda tadrijiy takomili haqida ma'lumotlar beriladi.

XX asrning ikkinchi yarmida o'zbek adabiyotida bo'y ko'rsata boshlagan esse janri o'ziga xos shakllanish va taraqqiyot bosqichlariga ega bo'lib, istiqlol yillarida mavzu va ifoda uslubida muayyan o'zgarishlar yasab, hozirgi adabiy jarayon rivojiga munosib ulush qo'shmoqda. "Muallifning u yoki bu masala, voqea-hodisa, hayotiy holat bo'yicha shaxsiy mulohazalari bayon qilinuvchi nasriy asar, adabiy janr"[5], deya ta'rif berilgan epik turga mansub esse o'zbek adabiyotida o'tgan asrning 60-yillarida yaratila boshlagan. Mustaqillikdan keyin yozilgan namunalarida yangi bosqichga ko'tarilib, yozuvchi va shoirlar siymosini yaratishda har bir ijodkor shaxsiyatidagi o'ziga xos jihatlarni uslubiy individuallik bilan uyg'un tarzda mujassamlashtirishga e'tibor qaratganliklarni kuzatish mumkin. Shuningdek, essenavislik ijodkorga o'z qarashlarini erkin, mulohazali va tabiiy ifodalash, tilning barcha qatlamlaridan, sheva unsurlaridan keng foydalanish, obrazlar ifodasiga chuqur kirishish kabi imkoniyatlarni ham beradi. Esse – fransuz tilida "essai"[6] – "*tajriba*", "*mashq*", ingliz tilida "essay"[7]– "*insho*", "*sinash*", "*urinish*", "*ocherk*"

[5] Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б. 376.

[6] Ўзбек тилининг изохли луғати. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006. – Б. 57; Ibragimov X., Mamadaliyev A., Mansurov U., Nishonov A., Soatjonov E., Umarov N. Fransuzcha-o'zbekcha lug'at. – Toshkent, 2008. – B. 209.

[7] Бўтаев Ш. Ирискулов А. Inglizcha-o'zbekcha o'zbekcha-inglizcha lug'at. – Тошкент: Фан, 2009. – Б. 185.

(kichik adabiy asar); lotincha "exerceo"[8] – "*mashq qilmoq*", "*shug'ullanmoq*" degan ma'nolarni bildiradi. Yevropa adabiyotida bu janrning asoschisi Mishel Monten bo'lib, uning "Tajribalar" asaridan keyin esse mustaqil janr sifatida anglana boshlandi. Monten "Esse" haqida shunday deydi: "Kitobimning mundarijasi – men o'zimman". Volter uning bu fikrini sharhlab, "Montenning soddadillarcha o'zini-o'zi ta'riflashi o'ziga xos go'zallik kasb etadi. U shu yo'l bilan oxir-oqibat insonning umumiy timsolini yaratdi"[9]. Ushbu fikrga tayangan holda essening dastlabki namunalarida ham inson va borliq haqidagi falsafiy fikrlar aks etsa-da, asosiy qahramon, tugal fikr inson obraziga tutashadi. "Esse muallifi uchun shaxsiy "men" istalgan tashqi tayanchdan ham muhimroq, biroq u o'quvchi bilan muloqot o'rnatishga harakat qiladi. Esse o'quvchisi, odatda, muallifning zamondoshi bo'lib, dunyoqarashi, adabiyotga bo'lgan qiziqishi, intellektual va ilmiy saviyasi jihatidan unga yaqin bo'lgan shaxs hisoblanadi"[10].

Mishel Montenning "Esselar" asaridan olingan III kitobning I bobi "Foyda va halollik" deb nomlanib, unda muallifning falsafiy qarashlari o'z ifodasini topgan. Yozuvchi hokimiyat egalari bilan bog'liq munosabatlarda o'z prinsiplariga sodiq qolgan, murakkab siyosiy sharoitlarda ham halol va ochiq fikr bilan harakat qilishni afzal biluvchi shaxs siymosini namoyish etadi. Jumladan, muallifning **halollik va samimiylik xislatlarini** namoyish etuvchi: *"Moy, ie m'offre par mes opinions les plus viues & par la forme plus mienne"* (Men o'z fikrlarimni eng jonli shaklda va o'zimga xos uslubda ifodalayman)[11]; **o'zgacha fikrlash va mustaqil qaror qilish afzalliklari** haqida: *"Je ne suis pas subiet à ces hypothèques & engagements pénétrants & intimes"* (Men bu chuqur ildiz otgan majburiyatlar va sadoqatlarga bo'ysunmayman)[12]; **hayotiy tajribaning muhimligi**: *"Rien ne s'est ingéré en cet univers, qui n'y tienne place opportune"* (Bu olamda befoyda hech narsa yo'q, hattoki befoydalikning o'zi ham foyda)[13]; **ozod va mustaqil qarashli shaxs bo'lish**ga doir: *"Je regarde nos rois d'une affection simplement légitime et civile: ni émeu, ni désmeu par intérêt privé"* (Men hukmdorlarimizga faqat qonuniy va fuqarolik muhabbati bilan qarayman: shaxsiy manfaat tufayli na hayajonga tushaman, na befarq bo'laman)[14] degan fikrlari esseda bosh qahramon inson va uning shaxsiyati ekanligidan dalolat beradi.

Manbalarda esse haqida munosabat bildirgan tadqiqotchilar sifatida M.Baxtin[15], L.Ginzburg, Sh.Sent-Byov, R.Uellik, O.Uorren, V.S.Muravyovlarni

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[8] Йўлдошев М. Лотинча-ўзбекча лугат. – Самарқанд: СамДУ, 2000. – Б. 22.
[9] Гагарин А.С. Мишел Монтен: Борба с иллюзиями и экзистенциалы человека – крапинки // Дискурс-Пи. – Екатеринбург, 2013. №12. – С. 199.
[10] Тесленко М.А. Литературный жанр эссе как философствование и способ философской рефлексии // Научный форум: гуманитарные исследования. – М., 2013. – С. 5.
[11] Michel de Montaigne. Les essais. Publiés d'après l'exemplaire. Tome troisième. Fortunat Strowski et François Gebelin. – Bordeaux: Imprimerie nouvelle f. pech & C', 1909. – P. 5
[12] Michel de Montaigne. O'sha manba. – P. 4.
[13] Michel de Montaigne. O'sha manba. – P. 3.
[14] Michel de Montaigne. O'sha manba. – P. 3.
[15] Бахтин М. Вопросы литературы и эстетики. – М: Художественная литература, 1975. – С. 504; Гинзбург Л.Я. Записные книжки. Воспоминания. Эссе. – СПб.: Искусство, 2002. – С. 768; Сент-Бёв Ш. Литературные портреты. Критические очерки. – М: Художественная литература, 1970. – С. 329; Уеллик Р., Уоррен О. Теория литературы. – М: Прогресс, 1978. – С. 325; Муравьёв В.С. Эссе. Краткая литературная энциклопедия. – М: Наука, 1973. – С. 962.

keltirish mumkin. O'zbek adabiyotida essening dastlabki ildizlari Beruniy, M.Qoshg'ariy ijodida uchrasa, Navoiy va Bobur ijodida noma, xotira shakllarida ko'zga tashlanadi. Mumtoz adabiyotdagi tazkira janri esse yaratilishining Sharq adabiyotidagi ilk ko'rinishlari sifatida qayd qilinadi. "Esse o'zbek adabiyotidagi badia janrining o'ziga xos xususiyatlari bilan g'arb adabiyotidagi esse janrini eslatadi. Biroq esse badi'aga nisbatan kengroq tushuncha"[16]. Tadqiqotchi to'g'ri ta'kidlaganidek, badi'ada essega xos ayrim xususiyatlar ko'zga tashlansa-da, ularni aynan bir janr sifatida olish mumkin emas.

Esse subyektiv janr bo'lib, unda ijodkor xotiralari, hayotiy prinsiplari, yozuvchining shaxs sifatidagi o'ziga xosligi borligicha qalamga olinadi. Bunda esse muallifiga biron bir qonun-qoida yoki talab, ifoda yo'sini tavsiya qilinmaydi. Ya'ni, essenavis nuqtayi nazari markaziy o'rinda turadi. Istiqlolga erishgandan so'ng senzuradan qutilgan yozuvchilar ijodida erkin yozishga intilish, ijodini rang-barang mavzular bilan boyitish, qolaversa, fe'l-atvori ham erkinlikni, ruhi yangilikka tashnaligi ham esse yo'nalishida bir qancha sara adabiyot namunalari vujudga kelishida muhim rol o'ynadi.

Esse janri quyidagi xususiyatlari bilan boshqa nasriy janrlardan ajralib turadi:

- hajm jihatidan cheklanmagan bo'lib, kichik yoki katta shaklda yozilishi mumkin;
- aniq bir mavzu asosida quriladi;
- tematikasi keng, ilm-fan, falsafa, san'at va badiiy adabiyot kabi sohalarni qamrab oladi;
- janr muallif taassurotlari va shaxsiy mulohazalariga asoslanadi;
- muallif individualligi aks etishi;
- erkin kompozitsiya asosiga qurilib, qat'iy tuzilmaga bo'ysunmaydi;
- paradoks va aforistik ifodalar bilan boyitilgan;
- uslubi sodda va erkin bo'lib, ba'zi hollarda ilmiy-ommabop uslubda ham yozilishi mumkin.

Esselarda uslubiy o'ziga xoslik ko'proq *tasviriylik, aforistik ifodalar, og'zaki nutqqa yaqin ohang* va *so'z ifodasi* bilan ajralib turadi. Ushbu uslub qadimdan muallif shaxsi birinchi o'ringa chiqadigan asarlarda shakllangan. Bundan tashqari aynan shu uslubda yozilgan matnlar ko'pincha metafora, tashbeh, simvolika va badiiy obrazlardan foydalangan holda muallifning shaxsiy kechinmalari, yozuvchi munosabatini aks ettiradi. Shu bilan birga, esseda aks etadigan aforistik ifodalar tasvirning qisqa, ta'sirchan va kuchli shaklda ifodalanishini ta'minlaydi. Aforizmlar va iboralar muallifning shaxsiy tajribasi, kuzatishlari va umumlashtirilgan fikrlarini yorqin tarzda bayon qilishga yordam beradi.

"O'zbek adabiy tanqidchiligi tarixi" darsligida esse tasnifi shunday berilgan: "O'zbek adabiyotida essening turli shakllari uchraydi a) adabiy o'ylar; b) esse-roman; d) esse-qissa; e) xotira va hakozo"[17]. Ta'birimizcha, yuqoridagi barcha nazariy ma'lumotlarni umumlashtirib *badialar* nomini ham kiritgan holda umumlashma tarzda esse tushunchasi tasnifi yanada kengroq ta'rif qilinsa,

[16] Кўчкорова М.Х. Хозирги ўзбек адабиётида эссе жанри: Филол. фан. номз. ... дисс. – Тошкент, 2004. – Б. 53.
[17] Nazarov B., Rasulov A., Qahramonov Q., Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Toshkent: Cho'lpon, 2012. – B. 412.

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kitobxonda bu mavzuni o'zlashtirishga yengillik bo'lardi. Esse o'z nomi bilan erkin ijod turi, mavzuni keng miqyosda ochib berish, ilmiy, badiiy, tarixiy, tanqidiy, falsafiy, tasviriy usul esse muallifi uchun asqotar ekan, esselarni adabiy o'ylar va badialar deya nomlash kitobxonda ikkilanish holatini kamroq vujudga keltirishiga sabab bo'ladi. Chunki adabiy o'ylarda ham, badealarda ham essega xos sifatlar namoyon bo'ladi. Yuqoridagi nazariy ma'lumotlarga tayangan holda agar esseda:

a) tarixiy-ma'rifiy ahamiyat ustuvorlik qilsa *esse-badea* ("Dovondagi o'ylar", "Mustaqillik me'mori" O.Sharafiddinov; "Samarqand xayoli", "Bibixonim qissasi yoki tugamagan doston" X.Davron);

b) ijodkorning adabiyot, hayot, borliqdagi jamiki voqelik haqidagi o'y-fikrlari aks etgan, so'z jozibasi chuqur aks etgan, bayon etilajak fikr muayyan konsepsiya asosida uyg'unlashsa, *esse-adabiy o'ylar* ("Adabiy o'ylar", "O'ttiz yil izhori" I.G'afurov; "Yosh do'stlarimga" A.Muxtor, "O'ylar" P.Qodirov, "Shoiru she'r shuur" E.Vohidov; "Ijodni anglash baxti", "Kibriyo opaning holvasi" O.Sharafiddinov);

d) voqeiy hodisa, syujet va kompozitsiya nuqtai nazaridan hikoyaga nisbatan murakkab, romanga nisbatan sodda xarakterlanuvchi, erkin mulohaza yuritish tamoyiliga ega, mustaqil syujet yo'nalishi, ichki konstruksiyalar asosida tashkil topgan erkin ijod turiga *esse-qissa* ("Binafsha hidlang, amaki" Sh.Xolmirzayev; "Boshimdagi tojim - onam" M.Ismoil);

e) "Ilmiy va badiiy mushohadalar uyg'unligida shunday bir adabiy-tanqidiy janr borki, uni *esse-roman* deb atash mumkin"[18]. ("Cho'lpon", "Maqsud Shayxzoda" N.Karimov; "Qoraqalpoqnoma" T.Qaypbergenov);

f) Yozuvchi va ijodkorlar to'g'risidagi xotiralar badiiylik xususiyati va avtobiografik xarakterga egaligi bilan essega yaqin turadi. Shu bois unga essening bir shakli, ya'ni *esse-xotira* ("Otam haqida" H.Qodiriy, "Yo'qotganlarim va topganlarim" S.Ahmad, "Abdulla Qahhor" O.Sharafiddinov, "Oybegim mening" Zarifa Saidnosirova) deya baho berish mumkin.

g) ikki va undan ortiq shaxs (olim, munaqqid, adib)larning adabiyot, san'at, tanqidchilik yuzasidan o'tkazilgan suhbati *esse-suhbat* ("Esse – erkin ijod" M.Qo'chqorova // Shukur Xolmirzayev bilan suhbat);

h) gazeta, jurnal, to'plamlarda nashr etiladigan siyosiy, ilmiy, publitsistik, ijtimoiy xarakterdagi erkin ijod turini *esse-maqola* ("Birinchi mo'jiza" O.Sharafiddinov, "Avval bahorda" Ibrohim G'ofurov, "Odamning kuchlisi" Sobir O'nar, "Badiiy publitsistika" Saydi Umirov) deya atalishi maqsadga muvofiq.

Bundan tashqari esselarning o'rganilish jarayoni hali davom etayotganligi, bu janrning dunyo adabiyotshunosligidagi tadqiqi, qolaversa, o'zbek mumtoz adabiyotidagi janrlararo sinkretizm hodisasiga ko'ra bildirilgan fikr-mulohazalar sababli janr sifatidagi tasnifiga turlicha yondashuvlar kuzatilayotganini qayd etish lozim. Masalan, Y.Solijonov muallifligidagi "Hozirgi adabiy jarayon"[19] qo'llanmasida essega kichik epik janrlar qatorida qaralganligi; esse janrining taraqqiyot tendensiyalari, adabiyotshunoslik fanlari va janrlararo uzviy bog'lanish,

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[18] Nazarov B., Rasulov A., Qahramonov Q., Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Toshkent: Cho'lpon, 2012. – B. 413.

[19] Солижонов Ё. Ҳозирги адабий жараён. Ўқув қўлланма. – Тошкент: Инновация-Зиё, 2020. – Б. 61.

esse turlari va yaratilishidagi o'ziga xoslik, ma'naviy va teran falsafiy mushohadalar tahliliga oid M.Qo'chqorovaning "Hozirgi o'zbek adabiyotida esse janri"[20], qoraqalpoq adabiyotshunosligida ilk bor esse janrining milliy adabiyotda paydo bo'lishi, taraqqiyot qonuniyatlari va shakllanish tamoyillari tadqiqiga oid B.Poluanovning "Qoraqalpoq adabiyotida esse janri"[21]; ijod jarayoni, badiiy asar dunyoga kelishidagi ijodiy tafakkur, obraz yozuvchining estetik ideali sifatidagi tahlil G.Muhammadjonovaning "Mustaqillik davri o'zbek nasrida ijodkor inson konsepsiyasi"[22]; N.S.Qodirovaning "Ilmiy-adabiy tafakkur va uslub muammolari"[23] (I.Haqqul ijodi misolida); O'.Abdunazarovning "Nosir Fozilov ijodida davr ruhi va shaxs talqini"[24] nomli dissertatsiyasida ijodkorlar esselarining badiiy-estetik olami haqida fikrlar keltiriladi.

1.2.§ **"Adabiy-tanqidiy va badiiy-publitsistik esselarda ijodkor obrazi yaratilishining o'ziga xosligi"** deb nomlanib, esselarning ayrim namunalari adabiy tanqid janri sifatida adabiyot tarixi va hozirgi adabiy jarayonning muhim masalalari haqidagi muhokamalar majmui hisoblanishi nazariy jihatdan asoslangan. Shuningdek, esse janri badiiy-publitsistika va uning taraqqiyotida o'ziga xos mustahkam o'ringa egaligi keltirilgan. Adabiy-tanqidiy mavzudagi esselarda ilmiy va obrazli fikrlash yetakchilik qilib, asosiy g'oyasi adabiy jarayon muammolari bilan bog'liq holda olimlar, shoir va ijodkorlarning shaxs sifatidagi o'ziga xosliklari, yaratgan asarlarning tahlil va talqinlariga bag'ishlanadi.

Adabiy tanqid sohasida ijodkor faoliyatini yoritishga qaratilgan esselarda quyidagi xususiyatlar aks etadi:

1) yozuvchi, shoir, adabiyotshunos olimning ijodiy faoliyatini ilmiy-nazariy yo'nalishda yoritish;

2) asarlaridagi bosh g'oyaning yuzaga kelishiga turtki omillarni ko'rsatish;

3) yozuvchi ijod laboratoriyasiga chuqurroq kirib borish asosida asarlarni tahlil etish;

4) insoniy fe'l-atvori, shaxsiy kechinmalari ifodasi va o'ziga xoslikning asarlarida aks etishi;

5) yozuvchi, shoir, adabiyotshunos olim tashqi ko'rinishi va ma'naviy dunyosi portreti chizgilari tasviri.

Ijodkor siymosi, asar yaratilishiga monand voqealar va yozuvchi dunyoqarashining aks ettirilishi tanqidchi olim Matyoqub Qo'shjonov ijodida "Nafosat shaydosi", "Abdulla Oripov", "Men o'zbek xalqi nomidan so'zlayman!", "Eshiting, she'r o'qiyman", "Ijodiy yetuklik", "Qalb pokligi", "Kichkintoylarning ulkan shoiri", "Dagish", "Alam" kabi adabiy portret va xotiralarida yaqqol ko'rinadi. Jumladan, "Ulug' adib, ulug'vor inson", "Nafosat shaydosi" xotiralarida yozuvchi Oybekning she'riy to'plamlari, tarjimalar va ilmiy faoliyati haqida to'xtalarkan, ijodkorni yirik prozaik deb ataydi. Adabiyotga shoir sifatida kirib kelganligini,

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[20] Кўчкорова М.Х. Ҳозирги ўзбек адабиётида эссе жанри: Филол. фан. номз. ... дисс. – Тошкент, 2004.
[21] Полуанов Б.Н. Қоракалпоқ адабиётида эссе жанри: Филол. фан. номз. ... дисс. автореф. – Нукус, 2002.
[22] Муҳаммаджонова Г. Мустақиллик даври ўзбек насрида ижодкор инсон концепцияси: Филол. фан. д-ри ... дисс. автореф. – Фарғона, 2022.
[23] Қодирова Н.С. Илмий-адабий тафаккур ва услуб муаммолари: Филол. фан. б. фалс. док. ... дисс. – Бухоро, 2021.
[24] Abdunazarov O'. Nosir Fozilov ijodida davr ruhi va shaxs talqini: Filol. fan. b. fals. dok. ... diss. – Termiz, 2023.

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qolaversa, dastlabki she'rlarida mukammallik kuzatilmasligini anglatuvchi tanqidiy fikrlarni ham bildirib o'tadi. Navoiy obrazini yaratishdagi o'ziga xos yo'nalish, ijodiy g'oyalarini pishitish jarayonidagi Oybekning ruhiy holatiga katta e'tibor qaratadi. Matyoqub Qo'shjonovning tanqidiy yo'nalishdagi qarashlari sababli ijod ahlining o'zligi, ruhiy holati tasviridan tashqari ijodkorlarning ilmiy faoliyati haqida nazariy xulosalar ham aks etganini ko'rish mumkin.

Ozod Sharafiddinovning "E'tiqodimni nega o'zgartirdim", "G'afur G'ulomning kulgisi", "Chinorlardan biri", "Bu uyning chirog'i hamisha yoniq", "Kibriyo opaning holvasi", "Adabiyotimiz fidoyisi", "Bardosh va sadoqat", "Muvashshah", "Saraton avjida faraxli bir oqshom", "G'ayratiy haqida so'z", "Jannati odam edi" esselarida ham ulug' munaqqidlarning hayot va adabiyot, inson va ijodkor obrazi haqida fikrlar keltirilib, unda yozuvchi va shoirlar, ijod ahlining o'zligi, ruhiy holati tasviri, inson sifatidagi o'ziga xos olamiga alohida e'tibor berilgan. "Ijodni anglash baxti" nomli adabiy o'ylar va esselar to'plamida G'.G'ulom shaxsiga chizgilarni quyidagi yo'nalishlarda ko'rish mumkin: G'.G'ulomga bolalik va o'smirlik chog'idagi katta havas; shoirning adabiy jarayondagi o'rnini keltirib o'tish; ijodiga berilgan baho; shaxsiy qiziqishlarini esse tarkibida keltirish (*Detallar: Luchchak shaftoli, Bobotoy pistasi, bulbul va bedana ovozini eshitib hordiq chiqarishi, gullarni sevishi, o'zbekning yaktagi, qirchillama etigi, chust do'ppisini yaxshi ko'rishi*); tashqi ko'rinishi va ma'naviy dunyosiga aloqador sifatlarni keltirib o'tish: "G'afur G'ulom tabiatan quvnoq odam bo'lgani uchungina kulgan emas, balki kulgidan, balo-qazolardan asraydigan bir qalqon sifatida foydalangan..."[25].

Dissertatsiyada esseni adabiy-tanqidchilik obyekti sifatida o'rganishga doir Sh.Ahmedova[26], G.Shukurova, N.Qodirovalarning tadqiqotlari; badiiy-publitsistik yo'nalishdagi tahlillar S.Qurbonova[27], A.Abdusaidov ilmiy izlanishlari tahlil qilingan.

Mustaqillik yillarida badiiy-publitsistikaning esse-xotira turi jonlana boshladi. Bu yo'nalish adabiy jamoatchilik o'rtasida katta qiziqish uyg'otib, xotiralarda, avvalo, yaqin o'tmishdagi adabiy hayot, ulkan adiblarimiz, mashhur asarlar va uning ijodkorlari xususida bor haqiqatni mardona aytilgani bilan jozibadorlik kasb eta boshladi. "Esse faqat tanqidchilikning emas, badiiy adabiyot, jurnalistika, falsafaning ham o'rganish obyekti ekanini nazardan qochirmaslik kerak"[28]. Badiiy adabiyotning tur va janrlararo taraqqiyoti, g'oya va shakl jihatdan mukammallik kashf etayotgan bugungi kunda badiiy publitsistika sohasida ham yuksalishlar kuzatilmoqda. Xususan, esse janri badiiy publitsistikaning ham ko'rinishi sifatida e'tirof qilinishi, bu borada respublikamizda nashr qilinayotgan gazeta va jurnallarda

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[25] Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарк, 2004. – Б. 271.

[26] Қодирова Н.С. Илмий-адабий тафаккур ва услуб муаммолари: Филол. фан. б. фалс. док. ... дисс. – Бухоро, 2021.

Ахмедова Ш. Ўзбек адабий танқидчилигининг жанрий таркиби хакида // Ўзбек тили ва адабиёти. – Тошкент, 2005. 5-сон. – Б. 28.

[27] Курбонова С. Ёзувчи публицистикасининг тараққиёт тамойиллари. – Тошкент: Мухаррир, 2012;

Абдусаидов А. Газета жанрларининг тил хусусиятлари: Филол. фан. д-ри ... дисс. – Самарқанд, 2005.

[28] Nazarov B., Rasulov A., Qahramonov Q., Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Toshkent: Cho'lpon, 2012. – B. 416.

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chop etilayotgan esselar faqat ijodkorlar tomonidan emas, balki turli soha vakillarining ham ijod namunalari sifatida yuzaga chiqayotganini kuzatish mumkin.

Hotam Umurovning "Adabiyotshunoslik nazariyasi" nomli darsligida essega epik turning maxsus janri sifatida qaralib, badiiy publitsistika deb yuritilishi hamda ocherk, felyeton, xotira kabi turlarga bo'linishi, bu janrlarga xos xususiyatlar sifatida keltiriladi. Xotira deb atalgan nazariy xulosa adabiyotshunoslikdagi xotira-essega monand belgi va xususiyatlarni o'zida jamlashi asoslangan. Jumladan, "Ko'pincha xotirada muayyan san'atkorning hayoti va ijodiga oid yodnomalar naql qilinadi, bu naql fakt dalillarga suyanadi, chuqur tahlil va tadqiqni talab etadi..."[29]. Aynan mana shu jihati bilan esse hujjatli janr yoki publitsistik nasr xususiyatlarini o'zida jamlasa, muayyan ijodkor yoki san'atkor hayoti va faoliyatini xotirlash xususiyatlari bilan esse-xotiralarga xos belgilarni o'zida namoyon etadi.

Umarali Normatov o'zining "Umidbaxsh tamoyillar" nomli risolasida istiqlol yillarida badiiy publitsistika sohasidagi o'sish va o'zgarishlar haqida to'xtalarkan, esse-xotira turining qayta jonlanayotganligini va bu janr adabiy jamoatchilikda qiziqish uyg'otayotganligini qayd qilinadi.

Badiiy-publitsistika va uning taraqqiyotida esse janri haqida g'arb olimlarining nazariy qarashlari, ilmiy-falsafiy fikrlari ham ko'zga tashlanadi. Rus olimi T.M.Stepanovaning tadqiqotida esse janrini publitsistik nasrning badiiy olami sifatida e'tirof etadi. Tadqiqotchi esselarni falsafiy, tarixiy-biografik, badiiy-publitsistik, adabiy-tanqidiy va badiiy xarakterga ega esselarga bo'larkan, badiiy-publitsistik esselarni "Esseizm – yangi davrning sintez hodisasi sifatida" hamda "Publitsistik esse kichik nasriy janr" boblari tarkibida tahlil qiladi.

Tadqiqotchi A.A.Tertichniy tadqiqotida badiiy-publitsistik xarakterdagi esselarning ta'rifini quyidagicha keltirilgan: "Esse janrida mualliflar o'z shaxsiy tajribalari va keng hayotiy haqiqatlar asosida voqealarga o'z munosabatlarini bildirishga urg'u berishadi. Janr asosan muallifning shaxsiy fikrlari va baholariga tayanib yaratiladi hamda yozuvchining hayotiy falsafasini bayon qilishga intilishini ko'rsatadi"[30] hamda badiiy-publitsistik esselar faktlarga tayanishi bilan tanqidiy esselardan farqlanishini asoslaydi.

Badiiy publitsistika sohasida yaratilgan ijodkor faoliyatini yoritishga qaratilgan esse-xotiralarda quyidagi xususiyatlar aks etadi:

– muayyan ijodkor, davlat arbobi, san'atkorning hayoti va ijodiga oid yodnomalar keltirilishi, bu voqeiy xotira fakt, dalillarga suyanishi;

– jiddiy tahlil va tadqiqni talab etishi jihati bilan esse hujjatli janr yoki publitsistik nasr xususiyatlarini o'zida jamlashi;

– ijodkor yoki san'atkor hayoti, faoliyatini xotirlash xususiyatlari mavjudligi;

– yozuvchining obraz yaratishida ijodkor shaxsiyatiga e'tibor qaratishi;

– asar yuzaga kelishida asosiy faktorlarni belgilash;

– badiiy asardan ijodkor fenomenini topish.

Esse janri takomillashib borayotganligi, turli mavzu va yo'nalishlarda yaratilayotgan esselar mukammal bir shaklga kelganligini "Jahon adabiyoti",

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[29] Умуров Х. Адабиётшунослик назарияси. Дарслик. – Тошкент: Абдулла Қодирий, 2004. – Б. 224.

[30] Тертычный А.А. Интернет-публицистика: жанровый профиль // Ученые записки Казанского университета: гуманитарные науки. Том 156. – М., 2014. – С. 11.

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"Yoshlik" jurnallarida chop etilayotgan esselar misolida ko'rish mumkin. Bu jurnallarda Vatan, ota-ona, insonlardagi tuyg'ular, ulug' ne'matlar tavsifi kabi turli mavzudagi esselardan tashqari, yozuvchi, ijodkor, davlat arboblari, tarixiy shaxslar faoliyati, insoniylik xislatlariga e'tibor qaratilgan esselar ham ko'p uchraydi. Ushbu esselarda atoqli adiblarimiz G'.G'ulom ("G'afurona tarona"), A.Qahhor va Oybek ("Qulatilgan chinorlar panohida"), E.Vohidov ("Azal mayining mazasi"), Zulfiya ("Zulfiya haqida", "Kechagiday hamon esimda", "Ikki xalq kuychisi", "Uni Farhod der edilar") kabi el sevgan yozuvchilar faoliyatining yorqin jihatlari, insoniy qarashlari, shaxs sifatidagi fe'l-atvori qalamga olingan. G'.G'ulom xotirasiga bag'ishlangan esselarda ijodkorga xos iste'dod, ko'p qirralilik, yumorga boylik A.Qahhor[31], Mirtemir, S.Ahmad, O'.Hoshimov, U.Normatov, A.Fayzulla[32], R.Inog'omov esselarida; tarixiy siymolarni gavdalantirish, yozuvchi ijodiy portreti asosida shaxsga xos xislatlarni tarannum etish bo'yicha P.Qodirov[33], M.Ali, T.Dolimovlar yaratgan esselarida ijodkor siymosini aks ettirishga intilish yuqori hisoblanadi va bu badiiy publitsistika sohasida inson va ijodkor o'zligini tasvirga olish faol ekanligini bildiradi. Shunday bo'lsa-da, keyingi davrlarda yaratilayotgan esselarda qalamga olingan shoir va yozuvchilar siymosi tasvirini tahlilga tortish, ilmiy jihatdan munosabat bildirish, xolis baho berish adabiyotshunoslar oldida turgan masalalardan sanaladi.

Dissertatsiyaning **"Ijodkor siymosini yaratishda essenavis mahorati"** deb nomlangan ikkinchi bob 2.1 § da **"Zamonaviy esselarda ruhiyat talqini"** masalasi tadqiq etilgan. Ijodkor Abdusaid Ko'chimov esselarida shoir va yozuvchilar siymosini badiiy gavdalantirish, shaxslik va insoniylik sifatlarini xotiralarda umumlashtirishi asoslangan.

Essenavisning "Hayqiriq" nomli badiasi iste'dodli shoir Azim Suyun ijodiy olamini badiiy kashf etishga bag'ishlanadi. Esse shoir uslubiga xos xalqona ohang va baxshiyona ruhda yozilgan. Bu essening "Hayqiriq" deb nomlanishidayoq sezilib turadi. Zero, Azim Suyun she'riyatining yuksak vatanparvarlik ruhi, da'vatkor g'oyasi shoir shaxsiyati, ijodiy olami, uslubiy o'ziga xosligi bilan uzviy bog'lanib ketgan. Shoirning o'zligini anglatuvchi birinchi omil uning dastlab she'r o'qishida namoyon bo'lganidek, esse ham shoirning she'r o'qish lavhalari bilan boshlanishi muallifning mahorati sifatida e'tirofga loyiq.

Essenavisning mahorati shundaki, shoirning she'r o'qish jarayonidagi holatini tasvirlar ekan, ana shunday shiddat, keskirlik o'qilayotgan she'r mazmunida ham mavjudligini, shoir "men"idagi xususiyatlar shoir she'riyatining o'q tomirini tashkil etishini ham kitobxonga yetkazadi. Ijodkor siymosini yaratish, uning insoniylik etishini ham kitobxonga yetkazadi. Ijodkor siymosini yaratish, uning insoniylik xislatlarini qalamga olishda tasvir etilajak adabiy qahramonning portreti muhim

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[31] Абдулла Қаххор. Севикли шоиримиз // Жаҳон адабиёти. 2003. 5-сон. – Б. 20; Миртемир. Ўтнафас // Жаҳон адабиёти. 2003. 5-сон. – Б. 21; С.Аҳмад. Биллур сиёҳдон // Жаҳон адабиёти. 2003. 5-сон. – Б. 25; Ҳошимов Ў. Мехрибон кампир ва ухтчан ўгри // Жаҳон адабиёти. 2003. 5-сон. – Б. 29; Нормитов У. Шум бола. Мафкуравий-сиёсий тазйик ва рух эркинлиги // Жаҳон адабиёти. 2003. 5-сон. – Б. 31.

[32] Файзулла А. Буюк байналмилал шоир // Жаҳон адабиёти. 2003. 5-сон. – Б. 40; Иногомов Р. Асрий бироларлик киссаси // Жаҳон адабиёти. 2003. 5-сон. – Б. 36.

[33] Қодиров П. Амир Темур сиймоси // Жаҳон адабиёти. 2006. 8-сон. – Б. 97; Муҳаммад Али. Абадий соғинчлар // Жаҳон адабиёти. 2004. 10-сон. – Б. 53; Долимов Т. Оламшумул аллома // Жаҳон адабиёти. 2000. 6-сон. – Б. 121.

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ekanligini, ayni chog'da tashqi ko'rinishidan tortib, ichki kechinmalarigacha bo'lgan jarayonni batafsil yorituvchi unsur ekanligini ta'kidlash joiz.

"Kamtarlikning baland cho'qqisi" essesi ijodkor, mohir tarjimon Ma'ruf Jalil hayoti va ijod olami, chin insoniy xislatlarini tasvirlash, iste'dodli shoir ijodiy laboratoriyasi tadqiqiga (Diss. 53-bet) "Qovurdoq" essesi yumoristik uslubda yozilgan bo'lib, O'tkir Hoshimovning ijod olami, xarakter xususiyati, hozirgi adabiy jarayondagi o'rni, badiiy mahorati, asarlaridagi o'ziga xoslikning asl mohiyatiga bag'ishlangan (Diss. 55-60-betlar). Yozuvchi "Dilkash lahzalar" essesida Pirimqul Qodirov xonadoniga tashrif paytidagi hol-ahvoli, ruhiyatini aks ettiruvchi portretini chizar ekan, toliqish alomatlari sezilsa-da, ijodga ishtiyoqi avvalgidan baland ekanligi, ijodkorning ko'ngil oynasi, qalb haroratini namoyon qiluvchi ko'zlar chizmasiga urg'u beradi (Diss. 60-61-betlar). Pirmat Shermuhammedovga bag'ishlangan "Tezoqar sokin daryo" essesi ijodkorning badiiy olami, ijodiy kamoloti, kasbiga nisbatan mas'uliyatli va o'ta talabchan ekanligi, shaxs sifatida o'ziga xos tiynatga ega ekanini yoritishga bag'ishlanganligi bilan ajralib turadi (Diss. 61-64-betlar).

Shuningdek, kompozitsion qurilishi 5 qismdan iborat, voqealar ketma-ketligi xronologik tarzda yoritilgan "Buni hayot deydilar..." deb nomlangan essesini yozuvchi Odil Yoqubovga bag'ishlagan. Esse syujetini tashkil etuvchi asosiy unsurlardan biri bo'lgan prologning keltirilishi esse badiiy qiymatini belgilovchi asosiy omil bo'lgan. Ya'ni ijodkor Pirmat Shermuhammedov o'zbek prozasini yuksakda parvoz qilayotgan bir qush desa, Odil Yoqubov bilan Pirimqul Qodirovni uning ikki qanotiga o'xshatishi syujet asosini tashkil etuvchi motiv sifatida xizmat qilgan. Ularsiz o'zbek nasri ko'rimsiz, kambag'al va g'arib bo'lib qolishi haqidagi shogirdlarning ustozi haqidagi dilkash suhbati bilan esse voqealari boshlanadi.

A.Ko'chimovning "Yaxshilik g'olibdir, yaxshilik g'olib" nomli essesi yozuvchi Shukrullo (Yusupov) xonadoniga tashrifdan keyin yaratilgan bo'lib, unda ijodkorning insoniy fazilatlari, badiiy qarashlari, ijod olami qalamga olingan. Tashrif chog'ida ijodkor va uning turmush o'rtog'i Munavvarxon ayaning ibratli hayot yo'li haqida hikoya qilishni maqsad qilgan essenavis Maqsud Shayxzoda haqidagi yorqin xotiralar bilan asarning badiiy jozibasiga qoliplash san'atini kiritib, ya'ni xotira ichida xotira shaklida yana bir siymoni aks ettirishni maqsad qiladi.

Abdusaid Ko'chimov esselarida inson tasviri, ijodkor ruhiyati tahliliga chuqur e'tibor qaratilib, yozuvchi ijod laboratoriyasiga nazar solish, asar g'oyasi yuzaga kelishida ijodkor shaxsiyatining ahamiyati xususida xulosalar qilingan. P.Qodirov, A.Suyun, M.Jalil, O'.Hoshimov, S.Ahmad, O.Sharafiddinov kabi ijodkorlar faoliyati, hayotiy prinsiplari, ijtimoiy masalalarga bo'lgan munosabati, ma'naviy-axloqiy yo'nalishdagi qarashlari, ichki kechinmalari tasviri va ularning ijodida aks etishi essenavisning xotira-esselarida keng yoritilgan.

2.2 § **"Xotira-esselarda realistik tasvir va ijodkor mahorati"** deb nomlanib, ushbu qismda Abdusaid Ko'chimov esse va uning taraqqiyoti haqidagi fikrlarida istiqloldan keyingi adabiyotda shakl va mazmun jihatdan tub o'zgarishlar bo'lib, publitsistika yo'nalishida esse ko'proq ommalashganini, bu janr ijodkor hayot haqiqati bilan ko'ngildagi bor tuyg'ularni, fikrlarni, munosabat va qarashlarni bildirish imkoniga egaligi bilan publitsistikaning boshqa janrlaridan ajralib turishini

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ta'kidlaydi. Bu borada o'zi yaratgan esselarda ijodiy fantaziya essenavisning hayotiy kuzatuvlari asosida yuzaga kelishini ham e'tirof etgan.

"Men shoirman, istasangiz shu..." nomli essesi XX asr o'zbek adabiyoti va she'riyatining atoqli namoyandasi Abdulla Oripov hayoti va ijod faoliyatiga bag'ishlangan bo'lib, ijodkorning shaxs sifatidagi dunyoqarashi, o'y-fikrlari, insoniylik qiyofasini yoritishda muallif esse qahramonining o'ziga "so'z berish" usulidan foydalanadi. Ushbu esse maxsus kitob holida chop ettirilgan bo'lib, shoirning o'zi ishtirok etgan "Gurunglar"dan tashkil topgan va ushbu gurunglarda shoir o'zini-o'zi kashf etadi. Kitobxon har bir gurung markazida bo'lgan shoirning ijodiy jarayondan tashqari davralardagi suhbatidan voqif bo'ladi, hayot va adabiyot haqidagi o'y-fikrlari bilan o'rtoqlashadi. Essenavis Abdulla Oripovni she'rni go'zal ifoda, yuksak poetik talab bilan o'qiydigan notiq sifatida tasvirlaydi. Ijodkorlar davrasida shoirning ovozidagi she'riy ohang, har bir tovushni alohida e'tibor va mehr bilan o'qishidan buyuk notiqlarga xos ayricha jihat suratlanadi.

Abdulla Oripovning quvvai hofizasi, bilimining kengligi, fikriy hassosligiga, shoirdan ham ko'proq faylasuf mutafakkirga o'xshab so'zlashlariga inson havas bilan qarashi, suhbat chog'ida hech bir masalaga yengil-yelpi fikr bildirmaydigan shoirning tibbiyot sohasidagi fikrlari kishini o'yga toldirishi, kasallik insonni shukronalikka o'rgatishi kabi fikrlari uning insoniy siymosining ochilmagan jihatlaridan so'zlaydi. Musofir yurtda yaqinlar va tengdoshlar davrasidan uzoqda o'tgan kunlarida o'zi bilgan-tanigan va tanimagan ijodkorlar shoir ziyoratiga kelarkan, ular bilan Dada Qo'rqut kitobi, Jaloliddin Rumiy, Yunus Emro ijodi, Oshiq Poshoning tasavvufona ruhdagi she'riyati haqida mazmunli suhbat quradilar. Bu suhbatlar asnosida shoirning yuksak ma'naviy qiyofasi yanada teranroq namoyon bo'ladi.

A.Ko'chimov esselarida A.Qahhor, M.Shayxzoda, Shukrullo, O.Yoqubov, A.Oripov, P.Shermuhammedov ijodi va shaxs sifatidagi o'ziga xoslikni tarannum etuvchi badiiy chizgilar keltiriladi. Ijodkorlar dunyoqarashidagi samimiylik, soddalik, hozirjavoblik, fidoyilik kabi fazilatlar jonli tarzda tasvir etiladi.

"Esse-xotiralarda adabiy portret hamda ijodkor olami motivlari" nomli uchinchi bobning 3.1 § da **"Xurshid Davron va Muhammad Ismoil esselarida ijodkor siymosi talqini"** esse janrining hozirgi adabiy jarayonda tutgan o'rni, janr taraqqiyot imkoniyatlari haqida so'z yuritiladi. Shuningdek, X.Davron va M.Ismoil yaratgan esselar ijodkor yoki buyuk siymolar tavsifi, yozuvchi adabiy portretida ijod olamining o'ziga xosligi masalalariga bag'ishlangan. X.Davronning "Samarqand xayoli" essesida tarix va uzoq o'tmishdagi xalq qahramonlari xususida so'z ketarkan, tarixiy voqealar badiiy tasviridan tashqari ulug' mutafakkir Alisher Navoiy va Bobur Mirzo obrazining poetik tahlili ham yozuvchi ijodining yangi bir qirrasi sifatida talqin etiladi. "Navoiy armoni" essesi Alisher Navoiyning biz bilgan ijod durdonalari, turkiy va forsiydagi lirikaning noyob namunalari, saroy ishlari bilan baravar qalam tebratishdagi g'ayrati haqida so'z yuritilar ekan, Ollohni tildan qo'ymagani, darveshlar dilini ranjitmagani, har bir ishda ixlos va iymonni kasb etgani haqida fikr yuritiladi.

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Ijodkorning essenavislik mahorati, avvalo, til boyligi, obrazli ifoda vositalari va tarixiy manbalarga murojaat qilishdagi o'ziga xosligi bilan namoyon bo'ladi. Xurshid Davron esselarida quyidagi xususiyatlar ko'zga tashlanadi:

– **badiiylik va tasviriylik** – esselari nafaqat ma'lumotlar beradi, balki o'quvchini o'zi tasvirlayotgan voqea va taassurotlar ichiga olib kiradi;

– **falsafiylik** – esselarida voqeiy hodisalar, inson ongi, hayot ma'nosi va madaniyatning rivojlanish tamoyillari haqida fikr-mulohaza yuritiladi;

– **tarixiy va madaniy mulohazalar** – o'zbek va jahon tarixi, madaniyati, adabiyoti bilan bog'liq mavzularni yoritadi va ularga yangi nigoh bilan qaraydi;

– **og'zaki nutqqa yaqinlik** – X.Davron esselari sodda, ravon va shu bilan birga, teran ma'noga ega bo'lib, o'quvchiga tushunarli uslubda yozilgan.

Xurshid Davron esselari ijodkor shaxsning hissiyotlari, tafakkuri va dunyoqarashini chuqur aks ettirishi bilan muhim ahamiyat kasb etadi. U o'z esselari orqali nafaqat biror mavzuni yoritadi, balki o'quvchini mulohaza yuritishga, tarix va madaniyat haqida yangi fikrlar shakllantirishga chorlaydi. Esselarida tarixiy shaxslar va ularning hayoti badiiy talqin etilib, o'quvchi ularni nafaqat davlat arbobi yoki shoir sifatida, balki komil inson, milliy merosga hissa qo'shgan shaxs sifatida ko'radi.

Xurshid Davron hayot va ijod yo'lida ustozlarga ehtirom ko'rsatish azaliy qadriyat ekanligi, har qanday mavzuda shogirdlik ehtiromi ijodkorning hayot maslagi kabi jaranglar ekan, essenavis Erkin Vohidov haqidagi essesida ustoz-shogirdlik an'analarida mujassam hikmat haqida to'xtaladi va asarni "Ustoz ibrati" deb nomlaydi. Ta'kidlashicha, ustoz va shogirdni bog'lovchi ruhiy va ma'naviy rishta ibratdir. Shoirning uchta betakror qirrasi – shoirlik, tarjimonlik, mumtoz adabiyot namunalarini yangilash yo'lidagi sa'y-harakatlarini tilga oladi. Ko'ngilning nozik kechinmalari aks ettirilgan she'rlari, jahon adabiyoti noyob durdonalaridan qilingan tarjimalar hamda eng asosiysi, mumtoz adabiyotning unutilishga mahkum bo'lgan, ammo o'z davri lirikasining go'zal namunalari bo'lgan tizim aruz vazni haqidagi qarashlari, g'azalda sof o'zbekcha so'z qo'llash mahorati xususida fikr yuritadi.

Shoirning "Musavvir bo'lmoq ersang" nomli essesida taniqli rassom Isfandiyor Haydarov va uning ijod olamiga badiiy sayqal berilishi, iste'dodli rassom chizgan rasmlar she'r kabi o'qilishi haqida essenavisning badiiy mahorati ko'rsatib berilgan (Diss. 96-bet). Milliy adabiy an'analar va dunyo adabiyoti tajribalarini puxta o'zlashtirgan, so'z va fikr qolipini yangilashga intilgan ijodkor Xurshid Do'stmuhammad haqida "Xurshid Do'stmuhammadni o'qib..." nomli essesi tahlilga tortilgan (Diss. 97-98-betlar).

O'zbek adabiyoti zabardast vakili Muhammad Ismoil ijodida ham esse janriga xos asarlar ko'p uchraydi. Jumladan, "Bahorning eng so'nggi lolasi" ("Boshimdagi tojim - onam" esse-qissasi), "Aql egalari uchun mo'jizalar bor" ("Buyuk yo'lovchi", "Ziyorat", "Qandil", "Ota duosidan baxt topgan inson", "Ustozga ehtirom", "Zamigor", "Chingiz Aytmatovning birinchi muhabbati", "Muhabbat darsi" esselari) nomli kitoblaridan turli mavzudagi esselar, yozuvchilar siymosiga badiiy chizgilar keltirilgan. "Millat yuragining durdonalari" nomli kitobidan esa o'zbek adabiyotining betakror vakillari, qalam ahllari, buyuk yozuvchilarning ijod

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jarayonidagi o'ziga xos olami, ilhom manbayi, ijod laboratoriyasi, shaxslik xislatlari yoritilgan esselar keltirilgan.

Yozuvchining "Millat yuragining durdonalari" nomli kitobidan buyuk adiblarimiz ijod olami, xarakter tasviri keltirilgan xotira-esselar joy olgan bo'lib, ijodkorlarning istiqlol yillaridan keyingi qalamdagi erkinligi, insoniy tuyg'ulari ulug'langan. Ijodkorlar O.Yoqubov, Mirtemir, Shukrullo, E.Vohidov, R.Parfi, T.Sulaymon, M.Yusuf, H.Xudoyberdiyeva, A.Ko'chimov, T.Sodiqovalarning adabiyot maydonidagi betakror o'rni, ijodiy jarayondagi yutuqlari, oilaviy hayotdagi o'ziga xosligi, insoniy kechinmalari tasviri, shaxsiy xulq-atvori, ijtimoiy hayotdagi yutuqlarining tagzamini haqida fikrlar keltirilgan.

"Diyonat daryosi" nomli essesida atoqli adib Odil Yoqubov hayot yo'li, ijod kredosi chuqur tahlil qilingan. Kitobxon adibning so'z qo'llash mahorati yuksak va inson psixologiyasining chuqur bilimdoni ekanini, yonidagi suhbatdoshini qanday mavzuda, nima haqida gaplashayotganidan qat'i nazar so'zlashiga qarab qanday shaxs ekanligini aniq bilib olish qobiliyatiga ega ekani, ayni shu jihati bilan boshqa ijodkorlardan tubdan farq qilishini anglab yetadi.

Muhammad Ismoilning Shukrullo haqidagi xotiralarga bag'ishlangan essesi "Ko'ngil taxtidagi sulton" deya nomlanadi. Boshqa esselardan farqli ravishda adib Shukrulloni "afsonaviy odam" hamda "oqsoqol shoir" degan sharaflar, badiiy o'xshatmalar bilan boshlaydi. "Shlyapa kiying, ustoz" essesi yozuvchi va publitsist Abdusaid Ko'chimov ijodiy kamoloti, shaxsiy o'ziga xosligi, bolalik xotiralari haqidadir. Esseda ijodkor yolg'on nimaligini bilmaydigan, to'g'riso'z, sodda va samimiy inson ekaniga urg'u qaratilib, uning boshqa ijodkorlardan farqli jihatlaridan biri sifatida adabiy til va adabiy qo'llanmada yo'q so'zlardan samarali foydalana olishida, deb bilishida ko'rinadi.

3.2 § "Ahmad A'zam esselarida shaxsiyat va badiiyat qirralari" deb nomlanib, ijodkor qalamiga mansub esselarda janrning yangicha imkoniyatlari, essenavis ijod olamining o'zgacha talqini guvohi bo'lishimiz mumkin. A.A'zam ijodida adabiy o'ylar, adabiy-tanqidiy yo'nalishdagi esselar ko'plab uchraydi. Jumladan, "Mas'ul so'z" nomli kitobidan shoir va xalqimiz ardog'idagi buyuk ijodkorlar yaratgan asarlar, yosh qalamkashlar ijodiga berilgan tanqidiy va xolis baho adabiyotimizda misli ko'rilmagan katta yutuqlardan hisoblanadi. Boisi adabiy tanqidning o'zi ham ba'zan tanqid ostiga olinib tursa, samara yaxshi ekanligi, qolaversa, badiiy mukammal asarlar adabiy jarayonga kirib kelishi uchun ham tanqidchilarimiz an'anaviy bir xil baho berishdan voz kechib, tanqid ilmini dastavval mukammal egallab olishi zarurligi haqida ham fikr-mulohazalarini bayon qiladi. Ijodkorlar Rauf Parfi, Xurshid Davron, Shavkat Rahmon tomonidan yaratilgan g'oyaviy pishiq asarlar tahlili va ijodkorlar siymosini badiiy gavdalantirishga "Mansur dard", "Olam so'z shakliga kirganda", "Kunduzning rangi", "Piyoda tog'lar" esselarida so'z sehrining g'oyat nafisligidan maydonga kelgan she'riyatning dolzarb masalalariga jiddiy e'tibor qaratadi. So'zning ma'no nozikliklariga yuklangan g'oyaviy jihatdan pishiq asarlar adabiyot maydonida yetilishi zarurligini batafsil yoritadi.

Essenavis ijtimoiy hayotning turli jihatlarini badiiylik asosida qog'ozga tushirar ekan, televideniyadagi ko'plab dolzarb mavzudagi teleko'rsatuvlardan

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tortib, nasriy, publitsistik asarlar, adabiy-tanqidiy maqolalar, suhbat va esselar muallifi hamdir. Badiiy ijod haqida A.A'zamning ushbu fikrlari yozuvchining ijod manerasini tashkil etadi: "Til badiiyatini egallamay asar yozish – o'ziga nisbatan behurmatlik va kitob ahliga nisbatan axloqsizlik. Axloqsizlikni so'kkandan ko'ra, uni quloqni berkitib, eshitmagan ma'qul deb bilaman"[34]. Adabiyot va hozirgi adabiy jarayon borasidagi bunday ta'sirli va mas'uliyatli so'z egasining hayot qarashlari, ijod jarayoniga yondashuvi har bir davrda, ayniqsa, bugungi axborotlar oqimi keng, kitob o'qishga ishtiyoq ancha susaygan bir davrda yanada dolzarblik kasb etadi.

Ahmad A'zam ijodiga xos xususiyatlardan biri o'ychil va sinchkovlik desak, hayotdagi hamma ham ko'ra olmaydigan holatlarni nazardan qochirmasligi boshqa ijodkorlardan farqlantiruvchi asosiy xususiyatidir. Badiiy so'z imkoniyatlaridan unumli foydalanib, adabiyot ixlosmandlarini o'ziga tortuvchi, milliy adabiyotimizda o'ziga xos o'ringa ega asarlar yaratgan ijodkor, deya baholaymiz.

Yaqinlari, do'stlari Ahmad A'zamni kuyunchak bir shaxs, yurganda ham shaxdam-shaxdam, gapirganda qat'iy-qat'iy gapiradigan inson ekanligini ko'p xotirlaydi. Uning "O'y o'ylaganda..." nomli badiasi yuzaga kelishida shu fe'l-atvori muhim rol o'ynagan. Esseda inson o'z ruhiyati bilan yolg'iz qolganda unga hamrohlik qiluvchi tuyg'ular, o'y-kechinmalar ummoni haqida bahs yuritadi. Inson bir daqiqa ham o'ysiz tura olmasligi, xayolga kelgan o'ylarda esa osoyishtalik har doim hukmron bo'lavermasligini qayd etadi. Ahmad A'zamning "Aka" nomli essesida ijodkor, tahrirchi Mahmud Sa'diy bilan tanishuvi, publitsistikaga qo'ygan qadami shu inson bilan bog'liq ekanligi yoritiladi. Adabiyotimizning keyingi avlodlari orasida yangicha uslubda o'sib kelayotgan ijodkorlardan biri Nazar Eshonqul haqidagi fikrlarni Ahmad A'zam "Yangi voqeliklar yaratayotgan adib" nomli esseda aks ettiradi. Esse muallifi Nazar Eshonqul adib sifatida dastlab og'ir-vazmin, keng qamrovli uslubda adabiyot maydoniga kirib kelganligini ta'kidlar ekan, ko'p o'tmay yozuvchilar orasida hech kimnikiga o'xshamas badiiy tafakkur tarzi – tamsiliy ifodalariga o'tadi.

XULOSA

1. Istiqlol davri adabiyotshunosligida esse janri va uning taraqqiyot tendensiyalari yaratilgan esselarning yozuvchilar siymosining o'ziga xos badiiy talqini ekanligi bilan belgilanadi. Adabiy tanqidiy yo'nalishdagi esselar tahlili ijodkorlar siymosini badiiy gavdalantirishda o'ziga xos xususiyatlar: yozuvchi, shoir, adabiyotshunos olimning ijod faoliyatini tahlil qilish; asarlaridagi bosh g'oya yuzaga kelishiga turtki omillarni ko'rsatish; ijod laboratoriyasi tasvirini keltirish; insoniy fe'l-atvori, shaxsiy kechinmalari ifodasi va bu o'ziga xoslikning asarlarida aks etishi; yozuvchi, shoir, adabiyotshunos olim tashqi ko'rinishi va ma'naviy dunyosi portreti tasviri orqali ijodkor shaxsini anglash muhim tamoyil ekanligini ko'rsatdi.

2. Esseda ijodkor biografiyasidan tashqari qahramon adabiy portreti ham essenavis imkoniyatlarini kengaytiruvchi, yozuvchi xarakterini ochishga xizmat qiluvchi omil ekanligi bilan alohida ahamiyatga ega. Adabiy tanqidchilik janrlaridan

[34] Ahmad A'zam. Adabiy asar – til hodisasi // Yoshlik jurnali. 2012. 6-son. – B. 3.

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biri bo'lgan adabiy portretlar ham ma'lum ma'noda essenavislik taraqqiyoti uchun hissa qo'shadi. Adabiy-tanqidiy mavzudagi esselarda ilmiy va obrazli fikrlash yetakchilik qilib, asosiy g'oyasi adabiy jarayon muammolari bilan bog'liq holda olimlar, shoir va ijodkorlarning shaxs sifatidagi o'ziga xosliklari, yaratgan asarlarning tahlil va talqinlariga bag'ishlanadi.

3. Esse badiiy-publitsistika janrlaridan biri bo'lib, ijodkor obrazi yaratilishining haqqoniyligi, publitsistning davr, voqelik, jamiyat va inson, hayot, adabiy jarayon muammolari haqidagi muhokamalari, falsafiy mushohadalari tasviriy manzaralar orqali aks ettiriladi, muallif shaxsiyati, uning ma'naviy-intellektual qiyofasi tasvirga olinadi. Esse badiiy-publitsistik uslubning asosiy masalalarini yorituvchi janr bo'lib, til va ifoda uslubidagi o'ziga xoslik bilan ajralib turadi.

4. Adabiy-tanqiy yo'nalishdagi esselarda yozuvchi ijodiy faoliyatini ilmiy-nazariy yo'nalishda yoritish hamda ijod laboratoriyasi tahliliga keng urg'u berish, insoniy kechinmalar ifodasi, obrazli tafakkur haqida tasavvur hosil qilishda ko'maklashadi.

5. Abdusaid Ko'chimov esselarida peyzaj va adabiy portretga alohida e'tibor qaratadi va bu ijodkorning poetik tahlilda o'ziga xos yondashuvini ko'rsatadi. "Hayqiriq" essesida ijodkor Azim Suyun badiiy olamining o'ziga xosligi, tabiat va inson munosabatlarining ijod jarayoniga ta'siri, "Qovurdoq" essesida yozuvchi badiiy niyati, kayfiyati tabiat hodisalariga bog'liq tarzda tasvirlanishi qayd etildi. Esse tarkibida qahramon ruhiyatini ochib berish uchun bahor fasliga oid detallar va peyzajdan unumli foydalanish, "Buni hayot deydilar" essesining prolog qismida o'zbek prozasini yuksakda parvoz qilayotgan bir qush desa, O.Yoqubov bilan P.Qodirovni uning ikki qanotiga o'xshatilishi adibning badiiy tasvir vositalaridan mohirona foydalanishidan dalolat beradi.

6. "Tezoqar sokin daryo" essesida adib Pirmat Shermuhammedovning adabiy jarayondagi faolligi va publitsistika sohasidagi faoliyati, "Yaxshilik g'olibdir, yaxshilik g'olib" nomli essesida Shukrullo Yusupov badiiy qarashlari, ijod olami, insoniy fazilatlarini keltirishi A.Ko'chimovning ijodiy portret yaratishdagi yangi bir qirrasi hisoblanadi.

7. Abdusaid Ko'chimov esselarida yozuvchi va shoirlar siymosining aks ettirilishi, hayotiy qarashlarining asarlarida keltirilishi, yozuvchi ijod laboratoriyasi tasviri haqida xulosalar chiqarishga ko'maklashadi. "Men shoirman, istasangiz shu" nomli esseda shoir Abdulla Oripov faoliyatining betakror jihatlari qalamga olingan bo'lib, esse janri yozuvchi va ijodkorlar siymosini teran aks ettiruvchi janr ekanligini A.Qahhor, M.Shayxzoda, Shukrullo, Oybek ijodi va shaxsiga oid esselar misolida ko'rish mumkin.

8. "Samarqand xayoli" essesida Xurshid Davronning yurtga munosib haqiqiy farzand, vatanparvarlikka to'la qalbi millat uchun muhim bir o'rnak ekanligi, ijodida o'zbek farzandiga monand dunyoqarashni ko'rish mumkin. Tarixiy qahramonlar yaratishda ideallashtirish jarayoniga yondashuv X.Davronning Navoiy va Bobur siymolarini aks ettirishda muhim omil ekanligi qayd etildi. Erkin Vohidovning shoirlik, tarjimonlik, mumtoz adabiyot namunalarini yangilash yo'lidagi sa'y-harakatlari haqidagi ijodiy jihatlari keltirib o'tildi. Yozuvchining mumtoz adabiyot

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namunalari asosida shakllangan betakror ijodi shaxsiy kamolotida ham muhim ekanligi nazariy jihatdan asoslandi.

9. Ijodkorlar badiiy siymosini yaratishda biografik metodning ahamiyati, esselarda yozuvchi, shoir dunyoqarashi, ichki kechinmalari, ruhiy holati ifodasida biografik tamoyil muhim ekanligi qayd etildi.

Muhammad Ismoil ijodidagi safar taassurotlari aks ettirilgan esselar hamda ularda ijodkor siymosining badiiy talqini; O.Yoqubov, Shukrullo, A.Ko'chimov kabi ijodkorlarning faoliyatida davr va shaxs masalasi, yozuvchi ijodiy kamoloti tahlilga tortildi. Xotira-esselarda ijodkorlarning istiqlol yillaridan keyingi ijoddagi erkinligi, esselarida insoniy tuyg'ularning ulug'langani haqidagi fikrlar umumlashtirildi.

10. Ahmad A'zam esselari badiiyatida publitsistik ruhning ustuvorligi, mavzu rang-barangligi va insoniy kechinmalar tasviri esselar tarkibiga kiritilishi yozuvchining esse janrida yangicha uslubda ijod qilganligidan darak beradi. A.A'zam esselaridagi fikrlar ijodkorlar siymosini ochishga emas, aksincha, essenavisning shaxs sifatidagi olamini badiiy kashf etishga xizmat qilganligi, poetik tasvirlar orqali yozuvchini ham tilshunos, ham tanqidchi sifatidagi faoliyatini ko'rish mumkin. Ijodkor esselaridagi aynan shu xususiyat tahlillar jarayonida dalillandi.

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ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE

KAZAKOVA GULASAL KURALOVNA

LITERARY INTERPRETATION OF POETS' AND WRITERS' IMAGES IN ESSAYS FROM THE INDEPENDENCE PERIOD

10.00.02 — Uzbek literature
(Uzbek literature of the 20th century and the current literary process)

DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD)
ON PHILOLOGICAL SCIENCES

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The dissertation is available an the Information and Resource Center of the Alisher Navo'i Tashkent State University of the Uzbek Language and Literature (registered under the number 353). Address: 100100, Tashkent city, Yakkasaray district, Yusuf Xos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44. www.tsuull.uz.

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INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. In the field of world literary studies, there is extensive research on the epic genre and its subgenres, including contemporary interpretations of works created in the essay format and the distinctive features of essays. Modern literary criticism is focusing on new analyses and investigations of the general theoretical issues in essay writing. It is observed that essayists, as representatives of their time and typical members of their environment, are expected to reflect the leading principles of their era in their work and portray universal human values, which has been established as a predominant concept in the field.

In exemplary scientific works of world literary studies, one can observe that the creator's poetic world is intricately linked with the concept of personality. Various components such as plot and composition, conflict and character, language and style of the literary work are examined from the perspective of poetic mastery. The most significant aspect here is the increased attention to character portrayal in essay poetics, stylistic individuality, and the necessity of understanding the creator's image reflected in these elements. Studying the poetics of a creator and analyzing the writer's creative process in the making of a work has become one of the pressing issues in the field.

In Uzbek literary studies, research on this genre typically categorizes essays into philosophical-aesthetic, literary-critical, historical-biographical, socio-political, literary-journalistic, and memoir-essays based on their content and essence. It is worth noting that essays created during the period of independence have predominantly focused on historical-biographical, socio-political, and philosophical content. "I believe that studying and promoting Uzbek classical and modern literature on an international scale, analyzing this multifaceted topic in close connection with the most significant processes occurring in today's global literary landscape, drawing necessary scientific and practical conclusions, and defining our future tasks are of great importance"[35]. The pursuit of the future begins with love for the past. In the development of the current literary process and journalism, it has become relevant to analyze the unique world of writers and poets as creators, using the possibilities of the essay genre. This analysis encompasses their maturity as individuals who have endured the spiritual and psychological impacts of different eras, as well as the distinctiveness of their character as an integral part of their creative work.

This research serves, to a certain extent, the practical implementation of tasks outlined in the following decrees and resolutions of the President of the Republic of Uzbekistan: - Decree No. UP-5847 of October 8, 2019 "On Approving the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030" - Decree No. UP-60 of January 28, 2022 "On the Development Strategy of New Uzbekistan for 2022-2026" - Decree No. UP-158 of September 11, 2023 "On the Strategy "Uzbekistan-2030" - Resolution No. PP-2995 of May 24, 2017 "On Measures for Further Improvement of the System of Preservation, Research, and Promotion of Ancient Written Sources" - Resolution No. PP-3271 of September 13, 2017 "On the

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[35] Mirziyoyev Sh. Adabiyot, san'at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi. O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari mavzusidagi xalqaro konferensiya to'plamidan. – Toshkent, 2018. 7-avgust.

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Program of Comprehensive Measures for Developing the System of Publication and Distribution of Book Products, Enhancing and Promoting Reading Culture" It also aligns with the tasks set out in the report "Development of Literature, Art, and Culture - a Solid Foundation for Enhancing the Spiritual World of Our People", as well as other relevant regulatory legal documents in this field.

Relevant research priority areas of science and developing technology of the Republic. The dissertation was completed in accordance with the priority direction of the Republican Scientific and Technological Development I. "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state".

The extent of study of the problem. In world literary studies, the essay and its development, as well as its specific features as a genre, have been studied in monographic studies by researchers such as T.M. Stepanova, A.A. Tertichny, Sh. Saint-Bev, R.Wellick, O. Warren, M.M. Bakhtin, A. Camus, G.N. Pospelov, L.Ginzburg, Y. Borev, M. Epstein, E.Y. Fesenko[36].

While O.Sharafiddinov[37] clarified such issues as the poetic characteristics of fiction, the creative method, and the concept of personality, scholars such as M. Qoshjonov, H. Karimov, U. Normatov, B. Nazarov, A. Rasulov, N. Rahimjonov, B.Karimov, Q. Yuldoshev, Q.Qahramonov, M.Qochqorova and A.Ulugov presented scientific and theoretical conclusions on the uniqueness of the nature of the essay, the characteristics of the genre, the methodological differentiation of the genre in Uzbek literature, the phenomenon of the creator and poetic analysis.

During the years of independence, scientific research was conducted on the genesis of the essay genre, its development trends, specific ups and downs of the essay genre in the activities of creators and critics, and its recognition as a genre in the literary and critical direction[38]. This topic is one of the current issues being actively studied in

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[36] Степанова Т.М. Литературная критика и публицистика русского зарубежья. Мотивы. Тенденции. Имена. 2-е изд. переработанное и дополненное. – Майкоп: ЭлИТ, 2016; Тертычный А.А. Интернет-публицистика: жанровый профиль. Ученые записки Казанского университета. Гуманитарные науки. Том 156. – М., 2014; Сент-Бёв Ш. Литературные портреты. Критические очерки. – М.: Художественная литература, 1970; Уеллик Р., Уоррен О. Теория литературы. – М.: Прогресс, 1978; Фесенко Э.Я. Теория литературы. – А.: Поморский государственный университет, 2001; Бахтин М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975; Камю А. Творчество и свобода. Статьи, эссе и записные книжки. – М.: Радуга, 1990; Поспелов Г.Н. Введение в литературоведение. – М.: Просвещение, 1983; Гинзбург Л.Я. Записные книжки. Воспоминания. Эссе. – СПб.: Искусство, 2002; Борев Ю.Б. Эстетика. – М.: Наука, 1987; Эпштейн М.Н. Парадоксы новизны: О литературном развитии XIX-XX веков. – М.: Советский писатель, 1988.

[37] Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарк, 2004; Улугов А. Адабиётшунослик назарияси. – Тошкент: Ғафур Ғулом, 2017; Каримов Н. XX аср адабиёт манзаралари. 1-китоб. Тошкент: Заркалам, 2008; Nazarov B., Rasulov A., Qahramonov Q., Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Toshkent: Cho'lpon, 2012; Рахимжонов Н. Бадиий асар биографияси. Тошкент: Фан, 2008; Рахимжонов Н. Илмий тафаккур жилолари. – Тошкент: Фан, 1991; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Норматов У. Ижод сеҳри. – Тошкент: Шарк, 2007; Умуров Ҳ. Бадиий ижод асослари. – Тошкент: Ўзбекистон, 2001; Каримов Б. Адабиёт методологияси. Ўқув қўлланма. – Тошкент, 2011; Кўчкорова М. Бадиий сўз ва руҳият манзаралари. – Тошкент: Муҳаррир, 2011; Аҳмедова Ш. Ўзбек адабий танқиди тарихи. – Тошкент: Фан, 2008; Расулов А. Илмий ғарибани кўмсаб. – Тошкент: Маънавият, 1998; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2007; Каримов Ҳ. Истиқлол даври насри. – Тошкент: Заркалам, 2007.

[38] Куронов Д. Чўлпон поэтикаси (Насрий асарлари мисолида): Филол. фан. д-ри ... дисс. – Тошкент, 1998; Дониёрова Ш. Шукур Холмирзаев ҳикояларининг бадиий-услубий ўзига хослиги: Филол. фан. номз. ... дисс. – Тошкент, 1999; Полуанов Б.Н. Қорақалпоқ адабиётида эссе жанри: Филол. фан. номз. ... дисс. автореферати. – Нукус, 2002; Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол. фан.

Uzbek literary studies. In particular, the interpretation of the creator's image in essays, his maturity as a person, and the reflection of the writer's character traits in the created work on the basis of the principles of the development of the essay genre, the first examples of which appeared in the 1960s of the 20th centuries, has not been sufficiently studied. Therefore, the understanding of the image of the creator in literary, critical and memoir essays, views on the laboratory of creativity were analyzed, and the worthy place of the essay genre in the development of the epic genre and literary and journalistic writing was substantiated. This study can be considered as one of the first studies aimed at revealing the image of the creator.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation research was carried out within the framework of the research plan of the Alisher Navo'i Tashkent State University of Uzbek Language and Literature, within the framework of the topic "Current Problems of Literary Studies".

The purpose of the research is to study the image of a creative person in essays written in recent years, including the uniqueness of the image of writers and poets, as well as their vital and literary foundations, and to examine aspects related to national and universal values based on the essays of Kh.Davron, A.Kuchimov, A.A'zam and M.Ismoil.

The tasks of the research. Based on the main goal, the following scientific tasks were set before the research:

Analyzing the literary portrayal of poets and writers in essays, and examining how the author's thoughts and worldview are reflected in the creation of literary works;

Investigating the realistic depiction of the era in creators' activities, the manifestation of writers' personal experiences in their works, the importance of the creative process in work creation, the use of language in crafting an author's portrait, and the application of literary means of expression;

Revealing the importance of various poetic devices in determining the artistry of recently created essays, including descriptions of landscapes, portraits, and character traits, as well as the uniqueness of creators as individuals from the perspective of time and space;

In essays, demonstrating the author's personality, their distinctive worldview, and active engagement with reality as factors that have served as catalysts for the creation of literaryally accomplished works.

The object of the research consists of essays written by Kh.Davron, A.Kuchimov, A.A'zam, and M.Ismoil during the years of independence, with creative individuals as their main protagonists.

д-ри ... дисс. – Тошкент, 2002; Кўчкорова М.Х. Ҳозирги ўзбек адабиётида эссе жанри: Филол. фан. номз. ... дисс. – Тошкент, 2004; Пирназарова М. Ҳозирги ўзбек романларида услубий изланишлар (О.Мухтор, Х.Дўстмуҳаммад, У.Ҳамдам, Т.Рустам романлари мисолида): Филол. фан. номз. ... дисс. – Тошкент, 2005; Қодирова Н.С. Илмий-адабий тафаккур ва услуб муаммолари: Филол. фан. б. фалс. док. ... дисс. – Бухоро, 2021; Шукурова Г.Х. Матёқуб Қўшжонов ижодида бадиий ва публицистик талқин уйғунлиги: Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2021; Муҳаммаджонова Г. Мустақиллик даври ўзбек насрида ижодкор инсон концепцияси: Филол. фан. б. фалс. док. ... дисс. автореф. – Фарғона, 2022; Abdunazarov O'. Nosir Fozilov ijodida davr ruhi va shaxs talqini: Filol. fan. b. fals. dok. ... diss. – Termiz, 2023.

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The subject of the research involves analyzing the process of character creation in essays, human personality, the portrayal of creative individuals, creative thinking in essays, and interpreting the methods through which the writer's personality is manifested in the relationship between time and character from the perspective of literary mastery.

Research methods: Statistical analysis, classification, description, sociological, psychological, and biographical analysis methods were employed to explore the research topic.

The scientific novelty of the research consists from:

The essays of Kh.Davron, A.Azam, A.Kuchimov, and M.Ismoil reveal the portrayal of poets and writers, their character traits as creators, and their uniqueness as active participants in the literary process, while also demonstrating the authors' attitudes and worldviews;

The essayists' works showcase realistic depictions of their era, clear reflections of writers' personal experiences in their creations, the significance of the creative process in work development, effective use of language in portraying artists, and skillful utilization of literary devices;

In literary-critical and literary-journalistic essays, the essayists' skill in creating writer and poet images is evident, while memoir-essays highlight the importance of creators' personal growth, authenticity and impact in portrait creation, and the reflection of writers' individual characteristics from temporal and spatial perspectives;

The essays of Kh.Davron, A.Azam, and A.Kuchimov employ creative imagination and literary devices to sketch creators' images, while M. Ismoil's essays focus on creative portraits, emphasizing that the unique personalities of poets and writers are fundamental factors in producing literaryally sophisticated works.

The practical results of the research are as follows:

Essays have been established as a genre that provides a foundation for the free expression of the creator's literary-aesthetic, spiritual-moral, social, and psychological approaches.

It is substantiated that the materials analyzed in the essays of Kh.Davron, M.Ismoil, A.A'zam, and A.Kuchimov, along with the presented scientific conclusions, evidence, and ideas, serve as an important resource in creating textbooks and manuals that will further enhance the study of Uzbek literature and the literary process.

It is highlighted that the portrayal of creators in these essays plays a significant role in elevating readers' spirituality, deepening their understanding of the secrets of creativity, providing literary and aesthetic enjoyment, while simultaneously shaping an active worldview of contemporary reality.

The reliability of the research results is determined by the clear definition of the problem, the use of historical-cultural, historical-comparative, hermeneutic, and sociological approaches as the basis for the study, and the practical implementation of the conclusions and recommendations.

Scientific and practical significance of the research. The scientific significance of the research results lies in the fact that the portrayal of poets and writers in essays is examined through a new approach. The spiritual world of writers and their uniqueness as individuals, as depicted in essays, serves to enrich existing knowledge not only in

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Uzbek literary criticism but also in world literary studies. This contributes to understanding the creative personality in fiction, the creative freedom of writers, and literary mastery.

The practical significance of the research results is explained by their potential to serve as a scientific and theoretical resource in preparing textbooks, educational and methodological materials, and creating creative portraits for higher education institutions and general education schools.

Implementation of research results. Based on the results of scientific research concerning the literary interpretation of poets' and writers' images in essays from the independence period:

The research findings were utilized in the implementation of the practical project No. PF-201912258 titled "Creation of a multilingual electronic platform of Uzbek literature (in Uzbek, Russian, English)" carried out from 2021 to 2023 at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature. This project aimed to identify the key characteristics of Uzbek literature during the independence period, synthesize theoretical information related to the expansion of literary types and genres typical of this era, analyze the realistic portrayal of the period in the works of essay writers, demonstrate the significance of writers' personal experiences in creating their works, and draw scientific conclusions about the formation of a collection of works by essay writers of the independence period (Reference No. 04/1-44 of the Alisher Navo'i Tashkent State University of Uzbek Language and Literature dated January 8, 2025). As a result, the electronic platform was enriched with theoretical perspectives on essay writing and realistic depiction of the period during the independence era.

Theoretical information on creating heroes in essays, the manifestation of the writer's personality in relationships between human personality, image, time and hero, and the formation of poeticisms on this basis, as well as materials analyzing poeticisms used as literary devices in essays to ensure the uniqueness of creative portraits and the character of poets and writers, were utilized in the innovative project No. IL-402104209 titled "Creating an automatic processing tool for information retrieval systems (Google, Yandex, Google Translate) - a software tool for the morpholexicon and morphological analyzer of the Uzbek language", conducted in 2022-2024 at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature (Reference No. 04/1-45 dated January 8, 2025 from the Alisher Navo'i Tashkent State University of Uzbek Language and Literature). As a result, the electronic poetic dictionary was enriched with perspectives on the writer's personality and its manifestation.

The depiction of the creator in essays, realistic portrayals of the era in writers' works, creative imagination, and literary techniques used to illustrate the image of the creator were utilized in preparing the broadcast "Learning Our Language", produced by radio creators of the Khorezm Regional Television and Radio Company (Reference No. 1063 of the Khorezm Regional Television and Radio Company dated December 11, 2024). Consequently, these radio broadcasts have been spiritually, intellectually, and literaryally enriched, and their appeal to the general public has increased.

Scientific materials concerning the vivid reflection of a writer's personal experiences in their works, the significance of the creative process in work creation, the

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use of language in portraying an author's image, and the necessity of employing figurative devices were utilized in developing programs and plans for the "Assalom Khorezm" show of the Khorezm Regional Television and Radio Company in 2023-2024 (Reference No. 1064 of the Khorezm Regional Television and Radio Company dated December 11, 2024). As a result, the methodological foundations of spiritual, educational, and promotional activities aimed at supporting young creative talents have been improved.

Approbation of the research results. The results of the research were discussed at 2 international conferences and 2 national scientific-theoretical and scientific-practical symposiums.

Publication of the research results. On the topic of the dissertation, 18 scientific works have been published, of which 7 have been published in journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations, and 1 has been published in an international publication.

The structure and scope of the dissertation. The thesis consists of an introduction, three chapters, a conclusion and a bibliography and is 138 pages long.

MAIN CONTENT OF THE DISSERTATION

The introduction establishes the relevance and necessity of the topic, defines its aims and objectives, object and subject. Its correspondence with the priority areas of science and technology of the republic is indicated, its scientific and practical significance is emphasized, information on its reliability, implementation and approval, published works, structure and volume of the dissertation is provided.

The first chapter, entitled "**The Genre of the Essay and its Study in Uzbek Literary Criticism**", consists of two chapters. The first chapter, entitled **"Interpretations of the essay genre in the literary criticism of the independence period"**, provides information on the concept of the essay genre, its historical roots and gradual development.

The essay genre, which began to emerge in Uzbek literature in the second half of the 20th century, has undergone distinct stages of formation and development. During the years of independence, it has experienced certain changes in themes and styles of expression, making a significant contribution to the development of the current literary process. Defined as "a prose work, a literary genre in which the author's personal reflections on a particular issue, event, or life situation are expressed"[39], the essay, belonging to the epic genre, began to take shape in Uzbek literature in the 1960s. In examples written after independence, one can observe that the genre has risen to a new level, with authors focusing on harmoniously combining the unique aspects of each creator's personality with stylistic individuality in portraying writers and poets. Additionally, essay writing provides creators with the opportunity to express their views freely, thoughtfully, and naturally, to make extensive use of all layers of language including dialectal elements, and to delve

[39] Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик лугати. – Тошкент: Академнашр, 2013. – Б. 376.

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deeply into the expression of images. Essay - in French "essai"[40] means "experiment" or "exercise", in English "essay"[41] means "composition", "trial", "attempt", or "sketch" (a short literary work); in Latin "exerceo"[42] means "to practice" or "to engage in". The founder of this genre in European literature was Michel de Montaigne, and after his work "Essays", the essay began to be recognized as an independent genre. Montaigne says about the "Essay": "The content of my book is myself". Commenting on this idea, Voltaire wrote: "Montaigne's candid self-description acquires a unique beauty. In this way, he ultimately created the universal image of man"[43]. Based on this idea, even in the earliest examples of essays, philosophical thoughts about humanity and existence are reflected, but the main character and complete thought are connected to the image of man. "For the essayist, the personal "I" is more important than any external support, but he tries to establish communication with the reader. An essay reader is usually a contemporary of the author, a person close to him in terms of worldview, interest in literature, and intellectual and scientific level"[44].

Chapter I of Book III, taken from Michel de Montaigne's "Essays", is titled "Profit and Honesty", which expresses the author's philosophical views. The writer portrays the image of a person who remains faithful to his principles in dealings with those in power, preferring to act honestly and openly even in complex political circumstances. Notably, the author's thoughts on honesty and sincerity are demonstrated by: *"Moy, ie m'offre par mes opinions les plus viues & par la forme plus mienne"* (I express my thoughts in the most vivid form and in my own style)[45]; on the advantages of unconventional thinking and independent decision-making: *"Je ne suis pas subiet à ces hypothèques & engagements pénétrants & intimes"* (I do not submit to these deeply rooted obligations and loyalties)[46]; on the importance of life experience: *"Rien ne s'est ingéré en cet univers, qui n'y tienne place opportune"* (There is nothing useless in this world, even uselessness itself is useful)[47]; and on being a free and independent individual: *"Je regarde nos rois d'une affection simplement légitime et civile: ni émeu, ni désmeu par intérêt privé"* (I regard our rulers only with legitimate and civic affection: neither moved nor unmoved by personal interest)[48]. These ideas indicate that the main protagonist of the essay is the individual and their personality.

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[40] Ўзбек тилининг изохли лугати. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006. – Б. 57; Ibragimov X., Mamadaliyev A., Mansurov U., Nishonov A., Soatjonov E., Umarov N. Fransuzcha-o'zbekcha lug'at. – Toshkent, 2008. – B. 209.

[41] Бўтаев Ш. Ирискулов А. Inglizcha-o'zbekcha o'zbekcha-inglizcha lug'at. – Тошкент: Фан, 2009. – Б. 185.

[42] Йўлдошев М. Лотинча-ўзбекча лугат. – Самарқанд: СамДУ, 2000. – Б. 22.

[43] Гагарин А.С. Мишел Монтен. Борба с илюзиями и экзистенциалы человека – крапинки // Дискурс-Пи. – Екатеринбург, 2013. №12. – С. 199.

[44] Тесленко М.А. Литературный жанр эссе как философствование и способ философской рефлексии. // Научный форум: гуманитарные исследования. – М., 2013. – С.5.

[45] Michel de Montaigne. Les essais. PUBLIÉS d'après l'exemplaire. Tome troisième. FORTUNAT STROWSKI et François GEBELIN. – BORDEAUX. IMPRIMERIE NOUVELLE F. PECH & C', 1909. – P. 5

[46] Michel de Montaigne. Ibid. – P. 4.

[47] Michel de Montaigne. Les essais. Publiés d'après l'exemplaire. Tome troisième. Fortunat Strowski et François Gebelin. – Bordeaux: Imprimerie nouvelle f. pech & C', 1909. – P. 3.

[48] Michel de Montaigne. Ibid. – P. 3.

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M.Bakhtin[49], L.Ginzburg, Ch. Sainte-Beuve, R.Wellek, O.Warren, and V.S.Muravyov can be cited as researchers who have commented on the essay in various sources. In Uzbek literature, the earliest roots of the essay can be found in the works of Beruni and M.Koshgari, while in the works of Navoi and Babur, they appear in the form of letters and memoirs. The *tazkira* genre in classical literature is noted as one of the first manifestations of essay creation in Eastern literature. "The essay in Uzbek literature, with its unique characteristics of the *badia* genre, is reminiscent of the essay genre in Western literature. However, the essay is a broader concept than *badia*"[50]. As the researcher correctly pointed out, although some features characteristics of essays are noticeable in *badia*, they cannot be considered as the same genre.

An essay is a subjective genre in which the writer's memories, life principles, and personal characteristics are captured in their entirety. In this genre, no specific rules, requirements, or methods of expression are prescribed to the essay author. That is, the essayist's point of view takes center stage. After gaining independence and being freed from censorship, writers' desire to write freely, enrich their work with diverse themes, as well as their character's inclination towards freedom and their spirit's thirst for novelty played an important role in the creation of several exemplary literary works in the essay genre.

The essay genre differs from other prose genres in the following features:

- It is not limited in length and can be written in either short or long form; - It is built around a specific theme; - It covers a wide range of topics, including science, philosophy, art, and fiction; - The genre is based on the author's impressions and personal reflections; - It reflects the author's individuality; - It is built on a free composition and is not bound by a rigid structure; - It is enriched with paradoxes and aphoristic expressions; - Its style is simple and free, and in some cases, it can also be written in a popular science style.

- is built on a specific theme;
- broad themes, covering such areas as science, philosophy, art, and fiction;
- the genre is based on the author's impressions and personal reflections;
- reflection of the author's individuality;
- built on the basis of a free composition and not subject to a strict structure;
- enriched with paradoxes and aphoristic expressions;
- The style is simple and free, and in some cases, it can also be written in popular science style.

In essays, stylistic uniqueness is characterized by greater imagery, aphoristic expressions, intonation close to oral speech, and word choice. This style has long been established in works where the author's personality takes center stage. Moreover, texts written in this style often reflect the author's personal experiences and the writer's perspective, employing metaphors, similes, symbolism, and literary

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[49] Бахтин М. Вопросы литературы и эстетики. – М: Художественная литература, 1975. – С. 504; Гинзбург Л.Я. Записные книжки. Воспоминания. Эссе. – СПб.: Искусство, 2002. – С. 768; Сент-Бёв Ш. Литературные портреты. Критические очерки. – М: Художественная литература, 1970. – С. 329; Уеллик Р., Уоррен О. Теория литературы. – М: Прогресс, 1978. – С. 325; Муравьёв В.С. Эссе. Краткая литературная энциклопедия. – М: Наука, 1973. – С. 962.

[50] Кўчкорова М.Х. Ҳозирги ўзбек адабиётида эссе жанри. Филол. фан. номз. ... дисс. – Тошкент: 2004. – Б. 53.

imagery. Concurrently, the aphoristic expressions featured in essays ensure that descriptions are conveyed in a concise, impactful, and powerful manner. Aphorisms and phrases help to vividly articulate the author's personal experiences, observations, and generalized thoughts.

In the textbook "History of Uzbek Literary Criticism", the classification of essays is presented as follows: "Various forms of essays are found in Uzbek literature: a) literary reflections, b) essay-novel, d) essay-novella, e) memoirs, and so on"[51]. In our opinion, it would be easier for readers to grasp this topic if a broader definition of the essay concept were provided by summarizing all the above theoretical information and including the term "badia" (literary essay). Since an essay, by its very nature, is a form of free creativity that allows for wide-ranging exploration of a topic, and scientific, literary, historical, critical, philosophical, and descriptive methods are valuable tools for essayists, referring to essays as "literary reflections" and "badia" would likely cause less confusion for readers. This is because both literary reflections and *badia* exhibit characteristics typical of essays. Based on the aforementioned theoretical information, if in an essay:

a) If historical and educational significance prevails, then it is an essay-badea ("Thoughts on the Pass", "The Architect of Independence" by O. Sharafiddinov; "Dream of Samarkand", "The Tale of Bibi Khanum or an Unfinished Epic" by Kh. Davron);

b) If the creator's reflections on literature, life, and all aspects of reality are depicted, the charm of words is deeply reflected, and the ideas to be expressed are harmonized based on a specific concept, then it is an essay of literary thoughts ("Literary Thoughts", "Thirty Years of Expression" by I. Gafurov; "To My Young Friends" by A. Mukhtor, "Thoughts" by P. Qodirov, "Poet, Poetry, and Consciousness"("Shoiru she'ru shuur") by E. Vohidov; "The Joy of Understanding Creativity", "Kibriyo opaning holvasi" by O. Sharafiddinov);

d) "The essay-novel is a kind of free creativity which, in comparison with a story, is complex in terms of real events, plot and composition, but simple in comparison with a novel, has the principle of free thought, has an independent direction of action and is based on internal constructions" ("Binafsha hidlang, amaki" by Sh. Kholmirzayev; "The Crown on My Head is My Mother" ("Boshimdagi tojim - onam") by M. Ismoil);

e) "There is such a literary and critical genre in the harmony of scientific and literary observations that it can be called an essay-novel"[52]. ("Chulpon", "Maqsud Shaykhzoda" N. Karimov; "Qoraqalpoqnoma" T. Qaypbergenov);

f) Memoirs of writers and creators are close to the essay in their literary and autobiographical nature. Therefore, it can be considered a form of essay, i.e. essay-memoir ("About My Father" by H. Qodiriy, "What I Lost and Found" by S. Ahmad, "Abdulla Qahhor" by O.Sharafiddinov, "Oybegim mening" by Zarifa Saidnosirova).

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[51] Nazarov B., Rasulov A., Qahramonov Q., Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Toshkent: Cho'lpon, 2012. – B. 412.

[52] Nazarov B., Rasulov A., Qahramonov Q., Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Toshkent: Cho'lpon, 2012. – B. 413.

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g) a conversation between two or more people (scientists, critics, writers) about literature, art, criticism is an essay-conversation ("Essay - free creativity" M.Kuchkarova // Conversation with Shukur Kholmirzayev);

h) it is appropriate to call a kind of free creativity of a political, scientific, journalistic, social nature, published in newspapers, magazines, collections, an essay-article ("The First Miracle" O. Sharafiddinov, "Early Spring" Ibrohim Gafurov, "The Strength of Man" Sobir Onar, "Literary Journalism" Saydi Umirov). Sharafiddinov, "Early Spring" Ibrohim Gafurov, "The Strength of Man" Sobir Onar, "Literary Journalism" Saydi Umirov).

Moreover, it should be noted that the process of studying the essay is still in progress, and the study of this genre in world literary studies, as well as the phenomenon of inter-genre syncretism in classical Uzbek literature, has led to different approaches to its classification as a genre. For example, in the handbook "Current Literary Process"[53] by Y. Solijonov, the essay is considered one of the small epic genres; M.Kuchkarova's "The Essay Genre in Contemporary Uzbek Literature"[54] analyses the trends in the development of the essay genre, the inseparable connection between literary studies and genres, the uniqueness of essay types and creation, and spiritual and deep philosophical observations ; B.Poluanov's "Essay Genre in Karakalpak Literature"[55] on the study of the emergence of the essay genre in national literature, the laws of development and principles of formation in Karakalpak literary studies; G.Muhammadjonova's "The Concept of a Creative Person in Uzbek Prose of the Independence Era"[56] on the creative process, creative thinking in the creation of a work of art, and the aesthetic ideal of the painter; N.S.Kadirova's "Problems of Scientific and Literary Thought and Style"[57] (on the example of I.Haqquls work); M. Qoshjonov's prolific work in the essay genre in the last period of his career is reflected in G. Shukurova's dissertation "The Harmony of Literary and Publicistic Interpretation in the Work of Matyoqub Qoshjonov" ; U.Abdunazarov's dissertation "The Spirit of the Era and the Interpretation of the Personality in the Work of Nosir Fozilov"[58] presents thoughts on the literary and aesthetic world of the creators' essays.

In the section titled **"Features of the Creation of the Creator's Image in Literary-Critical and Literary-Journalistic Essays"**, it is theoretically substantiated that certain examples of essays, as a genre of literary criticism, constitute a collection of discussions about the history of literature and crucial issues in the current literary process. In essays on this topic, scientific and figurative thinking predominates, with the main idea focusing on the analysis and interpretation of works created by scholars, poets, and creative individuals in relation to the problems of the literary process. Unlike the emphasis on the personal

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[53] Солижонов Й. Ҳозирги адабий жараён. Ўқув қўлланма. – Тошкент: Инновация-Зиё, 2020. – Б. 61.
[54] Кўчкорова М.Х. Ҳозирги ўзбек адабиётида эссе жанри: Филол. фан. номз. ... дисс. – Тошкент, 2004.
[55] Полуанов Б.Н. Қорақалпоқ адабиётида эссе жанри: Филол. фан. номз. ... дисс. автореф. – Нукус, 2002.
[56] Муҳаммаджонова Г. Мустақиллик даври ўзбек насрида ижодкор инсон концепцияси: Филол. фан. д-ри ... дисс. автореф. – Фарғона, 2022.
[57] Қодирова Н.С. Илмий-адабий тафаккур ва услуб муаммолари: Филол. фан. б. фалс. док. ... дисс. – Бухоро, 2021.
[58] Abdunazarov O'. Nosir Fozilov ijodida davr ruhi va shaxs talqini: Filol. fan. b. fals. dok. ... diss. – Termiz, 2023.

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development of creators as individuals and their genuine human qualities, scientific approaches do not primarily focus on scientific evidence from various fields. Instead, these essays incorporate general scientific and popular conclusions, literary generalizations, and life observations derived from personal and creative experiences. Naturally, these requirements are taken into account in literary-critical essays.

Essays focused on illuminating the creative work of authors in the field of literary criticism reflect the following features:

1) examination of the creative activity of writers, poets, and literary scholars from a scientific and theoretical perspective;

2) highlighting the factors that contributed to the emergence of the main ideas in their works;

3) analysis of works based on a deeper exploration of the writer's creative process;

4) representation of human character, personal experiences, and uniqueness in the works;

5) portrayal of the physical appearance and spiritual world of writers, poets, and literary scholars.

The portrayal of the author, events surrounding the creation of the work, and reflections of the writer's worldview are vividly apparent in the literary portraits and memoirs of critic-scholar Matyoqub Qushjanov, such as *"Nafosat shaydosi"*, *"Abdulla Oripov"*, *"Men o'zbek xalqi nomidan so'zlayman!"*, *"Eshiting, she'r o'qiyman"*, *"Ijodiy yetuklik"*, *"Qalb pokligi"*, *"Kichkintoylarning ulkan shoiri"*, *"Dagish"*, *"Alam"*. For instance, in the memoirs *"Ulug' adib, ulug'vor inson"*, *"Nafosat shaydosi"* while discussing Oybek's poetry collections, translations, and scholarly activities, Qushjanov refers to the creator as a major prose writer. He also expresses critical thoughts, noting that Oybek entered literature as a poet and that his early poems lacked perfection. Kushjanov pays great attention to Oybek's unique approach in creating the image of Navoi and his mental state during the process of refining creative ideas. Due to Matyoqub Qushjanov's critical perspective, one can observe that, in addition to depicting the identity and mental state of creative individuals, his work also reflects theoretical conclusions about the scholarly activities of artists.

In Ozod Sharafiddinov's essays such as *"E'tiqodimni nega o'zgartirdim"*, *"G'afur G'ulomning kulgisi"*, *"Chinorlardan biri"*, *"Bu uyning chirog'i hamisha yoniq"*, *"Kibriyo opaning holvasi"*, *"Adabiyotimiz fidoyisi"*, *"Bardosh va sadoqat"*, *"Muvashshah"*, *"Saraton avjida faraxli bir oqshom"*, *"G'ayratiy haqida so'z"*, *"Jannati odam edi"* thoughts about life and literature, the image of man and creator are presented from the perspective of great critics. These essays pay special attention to the identity and mental state of writers and poets, as well as the unique inner world of creative individuals. In the collection of literary reflections and essays titled "The Joy of Understanding Creativity", one can observe aspects of G. Gulom's personality in the following ways: great admiration for G. Gulom during childhood and adolescence; highlighting the poet's place in the literary process; evaluation of his work; and incorporation of personal interests within the essay (Details: *Luchchak*

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shaftoli, Bobotoy pistasi, bulbul va bedana ovozini eshitib hordiq chiqarishi, gullarni sevishi, o'zbekning yaktagi, qirchillama etigi, chust do'ppisini yaxshi ko'rishi); citing qualities related to his appearance and spiritual world: "Gafur Gulam laughed not only because he was a cheerful person by nature, but also because he used his laughter as a shield that protected him from misfortunes..."[59]

The dissertation analyzes the research of Sh.Ahmedova[60], G.Shukurova, and N. Qodirova on studying essays as objects of literary criticism. It also examines the literary and journalistic analyses in the scientific studies of S.Qurbonova[61] and A.Abdusaidov.

During the years of independence, the essay-memoir genre of literary journalism began to revive. This trend aroused great interest among the literary community and gained appeal in memoirs, primarily by courageously revealing the whole truth about the literary life of the recent past, our great writers, famous works, and their creators. "It should not be overlooked that essays are the object of study not only for criticism but also for fiction, journalism, and philosophy"[62]. Today, as we observe the development of fiction across types and genres, and the discovery of perfection in terms of ideas and form, advancements are also seen in the field of literary journalism. In particular, it can be noted that the essay genre is recognized as a form of literary journalism, and in this regard, essays published in newspapers and magazines in our republic are emerging as examples of creativity not only by writers but also by representatives of various fields.

In Hotam Umurov's textbook "Theory of Literary Studies", the essay is considered a special genre of the epic form, referred to as literary journalism. It is divided into types such as essays, feuilletons, and memoirs, which are cited as characteristics of these genres. The theoretical conclusion labeled as "memoir" is based on the fact that it combines features and characteristics similar to the memoir-essay in literary studies. Specifically, "Memoirs often narrate recollections about the life and work of a particular artist; this narration is based on factual evidence and requires deep analysis and research..."[63] It is precisely in this aspect that the essay combines features of the documentary genre or journalistic prose, while also exhibiting characteristics of essay-memoirs through its focus on recalling the life and work of a specific creator or artist.

In his treatise "Promising Trends", literary scholar Umarali Normatov discusses the growth and changes in the field of literary journalism during the years of independence. He notes the revival of the essay-memoir genre and points out that this genre is generating interest within the literary community.

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[59] Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарк, 2004. – Б. 271

[60] Қодирова Н.С. Илмий-адабий тафаккур ва услуб муаммолари: Филол. фан. б. фалс. док. ... дисс. – Бухоро, 2021.

Ахмедова Ш. Ўзбек адабий танқидчилигининг жанрий таркиби хақида // Ўзбек тили ва адабиёти. – Тошкент, 2005. 5-сон. – Б. 28.

[61] Курбонова С. Ёзувчи публицистикасининг тараққиёт тамойиллари. – Тошкент: Мухаррир, 2012; Абдусаидов А. Газета жанрларининг тил хусусиятлари: Филол. фан. д-ри ... дисс. – Самарқанд, 2005.

[62] Nazarov B., Rasulov A., Qahramonov Q., Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Toshkent: Cho'lpon, 2012. – B.416.

[63] Умуров Ҳ. Адабиётшунослик назарияси. Дарслик. – Тошкент: Абдулла Қодирий, 2004. – Б. 224.

Theoretical perspectives and scientific-philosophical thoughts of Western scholars on literary journalism and its development are also evident. In the research of Russian scholar T.M.Stepanova, the essay genre is recognized as the literary realm of journalistic prose. The researcher categorizes essays into philosophical, historical-biographical, literary-journalistic, literary-critical, and literary types. She analyzes literary-journalistic essays in the chapters "The study of essay - as a synthesis phenomenon of the new era" and "Journalistic essay as a minor prose genre".

In the research of A.A.Tertichny, the definition of literary and journalistic essays is presented as follows: "In the essay genre, authors emphasize expressing their attitudes towards events based on their personal experiences and broad life truths. The genre is primarily created based on the author's personal opinions and assessments, and also demonstrates the writer's desire to express their life philosophy"[64]. Tertichny also substantiates those literary and journalistic essays differ from critical essays in that they rely on facts.

The following characteristics are reflected in essay-memoirs aimed at illuminating the creative activity of an artist in the field of literary journalism:

- the inclusion of memoirs about the life and work of a specific creator, statesman, or artist, with this factual recollection based on facts and evidence;
- the essay combines features of documentary genre or journalistic prose as it requires serious analysis and research;
- the presence of recollections about the life and activities of a creator or artist;
- the writer's focus on the creator's personality when crafting the image;
- identifying the main factors in the creation of the work;
- discovering the creative phenomenon in the literary work.

The evolution of the essay genre and the refinement of essays on various topics and directions can be observed in the examples published in magazines such as "Jahon adabiyoti" ("World Literature") and "Yoshlik" ("Youth"). These journals feature not only essays on diverse subjects like the homeland, parents, human emotions, and great blessings, but also numerous pieces focusing on the activities of writers, creators, statesmen, historical figures, and human qualities. These essays capture the brilliant aspects, human perspectives, and personal characteristics of beloved writers such as G.Gulom *("G'afurona tarona")*, A.Qahhor va Oybek *("Qulatilgan chinorlar panohida")*, E.Vohidov *("Azal mayining mazasi")*, Zulfiya *("Zulfiya haqida"*, *"Kechagiday hamon esimda"*, *"Ikki xalq kuychisi"*, *"Uni Farhod der edilar")*. Essays dedicated to G.Gulom's memory highlight the creative talent, versatility, and rich humor characteristic of the writer, as seen in works by A.Qahhor[65], Mirtemir, S.Ahmad, U.Hoshimov, U.Normatov, A.Fayzulla[66], and

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[64] Тертычный А.А. Интернет-публицистика: жанровый профиль // Ученые записки Казанского университета. гуманитарные науки. Том 156. – М., 2014. – С.11.

[65] Абдулла Қаххор. Севикли шоиримиз // Жаҳон адабиёти. 2003. 5-сон. – Б. 20; Миртемир. Ўтнафас // Жаҳон адабиёти. 2003. 5-сон. – Б. 21; С.Аҳмад. Биллур сиёҳдон // Жаҳон адабиёти. 2003. 5-сон. – Б. 25; Ҳошимов Ў. Мехрибон кампир ва уятчан ўғри // Жаҳон адабиёти. 2003. 5-сон. – Б. 29; Норматов У. Шум бола. Мафкуравий-сиёсий тазйиқ ва рух эркинлиги // Жаҳон адабиёти. 2003. 5-сон. – Б. 31.

[66] Файзулла А. Буюк байналмилал шоир // Жаҳон адабиёти. 2003. 5-сон. – Б. 40; Изотомов Р. Асрий биродарлик киссаси // Жаҳон адабиёти. 2003. 5-сон. – Б. 36.

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R.Inogomov. The essays by P.Qodirov[67], M.Ali, and T.Dolimov excel in portraying historical figures and celebrating personal qualities based on the writer's creative portrait, demonstrating a strong effort to reflect the image of the creator. This indicates the active depiction of human and creative identity in the field of literary journalism. However, analyzing the portrayal of poets and writers in recent essays, providing a scientific perspective, and offering an objective assessment remain important tasks for literary scholars.

The second chapter of the dissertation, titled **"The Essayist's Mastery in Creating the Image of a Creative Figure"**, examines the issue of **"Interpretation of the psyche in modern essays"** in section 2.1. The research focuses on how the creative writer Abdusaid Kuchimov literaryally embodies the images of poets and writers in his essays, and how he generalizes personal and human qualities in his memoirs.

The essay "Hayqiriq" ("Scream") is dedicated to literaryally uncovering the creative world of the talented poet Azim Suyun. The essay is written in a folk tone and bardic spirit characteristic of the poet's style. This is evident from the essay's title "Scream". Indeed, the high spirit of patriotism and the inspiring ideas in Azim Suyun's poetry are inextricably linked with the poet's personality, creative world, and stylistic uniqueness. Just as the first factor revealing the poet's identity is manifested in his initial poetry recitation, the fact that the essay begins with scenes of the poet reading poetry deserves recognition as a testament to the author's skill.

The essayist's mastery lies in the fact that, while describing the poet's state during the process of reading a poem, he conveys to the reader that such intensity and sharpness are also present in the content of the poem being read, and that the characteristics of the poet's "self" constitute the core of the poet's poetry. It should be noted that the portrait of the literary figure to be depicted is crucial in creating the image of the creator and capturing his human qualities. At the same time, it is an element that details the process from his outward appearance to his inner experiences.

The essay "Kamtarlikning baland cho'qqisi" ("The High Peak of Humility") is a study of the life and creative world of the creative genius, the talented translator Ma'ruf Jalil, describing his truly human qualities and the creative laboratory of a talented poet. The essay "Qovurdoq" is written in a humorous style and is dedicated to the creative world, character traits, role in the current literary process, literary skill and the true essence of originality in his works. In the essay "Dilkash lahzalar", the writer paints a portrait of his state and spirit during a visit to Pirimqul Qadirov's house, emphasizing that although signs of fatigue are noticeable, his passion for creativity is higher than before, the eyes that reflect the artist's soul and warmth. The essay "The Swift Quiet River", dedicated to Pirmat Shermuhammedov, is characterized by its focus on the artist's literary world, creative maturity, responsibility and extreme demands on his profession, as well as his unique modesty as a person.

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[67] Кодиров П. Амир Темур сиймоси // Жахон адабиёти. 2006. 8-сон. – Б. 97; Муҳаммад Али. Абадий согинчлар // Жахон адабиёти. 2004. 10-сон. – Б. 53; Долимов Т. Оламшумул аллома // Жахон адабиёти. 2000. 6-сон. – Б. 121.

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He also dedicated to the writer Odil Yakubov his essay "They say this is life...", which consists of 5 parts and explains the sequence of events chronologically. The presentation of the prologue, which is one of the main elements making up the plot of the essay, was the main factor determining the literary value of the essay. That is, the author Pirmat Shermukhammedov's comparison of Uzbek prose with a bird flying high, and Odil Yaqubov and Pirimqul Qodirov with its two wings, served as a motif that formed the basis of the plot. The events of the essay begin with the students' heartfelt conversation about their teacher, about how without him Uzbek prose would be blind, poor and strange.

A.Kuchimov's essay "Goodness is victorious, goodness is victorious" was written after a visit to the house of the writer Shukrullo (Yusupov), in which the writer's human qualities, literary views and creative world were captured. During the visit, the essayist, who wanted to tell the story of the exemplary life of the creator and his wife Munavvarxon Aya, introduced the art of shaping into the literary charm of the work with vivid memories of Maqsud Shaykhzoda, i.e., reflecting another figure in the form of a memory within a memory.

Abdusaid Kuchimov's essays pay close attention to the image of a person, the analysis of the creative psyche, a look into the writer's laboratory of creativity, and draw conclusions about the importance of the creative personality in the emergence of the idea of a work. The activities of such writers as P.Qodirov, A. Suyun, M. Jalil, U. Hoshimov, S. Ahmad, O. Sharafiddinov, their principles of life, attitudes to social issues, spiritual and moral views, descriptions of their inner experiences and their reflection in their works are extensively discussed in the essayist's memoirs.

The essay **"I am a poet, if you want..."** is dedicated to the life and creative activity of Abdulla Oripov, a prominent figure of 20th century Uzbek literature and poetry. The author uses the method of "giving the floor" to the hero of the essay in order to shed light on the creator's world view, thoughts and human image as a person. This essay is published in the form of a special book consisting of "groups" in which the poet himself participated and in which the poet discovers himself. The reader becomes aware of the poet's conversations outside the creative process, who is at the center of each group and shares his thoughts on life and literature. Essay writer describes Abdulla Oripov as a speaker who reads poetry with beautiful expression and high poetic standards. In the circle of creative people, the poetic tone in the poet's voice, the special attention and love with which he pronounces each sound, is a characteristic feature of great orators.

Abdulla Oripov's powerful memory, breadth of knowledge, and intellectual sensitivity, his tendency to speak more like a philosopher-thinker than a poet, inspire admiration in people. During conversations, the poet never expresses frivolous opinions on any topic. His thoughts on medicine make one ponder, and his ideas about how illness teaches a person gratitude reveal undiscovered aspects of his human character. During his days in a foreign land, far from his relatives and peers, both familiar and unfamiliar creators would visit the poet. They would engage in meaningful conversations about the Book of Dede Korkut, the works of Jaloliddin Rumi and Yunus Emre, and the mystical poetry of Ashik Pasha. Through these conversations, the poet's profound spiritual image is revealed even more deeply.

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A.Kuchimov's essays present literary sketches that celebrate the uniqueness of A.Qahhor, M.Shaykhzoda, Shukrullo, O.Yakubov, A.Oripov, and P.Shermukhammedov, both in their works and as individuals. Qualities such as sincerity, simplicity, quick-wittedness, and dedication in the worldview of these creators are vividly depicted.

In the third chapter, **"Literary Portrait and Motifs of the Creative World in Essays and Memoirs"**, § 3.1, **"Interpretation of the Figure of the Creative Person in the Essays of Khurshid Davron and Muhammad Ismoil"**, the role of the essay genre in the contemporary literary process and the possibilities of genre development are discussed. Furthermore, the essays created by Kh.Davron and M.Ismoil are devoted to the description of creators or great figures, and the uniqueness of the creative world in the writer's literary portrait. In Kh.Davron's essay "Dream of Samarkand", while discussing history and folk heroes of the distant past, alongside the literary depiction of historical events, the poetic analysis of the great thinker Alisher Navoi and Babur Mirzo's images is interpreted as a new facet of the writer's work. The essay "Navoi's Longing" discusses Alisher Navoi's creative masterpieces known to us, unique examples of lyric poetry in Turkic and Persian, and his enthusiasm for writing alongside palace affairs. It reflects on how he never forgot Allah, never hurt the hearts of dervishes, and maintained sincerity and faith in every deed.

The writer's essay writing skills are manifested, first and foremost, in the richness of language, use of figurative expressions, and originality in referencing historical sources. The following features are notable in Khurshid Davron's essays:

- Artistry and imagery - essays not only provide information but also immerse the reader in the events and impressions they describe;
- Philosophical nature - essays reflect on real phenomena, human consciousness, the meaning of life, and the principles of cultural development;
- Historical and cultural considerations - covers topics related to Uzbek and world history, culture, and literature, examining them from a new perspective;
- Closeness to oral speech - Khurshid Davron's essays are simple, fluent, and at the same time profound in meaning, written in a style accessible to the reader.

Khurshid Davron's essays are significant because they deeply reflect the emotions, thoughts, and worldview of a creative individual. Through his essays, he not only illuminates a topic but also encourages the reader to reflect and form new ideas about history and culture. In his essays, historical figures and their lives are literaryally interpreted, allowing the reader to see them not only as statesmen or poets but also as well-rounded individuals who have contributed to the national heritage.

Khurshid Davron, who believes that respect for teachers in life and creativity is an eternal value and that respect for discipleship in any field is like a life motto for a creator, in his essay on the essayist Erkin Vohidov, dwells on the wisdom embodied in the traditions of mentorship and discipleship and calls the work "The Example of a Teacher". He emphasizes that the spiritual and moral bond that unites a teacher and a disciple is an example. He mentions the three unique facets of the poet - poetry, translation and his efforts to renew examples of classical literature.

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His poems, which reflect the subtle feelings of the soul, his translations of unique masterpieces of world literature and, above all, his views on the system of *Aruz* verse, which is condemned to oblivion in classical literature but is a beautiful example of the lyrics of its time, reflect the skill of using purely Uzbek words in ghazals.

The poet's essay "If You Want to Be a Painter", about the famous artist Isfandiyor Haydarov, shows the literary skill of the essayist and how his world of creativity is given literary polish and how the paintings of a talented artist are read like poetry. His essay "Reading Khurshid Dustmuhammad..." about the creator Khurshid Dustmuhammad, who thoroughly mastered the national literary traditions and the experience of world literature and sought to renew the form of words and thoughts, is analyzed.

The work of the outstanding representative of Uzbek literature, Muhammad Ismail, also contains many works of the essay genre. For example, his books "The Last Tulip of Spring" ("The Crown on My Head - Mother" essay-story), "There are Miracles for Those Who Have Reason" ("The Great Traveler", "Ziyorat", "Kandil", "A Man Who Found Happiness from the Prayer of the Father", "Respect for the Teacher", "Zarnigor", "Chingiz Aitmatov's First Love", "The Lesson of Love") (*"Bahorning eng so'nggi lolasi" ("Boshimdagi tojim - onam" esse-qissasi), "Aql egalari uchun mo'jizalar bor" ("Buyuk yo'lovchi", "Ziyorat", "Qandil", "Ota duosidan baxt topgan inson", "Ustozga ehtirom", "Zarnigor", "Chingiz Aytmatovning birinchi muhabbati", "Muhabbat darsi" esselari*) contain essays on various topics and literary depictions of writers. His book "Masterpieces of the Heart of the Nation" contains essays that highlight unique representatives of Uzbek literature, people of the pen, the unique world of great writers in the creative process, sources of inspiration, creative laboratories, and personal qualities.

The writer's book "Masterpieces of the Heart of the Nation" contains memoirs-essays that describe the creative world and character of our great writers, glorifying the freedom of the writers in the pen after the years of independence, their human feelings. The unique place of the writers O.Yakubov, Mirtemir, Shukrullo, E.Vohidov, R.Parfi, T.Sulaymon, M.Yusuf, H.Khudoyberdiyeva, A.Kuchimov, T.Sadikova in the field of literature, their achievements in the creative process, their uniqueness in family life, the description of human experiences, personal behavior, and the essence of their achievements in social life are discussed.

The essay "The River of Religion" deeply analyzes the life path and creative credo of the famous writer Odil Yoqubov. The reader will realize that the writer has a high level of verbal skills and a deep knowledge of human psychology, that he has the ability to accurately identify the person he is talking to, regardless of the topic or what they are talking about, and that this is what fundamentally distinguishes him from other writers.

Muhammad Ismoil's essay dedicated to the memory of Shukrullo is called "The Sultan on the Throne of Hearts". Unlike other essays, the writer begins by honouring Shukrullo as "a legendary man" and "an elder poet", as well as making literary comparisons. The essay "Put on a hat, teacher" is about the creative maturity, personal identity and childhood memories of the writer and publicist Abdusaid

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Kuchimov. The essay stresses that the author is a straightforward, simple and sincere person, who does not know what lies are, and that one of the features that distinguish him from other authors is his ability to effectively use literary language and words that are not found in literary usage.

3.2. § **"Personality and Literary Facets in Ahmad A'zam's Essays"** reveals new possibilities of the genre and a unique interpretation of the essayist's creative world in the writer's essays. Literary reflections and essays of a literary-critical nature are frequently found in A.A'zam's work. Notably, the critical and objective evaluations of works by beloved poets and great creators of our nation, as well as those of young writers, presented in his book "Responsible Word", are considered unprecedented achievements in our literature. The author expresses his views on the benefits of occasionally subjecting literary criticism itself to criticism, and the necessity for critics to first master the science of criticism thoroughly, abandoning traditional uniform assessments to allow literaryally perfect works to enter the literary process. In the essays "Mansur's Pain", "When the World Takes the Form of a Word", "The Color of Day", and "Mountains on Foot", he pays serious attention to analyzing the ideologically mature works of Rauf Parfi, Khurshid Davron, and Shavkat Rahmon, as well as literaryally embodying the image of these creators. He elaborates on the pressing issues of poetry that emerge from the exquisite magic of words. The author thoroughly explains the necessity for ideologically mature works, imbued with the subtle nuances of language, to develop in the field of literature.

Essay writer, who captures various aspects of social life on paper on an literary basis, is also the author of many topical television programmes, prose, journalistic works, literary and critical articles, interviews and essays. These thoughts of A.A'zam about literary creativity form the writer's creative manner: "Writing a work without mastering the art of language is disrespect to oneself and immorality towards the people of books. I think it is better to close my ears and not listen than to curse immorality"[68]. The views on life and the approach to the creative process of such an influential and responsible speaker on literature and the current literary process become even more relevant in every era, especially in an era when the flow of information is so wide and the desire to read books has been significantly weakened.

One of the characteristics of Ahmad A'zam's works is his thoughtfulness and thoroughness, which distinguishes him from other writers. We appreciate him as a writer who, by making good use of the possibilities of the literary word, attracts literary lovers and creates works that occupy a unique place in our national literature.

His relatives and friends often remember Ahmad A'zam as a cheerful person who walked with a smile and spoke firmly. This trait played an important role in the creation of his poem "When a thought is thinking...". In this essay he discusses the ocean of feelings, thoughts and experiences that accompany a person when he is alone with his soul. He states that a person cannot be without thoughts for a minute, and that there is not always peace in the thoughts that come to mind. In Ahmad A'zam's essay "Aka" ("Brother"), it is emphasized that his acquaintance with the creator and editor Mahmud Sa'diy and his step into journalism are connected with

[68] Ahmad A'zam. Adabiy asar – til hodisasi // Yoshlik jurnali. 2012. 6-son. – B. 3.

this person. Ahmad A'zam reflects his thoughts about Nazar Eshonqul, one of the writers who is growing in a new style among the next generations of our literature, in the essay "A Writer Creating New Reality". The author of the essay emphasizes that Nazar Eshonqul, as a writer, first entered the literary field in a heavy, comprehensive style, but soon changed to a unique literary style of thinking among writers - figurative expressions.

CONCLUSION

1. In the literary criticism of the independence period, the essay genre and its developmental trends are characterized by the unique literary interpretation of writers' images in the created essays. Analysis of essays in the literary-critical direction revealed important principles in literaryally portraying the image of creators: examining the creative activity of writers, poets, and literary scholars; highlighting factors that prompted the emergence of the main idea in their works; depicting the creative process; expressing human nature and personal experiences, and how these unique qualities are reflected in their works; understanding the creative personality through portraying the external appearance and spiritual world of writers, poets, and literary scholars.

2. In essays, besides the writer's biography, the literary portrait of the protagonist is also particularly significant as it expands the essayist's possibilities and serves to reveal the writer's character. Literary portraits, being one of the genres of literary criticism, also contribute to the development of essay writing in a certain sense. In essays on literary-critical topics, scientific and figurative thinking predominates, with the main idea focusing on the unique qualities of scholars, poets, and creators as individuals, as well as the analysis and interpretation of their works in relation to the problems of the literary process.

3. An essay is a genre of literary journalism in which the truthfulness of the creator's image is portrayed, and the publicist's discussions and philosophical reflections on the problems of the era, reality, society and humanity, life, and the literary process are reflected through descriptive scenes. The author's personality and their spiritual and intellectual image are also depicted. The essay is a genre that illuminates the main issues of the literary-journalistic style and is distinguished by its uniqueness in language and style of expression.

4. Essays in literary criticism help to illuminate the writer's creative activity from a scientific and theoretical perspective, as well as emphasize the analysis of the creative process. They aid in forming an understanding of the expression of human experiences and figurative thinking.

5. Abdusaid Kuchimov pays special attention to landscape and literary portraiture in his essays, which demonstrates the author's unique approach to poetic analysis. In the essay "Hayqiriq" ("Scream"), the originality of Azim Suyun's literary world and the influence of the relationship between nature and man on the creative process are noted. In the essay "Qovurdoq", the writer's literary intention and mood are depicted in connection with natural phenomena. The effective use of spring-related details and landscape to reveal the protagonist's psyche in the essay composition is highlighted. In the prologue of the essay "Buni hayot deydilar" ("This is Called Life"), Uzbek prose is

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likened to a bird soaring high, with O.Yoqubov and P. Qodirov compared to its two wings, demonstrating the writer's skillful use of literary devices.

6. In the essay "Tezoqar sokin daryo" ("Swift Quiet River"), the writer Pirmat Shermuhammedov's activity in the literary process and his work in the field of journalism are discussed. The presentation of Shukrullo Yusupov's literary views, creative world, and human qualities in the essay "Yaxshilik g'olibdir, yaxshilik g'olib" ("Kindness Prevails, Kindness Wins") is considered a new facet of A.Kuchimov's approach to creating literary portraits.

7. The portrayal of writers and poets in Abdusaid Kuchimov's essays, the presentation of their life views in his works, helps to draw conclusions about the description of the writer's creative process. In the essay "I am a poet, if you wish so", the unique aspects of the poet Abdulla Oripov's work are described. The essay genre's ability to deeply reflect the image of writers and creators can be seen in examples of essays about the work and personality of A.Qahhor, M.Shayxzoda, Shukrullo, and Oybek.

8. In the essay "Samarkand Dream", one can see that Khurshid Davron is a true son worthy of the country, his heart full of patriotism serves as an important example for the nation, and in his work one can observe a worldview befitting an Uzbek child. It was noted that the approach to the process of idealization in creating historical heroes is an important factor in Kh.Davron's portrayal of Navoi and Babur. The creative aspects of Erkin Vohidov's work as a poet, translator, and innovator of classical literature examples were presented. It has been theoretically substantiated that the writer's unique work, formed on the basis of classical literature examples, is also important in personal development.

9. The significance of the biographical method in creating the literary image of writers was noted, emphasizing the importance of the biographical principle in essays for expressing the writer's worldview, inner experiences, and mental state.

Essays reflecting travel impressions in Muhammad Ismoil's work and the literary interpretation of the creator's image in them were analyzed. The issues of era and personality, as well as the writer's creative maturity in the works of authors such as O.Yoqubov, Shukrullo, and A.Kuchimov were examined. In memoir-essays, ideas about the creative freedom of writers after the years of independence and the glorification of human emotions in essays were summarized.

10. The predominance of journalistic spirit in the artistry of Ahmad A'zam's essays, the diversity of themes, and the inclusion of human experience depictions in the essay composition indicate that the writer created in a novel style within the essay genre. The ideas in A. A'zam's essays serve not to reveal the image of other creators, but rather to literaryally discover the essayist's own world as an individual. Through poetic imagery, one can observe the writer's activity as both a linguist and a critic. This particular feature in the writer's essays was substantiated during the analysis process.

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НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПО ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

КАЗАКОВА ГУЛАСАЛ КУРАЛОВНА

ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ ОБРАЗОВ ПОЭТОВ И ПИСАТЕЛЕЙ В ЭССЕИСТИКЕ ПЕРИОДА НЕЗАВИСИМОСТИ

10.00.02 – Узбекская литература
(Узбекская литература XX века и современный литературный процесс)

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Ташкент – 2025

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Тема диссертации на соискание ученой степени доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером B2024.2 PhD/H4802

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои

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Научный руководитель:	**Катрамонов Курбон Ялгашевич** доктор филологических наук, профессор
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Ведущая организация:	**Самаркандский государственный университет**

Защита диссертации состоится "15" декабря 2025 года в 10 часов на заседании Научного совета DSc.03/30.12.2019.H.19.01 при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (адрес: 100100, г. Ташкент, Яккасарайский район, улица Юсуфа Хос Хаджиба, 226. Тел.: (998 71) 281-42-44, факс: (998 71) 281-42-44, e-mail: [illegible])

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована за номером 5 а 3). (Адрес: 100100, г. Ташкент, Яккасарайский район, улица Юсуфа Хос Хаджиба, 226. Тел.: (998 71) 281-42-44, Факс: (998 71) 281-42-44)

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(протокол рассылки № [illegible] от [illegible] 2025 года)



Х. Джалилов

К. Ч. Парпиев

И. Х. Жалилов

Введение (аннотация диссертации доктора философии (PhD))

Цель исследования изучение образа творческой личности, в частности, своеобразия образов писателей и поэтов, а также их жизненных и художественных основ в эссе, созданных в последние годы, исследование аспектов, связанных с национальными и общечеловеческими ценностями, на материале эссе А.Кучимова, Х.Даврона, М.Исмаила, А.Аъзама.

Объектом исследования были выбраны эссе-воспоминания, принадлежащие перу Х.Даврона, А.Кучимова, А.Аъзама и М.Исмаила.

Научная новизна исследования заключается в следующем:

В эссе Х.Даврона, А.Аъзама, А.Кучимова и М.Исмаила раскрыто отражение образов поэтов и писателей, проявление мыслей и мировоззрения автора в образцах творчества при создании произведений, а также показано, что изображение автора как личности является важным фактором в творческой деятельности.

Обоснованы реалистическое изображение эпохи в деятельности писателей-эссеистов, яркое проявление личных переживаний писателя в созданных им произведениях, значение творческой лаборатории в создании произведения, необходимость использования слов и средств художественной выразительности при создании портрета творца.

Доказано, что мастерство эссеиста в создании образа писателя и поэта в литературно-критических и художественно-публицистических эссе, значение личностного совершенствования творца в эссе-воспоминаниях, достоверность и выразительность в создании портрета важны для формирования образа творца, а уникальность писателя как личности имеет значение с точки зрения времени и пространства.

В эссе Х.Даврона, А.Аъзама и А.Кучимова обоснованы творческая фантазия и штрихи к образу творца через средства художественного изображения, а в эссе М.Исмаила показано, что творческий портрет и своеобразие характера поэтов и писателей были движущими факторами для создания художественно совершенных произведений.

Внедрение результатов исследования.

Научные выводы по определению ведущих особенностей узбекской литературы периода независимости, обобщению теоретических сведений, связанных с увеличением объема литературных видов и жанров, характерных для этого периода, реалистическому изображению эпохи в творчестве эссеистов, анализу значимости личных переживаний писателя в создании произведения, формированию комплекса произведений поэтов и писателей-эссеистов периода независимости были использованы при выполнении практического проекта ПФ-201912258 на тему "Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы", реализованного в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023 годах (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои Но04/1-44 от 8 января 2025 года). В

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результате электронная платформа обогатилась теоретическими взглядами на эссеистику периода независимости и реалистическое изображение эпохи.

Теоретические сведения о проблеме создания героя в эссе, проявлении личности писателя в отношениях человека, образа, времени и героя, а также о формировании поэтизмов на этой основе, и материалы по анализу поэтизмов, используемых в эссе как художественное средство для создания творческого портрета и отражения своеобразия характера поэтов и писателей, были использованы в инновационном грантовом проекте Но ИЛ-402104209 "Создание программного обеспечения морфолексикона и морфологического анализатора узбекского языка как средства автоматической обработки для информационно-поисковых систем (Гоогле, Яндекс, Гоогле Транслате)", выполненном в 2022-2024 годах в рамках Государственных научно-технических программ в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка Но 04/1-45 от 8 января 2025 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате электронный поэтический словарь был обогащен взглядами на личность писателя и ее проявление.

Фигура творца в эссе, реалистическая картина эпохи в деятельности писателей использованы при подготовке передачи "Изучаем наш язык", подготовленной радиоведущими Хорезмской областной телерадиокомпании (справка Но1063 Хорезмской областной телерадиокомпании от 11 декабря 2024 года). В результате эти радиопередачи обогатились духовно-просветительскими и художественными средствами, повысилась их народность.

Материалы о ярком отражении личных переживаний писателя в созданных им произведениях, значении творческой лаборатории в создании произведения, необходимости использования слов при создании портрета творца, применения средств художественной выразительности были использованы при составлении программ и планов передачи "Ассалом Хоразм" Хорезмской областной телерадиокомпании на 2023-2024 годы (справка Но 1064 Хорезмской областной телерадиокомпании от 11 декабря 2024 года). В результате достигнуто совершенствование методологических основ духовно-просветительских и пропагандистских мероприятий, направленных на поддержку творческой молодежи.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы, объем работы составляет 138 страницы.

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E'LON QILINGAN ISHLAR RO'YXATI
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