

**URGANCH DAVLAT UNIVERSITETI HUZURIDAGI
ILMIY DARAJA BERUVCHI PhD.03/30.12.2019.Fil.55.02 RAQAMLI
ILMIY KENGASH**

URGANCH DAVLAT UNIVERSITETI

YANGIBAYEVA NODIRA SAPARBAYEVNA

**SHUKUR XOLMIRZAYEV ASARLARINING IJODIY
BIOGRAFIYASINI O‘RGANISH MUAMMOLARI**
(Shaxsiy arxividagi qo‘lyozma va nashr variantlar asosida)

10.00.02 – O‘zbek adabiyoti

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

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**Оглавление автореферата диссертации доктора философии
(PhD) по филологическим наукам**

Yangibayeva Nodira Saparbayevna

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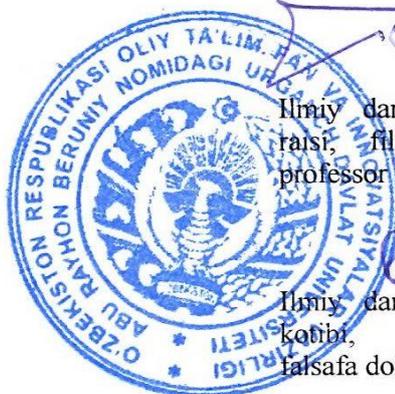
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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida ijodkor laboratoriyasi va unga daxldor ijodkor shaxs, ijodiy mehnat, ilhom, badiiyijodiy niyatning tug‘ilishi, badiiy asar biografiyasi, hayotiy va biografik voqealarning badiiy haqiqatga aylanishi, muallifning bir asar ustidagi murakkab ijodiy jarayon lahzalari kabi ilmiy-nazariy masalalarni aniqlash katta ahamiyat kasb etadi. Ayniqsa, ijodkor shaxs tabiati bilan badiiy asar ruhiyatining o‘zaro chambarchas aloqadorligi, badiiy asar tarjimayi holini yoritish, qolaversa, dunyoga taniqli buyuk ijodkorlarning uy-muzeylari, davlat muzeylari, qo‘lyozma institutlarida saqlanayotgan muallifga daxldor qo‘lyozmalar, asarlarining bir qancha variantlari, kundaliklar, daftarlardagi ijodiy xomashyolar, xatlar, zamondoslari bilan yozishmalari, zamondoshlar xotirasi turkum seriallar – ijodkorning barcha shaxsiy hujjatlari orqali ijodkor laboratoriyasini yangicha va atroflicha yoritish bugungi kunda ham o‘z dolzarbligini yo‘qotmagan.

Dunyo adabiyotshunosligida ijodkor laboratoriyasi ko‘proq biografik metod orqali tadqiq etilib, bu borada ulkan ilmiy tajribalar to‘plangan hamda katta ilmiy natijalarga erishilgan. Xususan, ijodkor laboratoriyasini o‘rganishning nazariy va amaliy jihatdan shakllanishi hamda uning asoslanishida bevosita Sharl Sent Byov va Andre Morua asarlarining ahamiyati katta bo‘lib, badiiy asar biografiyasi masalasi doimiy ravishda adabiyotshunoslar e‘tiborni tortib kelayotgan dolzarb ilmiy masalalardan sanaladi. Dunyo adabiyotining yirik vakillari L.N.Tolstoy, M.F.Dostoyevskiy, E.Xeminguey, I.V.Gyote, S.Yesenin, A.S.Pushkin, M.Svetayeva, A.Axmatova, M.Bulgakov, Ch.Aytmatov kabilarning uy-muzeylari va turli mamalakatlarda saqlanayotgan muzeylaridagi shaxsiy qo‘lyozma va hujjatlari orqali ijodkorlarning ijodiy laboratoriyasi keng qamrovda o‘rganilib, adabiyotshunoslik ilmining nihoyatda teranlashib, mukammallashib borayotgan ilmiy salohiyatini ko‘rsatib beradi.

Zamonaviy o‘zbek adabiyotshunosligida I.Sulton, M.Qo‘shjonov, S.Mamajonov, N.Karimov, H.Abdusamatov, B.Nazarov, N.Rahimjonov, N.Vladimirova, D.Quronov, B.Karimov, R.Qo‘chqor, O.Jo‘raboyev, M.Qo‘chqorova kabi olimlarning tadqiqotlari orqali bugungi adabiyotshunoslik yangi boshqichga ko‘tarildi. Zamonaviy o‘zbek adabiyotining yirik vakillari A.Qodiriy, A.Cho‘lpon, Hamza, Usmon Nosir, A.Qahhor, Oybek, G‘.G‘ulom, M.Shayxzoda, Mirtemir va boshqalarning ijodiy laboratoriyasi sinchiklab o‘rganildiva yirik monografik tadqiqotlar yaratilib, salmoqli ishlarni amalga oshirishga muvaffaq bo‘lindi. “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish 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 olish katta ahamiyatga ega”¹ ekanligi kun tartibida ekan, zamonaviy o‘zbek adabiyoti vakillari, xususan, O‘zbekiston

¹O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiya ishtirokchilariga yo‘llagan tabrigi // Xalq so‘zi, 2018- yil 8-avgust.

xalq yozuvchi Shukur Xolmirzayevning adabiy merosi va ijodiy laboratoriyasini uning qiziga vasiyat qilib qoldirilgan shaxsiy arxividagi qo‘lyozmalar, qoralamalar, xatlar, hujjatlari asosida tahlil qilib, badiiy asar biografiyasi muammosi masalasini ilmiy-nazariy jihatdan yoritib berish tanlangan mavzuning zaruratini belgilaydi.

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”gi, 2019-yil 21-oktyabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 29-oktyabrdagi PF-6097-son “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi, 2022-yil 28-yanvardagi PF-60-sonli “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmonlari; shuningdek, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi, 2018-yil 5-iyundagi PQ-3775-sonli “Oliy ta’lim muassasalarida ta’lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta’minlash bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”gi, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 24-apreldagi 304-son “Baxshichilik va dostonchilik san’atini yanada rivojlantirish hamda takomillashtirish chora-tadbirlari to‘g‘risida”gi qarorlari hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot muayyan darajada xizmat qiladi.

Mazkur tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Tadqiqot respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq amalga oshirildi.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligida ijodkor laboratoriyasi va unga doir ijodkor, ijodiy mehnat, ijodkor shaxsi va badiiy obraz o‘rtasidagi aloqadorlik, badiiy ijod psixologiyasi, ilhom, yozuvchining ijod jarayonidagi o‘ziga xos odatlari, ishlash manerasi, ijod zahmati, badiiy asar biografiyasi, badiiy asar takomilini ko‘rsatuvchi bir asarning bir necha qo‘lyozma variantlari, qayta ishlov va tahrirlar qilingan yozuvchi dastxati bilan ishlangan qo‘lyozma, qoralama kabi shaxsiy hujjatlar haqida talaygina tadqiqotlar amalga oshirilgan².

²Сент-Бёв Ш. Литературные портреты. – М.: Художественная литература, 1970.; Моруа А. Литературные портреты. – М.: Прогресс, 1971.; Прометей, или жизнь Бальзака. – М.: Издательство АСТ, 1999.; Бурсов В. Личность Достоевского.– Л.:Советской писатель, 1974.; Велик А. Художественной образ Ф.М.Достоевского. – М.: Просвещение, 1974.; Андроникова И. От прототипа к образу. – М.: Педагогика, 1974.; Бахтин М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975.;Храпченко М.Б. Лев Толстой как художник. – М.: Художественная литература, 1978.; Мейлах Б. Психология художественного творчества предмет и пути исследования. – Л.: Наука, 1980.; Борев Ю. Эстетика. – М.: Политиздат, 1998.; Барахов В.П. Литературные портреты. – Л.: Наука.; Выготский Л. Психология искусства. – М.: Педагогика, 1987.;

O‘zbek adabiyotshunosligida badiiy asarni uni yaratgan ijodkor tarjimai holi bilan bog‘lab o‘rganish professor Fitrat tadqiqotlari bilan bog‘liq bo‘lsa ham, biroq akademik Izzat Sultonning “Navoiyning qalb daftari” tadqiqoti bu yo‘nalishdagi dastlabki monografik ish hisoblanadi.

M.Qo‘shjonov, S.Azimov, U.Normatov, N.Karimov, S.Mirvaliyev, O‘Nosirov, A.Rasulov, N.Rahimjonov, H.Boltaboyev, D.Quronov, B.Karimov, U.Jo‘raqulov, H.Umurov, R.Qo‘chqorov, S.To‘laganova, M.Qo‘chqorova, O.Jo‘raboyev, N.Ziyodullayeva, M.Yadgarovalarning dissertatsiya ishlari³da ijodkor laboratoriyasi masalasi u yoki bu darajada o‘rganilgan. Shuningdek, H.Qodiriy (“Otam haqida”), K.Qahhorova (“Chorak asr hamnafas”), Z.Saidnosirova (“Oybegim mening”), S.Xolmirzayeva (“Qaytmas damlar”, “Men otamning qiziman...”), G.Vohidova (“Qalbim ardog‘i”), “Otam haqida”kabi adiblarning farzandlari, rafiqalari yaratgan esse-xotira kitoblari⁴ ham ijodkor laboratoriyasini ochish uchun muhim manba bo‘lib xizmat qiladi. Jumladan, Shukur Xolmirzayev haqidagi zamondoshlar xotirasi⁵ ham adib hayoti va ijodini o‘rganishda asqatadi.

O‘zbek adabiyotshunosligida Shukur Xolmirzayev hayoti va ijodi bo‘yicha ko‘plab maqolalar, tadqiqotlar, monografiyalar, xotira kitoblar yaratildi. Bularga o‘tgan asrning 80-90-yillarida M.Qo‘shjonov, U.Normatov, S.Mamajonov,

Винокур Г. Биография и культура. – М.: Издательство. ЛКИ, 2007.; Бадий адабиёт ҳақида (мақолалар тўплами). – Т.: Бадий адабиёт нашриёти, 1960.; Айтматов Ч., Шоханов М. Чўккида қолган овчининг охи зори. – Т.: Шарқ, 1998.; Эккерман Й.П. Гёте билан гурунглари. – Т.: O‘zbekiston, 2016.

³ Султон И. Навоийнинг қалб дафтари. – Тошкент: Бадий адабиёт, 1969.; Азимов С. Абадиёт. 2-жилд. – Тошкент: Фафур Ғулом, 1988.; Қўшжонов М. Қодирий – эркисизлик қурбони. – Тошкент: Фан, 1992.; Ўзбекининг ўзлиги. – Тошкент: Халқ мероси, 1992.; Норматов У. Қодирий мўъжизаси. – Тошкент: O‘zbekiston, 2010.; Талант тарбияси. – Тошкент: Ёш гвардия, 1980.; Ижодкорнинг дахлсиз дунёси. – Тошкент. Mumtoz so‘z, 2008.; Каримов Н. Илҳом чашмасининг ажойиб мавжлари. – Тошкент: Фан, 1982.; Чўлпон. Маърифий роман. – Тошкент: Шарқ, 2003.; Мақсуд Шайхзода. Маърифий-биографик роман. – Тошкент: Шарқ, 2010.; Миртемир. Маърифий-биографик роман. – Тошкент: Meriyus, 2012.; Ойбек гулшанидан шабадалар. – Тошкент: Маънавият, 2015.; XX аср адабиёти манзаралари. – Тошкент: Ўзбекистон, 2008.; Зулфия. – Тошкент: Фафур Ғулом, 2015.; Раҳимжонов Н. Бадий асар биографияси. – Тошкент: Фан, 2008.; Носиров Ў. Ижодкор шахс, бадий услуб, автор услуби. – Тошкент: Фан, 1981.; Расулов А. Ҳозирги ўзбек танқидчилигида таҳлил ва талқин муаммоси (XX асрнинг 80–90-йиллари мисолида): Филол. фан. докт. ...дисс. – Тошкент: 2002.; Мирвалиев С. Ўзбек романи. – Тошкент: Фан, 1969.; Мирвалиев С., Шокирова Р. Ўзбек адиблари. – Тошкент: Фафур Ғулом, 2016.; Болтабоев Ҳ. Маҳмудов М. Адабий-эстетик тафаккур тарихи. 1-жилд. – Тошкент: Mumtoz so‘z, 2013.; Қурунов Д. Чўлпон насри поэтикаси: Филол. фан. докт. ...дисс. – Тошкент: 1998.; Каримов Б. XX аср ўзбек адабиётшунослигида талқин муаммоси (қодирийшунослик мисолида): Филол. фан. докт. ...дисс. – Тошкент: 2002.; Жўракулов У. Худудсиз жилва. – Тошкент: Фан, 2008.; Umurov H. Adabiy ijod asoslari. – S.: SamDU, 2019.; Қўчқоров Р. Мен билан мунозара қилсангиз. – Тошкент: Маънавият, 1997.; Тўлаганова С. Ижодкор шахсияти ва бадий қахрамон муаммоси: Филол. фан. докт. ...дисс. – Тошкент: 2019.; Қўчқорова М. “Ўтмишдан эртақлар” тадқиқи. – Тошкент: Янги аср авлоди, 2016.; Абдулла Қаҳҳор ўзбек адабиётшунослиги кўзгусида. – Тошкент: Akademnashr, 2018.; Эркин Аъзам – сарказм устаси. – Тошкент: Фан, 2023. – 268 б.; Жўрабоев О. Матнинг матноси сирлари. – Тошкент: Tamaddun, 2017.; Зиёдуллаева Н. Ўзбек адабиётшунослигида ижодкор биографиясини ўрганиш муаммолари (Абдулла Қаҳҳор ҳаёти ва ижоди мисолида): Филол. фан. номз. ...дисс. – Тошкент: 2000.; Ядгарова М. Шухратнинг “Олтин зангламас” романи ижодий биографияси: тарихийлик ва бадийлик: Филол. фан. бўйича фалс. докт. (PhD)...дисс. – Тошкент, 2021. – 177 б.

⁴ Қодирий Ҳ. Отам ҳақида. – Тошкент: Фафур Ғулом, 1974.; Қаҳҳорова К. Чорак аср ҳамнафас. – Тошкент: Ёш гвардия, 1987.; Саидносирова З. Ойбегим менинг. – Тошкент: Янги аср авлоди, 2020.; Холмирзаева С. Қайтмас дамлар. – Тошкент: Дизайн-пресс, 2013. – 128 б.; Мен отамнинг қизиман... – Тошкент: Адабиёт, 2023. – 192 б.; Воҳидова Г. Қалбим ардоғи. Ўзбекистон қахрамони, Халқ шоири Эркин Воҳидов рафикаси наздида. – Тошкент: Машхур-пресс, 2020. – 176 б.; Отам ҳақида. – Тошкент: Таълим-медиа, 2019. – 128 б.

⁵ Шукур Холмирзаев замондошлари хотирасида. – Тошкент: Фафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2010. – 356 б.

O.Tog‘ayev, A.Rasulov, M.Olimov, S.Sodiqov, H.Boltaboyev, Q.Yo‘ldoshev, O.Otaxonov, R.Qo‘chqor kabi adabiyotshunoslarning maqola va taqrizlarini ko‘rsatish mumkin⁶. Bulardan tashqari, adib hayoti va ijodi bo‘yicha bir nechta dissertatsiyalar ham yaratildi⁷.

O.Toshboyevning “Abadiy zamondosh” nomli yirik monografiyasida adib hayoti va ijodi bo‘yicha materiallar yig‘ilib, jurnalistik qalam bilan tahlil etilgan⁸. Biroq adibning asarlari biografik yondoshuv hamda badiiy asar biografiyasini oydinlashtirish maqsadida qo‘lyozmalar va nashr (jurnal, kitob) variantlar qiyoslanib tadqiq etilmagan. Ushbu ishimiz ana shu bo‘shliqni to‘ldirish maqsadida amalga oshirilgan va Shukur Xolmirzayev shaxsiy arxivi asosida ijodkor laboratoriyasini ochishga yo‘naltirilgan dastlabki ilmiy tadqiqotdir.

Dissertatsiyaning davlat dasturlari yoki ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Mazkur tadqiqot Urganch davlat universitetining “O‘zbek adabiyotshunoslikning dolzarb muammolari” mavzusidagi ilmiy tadqiqot ishlari rejasi doirasida amalga oshirilgan.

Tadqiqotning maqsadi Shukur Xolmirzayev asarlarining shaxsiy arxividagi qo‘lyozma va nashr variantlari asosida adib asarlarining ijodiy biografiyasini o‘rganish, hikoyalarning dunyoga kelishiga sabab bo‘lgan obyektiv va subyektiv omillar, asarga nom tanlash, original badiiy yechim topish, hayotiy haqiqatlarning badiiy haqiqatga aylanish jarayonini biografik aspektda tadqiq etishdan iborat.

Tadqiqotning vazifalari:

o‘zbek adabiyotshunosligi uchun muhim manba beradigan Shukur Xolmirzayevning ijodiy laboratoriyasini o‘rganish maqsadida yozuvchning qizi Sayyora Xolmirzayeva qo‘lida saqlanayotgan qo‘lyozmalar, qoramalar, xatlar va boshqa hujjatlar bilan tanishib, ularni tasnifini amalga oshirish;

Shukur Xolmirzayevning tahrir bobidagi mahoratini ko‘rsatuvchi hikoyalarning qo‘lyozmalaridagi o‘sish-o‘zgarishlarni aniqlash va asar sarlavhalarining qo‘lyozma, jurnal, kitob variantini taqqoslab, adibning sarlavha

⁶Кўшжонов М. Доим изланишда / Сайланма. 2-жилд. – Тошкент: Ф.Ғулом номидаги Адабиёт ва санъат нашриёти, 1982. – Б.355-363.; Норматов У. Насримиз анъаналари. – Тошкент: Ф.Ғулом номидаги Адабиёт ва санъат нашриёти. – Б.198-208.; Мамажонов С. Ҳақиқат излаб // Саодат. – Тошкент, 1992. – Б.10-11.; Тоғаев О. Тасвир ва муддао // Шарқ юлдузи. 1981. – №11. – Б.218-227; Расулов А., Олимов М. Тўлкинлар ҳақида // Ўзбекистон маданияти. 1963 йил 8-май; Содиков С. Ҳозирги ўзбек тарихий романи ҳақида баъзи мулоҳазалар // Ўзбек совет адабиёти масалалари. ТошДУ, 1985.; Болтабоев Ҳ. Наср ва услуб. – Тошкент: Фан, 1992. – Б.52-58.; Йўлдошев Қ. Шахсни тасвирлаш – бош мақсад // Ўзбек тили ва адабиёти, 1988. – №5. – Б.17-21.; Отахонов О. Ижоднинг қайноқ қони / Ёшлик. 1985. – №2. – Б.70-73.; Қўчқор Р. Уч хикоя талқини // Ёшлик. 1985. – №8. – Б.72-74.

⁷ Алимов Б. Историко-революционная тема в узбекской прозе 80-годов: Автореф. дисс. канд. филол. наук. – Тошкент: 1992. – 20 с.; Дониёрова Ш. Шукур Холмирзаев хикояларининг бадий-услубий ўзига хослиги: Филол. фан. номз. ...дисс. – Тошкент, 2000. – 149 б.; Нормуродов Р. Шукур Холмирзаев асарларининг тил хусусиятлари: Филол. фан номз. дисс. авторефер. – Тошкент, 2000. – 25 б.; Тавалдиева Г. Шукур Холмирзаев хикояларида воқеликни бадий идрок этиш принциплари: Филол. фан. номз. дисс. автореф. – Тошкент, 2001. – 25 б.; Кучкарова М. Ҳозирги ўзбек адабиётида эссе жанри: Филол. фан. номз. ...дисс. – Тошкент, 2004. – 135 б.; Шахобов К. Ҳозирги ўзбек насрида ўтиш даврининг бадий талқини (Шукур Холмирзаев асарлари мисолида): Филол. фан. бўйича фалс. докт. (PhD) ...дисс.– Фарғона, 2019.; Tilovova M. Badiiy ijod femenologiyasi (Shukur Xolmirzayev hikoyalari misolida): Filol. fan. bo‘yicha fals. dokt. (PhD) diss. avtoref. – Qarshi, 2023. – 54 б.; Mamayusupova S. Shukur Xolmirzayev hikoyalari folklorizmlar: Filol. fan. bo‘yicha fals. dokt. ...diss. – Jizzax, 2024. – 135 б.

⁸Тошбоев О. Абдий замондош. Шукур Холмирзаев ҳаёти ва ижодий фаолиятдан лавҳалар. – Тошкент: Гафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2018. – 480 б.

badiiyatiga, badiiy-estetik vazifasiga diqqat qaratib, qayta ishlovlar berganini dalillash;

bir asarni yaratish uchun ijodkorning qalbida tugʻilgan ijodiy niyat, hayoti va yon-atrofida sodir boʻlgan voqealarning badiiy gʻoya sifatida shakllanishi, badiiy asar sifatida dunyoga kelishi, shuningdek, badiiy yechimning adib qoʻlyozmalari va nashrlari asosida taqqoslanib, qayta-qayta ishlanganini yoritish;

Shukur Xolmirzayev hikoya, esselarida yaratilgan ota, ona, rahbar ayol obrazlarining hayotiy asoslari, shuningdek, muallif obrazi, adibning bolaligi bilan bogʻliq hayotiy faktlarning badiiy haqiqatga aylanish jarayonini aniqlash;

adib hikoya va esselarida uchraydigan ziyoli shaxs obrazining hayotiy asoslari, biografik materialning kichik janrlarda qayta ishlanishi masalasini dalillash.

Tadqiqotning obykti sifatida Shukur Xolmirzayevning “Saylanma. I jild. Hikoyalar” (Toshkent, 2003), “Saylanma. II jild. Hikoyalar” (Toshkent, 2005), “Saylanma. III jild. Hikoyalar” (Toshkent, 2006), “Saylanma. IV jild. Esselar”(Toshkent, 2007), “Saylanma. V jild. Qissalar” (Toshkent, 2016), “Men adabiyotni qismatim deganman...” (Toshkent, 2022) toʻplamlari hamda boshqa yillarda chop etilgan kitoblari, davriy matbuotda chop etilgan hikoya, esselarning nashr variantlari, yozuvchining shaxsiy arxivida saqlanayotgan kichik asarlarining qoʻlyozma variantlari tanlab olingan.

Tadqiqotning predmeti sifatida Shukur Xolmirzayev kichik asarlarining ijodiy biografiyasi va ijodiy laboratoriyasining oʻziga xosliklari olingan.

Tadqiqot usullari. Tadqiqotda analitik, biografik, qiyosiy-tipologik, ijodiy-genetik, germenevtik tahlil metodlaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

oʻzbek adabiyotshunosligida shaxsiy arxivlar asosida amalga oshirilgan ishlar, xususan, ijodkor laboratoriyasi masalasini oʻrgangan olimlar ishiga tavsif hamda Shukur Xolmirzayevning qizi Sayyora Xolmirzayevaning qoʻlida saqlanayotgan qoʻlyozmalar, qoramalar, shaxsiy hujjatlarga qisqa tasnifberilib asoslangan;

Shukur Xolmirzayevning baʼzi kichik asarlarining qoʻlyozmalari oʻrganilib, yozuvchining asar sarlavhasi ustida ishlash tamoyili (“Mangu yoʻldosh”ning besh sarlavhali varianti), asarga nom tanlashdek muhim jarayon, yozuvchining sarlavha qoʻyish mahorati dalillangan;

yozuvchining bir hikoya ustidagi ijodiy zahmati, badiiy niyatning tugʻilishi, hayotiy voqealar va real kishilar (adibning otasi, onasi, ziyoli kishilar) qismati badiiy sujet va obrazga aylanishi, badiiy asarning takomilini ochib berish uchun shaxsiy arxivdagi qoʻlyozmalar va jurnal, kitob nashrlar qiyoslanib, adibning ijodiy laboratoriya sirlari aniqlangan;

asar sujetida badiiy yechimning muhim estetik yuk olishi va shunga koʻra adibning “Jarga uchgan odam”, “Qadimda boʻlgan ekan”, “Bitikli tosh” kabi hikoyalarining qoʻlyozmalari va nashr variantlardagi oʻzgarishga uchragan yechimlari qiyoslanib, yechimning eng maʼqul soʻnggi varianti toʻgʻri topilgani ochiqqlangan;

Tadqiqotning amaliy natijasi quyidagilardan iborat:

Shukur Xolmirzayev asarlarining ijodiy biografiyasini o'rganish muammolariga oid xususiyatlarini tadqiq etish yuzasidan chiqarilgan xulosa va natijalar, shuningdek, ishda foydalanilgan materiallar tahlili adabiyotshunoslikni yangi ilmiy nazariy tushunchalar bilan boyitishi, o'zbek adabiyotshunosligida ijodkor laboratoriyasini tahlil qilishdagi ilmiy qarashlarni rivojlantirishi hamda ushbu yo'nalishda tadqiqotlar yaratishda manba bo'lib xizmat qilishi asoslangan;

Shukur Xolmirzayevning qizi Sayyora Xolmirzayevada saqlanayotgan adibning shaxsiy arxividan aniqlangan hikoyalar qo'lyozmalari va nashr variantlari, hikoya sarlavhasi, yozuvchining asarga nom tanlash mahorati, har bir hikoya ustida olib borgan ijodiy jarayon, ijodiy niyat, badiiy yechim, badiiy asar takomili, hikoya, esselarida badiiy gavdalantirilgan ota, ona, ziyoli shaxslar obrazining hayotiy asoslarining biografik metod asosida tahlil etilishiga oid materiallar adabiyotshunoslik nazariyasi, XX asr vaistiqloq davri o'zbek adabiyoti, hozirgi adabiy jarayon yo'nalishidagi fanlar bo'yicha mavjud o'quv qo'llanmalarini boyitishi; muayyan ijodkor laboratoriyasini tahlil qilish muammolarini o'rganuvchi magistrant, doktorant va mustaqil tadqiqotchilar uchun ham amaliy asos bo'la olishi dalillangan.

Tadqiqot natijalarining ishonchligi qo'llangan yondashuv va usullar, unda foydalanilgan nazariy ma'lumotlarning ishonchli manbalardan olinganligi, tahlilga tortilgan materiallar zamonaviy ilmiy yutuqlaridan foydalangan holda talqin qilinganligi, mavzu bo'yicha ilmiy asoslangan nazariy xulosalar chiqarilganligi, badiiy asar takomili masalasi analitik, qiyosiy, germeneytik kabi zamonaviy tadqiqot metodlari asosida tahlil qilinganligi, taklif, tavsiya va xulosalar asosida olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati zamonaviy o'zbek nasri taraqqiyoti, muayyan ijodkor laboratoriyasi va u bilan bog'liq badiiy asar biografiyasi masalasiga doir mavjud nazariy qarashlarni yangi bilimlar bilan boyitishga xizmat qilishi; kichik asarlarning yaratilish tarixi, ijodiy niyat sifatida shakllanishi, obrazlar va g'oyalarning tug'ilishi, badiiy matn ustida ishlash mahoratini aniqlashda nazariy asos vazifasini o'tashi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati adib asarlarining ijodiy biografiyasini o'rganish muammolari tahliliga oid materiallardan oliy o'quv yurtlarining filologiya yo'nalishi o'quv rejasidagi "Adabiyot nazariyasi", "XX asr o'zbek adabiyoti", "Istiqloq davri o'zbek adabiyoti", "Hozirgi adabiy jarayon" fanlariga oid darslik-qo'llanmalar yaratish, Shukur Xolmirzayev hayoti va ijodi, ijodkor laboratoriyasi masalalariga oid maxsus kurs va seminarlarni tashkil qilishdagi samaradorligi bilan ifodalanadi.

Tadqiqot natijalarining joriy qilinishi. Ijodkor laboratoriyasi va unga xos ijodiy jarayon, badiiy asar biografiyasi, ijodkor shaxs va uning ko'rgan-kechirganlari badiiy haqiqatga aylanishi va bu boradagi yozuvchining ijodiy zahmatlari tarixini o'rganish yuzasidan olingan natijalar asosida:

Shukur Xolmirzayevning shaxsiy arxividagi ba'zi asarlarning qo'lyozmalari bilan nashr variantlari o'rtasidagi farqlar; badiiy asar takomili, badiiy niyat, ijodiy g'oya, zamondoshlar xotirasi, kundalik satrlar, ijodkor laboratoriyasini yoritishga

oid ilmiy natijalardan O‘zRFA Qoraqalpog‘iston bo‘limi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutida 2017–2020-yillarda bajarilgan FA-FI-005 raqamli “Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiqetish” mavzusidagi fundamental loyihani amalga oshirish jarayonida foydalanilgan (O‘zbekiston Respublikasi FA Qoraqalpog‘iston bo‘limi qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutining 2024-yil 3-yanvardagi 1/1-son ma‘lumotnomasi). Natijada tadqiqotchining ilmiy-nazariy fikr va ma‘lumotlari qoraqalpoq tilidagi shunday yo‘nalishdagi ishlarga nazariy asos bo‘lib xizmat qilishi dalillangan;

Shukur Xolmirzayevning bolalar va o‘smirlar, yoshlar obrazlari mavjud bo‘lgan qator hikoyalari, xususan, “Olis yulduzlar ostida”, “O‘zbek xarakteri” kabi asarlarida uchraydigan surxonlik bolalar obrazining ijodkor tarjimai holi va bolaligi bilan bog‘liqligi va qahramonlarning prototiplari kabi masalalarga oid ilmiy tavsiyalaridan O‘zbekiston Respublikasi Oliy ta‘lim, fan va innovatsiyalar vazirligiga qarashli Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2022-yillarda bajarilgan IL-402104474-raqamli “Bolalar adabiyoti.uz multimediali elektron platforma va uning mobil ilovasini yaratish” mavzusidagi fundamental ilmiy loyihani amalga oshirishda foydalanilgan (O‘zbekiston Respublikasi Oliy ta‘lim, fan va innovatsiyalar vazirligi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 2-martdagi 04/1-536-son ma‘lumotnomasi). Natijada bolalar adabiyotiga asoslangan multimediali elektron platformasi va uning mobil ilovasi bolalar va o‘smirlar, yoshlar obrazlari tahliliga oid materiallar hamda tahlillar bilan boyitilishiga erishilgan;

Shukur Xolmirzayev asarlarining ijodiy biografiyasi, badiiy ijod takomili, yozuvchining shaxsiy arxiviga oid ilmiy natija va xulosalardan O‘zbekiston milliy teleradiokompaniyasiga qarashli Xorazm viloyati teleradiokompaniyasining “Adabiy muhit” ko‘rsatuvida foydalanilgan (Xorazm teleradiokompaniyasining 2024-yil 10-maydagi 407-son ma‘lumotnomasi). Natijada adib ijodi haqidagi ilmiy qarashlar teletomoshabinlarda yosh olimlarning dunyoqarashi, bilim darajasi haqidagi tasavvurni kengaytirgan va teleko‘rsatuvlar ilmiy-ommabopligi ta‘minlangan hamda yangi manbalar bilan boyigan.

O‘zbekiston Yozuvchilar uyushmasi Xorazm viloyat bo‘limining ma‘naviy-ma‘rifiy tadbirlarida yosh ijodkorlarga Shukur Xolmirzayev asarlarining yaratilishi misolida ijodiy jarayon bosqichlari, ijod psixologiyasi, matn tahriri, adib asarlarining qo‘lyozma va nashr variantlari qiyoslanib, ijodiy jarayonga ichki va tashqi ta‘sirlar, yozuvchining individual badiiy mahorati, badiiy asar biografiyasi haqida ma‘ruzalar qilishda tadqiqot natijalaridan unumli foydalanilgan (O‘zbekiston Yozuvchilar uyushmasi Xorazm viloyati bo‘limining 2024-yil 20-iyundagi №33/24-son ma‘lumotnomasi). Natijada ijodkor laboratoriyasiga doir tadqiqot xulosalari ma‘naviy-ma‘rifiy tadbirlarda qilingan ma‘ruzalarning izchilligini ta‘minlashga xizmat qilgan.

Tadqiqot natijalarining aprobat siyasi. Tadqiqot natijalari 8 ta ilmiy-amaliy anjumanda, jumladan, 3 ta xalqaro va 5 ta respublika ilmiy-amaliy konferensiyalarda muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 19 ta ilmiy ish chop etilgan. Shulardan O‘zbekiston Respublikasi Oliy ta‘lim,

fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarni chop etish tavsiya etilgan ilmiy nashrlarda 10 ta maqola, jumladan, 7 tasi respublika va 3 tasi chet el ilmiy jurnallarida nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat. Tadqiqot ishining hajmi 149 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning **Kirish** qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsadi va vazifalari, obykti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishiga mosligi ko'rsatilgan, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Ijodkor laboratoriyasini o'rganishda shaxsiy arxivlarning ahamiyati va asarga nom tanlash”** deb nomlangan bo'lib, bobning birinchi faslida **“Shukur Xolmirzayev shaxsiy arxivi va uning qisqa tasnifi”** tahlil qilingan.

Jahon va o'zbek adabiyotshunosligida ijodkor laboratoriyasi, xususan, mashhur adiblarning uy-muzeylari, davlat muzeylari, qo'lyozmalar institutida saqlanayotgan qo'lyozma va hujjatlari asosida yangi tadqiqotlar yaratildi. Masalan, rus adabiyotshunos olimlari T.N.Arhangelskaya, M.Y.Smelkovskaya, V.Verseyev kabi olimlarning dissertatsiya va monografiyalari ijodkor laboratoriyasi va badiiy asar biografiyasini o'rganishga bag'ishlangan⁹. Mazkur tadqiqotlar o'tgan asrning 90-yillaridan keyin yaratilgan yangi ilmiy izlanishlardir. Shuningdek, o'zbek adabiyotshunosligida I.Sulton (“Navoiyning qalb daftari”), M.Qo'shjonov (“Abdulla Qodiriy – erksizlik qurboni”, “O'zbekning o'zligi”, “Oybek mahorati”, “Abdulla Qahhor badiiy mahorati”), N.Karimov (“Cho'lpon”, “Usmon Nosir”, “H.Olimjon poetikasi”, “Mirtemir”, “Zulfiya”), O.Sharafiddinov (“Iste'dod jilolari”, “Cho'lponni anglash”, “Ijod mashaqqati”), U.Normatov (“Mahorat sirlari” (hammualliflikda M.Qo'shjonov), “Qodiriy bog'i”, “Nafosat gurunglari”, “Tafakkur yog'dusi”, “Qahhorni anglash mashaqqati”, “Ko'ngillarga ko'chgan she'riyat”, “Ustoz ibрати”, “Ijod sehri”), B.Nazarov (“G'afur G'ulom olami”, “Ijodning jon tomiri”), N.Rahimjonov (“Shoir va davr”, “Ilmiy tafakkur jilolari”, “Badiiy asar biografiyasi”, “Abdulla Qodiriyning adabiy estetik qarashlari”, “Badiiy so'z estetikasi”, “Sakina”), R.Qo'chqor (“Qarzga berilgan nur”, “Men bilan munozara qilsangiz...”), B.Karimov (“Abdulla Qodiriy va germenevtikasi”, “Ikki daho ikki bebaho”, “Qodiriy qadri”, “Abdulla Qodiriy:

⁹ Архангельская Т.Н. В творческой лаборатории Л.Н.Толстого: Источники; прообраз и образ; литературный связи: Дисс. ...на соискание ученой степени канд. филол. наук. – Орел, 2004. – 75 с.; Смелковская М.Ю. Реальный факт и художественный вымысел в творчестве И.А.Бунина (На материале рассказов и повестей «Деревня» и «Суходол»): Дисс. ...на соискание ученой степени канд. филол. наук. – Елец, 2003. – 189 с.; Вересаев В. Живая жизнь: О Достоевском и Льве Толстом Аполлон и Дионис (о Ницше). – Москва: Издательство политической литературы, 1991. – 336 с.

tanqid, tahlil va talqin”, “Abdulla Qodiriy va germeneytik tafakkur”, “Qodiriy nasri – nafasat qasri”, “Abdulla Qodiriy fenomeni”, “O‘tkan kunlar” ibrati”), S.To‘laganova (“Badiiy asar morfologiyasi”, “Abdulla Qodiriy: shaxsiyat va ijodkor”), O.Jo‘raboyev (“Matnning matnosti sirlari: (mumtoz bitiklar va Abdulla Qahhor asarlari tahlili asosida), M.Qo‘chqorova (“O‘tmishdan ertaklar” tadqiqi”, “Abdulla Qahhor istiqloq adabiyotshunosligi ko‘zgasida”, “Erkin A‘zam – sarkazm ustasi”), N.Ziyodullaeva (“O‘zbek adabiyotshunosligida ijodkor biografiyasini o‘rganish muammolari (Abdulla Qahhor hayoti va ijodi asosida)” nomzodlik dissertatsiyasi) kabi olimlarning o‘nlab tadqiqotlari ijodkor laboratoriyasi masalalarining turli qirralarini o‘rganishga bag‘ishlangan.

O‘zbekiston xalq yozuvchisi Shukur Xolmirzayevning qizi adabiyotshunos S.Xolmirzayeva tomonidan taqdim etilgan adib asarlarining qo‘lyozmalari, qoralamalarini o‘rganib, yozuvchining shaxsiy arxivini quyidagicha tasnif qildik:

1. Epik turdagi asarlarining qoralama variantlari:

a) roman janridagi asarlar qoralamasi: “Qilko‘prik” romanining bir xil variantdagi 4 ta qo‘lyozma nusxasi va “Olabo‘ji” romanining bir xil variantdagi 3 ta qo‘lyozma nusxasi;

b) qissa janridagi asarlar qoralamasi: “Ot yili” qissaning qo‘lyozma nusxasi;

c) hikoya janridagi asarlarining qoralama variantlari: “Mangu yo‘ldosh” hikoyasining besh xil sarlavha bilan besh xil qoralama varianti (“Ikki boshli odamlar”, “Sumalak”, “Uzangi yo‘ldosh”, “Ko‘lanka”, “Navro‘z”); “Kuzda bahor havosi” hikoyasining “Loyli ko‘chalar” sarlavhali qoralama varianti; “Bitikli tosh” hikoyasi final qismining ikki xil yozilgan qoralama varianti; “Darvesh”, “Singan yog‘och” (salkam 100 sahifa), nomsiz qissa (boshlanishidagi 10 beti yo‘q), “Kashfiyot” (9 bet, tugal emas), “Odam ato va Momo havo avlodlari”(tugal emas), “Yuring, kupega kiramiz” (11 bet, deyarli tugal).

2. Dramatik turdagi asarlarining qoralama variantlari:

– “Ziyofat” dramasi qo‘lyozmasi to‘liq holda saqlangan (ushbu drama rejissor B.Yo‘ldoshev tomonidan sahnalashtirilgan);

– “Bulut to‘sgan oy” hikoyasining sahna uchun mo‘ljallab yozilgan dramatik shakli (mazkur drama rejissor R.Jumayev tomonidan radiopastonovka qilingan).

3. Shaxsiy xatlar: Adibning do‘stlari: Ismatjon (1967), Mengziyo (1980) va Ne‘matlarga (1985) yozgan xatlari.

Shuni alohida ta‘kidlash lozimki, adibning shaxsiy arxivida tugallangan va tugallanmagan hikoya va qissalarining qo‘lyozmalari saqlanib qolgan. Qo‘lyozma holatida tugallanmagan asarlarning ba‘zilarida badiiy yechim yo‘q bo‘lsa, ba‘zilarining esa sarlavhasi, boshlanish qismlari yo‘q. Ko‘rinadiki, adibning ijod jarayonida bir asardan ikkinchi asarga o‘tib ishlash xarakteri bo‘lgan. Yoki ba‘zi asarlaridan ko‘ngli to‘lmasa, ularni oxirigacha yetkazmagan. Ko‘ngli to‘lmagan asarlaridan sovuqqonlik bilan voz kechgan. Yuqoridagi fikrimizga yozuvchining “Yo‘lovchi” (16 bobi matbuotda e‘lon qilingan) romani, “Kashfiyot” (9 bet, tugal emas), “Odam ato va Momo Havo avlodlari”(tugal emas), “Yuring, kupega kiramiz” (11 bet, deyarli tugal) kabi tugallanmay qolgan asarlarini misol bo‘ladi.

Ma‘lumki, “Ijodkor qalami ostidan chiqqan haqiqiy san‘at namunasi – mo‘jizakor badiiy asar matnidir. Matn yo‘q joyda tushunish va tushuntirish, talqin

va tahlil xususida gap bo'lishi mumkin emas. Matn obyektiv olamning subyektiv in'ikosi, tushunchalar ifodasidir. Adabiyotshunos va munaqqid shu manbani talqin etadi"¹⁰. Badiiy asar matni qanchalik qimmatga ega bo'lsa, bu matnning dunyoga kelish jarayoni shu qadar ahamiyatlidir.

Shukur Xolmirzayev asarlarining ijodiy biografiyasini o'rganish, ijodkor laboratoriyasini kuzatish natijasida shunga amin bo'ldikki, adib badiiy matnning qayta tahririga, asosan, ikki xil sabab bilan yondashgan:

1. Ixtiyoriy holda, ya'nibadiiy takomil maqsadi bilan.
2. Majburiy holda, davr mafkurasi talabi (senzura talabi) bilan.

Shukur Xolmirzayev o'z asarlarini "Saylanma"ga kiritishidan oldin badiiy takomil maqsadi bilan ularni qayta tahrir qilib, bir sidra ko'zdan kechirgan, asar mazmuni, kompozitsiyasini o'zgartirgan, badiiy asar mukammal chiqishi uchun tinimsiz mehnat qilgan. Masalan, adibning "Kuzda bahor havosi", "Mangu yo'ldosh", "Bitikli tosh", "O'zbek bobo" kabi hikoyalari o'ziga xos ijodiy-biografik tarixga ega, hikoyalarning bir necha nusxalari mavjud bo'lib, bu nusxalarda nafaqat asar nomi o'zgaragan, balki asarning fabulasi, sujet ko'lami, qahramonlar harakatidagi o'zgarishlar ham ko'zga tashlanadi. Birgina "Mangu yo'ldosh" hikoyasining beshta variantdagi – "Ikki boshli odamlar", "Sumalak", "Uzangi yo'ldosh", "Ko'lanka", "Navro'z" sarlavhalari ostidagi qoramalar nashr varianti asosida o'zaro qiyosan o'rganilganda adibning badiiy asar ustidagi zahmati, san'atkorona yondashuvi yanada namoyon bo'ladi.

Bundan tashqari, Shukur Xolmirzayevning ba'zi asarlari, jumladan, hikoya, esse, qissa va romanlari tashqi ta'sir ostida, majburiy ravish ravishda tahrirga tortilgan. Mustabid tuzum senzurasining "keskir qaychisi"ga uchragan asarlaridan biri 1980-yilda "Og'ir tosh ko'chsa" kitobidan bosh muharrir "tashabbusi" bilan ataylab olib tashlangan "Qadim Baqtriya tuprog'ida" essesidir. Bu haqida adib adabiy suhbatlaridan birida shunday xotirlaydi: "Esse kitobning so'nggi bobi edi, olib tashlandi. Azamatlar oltmish ming nusxa kitobdan yirtib-qo'porib optashlashdi"¹¹.

Essening jurnal varianti va kitob (Saylanma, VI jild) variantidagi matni tadqiqotda qiyoslanib, farqlar, o'zgartirishlar va ularning sabablari aniqlandi. Jumladan, yozuvchi esseda O'rta Osiyoning qadim tarixi, xalqlarning ma'naviyat ildizlariga nazar solar ekan, kechmishda bobolarimizning diniy tafakkur bosqichlarini sanab o'tadi. Biroq esse matnidagi mantiqsizlik muallifning fikri birdaniga XX asrga "sakrab ketgan" jumllarida ko'rinib qoladi. "Hozir uning bitta dini bor, bu kommunizm g'oyalari sodiqlikdir. Zaratushtra, Buddha, Muhammad kabilardan baland tursa, baland turadigan Ulug' Lenin yaratgan e'tiqoddir bu. Ana shuning uchun ham men mamlakatimning bugungi ahvolidan behad xursandman!"¹² Matnda mantiqiy uzviylikning buzilishi ham bejiz emas.

Muallif bu haqida: "Esseda men Lenin boboni (xudo o'zi kechirsin) Buddha, Muhammad (s.a.v.) va Zardusht bilan yonma-yon qo'ygan ekanman... Kitobga

¹⁰ Каримов Б. XX аср ўзбек адабиётшунослигида талқин муаммоси (қодирийшунослик мисолида): Филол. фан. докт. ...дисс. – Тошкент, 2002. – Б.17.

¹¹ Адабиёт адабиёт бўлиб қолмоғи керак. Адабий суҳбат // Тафаккур. – Тошкент, 2013. – №3. – Б.36-45.

¹² Холмирзаев Ш. Қадим Бақтрия тупроғида. Шарқ юлдузи. – №11. – Тошкент, 1973. – Б.147.

favqulodda soʻnggi taqriz yozgan kishi (u katta olim, fan doktori, etnograf!) “Bundoq emas, Leninning oldida Muhammad bilan Buddha kim boʻpti!” deb menga taʼnalar qilgan, tagʻin bizning janubdagi (miloddan burungi) tarixni bilmasligi sababli (oʻsha tarix obidalarini borligi uchun ham tarix muzeyimiz obod!) koʻp maʼlumotlarni inkor etgan ekan¹³” degan fikrlarini keltirganki, u butun bir asarni adabiyotda yashab qolishi uchun ixtiyoriga zid ravishda “zoʻraki jummlalar” kiritishga majbur boʻlganini koʻrsatadi.

Umuman, mazkur faslda jahon va oʻzbek adabiyotshunosligida shaxsiy arxivlar asosida amalga oshirilgan ishlar, xususan, ijodkor laboratoriyasi masalasini oʻrgangan olimlar ishiga ekskurs qilindi hamda Shukur Xolmirzayevning qizi Sayyora Xolmirzayevaning qoʻlida saqlanayotgan qoʻlyozmalar, qoralamalar, shaxsiy hujjatlarga qisqa tasnif berib, adibning ijod ustaxonasida kechgan jarayonlar matn ustidagi tahrir, badiiy asar takomili yoʻlidagi Shukur Xolmirzayev ijodiy tajribasi tadqiq etildi.

Birinchi bobning ikkinchi fasli “*Adib ijodida sarlavhalar badiiyati*” deb nomlangan boʻlib, Shukur Xolmirzayevning asarga nom tanlash borasidagi yondashuvlari, oʻziga xos uslub qirralari, sarlavhalar ustidagi izlanishlari aniq misollar bilan ochib berilgan. Maʼlumki, yozuvchi estetik ideali va yuksak didining ilk belgisi asar sarlavhasida aks etadi. Kitob muqovasidagi sarlavha, umuman, asar nomi kitobxonni oʻziga jalb etadigan taʼsir kuchiga ega. Oʻqiguvchi koʻz noodatiy nomlarga, oʻz tuygʻulariga reaksiya beruvchi sarlavhalarga ishqiboz boʻladi.

Asar nomi aslida shu asarni boshqa asarlardan farqlab, ajratib turadigan birlamchi belgi hisoblanib, “...asarlarning sarlavhasi bir yoki bir nechta soʻzda ifodalanishi, yuzlab sahifalarga sochilgan fikrni oʻzida aniq, nomlanishidanoq oʻquvchini oʻziga jalb qilishi lozim”¹⁴. Yan Parandovskiy taʼkidlaganidek, “Kitobga nom tanlash oʻziga xos nozik ish boʻlib, bunda taʼb did, havas, moyillik va qiziqishlar, baʼzan esa mazkur asar xizmat qilishi lozim boʻlgan gʻayri ixtiyoriy tendensiyalar va nihoyat, moda yoki davr urf-odatlarini ham namoyon boʻladi. Baʼzi bir hollarda oddiy va kamtarona nom afzal koʻrilsa, boshqa paytlarda – uning favquloddaligi, ajoyibligi, gʻalatiligi, chalkashligi va jumboqli boʻlishiga eʼtibor qaratiladi”¹⁵.

Biz badiiy asar sarlavhalarining badiiyati borasidagi M.Xudoyorova¹⁶, I.Toshaliyev¹⁷, Sh.Aqmanova¹⁸ kabi tadqiqotchilarning ilmiy mulohazalari bilan tanishib, adabiyotshunos K.Hamrayev¹⁹ tomonidan ilgari surilgan sarlavhalar tasnifini inobatga olgan holda Shukur Xolmirzayevning oʻz asarlariga nom qoʻyishdagi individual badiiy-estetik yondashuvini shartli ravishda quyidagicha tasnif qilish mumkin deb hisoblaymiz:

¹³Адабиёт адабиёт бўлиб қолмоғи керак. Адабий суҳбат // Тафаккур. – Тошкент, 2013. – №3. – Б.36-45.

¹⁴ Умуров Х. Адабиётшунослик назарияси. – Тошкент: А.Қодирий номидаги халқ мероси, 2004. – Б.136.

¹⁵ Парандовский Ян. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б.289.

¹⁶ Худойорова М. Навоий қитъалари сарлавҳасига доир. // Ўзбек тили ва адабиёти. – Тошкент, 2021. – №1. – Б.58-62.

¹⁷Тошалиев И. Сарлавҳалар стилистикаси. – Тошкент. 1995. – Б. 96.

¹⁸ Ақманова Ш. Оʻzbek tili bibliografiyasi. – Urganch: Kharezm travel, 2023. – Б.150.

¹⁹Ҳамраев К. Ҳозирги ўзбек ҳикоясида композиция поэтикаси: Филол. фан. бўйича фалс. докт. (PhD) ...дисс.– Тошкент, 2018. – Б.95-101.

1. Badiiy asar tarkibidan o'sib chiquvchi sarlavhalar:

a) obraz-sarlavha. Bunda muallim asardagi asosiy qahramon nomi yoki shaxsi otiga asoslanib nom tanlaydi: "Ko'kboy", "Cho'loq turna", "Qariya", "Keksag'ijakchi", "Yozuvchi", "Podachi", "Sirli militsioner", "Uchinchi hamroh", "O'zbek bobo", "Oq otli";

b) detal-sarlavha. Bunda badiiy asardagi muhim vazifa bajargan detalnom darajasiga chiqariladi. Bu tipdagi sarlavhalarni tanlashda adiblar butun bir boshli asarni harakatga keltirgan detalga asos qilib oladi: "Haykal", "Ko'k dengiz", "Yashil niva", "Bitikli tosh";

c) sujet-sarlavha. Bunday tipdagi asar nomlari bosh qahramon harakati, sujet mazmuni orqali shakl topadi: "Zov ostida adashuv", "Olma yemadim", "Boychechak ochildi", "Nasib etsa" kabilar.

2. Majoziy-sarlavha. Bunda sarlavhalar majoziy ma'noga ega bo'ladi. Bunda muallifning noyob poetik topilmasi metafora yoki kinoya ma'no ko'chish usuli orqali o'z ifodasini topadi va asar sarlavhasiga ko'tariladi: "Bukri tol", "Bulut to'sgan oy", "Bandi burgut", "Qushlar qishlovdan qaytdi", "Bahor o'tdi", "Jarga uchgan odam", "Og'ir tosh ko'chsa", "Xumor", "Yovvoyi gul", "Mangu yo'ldosh", "Bir vujudda ikki jon". Bu tip sarlavhalar o'z ichida uchga ajratildi:

a) kinoya sarlavha. Bunday sarlavhada piching, kinoya mazmuni yashiringan bo'ladi. Ramziylik yozuvchining yashirin kinoyaviy maqsadiga xizmat qiladi: "Ustoz", "Kulgan bilan kuldirgan", "Odam", "Yangi zot", "Tabassum", "Dinozavr", "Olabo'ji", "Ikki jahon ovvorasi", "O'n sakkizga kirmagan kim bor?";

b) tazod-sarlavha. Bu kabi sarlavhalarda ikki zid tushunchalar bir majoziy ma'noni tashishga xizmat qiladi. "Kuzda bahor havosi", "Bulut to'sgan oy", "Bodom qishda gulladi";

c) falsafiy-sarlavha. Bunday sarlavhalar yozuvchi o'ylagan falsafiy mushohadalarning mahsulini, asar mazmunidan kelib chiqadigan teran falsafani o'zida aks ettiradi. "Odam", "Olam tortishish qonuni", "O'zbek xarakteri" kabilar.

3. Ruhiy-emotsional sarlavha. Mazkur tipdagi sarlavhalar, odatda, ruhiy tasvir ustunlik qiladigan asarlarga nisbatan tanlanadi: "Ko'ngil", "Yig'i", "Tabassum".

4. Xronotop-sarlavha. Bu kabi sarlavhalar badiiy zamon yoki makonga ishora qiladi: "Olis yulduzlar ostida", "Kechagi kun kecha", "Oy yorug'ida", "Ot yili", "Ota yurt", "Arpali qishlog'ida", "Kimsasiz hovli", "Shudring tushgan bedazor", "Yur, tog'larga ketamiz".

5. Folkloristik xususiyatga ega sarlavhalar. Bunday tipdagi sarlavhalar xalq ijodiyoti chashmalaridan suv ichgan, folklor unsurlari aks etgan asarlarga nisbatan tanlanadi. Bunday asarni yozush uchun ham, unga nom tanlash uchun ham muallifdan xalq og'zaki ijodini chuqur bilish talab qilinadi. "Chillak o'yin", "Qadimda bo'lgan ekan", "Navro'z, Navro'z", "Quloqcho'zma", "To'p o'yin", "Xorun ar Rashid".

Bu faslda Shukur Xolmirzayevning asar sarlavhasiga qanchalik mas'uliyat bilan jiddiy yondashgani shaxsiy arxivdagi asarlarning qoramalari bilan solishtirib o'rganildi va "Saylanma"ga kiritilgan asar nomlar shartli ravishda tasniflandi, adibning sarlavha tanlash bobidagi mahorati tadqiq etildi.

Dissertatsiyaning ikkinchi bobi “**Shukur Xolmirzayevning kichik asarlari: ijodiy niyat va badiiy yechim muammosi**” deb nomlangan va ikkifasldan tarkib topgan. Bobning birinchi faslida “*Ijodiyg‘oyaning tug‘ilishi*” tadqiq etilgan.

Har bir ijod jarayoni turli bosqichlarni o‘z ichiga oladi. “Biz badiiy ijod jarayoni deganda san’atkor ongida ijodiy niyat yetilib, “bo‘shlanish” zarurati yuzaga kelgan paytdan asarga so‘nggi nuqta qo‘yilgunga qadar bo‘lgan vaqtni ko‘zda tutamiz”²⁰. Bu bosqichlarni o‘rganish ijodkor psixologiyasi, badiiy asar biografiyasini tadqiq etish va ochib berish uchun muhim omil sifatida xizmat qiladi.

Ma’lumki, yozuvchida “ijodiy niyat –voqelik bilan munosabati, voqelikni o‘zicha qabul qilishi va idrok etishi natijasi o‘laroq yuzaga keladi”²¹. Dastlab ijodkor o‘z tafakkur sandig‘iga o‘zi kuzatgan har xil voqea-hodisalarni jamlaydi, bu voqeliklardan ma’lum xulosalar chiqaradi, ularni sintezlaydi. Ba’zan ijodkor hayotni, insonlarni kuzatib, diliga tugib yurgan badiiy niyatga mos keladigan biror inson holatiga yoki qismatiga duch keladi. Bu yerda yozuvchi uchun odam xarakteri asosiy turtki vazifasini o‘taydi.

Darhaqiqat, Shukur Xolmirzayevni ham xuddi shunday hayotda uchratgan biror insonning, aniqrog‘i, xarakter egasining g‘alati fe‘l-atvori, boshqalardan farq qiladigan munosabati, gapirish toni, mimikasi, ko‘rinishi – bularning qaysidir bittasi hayratlantirgan, unga xayolidagi ijodiy g‘oyaning badiiy asar tusini olishiga turtki bergan. Bunday asar yaratilishiga turtki bo‘lgan insonlar va voqeliklar adib haqidagi zamondoshlarining xotiralari va jurnalistlar bilan bo‘lgan suhbatlari, adibning esse-xotiralari, kundaligidagi qaydlar sinchiklab o‘rganilib aniqlandi. Jumladan, “Quyosh-ku falakda kezib yuribdi”, “Omon ovchining o‘limi”, “Kulgan bilan kuldirgan” hikoyalarning yaratilishida, ijodiy g‘oyaning yetuk bir badiiy asarga aylanishida katalizatorlik vazifasini o‘tagan insonlar Shukur Xolmirzayev ijodiy olamiga qay tarzda kirgani tadqiq etildi.

Adibning kundaligidagi quyidagi qaydlar yozuvchining ijodiy g‘oyalarga nihoyatda boy bo‘lganini, bir paytning o‘zida bir qancha asarlar uchun g‘oyaadibning tafakkurida mavjud bo‘lganini kuzatish mumkin, kundalikdagi uch-to‘rtta jumladan oshmagan kichik qaydlar borki, ijodkorning ijodiy rejalarga boy bo‘lganini ko‘rsatadi. Quyidagi jadvalda ijodiy reja va ularni badiiy asarga aylanish holatiga misol keltirilgan:

	Reja (ijodiy g‘oya)	Badiiy asar
1.	Ot va uning egasi. Egasi nomard bo‘ladi. Egarga chiqib o‘tiradi, egasi cho‘kadi va g‘oyib bo‘ladi ²² .	“Ot yili” qissa

²⁰ Куронов Д. Адабиётшуносликка кириш. – Тошкент: А.Қодирий номидаги халқ мероси, 2004. – Б.81.

²¹ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б.109.

²² Холмирзаева С. Қайтмас дамлар. – Тошкент: Дизайн пресс, 2013. – Б.17.

2.	Yaxshilik qilishdan rohatlanadigan biznesmen haqida ²³ .	“Dinozavr” romanida Jamolidin obrazida namoyon bo‘lgan; “Vatan-u xalq uchun xizmat beminnat bo‘ladi” esesida Qurbon Amirqulov obrazida gavdalangan.
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Ko‘rinadiki, “Ulkan polotnolarning paydo bo‘lishiga kichik qaydlar turtki bo‘lishi mumkin”²⁴. Shukur Xolmirzayev ijodiy tafakkurining shakllanish jarayoni, yozuvchiga ilhom bergan hayotiy va adabiy faktorlar, ijodiy g‘oyaning paydo bo‘lishiga shaxslar, voqealar, hattoki kichik detallar ham sabab bo‘lgan. Shukur Xolmirzayevning badiiy mahorati esa “ko‘rimsizdek” tuyulgan bu parchalardan katta badiiy asar yarata olganida va adabiyot xazinasiga kiritganidadir.

Mazkur bobning ikkinchi fasli **“Badiiy yechimning qayta ishlanishi”** deb nomlangan. Badiiy asarda ijodkor badiiy yechimni qay tarzda berishi uning hayotiy materialga munosabatiga, professional ijod texnikasini qay darajada egallaganiga bog‘liq. Odatda, yozuvchilar tugunni yaxshi “tugib”, yechim borasida biroz oqsab qolishlari va bu ko‘pincha original yechim topolmaslik tufayli an’anaviy yakunga murojaat etganlarini kuzatamiz. Shukur Xolmirzayev yechim masalasiga jiddiy e’tibor bergan. U Tagordagi chuqur falsafiylik, Jek Londondagi konfliktning aniq qo‘yilishi, Tolstoydagi haqqoniylik, Abdulla Qahhordagi ixchamlilik va kuchli drammatizm kabi ijobiy fazilatlarini o‘zida singdirib, surxon milliy koloritini quyuc bo‘yoqlarda bera olish, sujet tuzilishi, ayniqsa, yechim borasida sxematizmdan qochish kabi xislatlarni shakllantirgan. Yozuvchining o‘zi ta’kidlaganidek, “Umuman, bir narsani bemalol qayd qilishim kerak: Ko‘pchilik hikoyalarimizda yechim chatoq... Yechim – yozuvchining dunyoni zuhur etishi, inson ruhining ichki va sirtqi qonuniyatlarini nechog‘lik bilishi, qolaversa, mahorat – professionallik, ijod texnikasini egallagani bilan bog‘liq masaladir!”²⁵ Adibning badiiy yechim topish bobidagi mahorati – an’anaviy sxematizmdan qochish, original yechimga intilish, kitobxonni uzoq mushohadalarga chorlaydigan falsafiy yakunni topish, ba’zi qahramonlariga asar so‘ngida jismoniy jazodan ko‘ra ma’naviy jazo berish kabi qator o‘ziga xos uslub qirralari uning “Qadimda bo‘lgan ekan”, “Bitikli tosh”, “Jarga uchgan odam” kabi hikoyalarining qoralama, jurnal va “Saylanma”dagi variantlari o‘zaro qiyosan o‘rganilganda yanada yaqqolroq namoyon bo‘ldi.

Shukur Xolmirzayev asarlarida, ayniqsa, hikoyalarida, odatda, xulosa o‘rnida shunday bir g‘oyaviy zarb bo‘ladiki, bu zarb o‘quvchining yurak-yuragiga yetib boradi. Ammo ba’zi asarlarining qoralamalarida bu holatko‘rinmaydi. Ijod bobida o‘ziga nisbatan o‘ta talabchan bo‘lgan adib bunday yechim bilan tugagan asarlarini “Saylanma”ga kiritishdan oldin qayta ishlagan.

Muallif badiiy matn tahriri davomida asarlarining badiiy yechimida badiiy asar uchun zarur bo‘lgan haqqoniylik, mantiqiylik, adolat kabi mezonlarning to‘kis

²³Xolmirzaeva C. Ko‘rsatilgan manba. – B.17.

²⁴ Xolmirzaeva C. Ko‘rsatilgan manba. – B. 3.

²⁵Xolmirzaev Ш. Мўъжиза бўлиб қолсин //Шарқ юлдузи. – Тошкент, 1988. – №6. – Б.164.

bo'lishiga jiddiy e'tibor bergan. Qoralama variantlarida "Qadimda bo'lgan ekan" hikoyasidagi O'sar va uning xotini Hojarga, "Bitikli tosh" hikoyasidagi Boyquvarga, "Jarga uchgan odam" hikoyasidagi Islomga ijodkor tomonidan ma'lum ma'noda adolatsizlik qilingan bo'lib, yakuniy qismida mantiqiy izchilik, haqqoniylik buzilgani seziladi, adib yechimdagi bu nuqsonni ijod ustaxonasida qayta-qayta ishlab, o'nglab olgan. Aniqrog'i, u yechimda biror ijtimoiy-falsafiy muammoni yechishni emas, kitobxon oldiga o'sha muammoni ko'ndalang qilib qo'yishni uddalagan. Zotan haqiqiy ijodkor o'quvchisi ortidan emas, aksincha, o'z ortidan kitobxonni yuksaklikka yetaklaydi. Uni fikrlashga, o'z-o'zini tadqiq qilishga undaydi. Mazkur faslda Shukur Xolmirzayevning asarlarida badiiy yechimi ustida ishlashi, o'ziga xos original yechim topish yo'lidagi izlanishlari tadqiq etildi, badiiy mahoratining yana bir qirradi ochib berildi.

Dissertatsiyaning uchinchi bobi "**Shukur Xolmirzayev nasrida biografik materialning qayta ishlanishi**" deb nomlanganva ikki fasldan tarkib topgan. Birinchi fasli "*Ota, ona obrazlari: hayotiy asos va badiiy haqiqat*" deb nomlangan bo'lib, unda yozuvchining asarlari orqali muallifning ko'pchilikka noma'lum bo'lgan hayotining ba'zi fasllari, oilasi, xususan, onasi Oysha Omonova, otasi Orziqul polvonlarning hayotiga va faoliyati, insoniy fazilatlariga, umuman, taqdir yo'lga oid ma'lumotlar aniqlandi. Yozuvchining biografiyasi oid bu yangi ma'lumotlarga asarlarini biografik metod asosida tadqiq etish orqali erishildi.

Ma'limki, ShukurXolmirzayev asarlarida ota, ona obrazi eng muhim estetik yuk tashuvchi figuralardan hisoblanadi. Yozuvchi "O'n sakkizga kirmagan kim bor?" qissasida (Jalolov), "O'zbekning soddasi" hikoyasida (Polvon aka), "O'zbek bobo" qissasida (Amirqul polvon), "Ota yurt" hikoyasida (ota deyiladi, nomi keltirilmaydi), "Zov ostida adashuv" hikoyasida (ota deyiladi, nomi keltirilmaydi) ota obrazinalohida mehr bilan tasvirlangan. Jumladan, adib "O'zbek bobo" hikoyasidagi Amirqul polvonobrazini oriyatli, halol, bir so'zli inson timsoli sifatida yaratadi. Bu xarakter chizgilarini u otasi Orziqul polvondan olgan. Ba'zi asar qahramonlariga esa onasi Oysha Omonova prototip vazifasini o'tagan. Masalan, "Bukri tol" hikoyasida Oyna opa, "O'n sakkizga kirmagan kim bor" qissasida Zaynabxon, "Bitikli tosh" hikoyasida Dilnura Qosimova, "Kechagi kun kecha" hikoyasida Sobirova opa, "Hukumat" hikoyasida "O'qumat opoy", "Qushlar qishlovdan qaytdi"da Xosiyat opa obrazlari rahbar ayol sifatida harakatlanadi va o'z davrining ijtimoiy-siyosiy voqealarini, siyosiy tuzumning xotin-qizlarga bo'lgan munosabatini ifoda etadi. Bu obrazlar nafaqat rahbarlik lavozimi bilan, balki qahramonlarning tabiati: cho'rtkesarligi, fidoiyligi o'zaro va o'z Onasi bilan bir umumiy mushtaraklikka ega.

Shukur Xolmirzayev otasi Qo'ng'iro't ota – Orziqul polvon haqida o'z xotiralarida shunday deydi: "Otam vafotidan olti-yetti yil o'tgach, onam boshini pana qilgan. U kishini Orziqul polvon deyishardi. Ruhlarini shod bo'lsin, yaxshi inson edi. Chamasi 13 yoshlarda edim, otam qo'limga miltiq tutqazib, belimga o'qdon bog'lab qo'yardi-da, eshakka mindirib, yoningga hech kimni yaqinlashtirma, deb toqqa yuborardi..."²⁶ Chindan ham, aynan Orziqul polvon

²⁶Холмирзаева С.Қайтмас дамлар. –Тошкент: Дизайн-пресс, 2013. – Б.82.

tarbiyasi tufayli mardlik, qat'iyatlilik kabi yuksak insoniy fazilatlar bola Shukurning qalbida ildiz otadi. Ayniqsa, uning tabiatga mehr qo'yishida otasining dashtda, ovda, qayerda bo'lmasin, yosh Shukur Xolmirzayevga tabiatning qudratini, sir-sinoatini uqtirib borishi katta ahamiyat kasb etib, bola qalbida bir umrga yetgulik tabiatga shaydolik, muhabbat tuyg'usini shakllantirgan. Yozuvchi otasidagi ushbu xislatlarni "O'zbek bobo" hikoyasida Amirqul polvonning hayotiy a'moli sifatida ko'rsatgan.

Xullas, bu faslda adib asarlarida tez-tez uchraydiganota va ona obrazlarining hayotiy asoslari aniqlandi, biografik materialning ijodkor laboratoriyasida qayta ishlanish jarayoni tahlil etildi.

Uchinchi bobning ikkinchi fasli "**Ziyoli shaxslar obrazining badiiy talqini**" deb nomlanadi. Yozuvchi hayoti va faoliyati bilan aloqador bo'lgan hujjatlar, u yashagan ijtimoiy muhit va shu muhit kishilari bilan o'zaro munosabatlar haqidagi ma'lumotlar qanchalik ko'p bo'lsa, biografik metod o'z samarasini berishi shubhasiz. Shukur Xolmirzayevning hayotida muhim iz qoldirgan ustozlari, do'st-u yorlari va ular bilan bog'liq real voqealar uning asarlariga ko'chib, adib yaratgan badiiy olamda yashab kelmoqda. Adabiyotshunos Ta'lat Solihov qayd etganidek, "Har bir san'atkorning o'z mamlakati va shu mamlakatda yashaydigan, istiqomat qiladigan o'z fuqarolari bo'ladi"²⁷.

Shukur Xolmirzayev roman, qissa, hikoyalarida qalamga olingan obrazlar va voqealarning qaysidir darajada hayotiy real asosi bor; ijodkor bu real voqealar va ziyoli shaxslar obrazini badiiy suvratlantirib, umuminsoniy ma'naviy-axloqiy, ijtimoiy, falsafiy g'oyalar chiqarishga muvaffaq bo'lgan. Yozuvchining hayotida muhim iz qoldirgan insonlar ko'pgina asarlaridagi ziyoli obrazlarida namoyon bo'ladi. Jumladan, "Arosat" hikoyasida ziyoli, ijodkor Zokir O'rin (Boysunda maktabda adabiyotdan saboq bergan ustози Zikir Umarov), "Olabo'ji"da tabiyatshunos Ulton, "Qush tili" hikoyasida tarix fani o'qituvchisi Qamariddin (adibning do'sti Mengziyo Safarov), "Boychechak ochildi" hikoyasidagi Qo'ng'irotdomla (adibning ustози M.Qo'shjonov), "Olis yulduzlar ostida" hikoyasida shaharlik mehmon (P.Qodirov), "Kuzda bahor havosi" hikoyasida Tohir Sobirov (X.Chorshanbiyev), "Ustoz" hikoyasidagi yosh shoir yigit (A.Oripov), "Ko'k dengiz" hikoyasidagi oltoyluk Umrzoq (Oltoy davlat pedagogika instituti professori Sergey Sergeevich Qattash) kabi o'nlab ziyolilar obrazi va ularga real hayotiy asos bo'lgan shaxslar, ya'ni prototiplarning badiiy obrazga aylanish jarayoni, ijodkorning obraz yaratish mahorati aniqlandi.

Ayniqsa, yozuvchi "Bir ko'rgan tanish", "Ikki ko'rgan bilish" hikoyalarida maktab direktori lavozimda ishlaydigan Zokir O'rinovichni alohida mehr bilan tasvirlagan. Muallif o'z yaratgan qahramon nomini – obrazga asos bo'lgan inson nomiga uyqash, ohangdosh qilib qo'yganki, bu adib aynan kimni o'z qahramoni uchun prototip qilganiga ishora qiladi. Zikir Umarovdagi fazilatlar esa bevosita hikoya qahramonida namoyon bo'lgan. Asarda direktor xuddi yosh Shukurga ustozlik qilgan Zikir Umarov singari ovni yaxshi ko'radigan zohiran jiddiy

²⁷Bu haqda qarang: Каримов Б. Рухият алифбоси. – Тошкент. Фафур Фулом номидаги нашриёт матбаа-ижодий уйи, 2018. – Б.167.

ko‘rinsa ham, aslida bag‘rikeng, ziyoli, kamtarin inson ekanini payqash mumkin. Adibning “Bu kishim – ustoz, biz – shogird” essesi²⁸ da keltirilishicha, haqiqatan ham, Zikir Umarov va yosh Shukur ovga chiqishgan. Hikoya sujeti uchun aynan shu voqea asos bo‘lgan.

Shuningdek, tadqiqotning ushbu faslida “Ko‘k dengiz” hikoyasi qahramoni Umrzoq obrazining adabiyot olamida paydo bo‘lishi, yozuvchi mahorati bilan chin ma’noda ilmparvar, elparvar, milliy g‘urur uchun fido bo‘lgan qahramon sifatida badiiy talqin qilingani haqida fikr boradi. Shukur Xolmirzayev ustozi Matyoqub Qo‘shjonovdan eshitgan bir oltoylik olim haqida aytgan ma’lumotlarni o‘z ijod ustaxonasiga jalb qilgan. Bu haqida adib “U kishim –ustoz, biz – shogird” essesida M.Qo‘shjonov Sergey Sergeevich o‘zi bilan Moskvada tahsil olgani, “oltoy folkloridan kandidatlik yoqlagan”i va bu olimning oltoy tiliga, ona xalqiga bo‘lgan sadoqati va mehrini kuchli ekanini qayd etadi. O‘zbek olimning oltoylik olimga bo‘lgan hurmatini yozuvchi kitobxonga yaqqol ko‘rsata olgan. Muallif o‘z qahramonining taqdiri bahonasida umumturkiy xalqlar o‘z madaniyati va tilini saqlab qolishga intilmayotganliklaridan dilida kechayotgan dard-u iztirobini yashirmagan. Muallifz iyoli obraz – Umrzoqning hayotiy, jonli chiqishida qahramon nutqini Oltoy xalqining topishmoqlari bilan bezaydi. Buning uchun u “Алтайская загадки”(“Altay tabyishkaktar”²⁹) kitobini sinchkovlik bilan o‘qib chiqib, Umrzoq ruhiyatiga xos bo‘lgan topishmoqlarni tanlagan va asarga jalb qilgan.

Bundan tashqari, Shukur Xolmirzayevning yaqin do‘sti Mengziyo Safarov ko‘pgina asarlarida ziyoli obrazi uchun hayotiy asos bo‘lgan. Adib arxivida saqlanayotgan xatlar orasida yozuvchining do‘sti Mengziyo Safarovga yozgan maktubini o‘qib tahlil qilar ekanmiz, adibning nafaqat adabiyot, tabiat bilimdoni, ayni damda chin insoniy fazilatlarga ega ulkan qalb egasi ekaniga amin bo‘lamiz. O‘zining qator asarlaridan Mengziyo Safarovning suvrati va siyrati aks etgan qahramonlarni uchratamiz. Bu qahramonlar – xuddi yozuvchining do‘sti kabi tarixni chuqur biladigan, tabiatni, adabiyotni sevadigan insonlardir.

Umuman, Shukur Xolmirzayev roman, qissa, hikoya, esselarida qalamga olingan ziyolilar obrazining va ular bilan bog‘liq sujet voqealarining qaysidir darajada hayotiy real asoslari bor. Hayotiy haqiqat – yozuvchining estetik ideali, yillar davomida to‘plagan ijodiy tajribasi, professional yondashuvi kabilarni o‘zida aks ettirib, original poetik yaratiqqa aylangan. Bu faslda “Bir ko‘rgan tanish”, “Ikki ko‘rgan bilish”, “Arosat”, “Boychechak ochildi!”, “Kuzda bahor havosi”, “Hukumat” kabi qator hikoya va esselaridagi ziyoli shaxslarning badiiy talqini masalasi o‘rganildi. Adib millat ziyolilarining timsolini yaratar ekan, ular timsolida mustabid tuzum davrida hamda mustaqillikning ilk davrida jamiyatning, davlatning ziyolilarga bo‘lgan achinarli munosabatini, ziyolilarning ruhiyatidagi iztirobli manzaralarni mahorat bilan ochib bergani tadqiq etildi.

²⁸ Холмирзаев Ш. Сайланма. IV жилд. Эсселар. – Тошкент: Шарк, 2006. – Б.317.

²⁹ Алтайский загадки/Алтай табышкактар. – Алтай: Горно-Алтайское отделение Алтайского книжного издательства, 1981. – 174 с.

XULOSA

1. Adabiyotshunoslikda badiiy asar biografiyasi masalasi ijodkor laboratoriyasini teran ochib berishda muhim xalqa hisoblanadi, asar tarjimayi holi muammosi ijodkor tarjimayi holini o'rganishdek bag'oyat qiziqarli jarayonlardan biridir. M.Qo'shjonov, S.Mamajonov, N.Karimov, B.Nazarov kabi akademik olimlar va ularning shogirdlari boshchiligida yaratilgan tadqiqotlar zamonaviy o'zbek adabiyotining zabardast vakillarining ijodiy laboratoriyasini, butun ijodiy merosini shaxsiy hujjatlari asosida tekshirishda qimmatli nazariy manba sifatida xizmat qiladi.

2. Atoqli adib Shukur Xolmirzayevdan o'zbek adabiyoti xazinasiga o'n jilddan ziyod adabiy meros qoldi, yozuvchining vorisi Sayyora Xolmirzayeva qo'lida saqlanayotgan adibning shaxsiy arxivi o'rganilib, undan yozuv mashinkasida yozilgan "Qil ko'prik" (4 qoralama variant), "Olabo'ji" (3 ta qoralama nusxa, 1 variant) roman qo'lyozmalari; "Mangu yo'ldosh", "Kuzda bahor havosi", "Bitikli tosh", "Darvesh", "Kashfiyot" hikoya va esselari, "Bulut to'sgan oy" hikoyasi asosida yozilgan drama ssenariysi qo'lyozmasi – umuman, shaxsiy arxiv materiallari tasniflandi. Ijodkor shaxsiy arxividagi qoramalar, hujjatlar, hattoki bir varoq qoralama parchasi ham asarlarning biografiyasi uchun qimmatli material hisoblanadi.

3. Adib shaxsiy arxividagi qo'lyozma va qoramalar, shuningdek, asarlarning matbuot va kitob nashri variantlari o'zaro qiyosan o'rganilib, Shukur Xolmirzayevning badiiy matn tahririga ikki xil sabab bilan, ya'ni ixtiyoriy holda – badiiy asar takomili uchun va majburiy holda – mustabid tuzum o'rnatgan senzura sababli kirishgan. "Qadim Baqtriya tuprog'ida" essesining jurnal va kitob nashri varianti, "Kuzda bahor havosi" hikoyasining qoralama va gazeta, kitob nashri varianti o'zaro qiyoslab o'rganish, o'z davrida senzura sabab badiiy matnga kiritilgan "zo'raki" jummalarni aniqlash, shuningdek, yozuvchining badiiy asar ustida ishlashi, tahrir mahoratini tadqiq etish natijasida ijodkor laboratoriyasi sirlari ma'lum darajada ochiladi.

4. Ijodkor asarlarining sarlavhalariga ham nihoyatda mas'uliyat bilan yondashgan, bu uning ijodining ilk davrida yozilgan "To'lqinlar" qissa nomining "Bukri tol"ga aylanishi, "Mangu yo'ldosh" hikoyasi sarlavhasining besh xil nom bilan yozilib, nomi qayta-qayta o'zgartirilgani, nihoyat, asar nomi "Mangu yo'ldosh" sarlavha shakliga kelgani, "O'n sakkizga kirmagan kim bor?" qissasi, "Quyosh-ku falakda kezib yuribdi" hikoyasi nomlari adib badiiy tafakkurida paydo bo'lish jarayonlari shaxsiy arxivda saqlanib qolgan qoramalar, kundalikdagi qaydlar va esselaridagi qimmatli ma'lumotlarga tayanib dalillandi.

5. Yozuvchini to'lqinlantirgan, ijodiy g'oya bergan hayotiy voqea-hodisalar, hissiy kechinmalar kun kelib, ijodkor qalbida nish urib, nihoyat "To'lqinlar" (Bukri tol), "O'n sakkizga kirmagan kim bor?" qissasi, "Quyosh-ku falakda kezib yuribdi", "O'zbek bobo", "Omon ovchining o'limi", "Qora kamar" kabi o'nlab barkamol asarlar bo'lib yaralgani isbotlandi; yozuvchining kundalik satrlaridagi qisqa qaydlar badiiy g'oya, sujet sifatida shakllanib, mukammal asar o'laroq dunyo yuzini ko'rgani adabiy-ilmiy, badiiy-publitsistik hujjatlar

(“Shukur Xolmirzayev zamondoshlar xotirasida”, Olim Toshboyevning “Abadiy zamondosh” tadqiqoti, Turob Niyozning “Orzuli dunyo” kitobi) asosida oydinlashtirildi.

6. Yozuvchining “shafqatsiz realizm” metodi vakili sifatida ijod qilgani, ko‘rgan-kechirganlari, yaqin qarindosh urug‘lari, do‘stlarining hayoti va qismati, bolaligi kechgan Surxondaryoning Boysun tumanida o‘tgan bolalik xotiralar badiiy asar uchun hayotiy zamin bo‘lgani, real shaxslarning badiiy obrazga aylanishi “Yo‘llar va yo‘ldoshlar” asari tahlilida yorqinroq aks etgan.

7. Adibning badiiy yechim topish bobidagi mahorati – an’anaviy sxematizmdan qoshish, original yechimga intilish, kitobxonni uzoq mushohadalar chorlaydigan falsafiy yakun, qahramonlarga asar so‘ngida jismoniy jazodan ko‘ra ma’naviy jazo berish kabi qator o‘ziga xos uslub qirralari uning “Qadimda bo‘lgan ekan”, “Bitikli tosh”, “Jarga uchgan odam” kabi hikoyalarining qoralama, jurnal va “Saylanma”dagi variantlari o‘zaro qiyosan o‘rganilishi muallifning badiiy mahoratini yanada oydinlashtiradi.

8. Shukur Xolmirzayevning bir qator asarlarida tasvirlangan ota, ona, rahbar ayol, dehqon bobo, Zumrad obrazlarining, ayniqsa, yozuvchining “O‘zbek bobo”, “Bukri tol”, “Ota yurt”, “Bir vujudda ikki jon”, “Qushlar qishlovdan qaytdi” hikoya va qissalarida tasvirlangan ota va ona obrazlarining hayotiy asoslari mavjud. “O‘n sakkizga kirmagan kim bor?” qissasidagi qahramon xayolini band etgan ertakdagi Zumrad timsolining “Quyosh-ku falakda kezib yuribdi” hikoyasida notanish juvon Zumradga aylanishi, “Kuzda bahor havosi” hikoyasida Zumrad obrazining xarakter sifatida o‘shishi, rivojlanishi tahlil etildi.

9. Shukur Xolmirzayevning “To‘lqinlar”, “Ustoz”, “Olma yemadim”, “Arosat”, “Quyosh-ku falakda kezib yuribdi”, “Olis yulduzlar ostida” kabi qator asarlari uchun aniq tayyor hayotiy voqealar asos bo‘lgan, qolaversa, jahon adabiyotining badiiy durdona asarlari bilan bellasha oladigan adibning o‘nlab barkamol asarlarning yetuk asar sifatida shakllanishiga yozuvchining badiiy to‘qimasi va ijodiy fantaziyasi, mahorati sabab bo‘lgan.

10. Yozuvchining hayotida muhim iz qoldirgan ziyoli insonlar (ustozlari Zokir O‘rin, adabiyotshunos Matyoqub Qo‘shjanov, do‘sti ijodkor Abdulla Oripov, Mengziyo Safarov, Xidir Chorshanbiyev) taqdirini badiiy suvratlantirgan bo‘lib va hayotiy prototiplarning badiiy obrazga aylanish jarayoni ijodkorning obraz yaratish mahoratini belgilovchi omillardan sanaladi. Umumturkiy xalqlar ma’naviyatiga bo‘layotgan mafkuraviy hujumlar, ma’rifiy-siyosiy muammolar, o‘zbek ziyolilarining mustabid tuzum davrida va mustaqillikning ilk yillarida chekkan iztiroblari “Ko‘k dengiz” hikoyasi qahramoni Umrzoq va “Arosat” hikoyasi qahramoni Zikir Umarov timsolida badiiy suvratlantirilgan.

11. Adibning shaxsiy arxividagi hujjatlar va qoralamalar, xatlar, shuningdek, davriy matbuot va kitob nashri variantlarini solishtirish asosidagi tahliliy kuzatuvlar ijodkor laboratoriyasining shu kungacha ochilmagan sirlarini namoyon etdi, shu orqali iste’dodli yozuvchi Shukur Xolmirzayev asarlarining ijodiy biografiyasi masalasi oydinlashdi.

12. Shukur Xolmirzayev asarlarining ijodiy biografiyasini o‘rganish muammolari: ijodkor shaxsiy arxivi bilan tanishish, yozuvchining professional

ijodiy tajribasini kuzatish, ijod bosqichlari, asarning ijodiy g‘oyadan to badiiy yaratilguncha qadar kechadigan jarayonini o‘rganish, shuningdek, ijodkorning obraz yaratish mahoratini aniqlash – bularning barchasi, o‘zbek adabiyotshunosligi uchun, endigina ijodga kirib kelayotgan yosh ijodkorlar uchun g‘oyat ahamiyatlidir.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
PhD.03/30.12.2019.Fil.55.02 AT THE URGENCH STATE
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URGENCH STATE UNIVERSITY

YANGIBAYEVA NODIRA SAPARBAEVNA

**PROBLEMS OF STUDYING THE CREATIVE BIOGRAPHY OF
SHUKURKHOLMIRZAYEV'S WORKS**

(based on manuscripts and publication options in his personal archive)

10.00.02 – Uzbek literature

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

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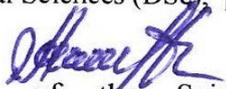
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INTRODUCTION

(Abstract of the dissertation of Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. It is of great importance to identify such scientific and theoretical issues as the creator's laboratory and the creative person involved in it, creative work, inspiration, the birth of an literary creative intention, the biography of an literary work, the transformation of life and biographical events into an artistic reality, moments of the author's complex creative process on a work of art. In particular, the close relationship between the nature of the creative person and the spirit of the artistic work, the illumination of the biography of the artistic work, in addition, several versions of the author's manuscripts, which are kept in the home museums, state museums, manuscript institutes of the great creator known to the world, creative raw materials in diaries, notebooks, letters, correspondence with contemporaries, series of memoirs of contemporaries – new and comprehensive coverage of the artist's laboratory through all personal documents of the artist has not lost its relevance even today.

In the literary studies of the world, the creator's laboratory has been researched more by the biographical method, and in this regard, great scientific experiences have been collected and great scientific results have been achieved. In particular, the works of Charles Saint-Beuve and Andre Morois are of great importance in the theoretical and practical formation of the study of the artist's laboratory and its foundation, and the issue of the biography of an literary work is considered one of the current scientific issues that are constantly attracting the attention of literary scholars. Great representatives of world literature such as L.N.Tolstoy, M.F.Dostoevsky, E.Hemingway, I.V.Goethe, S.Yesenin, A.S.Pushkin, M.Svetayeva, A.Akhmatova, M.Bulgakov, Ch.Aitmatov. Through the manuscripts and documents, the creative laboratory of creators is studied in a wide scope, and shows the scientific potential of the science of literary studies, which is deepening and perfecting.

In modern Uzbek literary studies has reached a new level thanks to the researches of such scientists as I.Sultan, M.Koshjanov, S.Mamajonov, N.Karimov, H.Abdusamatov, B.Nazarov, N.Rahimjonov, N.Vladimirova, D.Kuronov, B.Karimov, R.Kuchkar, O.Jurabayev, M.Kuchkarova. The creative laboratory of major representatives of modern Uzbek literature A. Qadiri, A. Chulpan, Hamza, Usman Nasir, A.Kahhar, Aybek, G.Gulom, M.Shaykhzoda, Mirtemir and others was thoroughly studied and a large monographic studies were created and significant work was done. "It is of great importance to study Uzbek classic and modern literature at the international level, analyze it in connection with the most important processes taking place in the world's literary space today, draw the necessary scientific and practical conclusions, and determine our future tasks"¹¹ the

¹O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning «O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari» mavzusidagi xalqaro konferensiya ishtirokchilariga yo'llagan tabrigi // Xalq so'zi, 2018-yil 8-avgust.

representative of modern Uzbek literature, in particular, the literary heritage and creative laboratory of the People's Writer of Uzbekistan Shukur Kholmirezayev, analyzed on the basis of manuscripts, drafts, letters, documents in his personal archive bequeathed to his daughter, and shed light on the problem of the biography of an artistic work from a scientific and theoretical point of view giving determines the necessity of the chosen topic.

This dissertation serves for the implementation of tasks outlined in decisions and other regulatory legal documents related to this activity such as the Decrees of the President of the Republic of Uzbekistan PF-5847 dated October 8, 2019 "On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030", PF-5850 of October 21, 2019 "On measures to fundamentally increase the prestige and position of the Uzbek language as a state language", PF-6097 dated October 29, 2020 "On measures to further develop the Uzbek language and improve language policy", and PF-60 of January 28, 2022 "On the Development Strategy of New Uzbekistan for 2022-2026", as well as, PQ-3271 dated September 13, 2017 "On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture", June 5, 2018 PQ-3775 "On additional measures to improve the quality of education in higher education institutions and ensure their active participation in comprehensive reforms implemented in the country", Resolution No. 304 of the Cabinet of Ministers of the Republic of Uzbekistan dated April 24, 2018 "On measures to further develop and improve the art of philanthropy and epic".

The relevance of this research to the priorities of the development of republican science and technology. The research was carried out in accordance with the priority direction of the republic's science and technology development I. "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, spiritual and educational development of the information society and democratic state".

Level of study of the problem. In world literary studies, the creator's laboratory and the creator, creative work, the relationship between the creator's personality and the artistic image, the psychology of literary creation, inspiration, the specific habits of the writer in the creative process, the manner of work, the work of creativity, the biography of an artistic work, the improvement of an artistic work. A lot of research has been done on personal documents such as several manuscript versions of the same work, reworked and redacted manuscripts, and drafts.²

² Сент-Бёв Ш. Литературные портреты. – М.: Художественная литература, 1970.; Моруа А. Литературные портреты. – М.: Прогресс, 1971.; Прометей, или жизнь Бальзака. – М.: Издательство АСТ, 1999.; Бурсов В. Личность Достоевского. – Л.: Советской писатель, 1974.; Велик А. Художественной образ Ф.М.Достоевского. – М.: Просвещение, 1974.; Андроникова И. От прототипа к образу. – М.: Педагогика, 1974.; Бахтин М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975.; Храпченко М.Б. Лев Толстой как художник. – М.: Художественная литература, 1978.; Мейлах Б. Психология художественного творчества предмет и пути исследования. – Л.: Наука, 1980.; Борев Ю. Эстетика. – М.:

In Uzbek literary studies, the study of a work of art in connection with the biography of its creator is related to the studies of Professor Fitrat, but academician Izzat Sultan's study "Navoiyning qalb daftari" is the first monographic work in this direction.

M.Koshjanov, S.Azimov, U.Normatov, N.Karimov, S.Mirvaliev, U.Nasirov, A.Rasulov, N.Rahimjonov, H.Baltabaev, D.Kuranov, B.Karimov, U.Jurakulov, A.Rasulov, H.Umurov, R.Kuchkarov, S.Tulaganova, M.Kuchkarova, O.Jurabaev, N.Ziyodullaeva, M.Yadgarova's dissertations are studied, the issue of creative laboratory is one way or another. Also, H.Kadiri ("Otam haqida"), K.Kahharova ("Chorak asr hamnafas"), Z.Saidnasirova ("Oybegim mening"), S.Kholmiraeva ("Qaytmas damlar", "Men otamning qiziman..."), G.Vahidova ("Qalbim ardog'i"), ("Otam haqida") and essay-memoir books³ created by the children and wives of writers also serve as an important source for opening an artist's laboratory. In particular, the memory of contemporaries⁴ about Shukur Kholmiraev is also lost in the study of the writer's life and work.

In Uzbek literary studies, many articles, researches, monographs, memorial books have been created on the life and work of Shukur Kholmiraev. In the 80s and 90s of the last century, it is possible to show the articles and reviews of literary experts such as M.Koshjanov, U.Normatov, S.Mamajonov, O.Togaev, A.Rasulov,

Политиздат, 1998.; Барахов В.П. Литературные портреты. – Л.: Наука.; Выготский Л. Психология искусства. – М.: Педагогика, 1987.; Винокур Г. Биография и культура. – М.: Издательство. ЛКИ, 2007.; Бадий адабиёт хақида (мақолалар тўплами). – Т.: Бадий адабиёт нашриёти, 1960.; Айтматов Ч., Шоханов М. Чўққиди қолган овчининг охи зори. – Т.: Шарқ, 1998.; Эккерман Й.П. Гёте билан гурунглари. – Т.: O'zbekiston, 2016.

³ Султон И. Навоийнинг қалб дафтари. – Тошкент: Бадий адабиёт, 1969.; Азимов С. Абадиёт. 2-жилд. – Тошкент: Фафур Ғулом, 1988.; Қўшжонов М. Қодирий – эркислик қурбони. – Тошкент: Фан, 1992.; Ўзбекининг ўзлиги. – Тошкент: Халқ мероси, 1992.; Норматов У. Қодирий мўъжизаси. – Тошкент: O'zbekiston, 2010.; Талант тарбияси. – Тошкент: Ёш гвардия, 1980.; Ижодкорнинг дахлсиз дунёси. – Тошкент. Mumtoz so'z, 2008.; Каримов Н. Илҳом чашмасининг ажойиб мавжлари. – Тошкент: Фан, 1982.; Чўлпон. Маърифий роман. – Тошкент: Шарқ, 2003.; Мақсуд Шайхзода. Маърифий-биографик роман. – Тошкент: Шарқ, 2010.; Миртемир. Маърифий-биографик роман. – Тошкент: Meriyus, 2012.; Ойбек гулшанидан шабадалар. – Тошкент: Маънавият, 2015.; XX аср адабиёти манзаралари. – Тошкент: Ўзбекистон, 2008.; Зулфия. – Тошкент: Фафур Ғулом, 2015.; Раҳимжонов Н. Бадий асар биографияси. – Тошкент: Фан, 2008.; Носиров Ў. Ижодкор шахс, бадий услуб, автор услуби. – Тошкент: Фан, 1981.; Расулов А. Ҳозирги ўзбек танқидчилигида таҳлил ва талқин муаммоси (XX асрнинг 80–90-йиллари мисолида): Филол. фан. докт. ...дисс. – Тошкент: 2002.; Мирвалиев С. Ўзбек романи. – Тошкент: Фан, 1969.; Мирвалиев С., Шокирова Р. Ўзбек адиблари. – Тошкент: Фафур Ғулом, 2016.; Болтабоев Ҳ. Маҳмудов М. Адабий-эстетик тафаккур тарихи. 1-жилд. – Тошкент: Mumtoz so'z, 2013.; Қурононов Д. Чўлпон насри поэтикаси: Филол. фан. докт. ...дисс. – Тошкент: 1998.; Каримов Б. XX аср ўзбек адабиётшунослигида талқин муаммоси (қодирийшунослик мисолида): Филол. фан. докт. ...дисс. – Тошкент: 2002.; Жўрақулов У. Худудсиз жилва. – Тошкент: Фан, 2008.; Umurov N. Adabiy ijod asoslari. – S.: SamDU, 2019.; Қўчқоров Р. Мен билан мунозара қилсангиз. – Тошкент: Маънавият, 1997.; Тўлаганова С. Ижодкор шахсияти ва бадий қахрамон муаммоси: Филол. фан. докт. ...дисс. – Тошкент: 2019.; Қўчқорова М. "Ўтмишдан эртақлар" тадқиқи. – Тошкент: Янги аср авлоди, 2016.; Абдулла Қаҳҳор ўзбек адабиётшунослиги кўзгусида. – Тошкент: Akademnashr, 2018.; Эркин Аъзам – сарказм устаси. – Тошкент: Фан, 2023. – 268 б.; Жўрабоев О. Матнинг матносни сирлари. – Тошкент: Tamaddun, 2017.; Зиёдуллаева Н. Ўзбек адабиётшунослигида ижодкор биографиясини ўрганиш муаммолари (Абдулла Қаҳҳор ҳаёти ва ижоди мисолида): Филол. фан. номз. ...дисс. – Тошкент: 2000.; Ядгарова М. Шухратнинг "Олтин зангламас" романи ижодий биографияси: тарихийлик ва бадийлик: Филол. фан. бўйича фалс. докт. (PhD)...дисс. – Тошкент, 2021. – 177 б.

⁴ Қодирий Ҳ. Отам хақида. – Тошкент: Фафур Ғулом, 1974.; Қаҳҳорова К. Чорак аср ҳамнафас. – Тошкент: Ёш гвардия, 1987.; Саидносирова З. Ойбегим менинг. – Тошкент: Янги аср авлоди, 2020.; Холмирзаева С. Қайтмас дамлар. – Тошкент: Дизайн-пресс, 2013. – 128 б.; Мен отамнинг қизиман... – Тошкент: Адабиёт, 2023. – 192 б.; Воҳидова Г. Қалбим ардоғи. Ўзбекистон қахрамони, Халқ шоири Эркин Воҳидов рафикаси наздида. – Тошкент: Машхур-пресс, 2020. – 176 б.; Отам хақида. – Тошкент: Таълим-медиа, 2019. – 128 б.

M.Olimov, S.Sadikov, H.Baltabayev, K.Yuldashev, O.Atakhanov, R.Kuchkar. K. Yuldoshev, O.Otakhanov, R.Kochkor.⁵ In addition, several dissertations were created on the life and work of the writer.⁶

In the O.Tashbaev's large monograph entitled "Eternal Zamondosh", materials on the writer's life and work were collected and analyzed with a journalistic pen.³⁰⁸ However, the writer's works have not been researched by comparison of manuscripts and publication (magazine, book) options in order to clarify the biographical approach and the biography of the literary work. This work is a preliminary scientific research aimed at opening a creative laboratory based on the personal archive of Shukur Kholmirezayev, which was carried out in order to fill this gap.

Dissertation's connection with state programs or scientific research plans. This study was carried out within the framework of the scientific research work plan of Urganch State University on the topic "Current problems of Uzbek literary studies".

The aim of the research is to study the creative biography of the writer's works based on the manuscripts and publication versions of Shukur Kholmirezayev's works in his personal archive, to study the objective and subjective factors that led to the birth of his stories, the choice of a name for the work, finding an original artistic solution, and the process of transforming life realities into artistic reality from a biographical aspect.

The tasks of the research:

to get acquainted with the manuscripts, drafts, letters, and other documents kept by the writer's daughter Sayyara Kholmirezayeva and to classify them in order to study Shukur Kholmirezayev's creative laboratory, which provides an important source for Uzbek literary studies;

⁵Шукур Холмирзаев замондошлари хотирасида. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2010. – 356 б.

⁶ Кўшжонов М. Доим изланишда / Сайланма. 2-жилд. – Тошкент: Ф.Фулом номидаги Адабиёт ва санъат нашриёти, 1982. – Б.355-363.; Норматов У. Насримиз анъаналари. – Тошкент: Ф.Фулом номидаги Адабиёт ва санъат нашриёти. – Б.198-208.; Мамажонов С. Ҳақиқат излаб // Саодат. – Тошкент, 1992. – Б.10-11.; Тогаев О. Тасвир ва муддао // Шарқ юлдузи. 1981. – №11. – Б.218-227; Расулов А., Олимов М. Тўлкинлар ҳақида // Ўзбекистон маданияти. 1963 йил 8-май; Содиков С. Ҳозирги ўзбек тарихий романи ҳақида баъзи мулоҳазалар // Ўзбек совет адабиёти масалалари. ТошДУ, 1985.; Болтабоев Ҳ. Наср ва услуб. – Тошкент: Фан, 1992. – Б.52-58.; Йўлдошев Қ. Шахсни тасвирлаш – бош мақсад // Ўзбек тили ва адабиёти, 1988. – №5. – Б.17-21.; Отахонов О. Ижоднинг кайноқ қони / Ёшлик. 1985. – №2. – Б.70-73.; Қўчқор Р. Уч ҳикоя талқини // Ёшлик. 1985. – №8. – Б.72-74.

⁷Алимов Б. Историко-революционная тема в узбекской прозе 80-годов: Автореф. дисс. канд. филол. наук. – Тошкент: 1992. – 20 с.; Дониёрова Ш. Шукур Холмирзаев ҳикояларининг бадий-услубий ўзига хослиги: Филол. фан. номз. ...дисс. – Тошкент, 2000. – 149 б.; Нормуродов Р. Шукур Холмирзаев асарларининг тил хусусиятлари: Филол. фан номз. дисс. авторефер. – Тошкент, 2000. – 25 б.; Тавалдиева Г. Шукур Холмирзаев ҳикояларида воқеликни бадий идрок этиш принциплари: Филол. фан. номз. дисс. автореф. – Тошкент, 2001. – 25 б.; Кучкарова М. Ҳозирги ўзбек адабиётида эссе жанри: Филол. фан. номз. ...дисс. – Тошкент, 2004. – 135 б.; ШахобовК. Ҳозирги ўзбек насрида ўтиш даврининг бадий талқини (Шукур Холмирзаев асарлари мисолида): Филол. фан. бўйича фалс. докт. (PhD) ...дисс.– Фарғона, 2019.; Tilovova M. Badiiy ijod femenologiyasi (Shukur Xolmirzayev hikoyalari misolida): Filol. fan. bo'yicha fals. dokt. (PhD) diss. avtoref. – Qarshi, 2023. – 54 б.; Mamayusupova S. Shukur Xolmirzayev hikoyalari folklorizmlar: Filol. fan. bo'yicha fals. dokt. ...diss. – Jizzax, 2024. – 135 б.

⁸Тошбоев О. Абадий замондош. Шукур Холмирзаев ҳаёти ва ижодий фаолиятдан лавҳалар. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2018. – 480 б.

to identify the growth and changes in the manuscripts of the stories that demonstrate Shukur Khalmirzaev's editing skills and to prove that the writer made revisions by comparing the manuscript, magazine, and book versions of the titles of the works, paying attention to the artistry of the title, the artistic and aesthetic function;

in order to create a work, the creative intention born in the heart of the artist, the formation of the literary idea in the life and surrounding events, the birth of the literary work, as well as the literary manuscripts and publications of the literary solution, are compared and re-lighting the processed;

Shukur Kholmirezayev's stories, essays, father, mother, leading woman, created in his life's basics, as well as the image of the author, the writer's childhood, to justify the transformation of life facts into literary reality;

proving the vital foundations of the image of an intellectual person found in literary stories and essays, processing of biographical material in small genres.

The object of the research is Shukur Kholmirezayev's "Election. Volume I. Stories" (Tashkent, 2003), "Election. Volume II. Stories" (Tashkent, 2005), "Election. Volume III. Stories" (Tashkent, 2006), "Election. Volume IV. Essays" (Tashkent, 2007), "Election. Volume V. Stories" (Tashkent, 2016), "Men adabiyotni qismatim deganman.." (Tashkent, 2022) collections and books published in other years, stories published in periodicals, editions of essays, collections of small works kept in the writer's personal archive. the writing options are selected.

Subject of the research. The creative biography of Shukur Kholmirezayev's small works and the peculiarities of his creative laboratory were taken.

Research methods. Analytical, biographical, comparative-typological, hermeneutic analysis methods were used in the research.

The scientific novelty of the research is as follows:

The work carried out in Uzbek literary studies on the basis of personal archives, in particular, a description of the work of scientists who studied the issue of the creator's laboratory, and a brief classification is based on the manuscripts, drafts, and personal documents kept by Shukur Khalmirzayev's daughter Sayyara Khalmirzaeva;

The manuscripts of some of Shukur Khalmirzayev's small works were studied, the principle of the writer's work on the title of the work (the five-title variant of "Mangu Yuldash"), the important process of choosing a title for the work, and the writer's ability to put a title were proved;

the secrets of the writer's creative laboratory have been revealed by the help of the writer's creative work on a story, the birth of an artistic intention, the transformation of life events and the fate of real people (the writer's father, mother, intellectuals) into artistic subjects and images and the development of a work of art, letters and diaries from personal archives;

in the plot of the work, the literary solution takes on an important aesthetic load, and accordingly, the manuscripts of the writer's stories such as "Jarga uchgan odam", "Qadimda bo'lgan ekan", "Bitikli tosh" and the solutions that have changed

in the published versions are compared, and the solution is was revealed that the last option was found correctly;

The practical result of the research is as follows:

The conclusions and results of the study of the characteristics of Shukur Khalmirzayev's creative biography, as well as the analysis of the materials used in the work enrich literary studies with new scientific theoretical concepts, develop scientific views in the analysis of the creator's laboratory in Uzbek literary studies, and provide a source for creating research in this direction. is based on serving as;

Story manuscripts and publication options identified from the personal archive of the name kept by Shukur Kholmirezayev's daughter Sayyara Khalmirzayeva, story title, the writer's skill in choosing a title for the work, the creative process carried out on each story, creative intention, artistic solution, improvement of the artistic work, story, artistic essays materials related to the analysis of the vital foundations of the image of the embodied father, mother, intellectuals based on the biographical method enrich the existing textbooks on the theory of literary studies, Uzbek literature of the XX century and the period of independence, current literary process; it has been proven that it can be a practical basis for master's, doctoral students and independent researchers studying the problems of analysis of a specific creator's laboratory.

The reliability of the research results is based on the approach and methods used, the theoretical information used in it is obtained from reliable sources, the analyzed materials are interpreted using modern scientific achievements, scientifically based theoretical conclusions are drawn on the topic, the issue of the improvement of the artistic work is modern such as analytical, comparative, hermeneutic. it is determined by the fact that it is analyzed on the basis of research methods, and the results obtained on the basis of proposals, recommendations and conclusions are approved by authorized organizations.

Scientific and practical significance of research results. The scientific significance of the research results is that it serves to enrich the existing theoretical views with new knowledge on the issue of the development of modern Uzbek prose, the laboratory of a specific creator and the biography of an artistic work related to it; it is explained by the history of the creation of small works, their formation as a creative intention, the birth of images and ideas, and the function of a theoretical basis in determining the skill of working on an artistic text.

The practical significance of the results of the research is from the materials related to the analysis of the problems of studying the creative biography of literary works in the philology curriculum of higher educational institutions: "Theory of Literature", "Uzbek Literature of the XX Century", "Uzbek Literature of the Independence Period", "Current Literary It is represented by the effectiveness of creating textbooks-manuals on "process" subjects, organizing special courses and seminars on the life and work of Shukur Khalmirzayev, and the issues of the artist's laboratory.

Implementation of research results. Based on the results obtained from the study of the creator's laboratory and its unique creative process, the biography of

the artistic work, the creative person and his experiences becoming an artistic reality, and the history of the writer's creative efforts in this regard:

differences between the manuscripts of some works in the personal archive of Shukur Kholmirezayev and the versions of the publication; scientific results related to the improvement of an artistic work, artistic intention, creative idea, memory of contemporaries, daily lines, illumination of the artist's laboratory were used in the implementation of the fundamental project FA-FI-005 "Research of the history of Karakalpak folklore and literary studies" carried out in 2017-2020 at the Karakalpak Humanities Scientific Research Institute of the Karakalpak Branch of Uzbekistan Academy of Sciences. (Reference No. 1/1 of the Karakalpak Humanities Scientific Research Institute of the Karakalpak Branch of the Uzbekistan Academy of Sciences, January 3, 2024). As a result, it was proved that the researcher's scientific-theoretical ideas and information serve as a theoretical basis for the works in this direction in the Karakalpak language;

Shukur Kholmirezayev's series of stories with characters of children and teenagers, especially "Olis yulduzlar ostida", "O'zbek xarakteri" and the connection of the character of children from Surkhan with the creator's biography and childhood, as well as the prototypes of heroes scientific recommendations on the issues were used in the fundamental scientific project No. IL-402104474 "Creating a multimedia electronic platform and its mobile application" carried out in 2021-2022 at the Tashkent State University of Uzbek Language and Literature under the Ministry of Higher Education and Innovation of the Republic of Uzbekistan. (Reference No. 04/1-536 of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, March 2, 2024). As a result, the multimedia electronic platform based on children's literature and its mobile application were enriched with materials and analyzes related to the analysis of the images of children and adolescents, youth;

At the spiritual and educational events of the Khorezm regional branch of the Writers' Union of Uzbekistan, young artists were taught the stages of the creative process, psychology of creativity, text editing, manuscript and publication options of literary works, as an example of the creation of Shukur Kholmirezayev's works, internal and external to the creative process, as well as, the results of the research were effectively used in lectures about the influences, the individual literary skill of the writer, the biography of the literary work (Reference No. 33/24 of the Khorezm Regional Branch of the Writers' Union of Uzbekistan, June 20, 2024). As a result, the research conclusions about the creator's laboratory served to ensure the consistency of the lectures given at spiritual and educational events.

The creative biography of Shukur Kholmirezayev's works, the development of literary creativity, the scientific results and conclusions of the writer's personal archive were used in the program "Literary Environment" of the Khorazm regional television and radio company affiliated to the national television and radio company of Uzbekistan (Reference No. 407 of the Khorazm television and radio company, May 10, 2024). As a result, the scientific views on literary creations broadened the imagination of young scientists' worldview and level of knowledge

among TV viewers, and the scientific popularity of TV shows was ensured and enriched with new sources.

Approbation of research results. The research results were discussed at 8 scientific and practical conferences, including 3 international and 5 national scientific and practical conferences.

Publication of research results. A total of 19 scientific works were published on the topic of the dissertation. Of these, 9 articles, including 7 in the republic and 3 in foreign scientific journals, were published in the scientific publications recommended to publish the main scientific results of the doctoral theses of the Higher Attestation Commission under the Ministry of higher education, science and innovations of the Republic of Uzbekistan.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of used literature. The volume of the research work is 149 pages.

THE MAIN CONTENT OF THE DISSERTATION

The **Introduction** of the research establishes the relevance and necessity of the research, describes its goals and objectives, object and subject, indicates its compliance with the priority areas of development of science and technology of the republic, describes its scientific novelty and practical results, reveals the scientific and practical significance of the results obtained, provides information on the implementation of the research results, published works and the structure of the dissertation.

The first chapter of the dissertation is entitled “**The importance of personal archives in the study of the creative laboratory and choosing a name for the work**” and the first part of the chapter examines “*Shukur Kholmirezayev’s personal archive and its brief classification*”.

New research has been created on the basis of the creative laboratory in world and Uzbek literary studies, in particular, manuscripts and documents stored in the house-museums of famous writers, state museums and the Institute of Manuscripts. For example, the dissertations and monographs of Russian literary scholars such as T.N. Arkhangel'skaya, M.Y. Smelkovskaya, V. Veresayev are devoted to the study of the creative laboratory and the biography of a work of art⁹. These studies are new scientific research created after the 90s of the last century.

Also, in Uzbek literary studies, dozens of studies by scholars such as I. Sultan (“Navoiyning qalb daftari”), M. Koshjanov (“Abdulla Qodiriy – erksizlik qurboni”), “O‘zbekning o‘zligi”, “Oybek mahorati”, “Abdulla Qahhor badiiy mahorati”), N. Karimov (“Cho‘lpon”, “Usmon Nosir”, “H.Olimjon poetikasi”, “Mirtemir”,

⁹ Архангельская Т.Н. В творческой лаборатории Л.Н.Толстого: Источники; прообраз и образ; литературный связи: Дисс...на соискание ученой степени канд. филол. наук,–Орел, 2004. – 75 с; Смелковская М.Ю.Реальный факт и художественный вымысел в творчестве И.А.Бунина(На материале рассказов и повестей «Деревня» и «Суходол») : Дисс...на соискание ученой степени канд. филол. наук, –Елец, 2003. – 189 с; Вересаев В.Живая жизнь:О Достоевском и Льве Толстом Аполлон и Дионис (о Ницше). –Москва: Издательство политической литературы, 1991. – 336 с.

“Zulfiya”), O. Sharafiddinov (“Iste’dod jilolari”, “Cho‘lponni anglash”, “Ijod mashaqqati”), U. Narmatov (“Mahorat sirlari” (in co-operation with M. Koshjanov), “Qodiriy bog‘i”, “Nafosat gurunglari”, “Tafakkur yog‘dusi”, “Qahorni anglash mashaqqati”, “Ko‘ngillarga ko‘chgan she‘riyat”, “Ustoz ibrati”, “Ijod sehri”), B. Nazarov (“G‘afur G‘ulom olami”, “Ijodning jon tomiri”), N. Rahimjanov (“Shoir va davr”, “Ilmiy tafakkur jilolari”, “Badiiy asar biografiyasi”, “Abdulla Qodiriyning adabiy estetik qarashlari”, “Badiiy so‘z estetikasi”, “Sakina”), R. Kochkar (“Qarzga berilgan nur”, “Men bilan munozara qilsangiz...”), B. Karimov (“Abdulla Qodiriy va germenevtikasi”, “Ikki daho ikki bebaho”, “Qodiriy qadri”, “Abdulla Qodiriy: tanqid, tahlil va talqin”, “Abdulla Qodiriy va germenevtik tafakkur”, “Qodiriy nasri – nafosat qasri”, “Abdulla Qodiriy fenomeni”, “O‘tkan kunlar” ibrati”), S. Tulaganova (“Badiiy asar morfologiyasi”, “Abdulla Qodiriy: shaxsiyat va ijodkor”), O. Jurabayev (“Matnning matnosti sirlari: (mumtoz bitiklar va Abdulla Qahhor asarlari tahlili asosida), M. Kochkarova (“O‘tmishdan ertaklar” tadqiqi”, “Abdulla Qahhor istiqloq adabiyotshunosligi ko‘zgisida”, “Erkin A‘zam – sarkazm ustasi”) and N. Ziyadullaeva (dissertation of candidate of sciences “Problems of studying the biography of a creative person in Uzbek literary studies (based on the life and work of Abdulla Kahhor)”) are dedicated to studying various aspects of the issues of the creative laboratory.

Having studied the manuscripts and drafts of the writer's works presented by the literary critic S. Khalmirzayeva, the daughter of the People's Writer of Uzbekistan Shukur Khalmirzaev, we classified the writer's personal archive as follows:

1. Draft versions of epic works:

a) draft versions of works in the novel genre: 4 manuscript copies of the novel “Qilko‘prik” in the same version and 3 manuscript copies of the novel “Olabo‘ji” in the same version;

b) draft versions of works in the short story genre: a manuscript copy of the story “Ot yili”;

c) draft versions of works in the short story genre: five draft versions of the story “Mangu yo‘ldosh” with five different titles (“Ikki boshli odamlar”, “Sumalak”, “Uzangi yo‘ldosh”, “Ko‘lanka”, “Navro‘z”); a draft version of the story “Kuzda bahor havosi” with the title “Loyli ko‘chalar”; two draft versions of the final part of the story “Bitikli tosh”; “Dervesh”, “Singan yogoch” (almost 100 pages), an untitled story (10 pages at the beginning are missing), “Kashfiyot” (9 pages, incomplete), “Odam ato va Momo havu avlodlari” (incomplete), “Yuring, kupega kiramiz” (11 pages, almost complete).

2. Draft versions of dramatic works:

– The manuscript of the drama “Ziyofat” has been preserved in its entirety (this drama was staged by director B. Yuldashev);

– A dramatic version of the story “Bulut to‘sgan oy” written for the stage (this drama was adapted for radio by director R. Jumayev).

3. Personal letters: Letters of the writer to his friends: Ismatjon (1967), Mengziyo (1980) and Nemat (1985).

It should be noted that the writer's personal archive contains manuscripts of completed and unfinished stories and tales. Some of the unfinished works in manuscript form lack artistic solutions, while others lack titles and introductory parts. It seems that the writer had a tendency to move from one work to another during his creative process. Or, if he was not satisfied with some of his works, he did not bring them to the end. He coldly abandoned works that he did not like. The above idea is supported by the writer's unfinished works such as the novel "Yo'lovchi" (16 chapters of which were published in the press), "Kashfiyot" (9 pages, incomplete), "Odam ato va Momo Havo avlodlari" (incomplete), "Yuring, kupega kiramiz" (11 pages, almost complete).

It is known that "the true example of art that comes from the pen of the creator is the text of a miraculous work of art. Where there is no text, there can be no talk of understanding and explanation, interpretation and analysis. The text is a subjective reflection of the objective world, an expression of concepts. The literary critic and critic interpret this source"¹⁰. The more valuable the text of a work of art is, the more significant the process by which this text came into being.

As a result of studying the creative biography of Shukur Khalmirzaev's works and observing his creative laboratory, we became convinced that the writer approached the re-editing of the literary text mainly for two reasons:

1. Voluntarily, that is, with the aim of artistic improvement.
2. Forcedly, due to the demands of the ideology of the time (demands of censorship).

Before including his works in the "Election", Shukur Khalmirzaev re-edited them for the purpose of artistic improvement, reviewed them in one page, changed the content and composition of the work and worked tirelessly to ensure that the work was perfect.

For example, the writer's stories "Kuzda bahor havosi", "Mangu yo'ldosh", "Bitikli tosh", "O'zbek bobo" have their own creative and biographical history, there are several copies of the stories, in these copies not only the name of the work has changed, but also the plot of the work, the scope of the subject and the actions of the characters are noticeable. When the drafts of the story "Mangu yo'ldosh" in five versions – "Ikki boshli odamlar", "Sumalak", "Uzangi yo'ldosh", "Ko'lanka", "Navro'z" – are studied in comparison with each other based on the published version, the writer's hard work on the work of art and his artistic approach are further revealed.

In addition, some of Shukur Khalmirzaev's works, including stories, essays, short stories and novels, were subjected to forced editing under external influence. One of the works that fell under the "sharp scissors" of the censorship of the authoritarian regime is the essay "On the Soil of Ancient Bactria", which was deliberately removed from the book "Og'ir tosh ko'chsa" in 1980 at the "initiative" of the editor-in-chief. The writer recalls this in one of his literary

¹⁰ Каримов Б. XX аср ўзбек адабиётшунослигида талқин муаммоси (қодирийшунослик мисолида): Филол. фан. докт. ...дисс. – Тошкент, 2002. – Б.17.

interviews: “The essay was the last chapter of the book, it was removed. The great men tore sixty thousand copies of the book and scattered them”¹¹.

The text of the essay in the magazine version (published in the 11th issue of the magazine “Sharq yulduz” in 1973) and the book version (Election, Volume VI) were compared in the research, and the differences, changes and their reasons were identified.

In particular, in the essay, the author looks at the ancient history of Central Asia, the roots of the spirituality of the peoples and lists the stages of religious thought of our ancestors in the past. However, the illogicality of the essay text is evident in the sentences in which the author’s thought suddenly “jumps” to the 20th century. “Now he has only one religion, and this is loyalty to the ideas of communism. This is the faith created by the Great Lenin, who stands above the likes of Zarathustra, Buddha, Muhammad. That is why I am extremely happy with the current state of my country!”¹² The logical continuity in the text is also not without reason.

The author says about this: “In the essay, I put Lenin father (Oh, God! forgive me!) side by side with Buddha, prophet Muhammad and Zoroaster... The person who wrote the last extraordinary review of the book (he is a great scientist, doctor of sciences, ethnographer!) said: “Not like that, who were Muhammad and Buddha in front of Lenin!” “He reproached me for not knowing our southern history (before the Christian era) (our history museum is also rich because of the existence of those historical monuments!) and denied a lot of information,”¹³ which shows that he was forced to introduce “forced sentences” against his will in order for an entire work to survive in literature.

In general, this chapter provides an excursion into the work of scholars who have studied the issue of the creative laboratory in the world and Uzbek literary studies based on personal archives, in particular, and a brief classification of the manuscripts, drafts and personal documents kept by Shukur Khalmirzaev's daughter, Sayyara Khalmirzaeva and the processes that took place in the writer's creative workshop, editing the text; and Shukur Khalmirzaev's creative experience in improving the work of art.

The second part of the first chapter is called “*The Art of Titles in the Work of a Writer*” and Shukur Khalmirzaev’s approaches to choosing a title for a work, his unique stylistic features and his research on titles are revealed with specific examples. As is known, the first sign of a writer’s aesthetic ideal and high taste is reflected in the title of the work. The title on the book cover, in general, the title of the work, has the power to attract the reader. The reader’s eye is drawn to unusual titles that react to his feelings.

The title of the work is actually considered the primary sign that distinguishes this work from other works, “... the title of the work should be expressed in one or more words, clearly convey the idea scattered over hundreds

¹¹ Адабиёт адабиёт бўлиб қолмоғи керак. Адабий суҳбат // Тафаккур. – Тошкент, 2013. – №3. – Б.36-45.

¹² Холмирзаев Ш. Қадим Бақтрия тупроғида. Шарқ юлдузи, №11. – Тошкент, 1973. – Б.147.

¹³ Адабиёт адабиёт бўлиб қолмоғи керак. Адабий суҳбат // Тафаккур. – Тошкент, 2013. – №3. – Б.36-45.

of pages, and attract the reader from the very name itself”¹⁴. As Jan Parandovsky noted, “Choosing a title for a book is a delicate matter, reflecting tastes, desires, inclinations and interests, and sometimes involuntary tendencies that the work should serve, and finally, fashion or customs of the time. In some cases, a simple and modest title is preferred, while in other cases, attention is paid to its extraordinariness, wonder, strangeness, confusion and enigma”¹⁵.

We got familiarized ourselves with the scientific opinions of researchers such as M. Khudayarova¹⁶, I. Tashaliyev¹⁷, Sh. Akmanova¹⁸ and taking into account the classification of titles put forward by literary critic K. Hamrayev¹⁹, we believe that Shukur Kholmirezayev's individual artistic and aesthetic approach to naming his works can be conditionally classified as follows:

1. Titles that grow out of the content of the work of art:

a) image-title. In this case, the author chooses a name based on the name of the main character or person (entity) in the work: “Ko‘kboy”, “Cho‘loq turna”, “Qariya”, “Keksa g‘ijjakchi”, “Yozuvchi”, “Podachi”, “Sirli militsioner”, “Uchinchi hamroh”, “O‘zbek bobo”, “Oq otli”;

b) detail-title. In this case, a detail that performs an important function in the work of art is raised to the level of a name. When choosing titles of this type, writers base their work on the detail that sets the whole work in motion: “Haykal”, “Ko‘k dengiz”, “Yashil niva”, “Bitikli tosh”;

c) subject-title. The titles of works of this type are formed through the actions of the main character, the content of the subject: “Zov ostida adashuv”, “Olma yemadim”, “Boychechak ochildi”, “Nasib etsa”, etc.

2. Metaphorical-title. In this case, the titles have a figurative meaning. In this case, the author's unique poetic discovery finds its expression through the method of metaphor or irony transfer of meaning and is elevated to the title of the work: “Bukri tol”, “Bulut to‘sgan oy”, “Bandi burgut”, “Qushlar qishlovdan qaytdi”, “Bahor o‘tdi”, “Jarga uchgan odam”, “Og‘ir tosh ko‘chsa”, “Xumor”, “Yovvoyi gul”, “Mangu yo‘ldosh”, “Bir vujudda ikki jon”;

a) ironic title. Such a title hides the content of irony. Symbolism serves the writer's hidden ironic purpose: “Ustoz”, “Kulgan bilan kuldirgan”, “Odam”, “Yangi zot”, “Tabassum”, “Dinozavr”, “Olabo‘ji”, “Ikki jahon ovvorasi”, “O‘n sakkizga kirmagan kim bor?”;

b) tazod-title. In such titles, two contradictory concepts serve to convey one figurative meaning. “Kuzda bahor havosi”, “Bulut to‘sgan oy”, “Bodom qishda gulladi”;

¹⁴Умуров Х. Адабиётшунослик назарияси. – Тошкент: А.Қодирий номидаги халқ мероси, 2004. – Б.136.

¹⁵ Парандовский Ян. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б.289.

¹⁶Худоёрова М. Навоий китъалари сарлавҳасига доир.//Ўзбек тили ва адабиёти. – Тошкент, 2021. – №1. – Б. 58-62.

¹⁷Тошалиев И. Сарлавҳалар стилистикаси. – Тошкент: 1995. – 96 б.

¹⁸ Ақманова Ш.О‘zbek tili bibliionimyasi.Kharezmi travel. – Urganch: 2023. – 150 б.

¹⁹Ҳамраев К.Ҳозирги ўзбек ҳикоясида композиция поэтикаси: Филол. фан. бўйича фалс. докт. (PhD) ...дисс.– Тошкент, 2018. – Б.95-101.

c) philosophical-title. Such titles reflect the product of the writer's philosophical observations, a deep philosophy arising from the content of the work: "Odam", "Olam tortishish qonuni", "O'zbek xarakteri" etc.

3. Spiritual-emotional title. Titles of this type are usually chosen for works in which spiritual imagery prevails: "Ko'ngil", "Yig'i", "Tabassum".

4. Chronotopic title. Such titles refer to an artistic time or place: "Olis yulduzlar ostida", "Kechagi kun kecha", "Oy yorug'ida", "Ot yili", "Ota yurt", "Arpali qishlog'ida", "Kimsasiz hovli", "Shudring tushgan bedazor", "Yur, tog'larga ketamiz";

5. Titles of a folkloristic nature. Titles of this type are chosen for works that draw their inspiration from folk art and reflect elements of folklore. Both in order to write such a work and in order to choose a name for it, the author is required to have a deep knowledge of folk oral art. "Chillak o'yin", "Qadimda bo'lgan ekan", "Navro'z, Navro'z", "Quloqcho'zma", "To'p o'yin", "Xorun ar Rashid".

In this part, Shukur Kholmiraev's responsible approach to the title of the work was studied by comparing it with the drafts of the works in his personal archive and the titles included in the "Selection" were conditionally classified, and the writer's skill in choosing the title was studied.

The second part of the dissertation is called "**Shukur Kholmiraev's small works: the problem of creative intention and artistic solution**" and consists of two parts. The first part of the chapter examines the issue of "*The birth of a creative idea*".

The creative process includes various stages. "By the process of artistic creation, we mean the time from the moment when the creative intention is reached in the artist's mind and the need to "let go" arises until the final point is put on the work"²⁰. The study of these stages serves as an important factor in studying and revealing the psychology of the artist, the biography of a work of art.

As is known, in a writer, "creative intention arises as a result of his relationship with reality, his own perception and perception of reality"²¹. Initially, the artist collects in his mental inventory various events and phenomena that he has observed, draws certain conclusions from these realities, synthesizes them. "The writer, observing life, comes across the situation or fate of a person who corresponds to the artistic goal that he has in mind. Here, for the artist, not the event, but the character of the person becomes the main impetus. The observed situation or fate of a person awakens the creative fantasy of the writer, which he has been thinking about for a long time, and thus life events are created in the work of art"²².

Indeed, Shukur Kholmiraev was also struck by the strange behaviour of a person, or rather, the character's personality, his attitude, tone of voice, facial expressions, appearance and other things that surprised him, giving him the

²⁰ Куронов Д. Адабиётшуносликка кириш. – Тошкент: А.Қодирий номидаги халқ мероси, 2004. – Б.81.

²¹ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик лугати. – Тошкент: Академнашр, 2013. – Б.109.

²² Қўшонов М. Ҳаёт ва нафосат. – Тошкент: Ф.Ғулум, 1970. – Б.27.

impetus to turn the creative idea in his mind into a work of art. The people and realities that inspired the creation of such a work were carefully studied and identified through the memoirs of his contemporaries about the writer and his conversations with journalists, his essays-memoirs, and his diary entries.

In particular, it was studied how people who acted as catalysts in the creation of the stories “Quyoshku falakda kezib yuribdi”, “Omon ovchining o‘limi”, “Kulgan bilan kuldirgan” and who transformed a creative idea into a mature work of art entered the creative world of Shukur Khalmirzaev.

The following entries in the writer's diary show that the writer was extremely rich in creative ideas, that at one time the idea for several works existed in the writer's mind, there are small entries in the diary, not exceeding three or four sentences, which show that the creator was rich in creative plans. The following table provides an example of a creative plan and their transformation into a work of art:

	Plan (creative idea)	Literary work
1.	The horse and its owner. The owner becomes a coward. He climbs into the saddle, the owner falls and disappears ²³ .	The novel “Ot yili”
2.	About a businessman who enjoys doing favours ²³ .	He appeared in the novel “Dinosaur” as Jamalidin; in the essay “Vatanu xalq uchun xizmat beminnat bo‘ladi”, he was embodied in the image of Kurban Amirkulov.

It seems that “small notes can be the impetus for the emergence of huge canvases”²⁴. The process of formation of Shukur Khalmirzaev’s creative thinking, the vital and literary factors that inspired the writer, the emergence of a creative idea were caused by individuals, events and even small details. Shukur Khalmirzaev’s artistic skill was when he was able to create a great work of art from these seemingly “unseen” fragments and include them in the treasury of literature.

The second part of this chapter is called “*Reworking the Artistic Solution*”. How the creator presents an artistic solution in a work of art depends on his attitude to vital material and the extent to which he has mastered professional creative techniques. Usually, we observe that writers “tie the knot” well, but sometimes falter in the solution and often resort to a traditional ending due to the inability to find an original solution. Shukur Khalmirzaev paid serious attention to the issue of solution. He absorbed such positive qualities as Tagore's deep

²³С. Холмирзаева.Қайтмас дамлар.Тошкент. Дизайн пресс. 2013.- Б 17.

²³О‘sha manba. – В. 17.

²⁴ Холмирзаева С. Қайтмас дамлар. – Тошкент: Дизайн пресс МЧЖ нашриёти, 2013. – Б. 3.

philosophy, Jack London's clear conflict, Tolstoy's truthfulness, Abdulla Kahhar's conciseness and strong dramatism and formed such qualities as the ability to convey the Surkhan national color in bold colors, the structure of the plot, and especially the avoidance of schematism in the resolution. As the writer himself noted, "In general, I must freely note one thing: The resolution in most of our stories is ambiguous... The resolution is a matter of the writer's perception of the world, how well he knows the internal and external laws of the human soul, and, moreover, skill – professionalism, mastery of the creative technique!"²⁵ The writer's skill in finding artistic solutions – avoiding traditional schematism, striving for original solutions, finding a philosophical conclusion that invites the reader to long observations, and giving some characters moral punishment rather than physical punishment at the end of the work – were even more clearly manifested when the drafts, journals, and "Selection" versions of his stories such as "**Qadimda bo'lgan ekan**", "**Bitikli tosh**" and "**Jarga uchgan odam**" were studied in comparison.

In Shukur Khalmirzaev's works, especially his stories, there is usually such an ideological punch in the place of the conclusion that this punch reaches the heart of the reader. However, this situation is not visible in the drafts of some of his works. The writer, who was very demanding of himself in terms of creativity, reworked his works that ended with such a solution before including them in "Selection".

During the editing of the literary text, the author paid serious attention to the fulfilment of criteria such as truthfulness, logic, and justice necessary for a work of art in the artistic solution of his works. In the draft versions, the creator did injustice to Osar and his wife Hajar in the story "Qadimda bo'lgan ekan", to Boykuvar in the story "Bitikli tosh" and to Islam in the story "Jarga uchgan odam", and in the final part, the logical sequence and truthfulness were violated. The writer repeatedly worked on and corrected this flaw in the solution in the creative workshop. More precisely, he managed not to solve a socio-philosophical problem in the solution, but to present that problem to the reader. After all, a true creator leads the reader to heights not after his reader, but after himself. He encourages him to think and self-research.

This section examined Shukur Khalmirzaev's work on artistic solutions in his works, his search for unique and original solutions and revealed another facet of his artistic skill.

The third chapter of the dissertation is entitled "**Reprocessing of biographical material in the prose of Shukur Khalmirzaev**" and consists of two parts. The first part is entitled "***Images of Father and Mother: Vital Basis and Artistic Reality***", in which, through the writer's works, some unknown periods of the author's life, his family, in particular, his mother Aisha Amanova, his father Arzikul Palvan's life and work, his human qualities, and his path of fate in general were revealed. This new information about the writer's biography was obtained by studying his works based on the biographical method.

²⁵Холмирзаев Ш. Мўъжиза бўлиб қолсин //Шарқ юлдузи. – Тошкент, 1988. – №6. – Б.164.

It is known that the image of father and mother in the works of Shukur Khalmirzaev is one of the most important figures carrying an aesthetic load. The image of father is depicted with special affection in the writer's novel "O'n sakkizga kirmagan kim bor?" (Jalalov), in the story "O'zbekning soddasi" (Polvan aka), in the story "O'zbek bobo" (Amirkul palvan), in the story "Ota yurt" (father, name is not mentioned), in the story "Zov ostida adashuv" (father, name is not mentioned). In particular, the writer creates the image of Amirkul palvan in the story "O'zbek bobo" as a noble, honest, promising person. He took these character traits from his father Arzikul palvan. For some of the heroes of the work, his mother Aisha Amanova served as a prototype. For example, the characters of Ayna opa in the story "Bukri tol", Zaynabkhan in the story "O'n sakkizga kirmagan kim bor", Dilnura Kasimova in the story "Bitikli tosh", Sabirova opa in the story "Kechagi kun kecha", "Okumat opoy" in the story "Hukumat" and Khasiyat opa in "Qushlar qishlovdan qaitdi" act as female leaders and express the socio-political events of their time, the attitude of the political system towards women. These characters have a commonality not only with their leadership positions, but also with the nature of the heroes: their hard work, dedication, and selflessness.

Shukur Khalmirzaev says the following about his father, Kungirat ota – Arzikul palvan, in his memoirs: "Six or seven years after my father died, my mother married somebody again. They called him Arzikul palvan. May his soul rest in peace; he was a good person. I was about 13 years old, my father would put a rifle in my hand, strap a bullet to my waist, put me on a donkey, and send me to the mountains, telling me not to let anyone near me..."²⁶. Indeed, it was precisely thanks to Arzikul Palvan's upbringing that high human qualities such as courage and determination took root in the heart of the boy Shukur. Especially in his love for nature, his father's teaching of the power and secrets of nature to the young Shukur Khalmirzaev in the steppe, hunting, and wherever he was, formed a lifelong sense of admiration and love for nature in the boy's heart. The writer showed these qualities in his father as the life deeds of Amirkul Palvan in the story "O'zbek Bobo".

So, in this part, the vital foundations of the images of fathers and mothers, which are often found in the writer's works, were identified, and the process of processing biographical material in the creative laboratory was analyzed.

The second part of the third chapter is called "*Artistic interpretation of the image of intelligentsia*". The more documents related to the writer's life and work, the more information about the social environment in which he lived and his relationships with people in this environment, the more effective the biographical method will undoubtedly be. The teachers, friends and comrades who left an important mark on Shukur Khalmirzaev's life, as well as real events related to them, have migrated to his works and continue to live in the artistic

²⁶ Холмирзаева С.Қайтмас дамлар. –Тошкент: Дизайн-пресс, 2013. – Б.82.

world created by the writer. As literary critic Talat Salihov noted, “Every artist has his own country and his own citizens who live and reside in this country”²⁷.

The images and events captured in Shukur Khalmirzaev's novels and stories have a certain degree of vital real basis. The author artistically depicted these real events and intellectuals, and managed to convey universal spiritual, moral, social, and philosophical ideas. People who left a significant mark on the writer's life are reflected in the intellectual images in many of his works. In particular, the images of dozens of intellectuals and the real-life individuals such as the intellectual and creative Zakir Orin in the story “Arosat” (his teacher Zikir Umarov, who taught literature at Baysun school), the naturalist Ultan in “Olabo'ji”, the teacher of history Kamariddin in the story “Qush tili” (the writer's friend Mengziyo Safarov), the preacher Konghirat in the story “Boychechak Ochild” (the writer's teacher M. Koshjanov), the city guest in the story “Olis yulduzlar ostida” (P. Kadirov), Tohir Sabirov in the story “Kuzda bahor havosi” (Kh. Charshanbiev), the young poet in the story “Ustoz” (A. Aripov), who served as their basis were identified, that is, the process of transforming prototypes into artistic images, and the artist's skill in creating images.

For example, in the stories “Bir ko‘rgan tanish”, “Ikki ko‘rgan bilish” the writer described Zakir Orinovich, a teacher of medicine and school principal, with special affection. The author chose the name of the hero he created to be similar to the name of the person on whom the image was based, which indicates who the writer took as the prototype for his hero. Zikir Umarov’s qualities are directly reflected in the hero of the story. In the work, it can be seen that the director, like Zikir Umarov, who mentored young Shukur, although he seems serious on the outside and loves hunting, is actually a tolerant, intelligent, and modest person. As the writer’s essay “U kishim –ustoz, biz – shogird”²⁸ cites, Zikir Umarov and young Shukur did indeed go hunting. It was this incident that served as the basis for the plot of the story.

Also, this section of the study discusses the emergence of the character of Umrzak, the hero of the story “Ko‘k dengiz”, in the literary world, and his artistic interpretation as a hero who truly sacrificed himself for national pride with the skill of the writer. Shukur Khalmirzaev drew on the teachings of an Altai scientist he heard from his mentor Matyakub Koshjanov about him in his creative workshop. In his essay “U kishim –ustoz, biz – shogird”, the writer notes that M. Koshjanov Sergey Sergeevich studied with him in Moscow, “supported the candidacy of Altai folklore”, and that this scientist's loyalty and love for the Altai language and his native people were strong. The writer was able to clearly show the reader the respect of the Uzbek scientist for the Altai scientist. The author did not hide the pain and anguish that the Turkic peoples, under the pretext of the fate of his hero, felt in his heart because they did not strive to preserve their culture and language. In the lively performance of the intellectual character – Umrzak, the author decorates the hero's speech with the riddles of the Altai people. For

²⁷Бу ҳақда қаранг: Каримов Б. Рухият алифбоси. Тошкент: Фафур Фулом номидаги нашриёт матба-ижодий уйи, 2018. – Б.167.

²⁸ Холмирзаев Ш. Сайланма. IV жилд. Эсселар. – Тошкент: Шарқ, 2006. – Б.317.

this, he carefully read the book “Altai Riddles” (Altay tabyishkaktar)²⁹, selected riddles characteristic of the Umrazak spirit and included them in the work.

In addition, Shukur Khalmirzaev's close friend Mengziyo Safarov was the vital basis for the image of the intellectual in many of his works. Reading and analyzing the letter written by the writer to his friend Mengziyo Safarov among the letters stored in the writer's archive, we are convinced that the writer was not only a connoisseur of literature and nature, but also a great soul with truly human qualities. In a number of his works, we find heroes whose image and biography are reflected in Mengziyo Safarov. These heroes are people who, like the writer's friends, deeply know history, love nature and literature.

In general, the images of intellectuals and the events of the subjects related to them, captured in Shukur Khalmirzaev's novels, stories and essays, have to some extent a real-life basis. Real life is the writer's aesthetic ideal, creative experience accumulated over the years and professional approach, reflecting such things and becoming an original poetic creation. This part examines the artistic interpretation of intellectuals in a series of stories and essays such as “Bir ko‘rgan tanish”, “Ikki ko‘rgan bilish”, “Arosat”, “Boychechak ochildi!”, “Kuzda bahor havosi”, “Hukumat”. While creating the image of the intellectuals of the nation, the writer skilfully revealed the pitiful attitude of society and the state towards intellectuals during the era of the authoritarian regime and the early years of independence, as well as the painful scenes in the psyche of intellectuals.

CONCLUSION

1. In literary criticism, the issue of the biography of a work of art is an important link in the in-depth disclosure of the creator's laboratory, the problem of the biography of a work is one of the most interesting processes in studying the biography of a creator. It has been proven that the studies led by academicians such as M. Koshjanov, S. Mamajanov, N. Karimov, B. Nazarov and their students serve as a valuable theoretical source for examining the creative laboratory of prominent representatives of modern Uzbek literature, the entire creative heritage, based on their personal documents.

2. The outstanding writer Shukur Khalmirzaev left more than ten volumes of literary heritage to the treasury of Uzbek literature, the personal archive of the writer, which is kept by the writer's heir Sayyara Khalmirzaeva, was studied and the manuscripts of the novels “Qil ko‘prik” (4 draft versions), “Olabo‘ji” (3 draft copies, 1 version) printed on a typewriter; the stories and essays “Mangu yo‘ldosh”, “Kuzda bahor havosi”, “Bitikli tosh”, “Darvesh”, “Kashfiyot”, the manuscript of the drama script based on the story “Bulut to‘sgan oy” – in general, personal archive materials were classified.

3. The manuscripts and drafts in the writer's personal archive, as well as the press and book edition versions of the works, were studied in comparison with each other, and it was revealed that the writer entered the editing of the literary

²⁹ Алтайский загадки/Алтай табышкактар. – Алтай: Горно-Алтайское отделение Алтайского книжного издательства, 1981. – 174 с.

text for two reasons, namely voluntarily and involuntarily due to the censorship established by the despotic regime. The magazine and book edition versions of the essay “Qadim Baqtriya tuprog‘ida”, the draft and newspaper and book edition versions of the story “Kuzda bahor havosi” were studied in comparison with each other, identifying “forced” sentences introduced into the literary text due to censorship at the time, as well as the need to restore the text to its original state were revealed.

4. The author also approached the titles of his works with great responsibility, which is evidenced by the fact that the title of the story “To‘lqinlar” written in the early period of his work was changed to “Bukri tol”, the title of the story “Mangu yo‘ldosh” was revised with five different names and finally the title of the work turned into “Mangu yo‘ldosh”, the stories “O‘n sakkizga kirmagan kim bor?” and “Quyoshku falakda kezib yuribdi” were written in the writer's artistic thinking, based on valuable information from drafts, diary entries and essays preserved in his personal archive.

5. Life events and emotional experiences that excited the writer, gave him creative ideas, struck a chord in the soul of the writer, and the fact that finally “To‘lqinlar” (Bukri tol), “O‘n sakkizga kirmagan kim bor?” The story, “Quyoshku falakda kezib yuribdi”, “O‘zbek bobo”, “Omon ovchining o‘limi”, “Qora kamar” and dozens of other perfect works were created, were clarified on the basis of literary, scientific, artistic and journalistic documents (“Shukur Xolmirzayev zamondoshlar xotirasida”, O. Tashbaev's study “Abadiy zamondosh”, T. Niyaz's book “Orzuli dunyo”).

6. The fact that the writer's work as a representative of the “cruel realism” method, his experiences, the lives and fates of his close relatives, friends, childhood memories in Boysun district of Surkhandarya, where he spent his childhood, were a vital basis for the work and the transformation of real people into artistic images, was revealed on the example of the work “Yo‘llar va yo‘ldoshlar”.

7. The author's skill in finding artistic solutions – a number of unique stylistic features such as avoiding traditional schematism, striving for an original solution, a philosophical ending that invites the reader to long observations, and giving the heroes moral punishment rather than physical punishment at the end of the work – were further clarified by comparing the drafts, journal and “Election” versions of his stories such as “Qadimda bo‘lgan ekan”, “Bitikli tosh”, “Jarga uchgan odam”.

8. The life foundations of the images of father, mother, female leader, and Uzbek grandfather depicted in a number of works by Shukur Khalmirzaev were identified; the life foundations of the images of father and mother depicted in the writer's stories and short stories “O‘zbek bobo”, “Bukri tol”, “Ota yurt”, “Bir vujudda ikki jon”, “Qushlar qishlovdan qaytdi” were identified. It was also proven that the image of Zumrad, which moves from one work to another, is a character that has grown and developed as an image.

9. It was found that Shukur Khalmirzaev's works such as “To‘lqinlar”, “Ustoz”, “Olma yemadim”, “Arosat”, “Quyoshku falakda kezib yuribdi”, “Olis

yulduzlar ostida”were based on specific life events, and in addition, it was proved that the formation of dozens of perfect works of the writer, which can compete with the masterpieces of world literature, as mature works was due to the writer's artistic texture and creative fantasy, skill.

10. The author's artistic depiction of the fate of intellectuals such as his teacher of obedience Zakir Orin, his university teacher Matyakub Koshjanov, and his friend, the creative Abdulla Aripov, Mengziyo Safarov and Khidir Charshanbiyev, and the process of transforming life prototypes into artistic images, as well as the author's skill in creating images, were revealed.

11. As a result of researching the creative biography of one of the writer's famous stories, “Ko‘k dengiz”, it was revealed that the author effectively used samples of Altai folk oral art and historical materials in general to make the characters' speech lifelike and believable.

12. The problems of studying the creative biography of Shukur Khalmirzaev's works: getting acquainted with the personal archive of the creator, observing the professional creative experience of the writer, studying the stages of creation, the process of a work from a creative idea to an artistic creation, as well as determining the creator's skill in creating an image – all this has proven to be extremely important for Uzbek literary studies, for young creators who are just starting out in their creative work.

**НАУЧНЫЙ СОВЕТ PhD.03/30.12.2019.Fil.55.02
ПО ПРИСУЖДЕНИЮ УЧЕНОЙ СТЕПЕНИ ПРИ
УРГЕНЧСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

УРГЕНЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ЯНГИБАЕВА НОДИРА САПАРБАЕВНА

**ПРОБЛЕМЫ ИЗУЧЕНИЯ ТВОРЧЕСКОЙ БИОГРАФИИ
ПРОИЗВЕДЕНИЙ ШУКУРА ХОЛМИРЗАЕВА
(на материале рукописей из личного архива и изданных
вариантов)**

10.00.02 – Узбекская литература

АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по филологическим наукам

Ургенч – 2025

Тема диссертационной работы доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Кабинете Министров Республики Узбекистан за номером B2022.4.PhD/Fil2888

Диссертация выполнена в Ургенчском государственном университете.

Автореферат диссертации размещен на трех языках (русском, узбекском, английском (резюме)) на веб-странице научного совета (fil-ik.urdu.uz), а также на Информационно-образовательном портале «ZiyoNet» по адресу www.ziynet.uz.

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Педагогический университет
имени Низами**

Защита диссертации состоится «13» апрель 2025 г. в 9:00 часов на заседании Научного совета PhD.03/30.12.2019.Fil.55.02 по присуждению ученой степени при Ургенчском государственном университете (Адрес: 220100, Ургенч, ул. Х. Алимджана, дом №14). Тел: (99862) 224-67-00; факс: (99862)224-67-00; e-mail: fil-ik.urdu.uz

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ургенчского государственного университета (зарегистрирована за № 0-769). (Адрес: 220100, Ургенч, ул. Х. Алимджана, дом №14. Тел.: (99862) 224-67-00).

Автореферат диссертации разослан «24» февраль 2025 г.
(Протокол реестра рассылки № 46 от «24» февраль 2025 г.)



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ВВЕДЕНИЕ(аннотация диссертации доктора философии (PhD))

Цель исследования – изучить проблемы исследования творческой биографии литературных произведений на основе вариантов рукописных из личного архива и изданных версий творений Шукура Холмирзаева.

Объектом исследования являются сборники «Избранное. Том I. Рассказы» (Ташкент, 2003), «Избранное. Том II. Рассказы» (Ташкент, 2005), «Избранное. Том III. Рассказы» (Ташкент, 2006), «Избранное. Том IV. Эссе» (Ташкент, 2007), «Избранное. Том V. Повести» (Ташкент, 2016), «Men adabiyotni qismatim deganman...» (Ташкент, 2022) Шукура Холмирзаева, а также его книги, изданные в другие годы; рассказы, эссе, опубликованные в периодической печати; рукописные варианты небольших произведений, хранящиеся в личном архиве писателя.

Научная новизна исследования заключается в следующем:

обоснована классификация работ, выполненных в узбекском литературоведении на основе личных архивов, в частности, дано описание работ ученых, изучавших вопрос о творческой лаборатории на основе рукописей, черновиков и личных документов Шукура Холмирзаева, сохранившихся у дочери писателя, Сайёры Холмирзаевой;

доказано мастерство писателя по озаглавлению произведений, важному процессу выбора названия, принципам работы над названием (вариант их пяти заглавий произведения «Mangu yo‘ldosh») на основе изучения рукописи некоторых небольших произведений Шукура Холмирзаева;

раскрыты тайны творческой лаборатории писателя посредством сопоставления рукописей из личного архива, журнальных и книжных изданий с целью выявления эволюции художественного произведения, особенностей творческой работы писателя над одним рассказом, особенности зарождения художественного замысла, преобразования жизненных событий в художественный сюжет и реальных людей – в образы;

посредством сопоставления развязок в рукописных вариантах рассказов «Jarga uchgan odam», «Qadimda bo‘lgan ekan», «Bitikli tosh» и приобретавших более приемлемую форму в опубликованных версиях, раскрыто, что в сюжете произведения художественная развязка наполняется важной эстетической нагрузкой;

посредством анализа рассказов и эссе доказано, что Шукур Холмирзаев в своих произведениях художественно воплотил реальную жизнь и судьбу близких себе людей, в частности, своей матери, отца, представителей интеллигенции, придавая описываемым событиям жизненную основу.

Внедрение результатов исследования. На основе выводов, сделанных в результате изучения творческой лаборатории писателя, его уникального творческого пути, биографии художественного произведения, трансформации творческой личности и его переживаний в художественную реальность, истории творческих усилий писателя в этом отношении:

выводы о расхождении рукописей некоторых произведений в личном архиве Шукура Холмирзаева от изданной версии; а также научные

результаты, связанные с эволюцией художественного произведения, художественным замыслом, творческой идеей, памятью современников, обыденными строками, творческой лабораторией писателя были использованы при реализации фундаментального проекта FA-FI-005 «Исследование истории каракалпакской фольклористики и литературоведения», осуществленного в 2017-2020 годах в Каракалпакском научно-исследовательском институте гуманитарных наук Каракалпакского отделения АН Республики Узбекистан (Справка № 1/1 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского отделения АН Республики Узбекистан от 3 января 2024 года). В результате доказано, что научно-теоретические идеи и сведения диссертанта служат теоретической основой для работ в данном направлении на каракалпакском языке;

научные выводы по вопросам связи характера детей из сурханского оазиса с биографией и детством писателя, а также соотношению прототипов героев с персонажами детей и подростков из серии рассказов Шукура Холмирзаева «Olis yulduzlar ostida», «O‘zbek xarakteri» были использованы при реализации фундаментального проекта № IL-402104474 «Создание мультимедийной электронной платформы “Bolalar adabiyoti.uz” и ее мобильного приложения», выполненного в 2021-2022 годах в Ташкентском государственном университете узбекского языка и литературы Министерства высшего образования, науки и инноваций Республики Узбекистан (Справка № 04/1-536 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои Министерства высшего образования, науки и инноваций Республики Узбекистан от 2 марта 2024 года). В результате мультимедийная электронная платформа на основе детской литературы и ее мобильное приложение обогатились материалами, связанными с анализом образов детей и подростков;

научные результаты и выводы о творческой биографии произведений Шукура Холмирзаева, эволюции художественного творчества, личном архиве писателя были использованы в рамках программы «Adabiyumuhit» Хорезмской областной телерадиокомпании Национальной телерадиокомпании Узбекистана (Справка № 407 Хорезмской областной телерадиокомпании от 10 мая 2024 года). В результате научные взгляды на творчество писателя расширили мировоззрение телезрителей об уровне знаний молодых ученых, была обеспечена научная популярность телепередач, которые также обогатились новыми источниками.

результаты исследования были эффективно применены на духовно-просветительских мероприятиях Хорезмского областного отделения Союза писателей Узбекистана, а также в рамках лекций для молодых талантов об этапах творческого процесса, психологии творчества, редактировании текста, рукописных и изданных вариантах литературных произведений, внутренних и внешних факторах творческого процесса, индивидуальном художественном мастерстве писателя, биографии художественного творчества на примере создания произведений Шукура Холмирзаева

(Справка № 02/24 Хорезмского областного отделения Союза писателей Узбекистана от 9 января 2024 года). В результате научные выводы о творческой лаборатории послужили для обеспечения последовательности лекций, читаемых в рамках духовно-просветительских мероприятий.

Структура и объем диссертации. Диссертационная работа состоит из введения, трех глав, заключения, списка использованной литературы. Основной текст диссертации составляет 149 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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