ABU RAYHON BERUNIY NOMIDAGI URGANCH DAVLAT UNIVERSITETI HUZURIDAGI ILMIY DARAJA BERUVCHI DSc.03/2026.10.06.Fil.06.06 RAQAMLI ILMIY KENGASH

ABU RAYHON BERUNIY NOMIDAGI URGANCH DAVLAT UNIVERSITETI

Qo‘lyozma huquqida

Quranbayeva Gulianbar Umirbek qizi

SIROJIDDIN SAYYIDNING BADIIY VA PUBLITSISTIK MAHORATI

10.00.14 – XX asr o‘zbek adabiyoti va hozirgi adabiy jarayon

Filologiya fanlari bo‘yicha falsafa doktori (PhD) ilmiy darajasini olish uchun tayyorlangan dissertatsiya AVTOREFERATI

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Contents of dissertation abstract of doctor philosophy (PhD) on Philological sciences

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Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida ijodkor shaxsini, uning badiiy tafakkuri, individual uslubi va estetik qarashlarini yaxlit holda o‘rganish muhim ilmiy yo‘nalishlardan biri sifatida e’tirof etilmoqda. Ayniqsa, adabiy jarayon taraqqiyotida muayyan ijodkorning poetik mahorati, badiiy tafakkurining shakllanish omillari, milliy va umuminsoniy qadriyatlarni ifodalashdagi o‘ziga xos uslubi hamda publitsistik faoliyatini tizimli ravishda o‘rganish dolzarb masalalardan biri sanaladi. Hozirgi zamon adabiyotshunosligida badiiy ijod va publitsistikaning o‘zaro aloqadorligi, ijodkor dunyoqarashining she’riy va publitsistik asarlarda namoyon bo‘lish tamoyillari, milliy tafakkur va badiiy-estetik qarashlarning adabiy matndagi ifodasi masalalariga alohida e’tibor qaratilmoqda.

Dunyo adabiyotshunosligida ijodkor iqtidorini tahlil etish jarayonida badiiy tafakkur, individual uslub, obraz yaratish mahorati, poetik til, falsafiy mushohada, milliylik va umuminsoniylik munosabati kabi masalalar keng o‘rganilgan. Shu bilan birga, zamonaviy adabiyot vakillarining she’riy hamda publitsistik ijodini o‘zaro uyg‘unlikda tadqiq etish, ularning adabiy-estetik qarashlarini aniqlash, milliy adabiyot taraqqiyotidagi o‘rnini belgilashga qaratilgan ilmiy izlanishlar izchil davom etmoqda.

O‘zbek adabiyotshunosligida istiqlol davri adabiyoti namoyandalarining badiiy mahorati, poetik tafakkuri va adabiy-estetik qarashlarini o‘rganish muhim ilmiy vazifalardan biri hisoblanadi. Zero, yurtboshimiz ta’kidlaganidek, hozirgi kunda milliy o‘zligimizni saqlab qolish, xalqimizning ong-u tafakkurini yuksaltirish va shu orqali mamlakatimizni izchil taraqqiy ettirish uchun avvalambor adabiyot, madaniyat va san’at sohalarini qo‘llab-quvvatlashimiz zarur[1]. Zamonaviy o‘zbek she’riyatining yirik vakillaridan biri bo‘lgan Sirojiddin Sayyid ijodi milliy ruh, Vatanga muhabbat, tarixiy xotira, inson va tabiat munosabatlari, ma’naviy qadriyatlar talqini, falsafiy mushohadakorlik hamda yuksak badiiy mahorati bilan alohida ajralib turadi. Shoir she’riyatida xalqona ruh va zamonaviy badiiy tafakkur uyg‘unlashgan bo‘lib, unda milliy o‘zlikni anglash, inson qalbi kechinmalari, hayot va zamon haqidagi teran falsafiy mushohadalar o‘ziga xos poetik talqin etiladi. Shu bilan birga, Sirojiddin Sayyidning publitsistik ijodi ham uning adabiy-estetik qarashlari, ma’naviy-axloqiy ideallari va ijtimoiy pozitsiyasini yorituvchi muhim manba hisoblanadi. Shoir ijodining ayrim jihatlari adabiy-tanqidiy maqolalar va ilmiy tadqiqotlarda yoritilgan bo‘lsa-da, uning badiiy va publitsistik mahoratini o‘zaro uyg‘unlikda, kompleks tarzda o‘rganish, poetik tafakkuri, obrazlar tizimi, janriy izlanishlari, uslubiy individualligi hamda publitsistik qarashlarini yaxlit tizimda tadqiq etish zarurati mavjud. Sirojiddin Sayyidning she’riy va publitsistik ijodini ilmiy-nazariy asosda o‘rganish, uning zamonaviy o‘zbek adabiyoti taraqqiyotidagi o‘rni va ahamiyatini belgilash mazkur tadqiqot mavzusining dolzarbligini belgilaydi.

O‘zbekiston Respublikasi Prezidentining 2019-yil 8-oktabrdagi PF-5847-son “2030-yilgacha bo‘lgan davrda O‘zbekiston Respublikasi Oliy ta’lim tizimini rivojlantirish konsepsiyasini tasdiqlash haq ida”, 2019-yil 29-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili maqomini yanada mustahkamlash bo‘yicha chora-tadbirlar

[1] Mirziyoyev Sh. Yangi O‘zbekiston taraqqiyot strategiyasi. – Toshkent: O‘zbekiston, 2022. – B. 258.

to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son 2022-2026-yillar uchun mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmonlari; 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim muassasalarini yanada takomillashtirish bo‘yicha chora-tadbirlari to‘g‘risida”, 2018-yil 18-maydagi PQ-376-son “Jahon adabiyotining tanlab olingan namunalarini o‘zbek tiliga tarjima qilish va nashr etish hamda o‘zbek adabiyoti durdonalarini xorijiy tillarga tarjima qilish va nashr etish tizimini yanada takomillashtirish to‘g‘risida”, 2018-yil 5-iyundagi PQ-3775-son “Oliy ta’lim muassasalarida ta’lim sifatini yaxshilash va ularning respublika miqyosida amalga oshirilayotgan keng ko‘lamli islohotlarda faol ishtirokini ta’minlash bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”gi Qarorlari hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Adabiyotshunoslikda ijodkor poetik mahorati masalasining nazariy asoslari jahon va rus adabiyotshunosligida muayyan darajada o‘rganilgan. Bunda ijodkorning lirik qahramon yaratish mahorati, so‘z tanlash, badiiy obraz tizimini shakllantirish, uslubiy individuallik, badiiy tafakkur, poetik til, kompozitsion qurilish, badiiy detal, ramz va timsollardan foydalanish, muallif konsepsiyasi hamda estetik idealning ifodalanish xususiyatlari turli nazariy yondashuvlar asosida tahlil etilgan[2]. O‘zbek adabiyotshunosligida ham ijodkor poetik mahorati masalalari ko‘plab olimlar tomonidan o‘rganilgan[3]. Xususan, she’riyatning poetik xususiyatlari, badiiy tasvir vositalari, uslub, obraz yaratish tamoyillari hamda shoir individual mahoratini tadqiq etishga bag‘ishlangan ilmiy izlanishlar salmoqli o‘rin egallaydi[4]. Sirojiddin Sayyid ijodini, lirikasining o‘ziga xos xususiyatlarini o‘rganish bo‘yicha ham bir qator maqola-tadqiqotlar e’lon qilingan. O‘zbekiston xalq shoiri Sirojiddin Sayyid ijodi haqida O.Sharafiddinov, N.Rahimjonov, A.Rasulov, N.Jabborov, A.Ulug‘ov, B.Karim va boshqa adabiyotshunoslar tomonidan ilmiy tadqiqotlar va maqolalar e’lon qilingan. Shu bilan bir qatorda O‘zbekiston xalq

[2] Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Наука, 1970. – С. 266; Бахтин М.М. Проблемы поэтики Достоевского. – М.: Сов.писатель, 1963; Виноградов В.В. Поэтика русской литературы. – М.: Наука, 1976. – С. 484; Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Ленинград: Наука, 1977. – С. 404; Ковалев А.Г. Психология литературного творчества.– Ленинград, ЛГУ, 1960.

[3] Қўшжонов М. Ҳаёт ҳакикати ва бадиий ҳақиқат. – Тошкент: Фан, 1982. – 64 б; Шарафиддинов О. Ижодни англаш бахти – Тошкент: Шарқ, 2004, - 640 б; Умуров Ҳ. Бадиий психологизм ва ҳозирги ўзбек романчилиги. – Тошкент: Фан. 1983; Тўйчиев У. Бадиийлик мезонлари ва маромлари.-Тошкент: 2011; Карим Б. Руҳият алифбоси. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2015; Жўрақулов У. Ҳудудсиз жилва. – Тошкент: Фан. 2006, - 201 б.

[4] Раҳимжонов Н. Мустақиллик даври ўзбек шеърияти. – Тошкент: Фан, 2007. – 133 б.; Н.Раҳимжонов. Бадиият – бош мезон. – Тошкент: Академнашр, 2016. – 223 б.; Жабборов Н. Замон. Меъзон. Шеърият. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2015. – 304 б. Ҳамдамов У. Янги ўзбек шеърияти. Тошкент. – Тошкент: Фан, 2011. – 304 б.

shoirlari A.Oripov, E.Vohidov, zamonaviy rus she’riyatining yetakchi vakillaridan biri Andrey Voznesenskiy kabi ijodkorlar shoir lirikasiga yuksak baho berganlar.

Sirojiddin Sayyidning 2018-yilda “Sharq” nashriyotida uch jildlik “Tanlangan asarlar”iga Ozod Sharafiddinovning “O‘zbekiston adabiyoti va san’ati” gazetasi 1982-yil 29-oktabr sonida bosilgan “Shoirlikning og‘ir yuki” nomli maqolasi so‘zboshi sifatida olingan[5]. Unda munaqqid S.Sayyid she’riyatiga yuqori baho berib, uning kelajagiga yuksak ishonch bildiradi.

N.Rahimjonovning “Mustaqillik davri o‘zbek she’riyati” kitobidagi “Dil manzillari (Sirojiddin Sayyid ijodiy portretiga chizgilar)”[6] deb nomlangan salmoqli portret-maqolasida Sirojiddin Sayyid lirikasi, mavzular doirasi, o‘ziga xos jihatlari tahlilga tortiladi.

Adabiyotshunos va munaqqid A.Rasulovning “Badiiylik – bezavol yangilik” [7] kitobida Sirojiddin Sayyid o‘zbek she’riyatining zabardast vakillari A.Oripov va E.Vohidovlar ijodining davomchisi sifatida e’tirof etiladi.

N.Jabborovning “Zamon. Mezon. She’riyat” kitobidagi “Ruhim xaritasi”dan “Dil fasli”gacha”, “Metaforaga boy she’riyat” maqolalari Sirojiddin Sayyid lirikasi tahliliga bag‘ishlangan[8]. Olim “Ruhim xaritasi” dan “Dil fasligacha” nomli maqolasida shoir ijodi uning ilk to‘plami chop etilgan vaqtdan maqola yozilgunga qadar bo‘lgan davrda yaratilgan bir nechta kitoblariga kiritilgan she’rlar misolida tadqiq qilinadi. Munaqqid Sirojiddin Sayyid faoliyati va shaxsiyatini yoritar ekan, uni milliy she’riyatimizda o‘z o‘rniga ega bo‘lgan ijodkor ekanligini e’tirof etadi. Adabiyotshunos A.Ulug‘ovning “Vatan – jon va tan” nomli kitobida Sirojiddin Sayyidning Vatan mavzusidagi she’rlari tahlilga tortiladi.Ustoz shoir Abdulla Oripov she’rlari bilan qiyosan o‘rganiladi[9].

Adabiyotshunos Z.Pardayevning “Istiqlol davri she’riyatida xalqona pafosning yangilanishi” nomli dissertatsiyasida mustaqillik davri she’riyatining Usmon Azim, Matnazar Abdulhakim, Azim Suyun, Muhammad Yusuf, Abduvali Qutbiddin, Eshqobil Shukur, Rustam Musurmon kabi vakillari qatorida Sirojiddin Sayyid lirikasidagi xalqona ohanglar ham tahlilga tortiladi[10].

Tadqiqotchi G.I.Doshanovaning “Hozirgi o‘zbek she’riyatida kichik lirik shakllar takomili (Sirojiddin Sayyid, Mahmud Toir va Farida Afro‘z ijodi misolida)” mavzusidagi dissertatsiyasida Sirojiddin Sayyid lirikasidagi kichik lirik shakllarning janriy-poetik xususiyatlari, ularning badiiy takomili hamda shoirning zamonaviy o‘zbek she’riyati taraqqiyotidagi o‘rni ilmiy jihatdan yoritilgan[11].

Tadqiqotchi Ra’no Payzullayevaning “Sirojiddin Sayyid ijodida Vatan obrazining poetik talqini” mavzusidagi dissertatsiyasida shoir lirikasida Vatan

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[5] Шарафиддинов О. Шоирликнинг оғир юки // С.Саййид. Танланган асарлар. – Тошкент: Шарқ, 2018. – Б.6-9.

[6] Раҳимжонов Н. Мустақиллик даври ўзбек шеърияти. –Тошкент: Фан, – Б.260.

[7] Расулов А. Бадиийлик – безавол янгилик. – Тошкент: Шарқ, 2007. – Б.259.

[8] Жабборов Н. Замон .Мезон. Шеърият. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015. Б.153-186.

[9] Улуғов А. Ватан – жон ва тан. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2008. – Б.64-81.

[10] Пардаев З. Истиқлол даври шеъриятида халқона пафоснинг янгиланиши. – Тошкент. 2020. – Б.45 .

[11] Doshanova G.I. Hozirgi o‘zbek she’riyatida kichik lirik shakllar takomili (Sirojiddin Sayyid, Mahmud Toir va Farida Afro‘z ijodi misolida). Filol.fan.bo‘yicha.fals.dok.(PhD) diss.avtoref. – Urganch, 2022. – 52 b.

obrazining badiiy talqini, uning poetik ifoda vositalari, milliy ruh, tarixiy xotira va vatanparvarlik g‘oyalarining badiiy-estetik xususiyatlari ilmiy jihatdan tahlil qilingan[12].

O‘zbek adabiyotshunosligida badiiy publitsistika sohasida qator tadqiqotlar amalga oshirilgan bo‘lib, ularda XX asr o‘zbek publitsistikasining rivojlanish tamoyillari, publitsistika nazariyasi va uning janrlari kabi masalalar qamrab olingan[13]. Ma’lum bir ijodkorlarning publitsistik qarashlari ham alohida planda olib o‘rganilgan[14]. Bugungi o‘zbek she’riyati xususidagi tadqiqotlarda bevosita va bilvosita Sirojiddin Sayyid ijodiga murojaat qilinadi va shoir lirikasidagi mavzu turfaligi, lirik obraz yaratish xususiyatlari, uning badiiy-estetik tafakkur rivojiga qo‘shgan hissasi, poetik qirralari tahlilga tortiladi.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya mavzusi Abu Rayhon Beruniy nomidagi Urganch davlat universiteti ilmiy-tadqiqotlar rejasiga muvofiq, “Zamonaviy o‘zbek adabiyoti”, “Hozirgi adabiy jarayon” mavzusidagi ilmiy tadqiqot rejasi doirasida bajarilgan.

Tadqiqotning maqsadi Sirojiddin Sayyid she’riyati va publitsistik asarlardagi individual o‘ziga xoslik, lirikasining mavzu ko‘lami, poetik obraz yaratish mahorati hamda publitsistik asarlarining g‘oyaviy-badiiy xususiyatlari va adabiy-estetik ahamiyatini yoritishdan iborat.

Tadqiqotning vazifalari:

Adabiyotshunoslikda ijodkor poetik mahorati masalasining nazariy asoslarini o‘rganish;

Sirojiddin Sayyid hayoti va ijodining o‘rganilish bosqichlarini hamda adabiyotshunoslikda bu xususda mavjud qarashlarni umumlashtirish;

Sirojiddin Sayyid she’riyatining mavzu ko‘lami, janriy xususiyatlari va badiiy-estetik qirralarini ko‘rsatish;

Shoir she’riyatida lirik qahramon ifodasi hamda poetik mushohada uyg‘unligining o‘ziga xos jihatlarini yoritish;

Shoir publitsistikasining janriy tarkibi, publitsistik maqolalari va esselarida ijtimoiy-falsafiy qarashlar ustuvorligini aniqlash;

Shoirning badiiy va publitsistik ijodini yaxlit holda o‘rganish asosida uning zamonaviy o‘zbek adabiyoti taraqqiyotidagi o‘rni va ahamiyatini belgilash.

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[12] Payzullayeva R.M. Sirojiddin Sayyid ijodida Vatan obrazining poetik talqini. Filol. fan. bo‘yicha fals. dok. (PhD) diss. avtoref. – Jizzax, 2024. – 56 b.

[13] Тоғаев О. Ўзбек бадиий публицистикаси (назария ва маҳорат масалалари). – Тошкент: Фан, 1973. – 207 б. Худойқулов М.Ўзбек ҳажвий публицистикасининг шаклланиш тамойиллари (XIX аср охири – XX аср ўрталари ўзбек матбуоти материаллари асосида). Филол.фанлари доктори дисс.автореферати. – Тошкент, 2001. Досмуҳамедов Х. Журналистнинг касб одоби муаммолари: назарий-методик таҳлил (мустақиллик даври ўзбек матбуоти фаолияти мисолида. 1991-2008 йиллар) Филол.фанлари доктори дисс.автореферати. – Тошкент, 2007. Курбонова С. Ёзувчи публицистикасининг тараққиёт тамойиллари. – Тошкент: Муҳаррир, 2012. – 127 б.

[14] Султонов У. Чўлпоннинг адабий-эстетик қарашлари. Филол.фанлари номз. дисс.автореферати. – Тошкент, 1995. – Б.29. Саидов Ҳ. Маҳмудхўжа Беҳбудийнинг публицистик ва муҳаррирлик фаолияти. Филол.фанлари номз. дисс.автореферати. – Тошкент, 1998. – 27 б. Йўлдошбекова С. Чўлпоннинг публицистик ва муҳаррирлик фаолияти. Филол.фан.номз.дисс.автореф. – Тошкент, 2002. – 30 б. Ғайипова Ҳ. Матназар Абдулҳакимнинг бадиий ва публицистик маҳорати. Фил.фан. бўйича фалс.доктори дисс.автореферати. – Тошкент, 2019. – 24 б.

Tadqiqot obyekti sifatida Sirojiddin Sayyidning to‘rt jildlik “Tanlangan asarlar”i tanlangan.

Tadqiqotning predmetini Sirojiddin Sayyid lirikasining g‘oyaviy-badiiy xususiyatlari, poetik tafakkuri, lirik qahramon talqini, an’anaviylik va zamonaviylik munosabati, shuningdek, publitsistik ijodining badiiy-estetik qirralarini tadqiq etish tamoyillari tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada qiyosiy-tarixiy, qiyosiy-tipologik, biografik, germenevtik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Sirojiddin Sayyidning badiiy va publitsistik ijodi ilk bor o‘zaro uyg‘unlikda tadqiq etilib, shoir ijodida poetik tafakkur va publitsistik qarashlarning mushtarakligi ilmiy asoslangan;

shoir lirikasida turli mavzularning badiiy talqini milliy xotira, tarixiy tafakkur va istiqlol davri adabiy-estetik qarashlari bilan bog‘liq holda tahlil qilinib, uning individual uslubini belgilovchi poetik xususiyatlar aniqlangan;

Sirojiddin Sayyid she’riyatida lirik qahramon va muallif konsepsiyasining o‘zaro munosabati, falsafiy mushohadakorlik hamda poetik tafakkur ko‘lamining namoyon bo‘lish tamoyillari, ijodkor publitsistikasida badiiylik va publitsistiklik sintezi, esse janrining poetik imkoniyatlari hamda ijtimoiy-falsafiy qarashlar ifodasi tizimli ravishda yoritilgan;

Sirojiddin Sayyidning she’riy va publitsistik ijodi zamonaviy o‘zbek adabiyotidagi badiiy tafakkur taraqqiyoti nuqtayi nazaridan baholanib, uning milliy adabiyot rivojiga qo‘shgan hissasi ilmiy-nazariy jihatdan asoslangan.

Tadqiqotning amaliy natijalari:

Adabiyotshunoslikda ijodkor mahorati masalasining nazariy jihatlari asosida o‘zbek adabiyotshunosligida Sirojjiddin Sayyid ijodining o‘rganilishi tadrijiy tahlil etildi;

Sirojiddin Sayyidning she’riy va publitsistik ijodi kompleks ravishda tahlil qilinib, uning badiiy tafakkuri, individual uslubi hamda adabiy-estetik qarashlarining o‘ziga xos jihatlari yoritib berildi;

Sirojiddin Sayyid she’riyatidagi falsafiy mushohadakorlik, lirik qahramon konsepsiyasi, milliy va umuminsoniy qadriyatlar uyg‘unligining poetik ifoda tamoyillari asoslab berildi;

ijodkor publitsistikasining mavzu ko‘lami, janriy xususiyatlari, badiiy-publitsistik uslubi hamda esselarida ijtimoiy-falsafiy mavzularni yoritish mahorati yuzasidan ilmiy xulosalar ishlab chiqildi.

Tadqiqot natijalarining ishonchliligi nazariy ma’lumotlarning adabiyotshunoslikka oid ishonchli ilmiy manbalar, monografiyalar, ilmiy maqolalar va dissertatsiyalardan olinganligi, tadqiqot obyektini tashkil etuvchi Sirojiddin Sayyidning she’riy hamda publitsistik asarlarining bevosita tahlilga tortilganligi, muammoning aniq qo‘yilganligi, qiyosiy-tipologik, biografik, tavsifiy-tahliliy va germenevtik yondashuvlardan foydalanilganligi, ilmiy xulosa va umumlashmalarning tahlil natijalariga asoslanganligi hamda olingan natijalarning ilmiy jamoatchilik tomonidan e’tirof etilgan tadqiqotlar bilan qiyosiy o‘rganilganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati Sirojiddin Sayyidning badiiy va publitsistik ijodini zamonaviy adabiyotshunoslik metodlari asosida yaxlit tizimda o‘rganish orqali ijodkor mahorati, poetik tafakkur, lirik qahramon konsepsiyasi, an’anaviylik va zamonaviylik munosabati hamda badiiy publitsistikaning nazariy masalalariga oid ilmiy qarashlarni boyitish bilan belgilanadi. Tadqiqotda ilgari surilgan ilmiy-nazariy xulosalar zamonaviy o‘zbek she’riyati va publitsistikasini o‘rganishga doir keyingi ilmiy izlanishlar uchun muhim nazariy manba vazifasini bajaradi.

Tadqiqot natijalarining amaliy ahamiyati Sirojiddin Sayyidning badiiy va publitsistik merosini o‘rganishga doir materiallardan oliy ta’lim muassasalarida o‘zbek adabiyoti, hozirgi adabiy jarayon, adabiyot nazariyasi, adabiyotshunoslik metodologiyasi fanlarini o‘qitishda foydalanish mumkinligi bilan belgilanadi. Tadqiqotda tahlil qilingan she’r, esse, badia, adabiy portret va publitsistik maqolalarga doir xulosalar mazkur fanlardan ma’ruza va amaliy mashg‘ulotlar, seminarlar, maxsus kurslar uchun o‘quv-uslubiy materiallar tayyorlashda qo‘l keladi.

Tadqiqotning joriylanishi. Sirojiddin Sayyidning badiiy va publitsistik ijodida she'riy hamda publitsistik tafakkurning o‘ziga xosligi, milliy qadriyatlar, Vatanga muhabbat, insonparvarlik, ma'naviy-axloqiy qarashlarning badiiy talqini, shoir publitsistikasida davr muammolari, milliy o‘zlik va ma’naviy yuksalish masalalarining yoritilishi, shuningdek, badiiy tafakkur va publitsistik nigoh uyg‘unligi, obraz va fikr birligi, til va uslub mahoratiga doir ilmiy xulosalardan O‘zbekiston Milliy teleradiokompaniyasining Xorazm viloyati teleradiokanali tomonidan 2023–2026-yillarda efirga uzatilgan “Assalom, Xorazm”, “Adabiy muhit”, “Xayrli kun” eshittirish va teledasturlarini tayyorlash hamda mazmunan boyitishda foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasi Xorazm viloyati teleradiokanalining 2026-yil 18-iyundagi 78-son ma’lumotnomasi). Natijada mazkur ko‘rsatuvlarda Sirojiddin Sayyid ijodi, uning badiiy-estetik dunyoqarashi, publitsistik tafakkuri, milliy adabiy an'analarga munosabati hamda zamonaviy o‘zbek adabiyoti taraqqiyotidagi o‘rni ilmiy asosda yoritilib, eshittirishlarning ma’naviy-ma’rifiy va ilmiy-badiiy salmog‘i oshirilishiga xizmat qilgan.

Sirojiddin Sayyid ijodining badiiy va publitsistik xususiyatlari, shoir publitsistikasining g‘oyaviy-badiiy asoslari, milliy tafakkur, vatanparvarlik, ma’naviy qadriyatlar, tarixiy xotira hamda zamonaviy ijtimoiy-estetik qarashlarning badiiy talqini, shuningdek, she’riyat va publitsistikadagi badiiy obrazlar tizimi, uslubiy o‘ziga xoslik, publitsistik pafos va badiiy tafakkur uyg‘unligiga doir ilmiy xulosalardan Berdaq nomidagi Qoraqalpoq davlat universitetida 2024–2026-yillarda amalga oshirilgan IL-7623031203-raqamli “Janubiy Orolbo‘yi adabiy aloqalari antologiyasi” va uning elektron platformasini yaratish (o‘zbek, turkman va qoraqalpoq adabiy aloqalari asosida) mavzusidagi xalqaro innovatsion loyihada foydalanilgan (Berdaq nomidagi Qoraqalpoq davlat universitetining 2026-yil 18-apreldagi 01-22-04/1336-son ma’lumotnomasi). Natijada tadqiqotning ilmiy xulosalari loyiha doirasida tayyorlangan ilmiy tahlillarni nazariy jihatdan boyitish, zamonaviy o‘zbek adabiyotining badiiy va publitsistik jarayonlarini qiyosiy o‘rganish metodologiyasini takomillashtirish, Janubiy Orolbo‘yi adabiy aloqalarining badiiy-estetik asoslarini

yoritish hamda Sirojiddin Sayyid ijodining milliy adabiy tafakkur rivojidagi o‘rniga oid qarashlarni kengaytirishda muhim ilmiy manba vazifasini bajargan.

Sirojiddin Sayyid ijodining badiiy va publitsistik mahorati, shoirning individual uslubi, badiiy tafakkuri hamda publitsistik qarashlarining o‘ziga xos xususiyatlari, she’riy va publitsistik asarlarida Vatan, milliy qadriyatlar, ma’naviyat, tarixiy xotira, inson va jamiyat munosabatlarining badiiy hamda publitsistik talqini, shuningdek, badiiy mahoratning poetik mezonlari, publitsistik tafakkurning o‘ziga xos jihatlari, obraz va badiiy tasvir vositalarining qo‘llanishi, milliy g‘oya hamda umuminsoniy qadriyatlarning ifodalanish tamoyillariga doir ilmiy xulosalardan 2017–2020-yillarda bajarilgan PF-OT-F1-030-raqamli “O‘zbek adabiyoti tarixi” ko‘p jildlik monografiyasini (7-jild) chop etish nomli fundamental loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2026-yil 31-iyuldagi 01/4-3516-son ma’lumotnomasi). Natijada tadqiqotning ilmiy xulosalari loyiha doirasida zamonaviy o‘zbek she’riyati va publitsistikasining taraqqiyot tamoyillarini yoritish, Sirojiddin Sayyid ijodining milliy adabiy jarayondagi o‘rni, badiiy mahorati va publitsistik tafakkurini ilmiy asosda baholash hamda ko‘p jildlik “O‘zbek adabiyoti tarixi” monografiyasining nazariy mazmunini boyitishda muhim ilmiy manba vazifasini bajargan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 5 ta ilmiy-amaliy anjumanda, jumladan, 2 ta respublika va 3 ta xalqaro ilmiy-amaliy anjumanlarda muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 13 ta ilmiy ish e’lon qilingan. Shundan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 8 ta ilmiy maqola, jumladan, 5 tasi respublika va 3 tasi xorijiy ilmiy jurnallarda nashr etilgan. Tadqiqot natijalari bo‘yicha 5 ta ilmiy maqola va tezis xalqaro hamda respublika ilmiy-amaliy anjumanlar to‘plamlarida chop etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uchta bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, 150 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **Kirish** qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan, uning O‘zbekiston Respublikasi fan va texnologiyalarining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, muammoning o‘rganilganlik darajasi yoritilgan, ishning maqsad va vazifalari, tadqiqot obyekti va predmeti aniqlangan, tadqiqot usullari, dissertatsiyaning ilmiy yangiligi va amaliy natijalari bayon etilgan, olingan natijalarning ishonchliligi, ilmiy va amaliy ahamiyati asoslab berilgan, tadqiqot natijalarining amaliyotga joriy etilganligi, aprobatsiyasi, nashr etilgan ishlar, dissertatsiyaning tuzilishi va hajmi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Adabiyotshunoslikda ijodkor poetik mahorati masalasi va Sirojiddin Sayyid ijodining tadqiqi”** deb nomlangan bo‘lib, bobning birinchi fasli **“Adabiyotshunoslikda ijodkor mahorati masalasining nazariy asoslari”** deb ataladi.

Badiiy adabiyotning qimmati, mazmun teranligi, til va uslubining jozibadorligi, badiiy mukammalligi, obrazlarining hayotiyligi, kitobxon qalbi va tafakkuriga ta’sir etish darajasi hamda asarning umrboqiyligini, davrlar osha o‘z ahamiyatini yo‘qotmay yashab kelishini belgilovchi muhim omillardan biri ijodkor mahoratidir. Ijodkorning hayotni teran anglashida, voqea-hodisalar mohiyatiga chuqur kirib borishida, oddiy kishilar ilg‘amagan ma’no va haqiqatlarni kashf eta olishida iste’dod asosiy omillardan biri hisoblanadi. Zero, san’atkorning badiiy kashfiyotlari, avvalo, uning iste’dodi va estetik tafakkuri bilan belgilanadi. “Muhim fikr, g‘oya, voqea, kechinmalarning tuzini topib olish hamma vaqt qiyin va hamma vaqt har kimga ham muyassar bo‘lavermaydi. Lekin katta iste’dod egalari topadi, o‘z ijodi uchun, zamondoshlar uchun, umuman, inson uchun muhim bo‘lgan hodisalarni topadi”[15]. Mazkur fikrdan anglashiladiki, ijodkor mahorati, avvalo, hayot materialini tanlash va undagi eng muhim ma’no qatlamlarini ilg‘ay olish qobiliyatida namoyon bo‘ladi. San’atkor voqelikdagi har qanday hodisani emas, balki zamon va inson uchun ahamiyatli bo‘lgan masalalarni badiiy tadqiq etadi. Demak, ijodkor mahoratining muhim belgilaridan biri hayot hodisalarini saralash va ularning badiiy mohiyatini kashf etishdan iboratdir. Darhaqiqat, adabiyot tarixiga nazar tashlansa, chinakam ijodkorlar hayotning ko‘zga tashlanmaydigan, biroq inson va jamiyat taqdirida muhim ahamiyat kasb etuvchi jihatlarini badiiy kashf etganliklari bilan ajralib turadi.

Ijodkor mahoratining yana bir muhim jihati hayot va inson haqidagi mushohadalarni falsafiy mazmunda ifodalay olish qobiliyati bilan belgilanadi. Badiiy asardagi falsafiylik voqea-hodisalarning mohiyatini teranroq ochishga, hayot haqiqatlarini umumlashgan holda talqin etishga xizmat qiladi: “Inson va zamon tabiatini badiiy tarannum etishda lirik qahramonning chuqur o‘y mushohadalari-yu, uning donishmandligidan tortib, shu donishmandlikni namoyon etuvchi obrazlar vositasidagi rang-baranglik, serqatlamlik, ko‘pma’nolilik, purhikmatlilik, bir so‘z bilan aytganda, falsafiylik shoir ijodining muhim belgisi sifatida namoyon bo‘ladi”[16]. Mazkur fikrdan anglashiladiki, falsafiylik ijodkor mahoratining muhim mezonlaridan biridir. Inson hayoti davomida turli voqea-hodisalar, murakkab hayotiy vaziyatlar, “yechilmas” muammolar bilan to‘qnash keladi, o‘z taqdiri bilan bog‘liq savollarga javob izlaydi, atrofida sodir bo‘layotgan jarayonlarning mohiyatini anglashga, o‘z o‘rni va maqsadini belgilashga intiladi.

Zamonaviy o‘zbek she’riyatining yirik vakillaridan biri bo‘lgan Sirojiddin Sayyid ijodini tadqiq etishda ham mazkur nazariy qarashlar alohida ahamiyat kasb etadi. Shoir she’riyatida falsafiy mushohadakorlik, obraz yaratish mahorati, milliy va umuminsoniy g‘oyalarning badiiy talqini, individual uslub, til jozibasi hamda poetik tafakkurning o‘ziga xos ko‘rinishlari yorqin namoyon bo‘ladi. “Sirojiddin she’rlarida insonning o‘z umri – tirikligi oldidagi mas’uliyati, hayotini ezgu ishlarga safarbar etish burchi, odamlar koriga yarashlikdek qat’iyat ijtimoiy-falsafiy mazmunni belgilab beradi”[17]. Darhaqiqat, Sirojiddin Sayyid she’riyatining yetakchi xususiyatlaridan biri inson va hayot masalalarining teran falsafiy mushohadalar asosida talqin etilishidir.

[15] Ғафуров И. Мангу латофат: Бадиалар, рисолалар: 2-китоб. – Тошкент: Шарқ, 2008. – Б.97.
[16] Назаров Б. Ижоднинг жон томири. – Тошкент: Тафаккур томчилари, 2022. – Б.18.
[17] Раҳимжонов Н. Мустакиллик даври ўзбек шеърияти. – Тошкент: Фан, 2007. – Б.156.

Shoir asarlarida insonning ma’naviy kamoloti, Vatan oldidagi mas’uliyati, ezgulik va yaxshilikka sadoqati, hayotning mazmun-mohiyati bilan bog‘liq masalalar badiiy-falsafiy umumlashmalar darajasiga ko‘tariladi.

Yuqoridagi nazariy qarashlar tahlili shuni ko‘rsatadiki, ijodkor mahorati adabiyotshunoslikning eng murakkab va ko‘p qirrali estetik kategoriyalaridan biri hisoblanadi. Rus va o‘zbek adabiyotshunosligida olib borilgan ilmiy izlanishlar poetik mahoratni turli jihatlardan talqin qilsa-da, ularning barchasi ijodkorning hayot haqiqatini badiiy haqiqat darajasiga ko‘tara olish qobiliyati bilan bog‘liq ekanligini tasdiqlaydi. Iste’dod, bilim, hayotiy tajriba, ijodiy izlanish, falsafiy tafakkur, obraz yaratish mahorati, an’ana va yangilik uyg‘unligi, badiiylik, individual uslub, til mahorati, badiiy detal, psixologizm, kompozitsion yaxlitlik hamda badiiy tasavvur kabi omillar ijodkor mahoratining tarkibiy qismlarini tashkil etadi.

Bobning ikkinchi fasli **“O‘zbek adabiyotshunosligida Sirojiddin Sayyid ijodining o‘rganilishi”** deb nomlangan. Sirojiddin Sayyid ijodining badiiy-estetik xususiyatlari, poetik tafakkuri va individual uslubini o‘rganishga bag‘ishlangan qator ilmiy maqola hamda tadqiqotlar yaratilgan. Shoir ijodi nafaqat kitobxonlar, balki adabiyotshunos olimlarning ham doimiy e’tiborida bo‘lib kelmoqda. Xususan, O.Sharafiddinov, N.Rahimjonov, A.Rasulov, N.Jabborov, A.Ulug‘ov, B.Karim kabi adabiyotshunoslar tomonidan shoir ijodining turli qirralariga bag‘ishlangan ilmiy maqolalar va adabiy-tanqidiy kuzatishlar e’lon qilingan. Mazkur tadqiqotlarda Sirojiddin Sayyid she’riyatining g‘oyaviy-badiiy xususiyatlari, milliy ruh va zamonaviy tafakkur uyg‘unligi, poetik obrazlar tizimi, falsafiy mushohadakorligi hamda til va uslubiga oid masalalar tahlil etilgan.

N.Rahimjonovning “Mustaqillik davri o‘zbek she’riyati” kitobidagi “Dil manzillari (Sirojiddin Sayyid ijodiy portretiga chizgilar)”[18] deb nomlangan salmoqli portret-maqolasida Sirojiddin Sayyid lirikasi, mavzular doirasi, o‘ziga xos jihatlari tahlilga tortiladi. Tadqiqotchi, avvalo, shoir lirikasining yetakchi mavzularini aniqlashga e’tibor qaratadi. Xususan, Vatan va millat taqdiri, tarixiy xotira, inson va zamon munosabatlari, tabiat tasviri, ma’naviy qadriyatlar, mehr-muhabbat hamda ezgulik g‘oyalari Sirojiddin Sayyid she’riyatining asosiy mazmuniy qatlamlarini tashkil etishi ilmiy asosda yoritiladi. N.Rahimjonov shoirning ushbu mavzularni an’anaviy talqin qilish bilan cheklanib qolmasdan, ularga yangicha poetik nigoh va falsafiy mushohada orqali yondashganligini alohida ta’kidlaydi. Maqolada Sirojiddin Sayyid she’riyatining muhim xususiyatlaridan biri sifatida uning samimiy va tabiiy lirik tafakkuri ko‘rsatiladi.

N.Jabborovning “Zamon. Mezon. She’riyat” kitobidagi “Ruhim xaritasi”dan “Dil fasli”gacha”, “Metaforaga boy she’riyat” maqolalari Sirojiddin Sayyid lirikasi tahliliga bag‘ishlangan[19]. Olim “Ruhim xaritasi” dan “Dil fasligacha” nomli maqolasida shoir ijodi uning ilk to‘plami chop etilgan vaqtdan maqola yozilgunga qadar bo‘lgan davrda yaratilgan bir nechta kitoblariga kiritilgan she’rlar misolida tadqiq qilinadi. Munaqqid Sirojiddin Sayyid ijodiy faoliyati va shaxsiyatini yoritar

[18] Раҳимжонов Н. Мустақиллик даври ўзбек шеърияти. – Тошкент: Фан, 2007. – Б.260.

[19] Жабборов Н. Замон. Мезон. Шеърият. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015. – Б.153-186.

ekan, uni milliy she’riyatimizda o‘z o‘rniga ega bo‘lgan adib ekanligini e’tirof etadi. Sirojiddin Sayyid poetikasining tadrijiy taraqqiyoti, mavzu va g‘oyalar ko‘lamining kengayishi, badiiy tafakkurining takomillashib borish jarayoni ochib beriladi. Maqolada Sirojiddin Sayyid she’riyatining yetakchi xususiyatlari sifatida milliy ruh, samimiy lirik kechinma, falsafiy mushohadakorlik va obrazli tafakkur alohida qayd etiladi. Tadqiqotchi shoirning inson qalbi, Vatan, tarix, tabiat va ma’naviy qadriyatlar bilan bog‘liq mavzularni o‘ziga xos badiiy talqin qilish mahoratini e’tirof etadi.

Adabiyotshunos A.Ulug‘ovning “Vatan – jon va tan” nomli kitobida Sirojiddin Sayyidning Vatan mavzusidagi she’rlari tahlilga tortiladi va ustoz shoir Abdulla Oripov she’rlari bilan qiyosan o‘rganiladi[20]. A.Ulug‘ov mazkur mavzuni tahlil qilish jarayonida Sirojiddin Sayyid she’riyatini o‘zbek adabiyotining yirik vakili Abdulla Oripov ijodi bilan qiyosiy aspektda o‘rganish orqali har bir ijodkorga xos asosiy jihatlarga e’tibor qaratadi. Sirojiddin Sayyid ijodining yetakchi xususiyatlaridan biri bo‘lgan she’riyatga cheksiz muhabbat va ijodiy fidoyilik masalasi “She’r ishtiyoqi” nomli maqolasida tahlil etiladi. Tadqiqotchi shoirning butun hayoti va tafakkuri she’riyat bilan chambarchas bog‘langanligini ta’kidlab: “Sirojiddin Sayyid hayotning ma’no-mazmunini she’rda ko‘radi” deya yozadi. Olimning fikricha, shoir uchun tevarak-atrofdagi har bir narsa ilhom manbayi bo‘lib xizmat qiladi, “qamchining dastasidan ham, piyolaning gardishidan ham she’r topadi”. Darhaqiqat, Sirojiddin Sayyid poetikasining muhim jihatlaridan biri bu badiiy nigohning o‘tkirligi va oddiy voqelik ortidan poetik ma’no kashf eta olish qobiliyatidir.

Yuqoridagi kitobga kiritilgan “Shoirlik mangu sabr...” nomli maqolasida ham Sirojiddin Sayyid poetikasining o‘ziga xos jihatlari tahlil qilingan. Muallif shoir shaxsiyati va ijodi o‘rtasidagi uzviy bog‘liqlikka alohida e’tibor qaratadi. U Sirojiddin Sayyidning butun borlig‘ida shoirona ruh mujassam ekanligini ta’kidlab: “Sirojiddin Sayyidni she’riyatga shaydolik shoirga aylantirgan. Shu boisdan uning qiyofasi, ovozidan ham, yurish-turishi, muomala-munosabatidan ham shoirona ruh bilinib turadi”, – deb yozadi. Maqolada Sirojiddin Sayyid ijodining mavzu ko‘lami kengligi alohida qayd etiladi. Olim shoir she’riyatida turli mavzular qalamga olinganini e’tirof etgan holda, Vatan mavzusi uning ijodida yetakchi o‘rin tutishini ta’kidlaydi: “Lekin Vatan shoir ijodida yetakchi mavzu sifatida ko‘rinadi”. A.Ulug‘ov shoirning Vatan haqidagi she’rlarini tahlil qilar ekan, ulardagi poetik yangilik va individual tasvir usullariga e’tibor qaratadi. Tadqiqotchi Sirojiddin Sayyid Vatanni “sog‘inchning zangor osmoni”, “soylarga soya solgan mijgon”, “momolar to‘y qilgan ayvon” kabi mutlaqo yangi va betakror tashbehlar orqali tasvirlashini qayd etib, “Bunday ta’rif-u tavsiflar boshqa shoirlar she’rlarida uchramaydi” deya ta’kidlaydi.

Adabiyotshunos Namuna Nazarovaning “Sirojiddin Sayyid she’rlarida “qo‘rg‘on” timsoli”[21] nomli maqolasida shoir poetikasidagi milliy obrazlar tizimi va ularning badiiy-estetik vazifasi tadqiq etiladi. Muallif Sirojiddin Sayyid ijodida milliy ruhiyatni aks ettiruvchi ayvon, erganak, ustun, chopon, beshik, do‘ppi, rayhon, ostona, tegirmon, qumg‘on, qo‘rg‘on kabi detal-obrazlar faol qo‘llanishini ta’kidlab, ular

[20] Улуғов А. Ватан – жон ва тан. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2008. – Б. 64-81.

[21] Nazarova N. Sirojiddin Sayyid she’rlarida “qo‘rg‘on” timsoli // O‘zbek tili va adabiyoti, 2023. 6-son. – B. 83-86.

zamirida o‘zbek xalqining turmush tarzi, qadriyatlari va ma’naviy dunyosi mujassamlashganligini qayd etadi. Tadqiqotchining fikricha, mazkur milliy detallar shoir badiiy tafakkuri ta’sirida yangi poetik ma’no va obrazlar hosil qilishga xizmat qilgan.

Tadqiqotchi Ra’no Payzullayevaning “Sirojiddin Sayyid ijodida Vatan obrazining poetik talqini” mavzusidagi tadqiqotida ijodkorning o‘zbek she’riyatidagi o‘ziga xos badiiy-estetik o‘rni alohida baholanadi. Tadqiqotchi mustaqillik davri she’riyatida shakl va mazmun uyg‘unligi, poetik obraz yaratish mahorati haqida so‘z yuritar ekan, Sirojiddin Sayyid ijodini milliy va umuminsoniy qadriyatlarning badiiy sintezi sifatida talqin qiladi. Xususan, olima shoirning “Hayot qo‘shig‘i”, “Bu dunyoda” kabi asarlarini falsafiy-ijtimoiy yo‘nalishning yetuk namunalari sifatida baholab, ularda fikriy teranlik, ijtimoiy mazmundorlik hamda umuminsoniy g‘oyalarning badiiy ifodasi mujassam ekanligini ta’kidlaydi.

Umuman, istiqlol davri o‘zbek adabiyotshunosligida Sirojiddin Sayyid lirikasiga, uning badiiy-publitsistik ijodiga qiziqish tobora kengaymoqda.

Dissertatsiyaning ikkinchi bobi **“Shoir lirikasining mavzu ko‘lami va poetik tafakkur talqini”** deb nomlangan bo‘lib, bobning birinchi fasli **“Shoir lirikasida mavzu rang-barangligi va g‘oyaviy-badiiy izlanishlar”** deb ataladi. XX asr oxiri va XXI asr boshlaridagi o‘zbek she’riyati taraqqiyotida Sirojiddin Sayyid o‘zining xalqchil ruhga yo‘g‘rilgan, yuksak badiiy tafakkur mahsuli bo‘lgan asarlari bilan alohida o‘rin egallaydi. Shoir ijodining muhim jihatlaridan biri shundaki, unda milliy ruh, xalqona ohang va zamonaviy poetik tafakkur uyg‘un holda namoyon bo‘ladi. Shu bois Sirojiddin Sayyid she’riyati kitobxon qalbiga yaqinligi, samimiyligi hamda hayotiyligi bilan ajralib turadi. Shoir lirikasini mavzu ko‘lamini quyidagicha guruhlash mumkin: 1) Vatan mavzusidagi; 2) tarix va tarixiy shaxslar; 3) ona; 4) ishq-muhabbat; 5) urush va qatag‘on; 6) tabiat va inson; 7) ijtimoiy-falsafiy va boshqa mavzulardagi. Shoir lirikasi janriy jihatdan ham rang-barang bo‘lib, lirik she’rlar, bag‘ishlov she’rlari, marsiyalar, dostonlar, balladalar, to‘rtliklar, muxammaslar, musaddaslar, erkin she’rlar, she’riy turkumlar hamda boshqa poetik shakllarni o‘z ichiga oladi.

Sirojiddin Sayyid ijodida Vatan timsoli alohida poetik mazmun kasb etadi. Uning “Bug‘doybo‘y Vatan”, “Qaldirg‘ochlarga ber ayvonlaringni”, “Onamning kulchalari” kabi to‘plamlaridan o‘rin olgan she’rlarda Vatan obrazi inson qalbi, ona mehri, xalq qadriyatlari va milliy xotira bilan uyg‘un holda tasvirlanadi. “Vatanni anglash” she’rida:

Shabnam-shabnam tonglarda
jayronlarga aylangan,
Onang suvlar sepganda
rayhonlarga aylangan,
Bir kechada sog‘inching
osmonlarga aylangan,
Sog‘inchlaringday zangor
osmonlari Vatandir[22].

[22] Sirojiddin Sayyid. Qaldirg‘ochlarga ber ayvonlaringni. – Toshkent: Sharq, 2015. – B. 8.

- Vatanni inson qalbiga yaqin va musaffo tuyg‘ular bilan birlashtirib, milliy koloritni kuchaytirishga erishadi. tasvirlaydi. Jayron, osmon, ona sepgan suv timsollari orqali Vatanni ona mehri va bolalik xotiralari bilan uyg‘un holda tasvirlaydi. Vatan tuyg‘usining ana shunday lirik-falsafiy talqini o‘zbek she’riyatining yirik vakili Abdulla Oripov ijodida ham o‘ziga xos badiiy ifodasini topgan. Xususan, shoirning “Men nechun sevaman O‘zbekistonni?!” she’rida Vatanga muhabbat tuyg‘usi, Vatan timsolini quyidagicha tasvirlaydi:

Men nechun sevaman O‘zbekistonni,
Tuprog‘in ko‘zimga aylab to‘tiyo.
Nechun Vatan deya yer-u osmonni,
Muqaddas atayman, atayman tanho[23].

Ko‘rinadiki, shoir uchun tuproq – Vatan timsoli, shuning uchun ham ko‘zga to‘tiyo qilinadi, yer-u osmoni muqaddas va tanho. Sirojiddin Sayyid shabnam, suv, rayhon, jayron singari detallar vositasida Vatan obrazini chizsa, Abdulla Oripov esa tuproq, yer, osmon, quyosh va bog‘ kabi tushunchalarni she’r qatiga singdiradi. Umuman olganda, har ikkala shoir Vatanni tabiat bilan yaxlit holda tasavvur qiladi, ularning Vatanga bo‘lgan muhabbat tuyg‘usi samimiy va sodda, biroq betakror tasvirlarga boy.

Sirojiddin Sayyid she’riyatida tarix mavzusi xalqning og‘riqli xotiralari, millat boshidan kechgan fojeali davrlar hamda haqiqat uchun kurashgan insonlar qismati bilan uyg‘un holda talqin etiladi. Ayniqsa, XX asrning qatag‘on yillari bilan bog‘liq she’rlarida xalq boshiga tushgan zulm, inson erki va haqiqatning oyoqosti qilinishi teran poetik ifoda topadi. Ijodkor totalitar tuzum davrida begunoh insonlar, ayniqsa, millatning fidoyi ziyolilari va ijodkorlari qanday ayanchli qismatga duchor bo‘lganini qisqa, ammo nihoyatda ta’sirchan satrlar orqali ochib beradi. Shoirning “XX asr. Qatag‘on yillari” nomli she’ri ana shunday tarixiy fojeaning poetik ifodasidir:

Bir kunda sotildilar
Otilmagan shoirlar.
Bir tunda otildilar
Sotilmagan shoirlar[24].

Sirojiddin Sayyidning “450 000 lola” she’ri Ikkinchi jahon urushida halok bo‘lgan o‘zbek o‘g‘lonlari xotirasiga bag‘ishlangan bo‘lib, unda urush fojeasi, yo‘qotish va tarixiy xotira masalalari yuksak poetik mahorat bilan badiiy talqin etiladi. Shoir she’r davomida urushda qurbon bo‘lgan insonlarni millatning armoni, xalqning uzilgan nafasi, so‘ngan umidlari sifatida tasvirlaydi. Ayniqsa, “450 000 lola” obrazi she’rning markaziy poetik timsoliga aylanadi. Shoir urushda halok bo‘lgan o‘zbek yigitlarini “lola”ga qiyoslaydi:

Yot ellarda sochilgan
To‘rt yuz ellik ming lola.

Sharq she’riyatida lola obrazi ko‘pincha yoshlik, go‘zallik, poklik va fojea ramzi sifatida qo‘llanadi. Ijodkor aynan shu timsol vositasida urush qurbonlarining navqiron umrini, ochilmay qolgan, armonga aylangan orzularini ta’sirchan ifodalaydi.

[23] Oripov A. Tanlangan asarlar. To‘rtinchi jild. – Toshkent: Adabiyot va san’at, 2000. – B.171.
[24] Сирожиддин Саййид. Асарлар. III жилд. – Тошкент: Шарқ, 2018. – Б.351.

Bu yerda lola oddiy gul emas, balki ona Vatanning uzilib ketgan bo‘laklari, “bo‘stonidan ayrilgan g‘unchalari” sifatida poetik mazmun kasb etadi.

“Sariosiyoda she’riyat kechasi” nomli she’rida ijodkor kindik qoni to‘kilgan yurtda she’r o‘qish baxtiga muyassar bo‘lganini alohida mamnuniyat bilan tasvirlaydi. Darhaqiqat, inson uchun o‘zi voyaga yetgan maskanda e’tirof etilish, xalqining mehrini his qilish ulkan ma’naviy saodatdir. Shoir ushbu ruhiy kechinmalarni samimiy va xalqona ohangda ifodalaydi:

Hamma hikmat asli tog‘-u toshda ekan,
Bu dunyoda kim ochu kim oshga ekan.
Kezib ko‘rdim Eronlar-u Olmonlarni,
O‘z yeringda she’r o‘qimoq boshqa ekan[25].

Shoir ifodalaganidek, har bir inson uchun o‘zi yashab ulg‘aygan tuproq, uning tog‘-u toshlari muqaddas va qadrli hisoblanadi. Inson dunyoning turli o‘lkalarini kezishi mumkin, biroq kun kelib o‘z yurti, o‘z odamlari va bolalik xotiralari sog‘inchi qalbini chulg‘ashi tabiiy hol. Shu bois shoir uchun ham o‘z eli davrasida, o‘zi e’zozlaydigan insonlar orasida she’r o‘qish alohida ma’naviy zavq bag‘ishlaydi. Darhaqiqat, Sirojiddin Sayyid uzoq yillar davomida ijod bilan yashab, xalq qalbidan joy olgan go‘zal asarlar yaratdi. Shu ma’noda shoir umrining o‘zi ham mazmun va ma’naviyat bilan yo‘g‘rilgan betakror she’riyat kechasini eslatadi.

Bobning ikkinchi fasli **“Lirik qahramon ifodasi va poetik mushohada uyg‘unligi”** deb nomlangan. Sirojiddin Sayyid yaratgan poetik obrazlar va lirik qahramon xarakterida ijodkorning individual tafakkur tarzi, hayotni estetik idrok etish salohiyati hamda falsafiy mushohada ko‘lami yaqqol namoyon bo‘ladi. Shoir ko‘pincha oddiy hayotiy hodisalar zamiridan teran ma’naviy-falsafiy ma’nolar kashf etadi. Uning she’riyatida poetik tafakkur va ruhiy kechinma o‘zaro uyg‘unlashib, lirik qahramonning ichki dunyosini ochishga xizmat qiladi.

Sirojiddin Sayyid she’riyatida poetik tafakkur va lirik qahramon ruhiyati o‘zaro uyg‘un holda namoyon bo‘ladi. Shoirning ko‘plab she’rlarida lirik “men” orqali ijodkorning ichki kechinmalari, hayot va ijod haqidagi falsafiy mushohadalari poetik umumlashma asosida ifoda etiladi. Ayniqsa, shoirning “Dil” she’rida ijod va iste’dod masalasi lirik qahramon ruhiyati bilan uyg‘unlashgan holda talqin qilinadi:

Xudo menga bergan nolam
Siyoh – qoni bilan kelgan.

Xudo menga bergan qalam
Siyohdoni bilan kelgan[26].

Mazkur misralarda lirik qahramonning ijodga bo‘lgan munosabati teran falsafiy mazmun kasb etadi. Shoir “nola” obrazini “siyoh-qon” bilan bog‘lash orqali ijodning oddiy mashg‘ulot emas, balki qalb iztirobi va ruhiy kechinmalar evaziga yuzaga kelishini poetik ifodalaydi. Bu o‘rinda “siyoh-qon” birikmasi ramziy ma’no kasb etib, ijodkorning ichki og‘riqlari, ruhiy izlanishlari va qalb haroratini anglatadi.

[25] Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Шарқ, 2018. – Б.234.
[26] Sirojiddin Sayyid. Onamning kulchalari. – Toshkent: O‘zbekiston, 2017. – B.91.

She’rda “qalam” va “siyohdon” obrazlari ham poetik tafakkurning muhim timsollaridan biri sifatida gavdalanadi.

“Qisqa satrlar” turkumidagi ayrim she’rlarida Sirojiddin Sayyid lirik qahramon ruhiyatini nihoyatda ixcham, ammo ta’sirchan poetik shaklda ifodalashga muvaffaq bo‘ladi. Shoirning quyidagi misralari buning yorqin namunasi hisoblanadi:

Men dardni hech kimdan
Ko‘chirmadim, yo‘q,
Yozganimdan ko‘ra
O‘chirganim ko‘p.

Mazkur satrlarda lirik qahramonning ijodga bo‘lgan mas’uliyat hissi va ichki ruhiy kechinmalari teran poetik mushohada asosida ifodalangan. Shoir “dard” tushunchasini oddiy hissiy holat sifatida emas, balki ijodning ruhiy manbayi darajasida talqin qiladi.

Sirojiddin Sayyid she’rlarida insoniylik, mehr-oqibat va ma’naviy poklik masalalari teran poetik tafakkur asosida yoritiladi. Shoir qisqa, ammo mazmunan chuqur satrlar orqali inson qalbiga ezgulik urug‘larini qadashga intiladi:

Yaxshilik qil – el-u yurting,
Do‘st-u yor-u begonaga yaxshilik qil.
Eng avvalo – o‘z onangga,
Hech bo‘lmasa – o‘z onangga o‘xshaydigan bir onaga
Yaxshilik qil!

Lirik qahramon insonni yaxshilik qilishga undaydi. Bu yaxshilikning qamrovi esa nihoyatda keng tasvirlanadi: elga, yurtga, do‘stga, begona insonga va eng avvalo, onaga yaxshilik qilish g‘oyasi ilgari suriladi. She’rning poetik ta’sir kuchi, ayniqsa, ona obraziga murojaat qilingan misralarda yanada chuqurlashadi.

Chinakam shoir – ko‘ngil tarjimoni. Zero, Sirojiddin Sayyid yaratgan har bir satrda uning ko‘ngli namoyon:

Kuy tinglab ko‘ngilning nayidan, ketdik,
Gul dedik, ko‘ngilning ra’yidan ketdik.
Ko‘ngillar mehridan paydo bo‘ldigu
Bir umr ko‘ngilning payidan ketdik[27].

Ma’lumki, dunyoda mushtarak dillar bor ekan mushtarak dardlar ham bisyor. Shu bois ijodkor yaratgan misralar minglab ko‘ngillar dardini aks ettiradi, ularni bir nuqtaga – hamdardlik nuqtasiga jamlaydi. Bunga erishish esa juda mushkul. Sirojiddin Sayyidning mahorati shundaki, uning asarlarida ko‘plab insonlarning ko‘ngli mujassamlashgan va bu she’rlar mutolaasi orqali o‘sha hamdard insonlar o‘zaro tillashadilar, dardlashadilar, muallif – shoir ularga sirdosh bo‘ladi, satrlar jonlanadi va bu ijod mahsullari jonli she’riyatga aylanadi.

Sirojiddin Sayyid yaratgan poetik obrazlar va lirik qahramon xarakterida ijodkorning individual tafakkur tarzi, hayotni estetik idrok etish salohiyati hamda falsafiy mushohada ko‘lami yaqqol namoyon bo‘ladi. Shoir ko‘pincha oddiy hayotiy hodisalar zamiridan teran ma’naviy-falsafiy ma’nolar kashf etadi. Natijada uning she’riyatida poetik tafakkur va ruhiy kechinma o‘zaro uyg‘unlashib, lirik

[27] Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Шарқ, 2018. – Б.363.

qahramonning ichki dunyosini ochishga xizmat qiladi. Sirojiddin Sayyid she'riyatida lirik qahramon quyidagi qiyofalarda namoyon bo‘ladi: a) vatanparvar inson; b) ota; d) farzand; e) oshiq; f) do‘st; g) shoir.

Umuman, shoirning poetik tafakkur miqyosi kengligi, obraz yaratishdagi o‘ziga xos mahorati, falsafiy umumlashmalarga boy poetik mushohadalari hamda lirik qahramon ruhiyatini chuqur ochib bera olishi uning zamonaviy o‘zbek she'riyati taraqqiyotidagi muhim o‘rnini belgilaydi. Shoir oz so‘z vositasida katta ma'no ifodalash, hayot haqidagi murakkab falsafiy qarashlarni sodda, ammo ta'sirchan poetik shaklda yetkazishga muvaffaq bo‘ladi.

Dissertatsiyaning uchinchi bobi **“Sirojiddin Sayyid ijodida badiiy publitsistikaning o‘rni”** deb nomlangan bo‘lib, bobning birinchi fasli **“Publitsistik yo‘nalish va badiiy talqin mushtarakligi”** deb ataladi.

Mustaqillik davri o‘zbek adabiyotida yaratilgan badiiy publitsistik asarlar mazmun-mohiyati, g‘oyaviy yo‘nalishi va janriy-uslubiy xususiyatlari bilan alohida ilmiy tadqiqot obyekti bo‘la oladi. Bu davr ijodkorlari tomonidan yaratilgan publitsistik namunalar jamiyatdagi ijtimoiy-ma'naviy o‘zgarishlarni aks ettirishi, davr ruhini ifodalashi hamda muallifning hayotiy pozitsiyasini namoyon etishi bilan muhim ahamiyat kasb etadi. Shu jihatdan aytish mumkinki, mavzu va obrazlar ko‘lami keng bo‘lgan Sirojiddin Sayyid ijodida ham badiiy publitsistikaning turli janrlariga mansub asarlar salmoqli o‘rin egallaydi. Shoir publitsistik ijodini mavzu va g‘oyaviy yo‘nalishiga ko‘ra quyidagi guruhlarga ajratish mumkin:

1. Vatan va istiqlol mavzusidagi;
2. Adabiyot namoyandalari hayoti va ijodiga bag‘ishlangan maqolalar;
3. Adabiy suhbat va intervyular;
4. Tarixiy mavzudagi esselar;
5. Urush va tinchlik mavzusidagi asarlar;
6. She'riyat va shoirlik falsafasiga bag‘ishlangan publitsistik maqolalar.

Sirojiddin Sayyid publitsistik ijodi nafaqat mavzu doirasining kengligi, balki janriy rang-barangligi bilan ham ajralib turadi. Ijodkor publitsistik asarlarida zamonaviy badiiy publitsistikaning turli janrlaridan samarali foydalangan. Janriy xususiyatiga ko‘ra uning publitsistik ijodini quyidagi guruhlarga ajratish mumkin:

1. Esse (badia) janridagi asarlar;
2. Portretga chizgi va portret-maqolalar;
3. Suhbat va intervyular;
4. Publitsistik maqolalar.

Shoirning publitsistik faoliyatdagi dastlabki jiddiy qadami 1992-yilda nashr etilgan “Mehr qolur, muhabbat qolur” kitobi bilan bog‘liqdir. Mazkur to‘plamdan muallifning badia va maqolalari o‘rin olgan bo‘lib, unda ijodkorning hayot, inson va jamiyat haqidagi publitsistik qarashlari o‘z ifodasini topgan.

Ijodkorning “Men ketarman ayta-ayta oxiri”, “Jevachining o‘g‘li”, “Xayr endi, bahorim”, “Yashasin yomg‘irlar!”, “Ortda qolgan iz”, “Shoirlik va shoirchilik”, “She'riyatda “kalla” masalasi”, “Mening ham barglarim to‘kilayotir”, “Jozib jununlar”, “Ey, menga daryoday dil bergan Vatan”, “O‘z otangning eshigi yoxud vatan haqida qanday yozmoq kerak”, “Mutolaa “tulpori”, “O‘lmas Umarbekov ko‘chasi”,

“Vatanni o‘rganish (Ustoz Shukur Xolmirzayev saboqlari)”, “Assalom, qurol! Alvido, qurol!”, “Bir mutarjim xokisor”, “Ikki asr – bir hayot”, “Sog‘inchlar ro‘znomasi” kabi ko‘plab publitsistik asarlari ham ushbu to‘plamlardan o‘rin olgan. Mazkur maqola, esse, xotira va portretga chizgilarda muallifning hayotiy kuzatuvlari, ijtimoiy-estetik qarashlari hamda inson va davr haqidagi mushohadalari badiiy tafakkur bilan uyg‘un holda ifodalangan. Shu jihatdan qaralganda, shoirning publitsistik ijodida ham obraz yaratish mahorati, fikr teranligi va uslubiy o‘ziga xosligi yaqqol namoyon bo‘ladi.

Sirojiddin Sayyidning “Vatan barchamizga buyuk onadir” nomli badiasida muallifning hayotiy tajribasi, bolalik xotiralari va milliy o‘zlik haqidagi qarashlari mujassamlashgan. Ushbu badia avtobiografik xarakterga ega bo‘lib, unda muallifning hayot yo‘li, bolalik xotiralari, oilaviy muhit hamda Vatan haqidagi falsafiy qarashlarini oochib beradi. Ushbu badianing e’tiborga molik jihatlaridan biri uning kompozitsion qurilishidir. Maqola “Birinchi so‘z”, “Bolalikning davlat madhiyasi”, “Yig‘lama, bolam, hozir yetib kelamiz...”, “Yangi daftar va siyoh isi. Yillar va egatlar”, “Mehnat imtihoni. Birinchi maosh”, “Budapesht. Budapesht!”, “Chayladagi oq bulut”, “Onamning xolasi”, “Tog‘ boshidagi tuman. Qodir boboning duosi”, “Ellik yilda el yangi...”, “Yozsang bug‘doyni yoz...” kabi o‘n uchta kichik sarlavhalardan iborat. Har bir sarlavha muallif hayotining muayyan davrini yoritish bilan birga muallifning bolalikdan kamolot sari bosib o‘tgan hayot yo‘li hamda Vatan haqidagi falsafiy qarashlarini bosqichma-bosqich ochib beradi.

Sirojiddin Sayyid ijodida adabiy-tanqidiy maqolalarning, ayniqsa, portret-maqola janrining salmoqli o‘rin egallashi kuzatiladi. Ijodkor Shukur Xolmirzyev, Muhammad Yusuf, Usmon Azim, Erkin A’zam, Abdulla Oripov, O‘lmas Umarbekov kabi adabiyot namoyondalari, shuningdek Sherali Jo‘rayev singari san’atkorlarga bag‘ishlangan portret-maqola va portretga chizgilar yaratgan. Mazkur asarlarda portret egalarining ijodiy salohiyati, ma’naviy qiyofasi hamda adabiy-estetik dunyosi badiiy mushohada asosida yoritiladi.

Shoirning portret-maqolalarida badiiy pafos, poetik ohang va hissiy-ekspressiv talqin yetakchi o‘rin egallaydi. Muallifning she’riy tafakkurga xos ifoda usuli mazkur janr namunalarining ham uslubiy xususiyatini belgilab beradi. Xususan, Halima Xudoyberdiyeva siymosini yoritishda publitsistik bayondan ko‘ra ko‘proq poetik tasvirlar yaqqol namoyoon bo‘ladi. “Oq olmalar” maqolasining sarlavhasidayoq ramziy obraz orqali shoira tabiatining musaffoligi va pokligi ifodalanadi. Sirojiddin Sayyid portret-maqolalarida biografik bayondan ko‘ra lirik mushohada va muallifning individual estetik munosabati ustuvorlik qiladi. Sirojiddin Sayyid o‘z publitsistik asarlarini bejizga “Nasriy ohanglar” deb nomlamagan. Chunki mazkur asarlarda nasriy bayon bilan she’riy tafakkurni uyg‘unlashtirib, o‘ziga xos ohangdor va obrazli ifodalashga intiladi.

Sirojiddin Sayyidning adabiy portret yaratishdagi individual uslubi Erkin Vohidovga bag‘ishlangan “Mehriyat va she’riyat” maqolasida ham izchil davom ettiriladi. Muallif Erkin Vohidovning: “Ukam Sirojiddinga Oybek kamolatini tilayman”[28] deya “Yoshlik devoni”ga yozgan dastxatini eslarkan, Erkin Vohidov shaxsiyati va ijodiy olamiga yuqori baho beradi: “Erkin Vohidov she’riyati – o‘zbek

[28] Сирожиддин Саййид. Асарлар. I жилд. – Т.: “Шарқ”, 2018. – Б.434.

adabiyotining beminnat quyoshlari ziyosidan bahramand bo‘lgan, Sharq mumtoz she’riyati havosini simirib barg yozgan, bo‘y cho‘zgan va bugungi kunda qadd-u qomatini ustuvor ko‘rsatib turgan muhtasham she’riyat. Bu o‘rinda ikki harf o‘zgartirilsa, maqsad yanada oydinlashadi: MEHRIYAT”[29]. Ko‘rinadiki, Sirojiddin Sayyid Erkin Vohidovningning badiiy olamini o‘ziga xos tarzda takrorlanmas ta’riflar orqali ochib beradi. Maqola yakunida “Yoshing necha deb so‘ramangiz, Yoron-u ahli dil. Erkin Vatan yoshi mening Yoshim hisobidir”[30] misralarining keltirilishi ham bejiz emas. Sirojiddin Sayyid ushbu satrlar talqini orqali Erkin Vohidov shaxsiyati va uning butun ijodiy merosini istiqlol g‘oyasi, yurt ozodligi va millat erkining badiiy ifodasi sifatida umumlashtirilgan.

Bobning ikkinchi fasli **“Shoir esselarida ijtimoiy-falsafiy qarashlar ifodasi”** deb nomlangan. Yozuvchi-ijodkorlarning adabiyot, san’at, jamiyat va inson haqidagi estetik hamda ijtimoiy qarashlari, avvalo, ularning badiiy va publitsistik ijodida o‘z ifodasini topadi. Sirojiddin Sayyid publitsistik ijodining muhim xususiyatlaridan biri unda ijtimoiy-falsafiy mushohadalarning yetakchi o‘rin egallashidir.

Urush mavzusi jahon va o‘zbek adabiyotining dolzarb mavzularidan biri hisoblanadi. Sirojiddin Sayyid ijodida ham ushbu mavzu alohida o‘rin tutadi. “Kundajuvozdan Berlingacha” essesida Ikkinchi jahon urushi voqealarining insoniyat xotirasida mangu saqlanib qolgan fojiasi haqida yozadi. Esse eski fotosurat tasviri bilan boshlanadi. Muallif Mirzoakramning urush tugagani haqidagi Berlindan yuborgan “oq xat”i haqida yozadi. Urush tugagan bo‘lsa-da, qancha insonlar taqdiri hali noma’lumligicha qolganini qayg‘u va alam bilan eslaydi. Sirojiddin Sayyid ushbu esseda urushning inson ruhiyatida qoldirgan bitmas izlarini tasvirlashga ko‘proq e’tibor qaratadi. Muallif “oq xat” va xalq orasida keng qo‘llanilgan “qora xat” tushunchalarini qarama-qarshi qo‘yish orqali hayot va o‘lim, umid va armon, yorug‘lik va zulmat o‘rtasidagi falsafiy ziddiyatni tasvirlaydi. Urush mavzusi Sirojiddin Sayyidning “Kundajuvozdan Berlingacha”, “Assalom, qurol! Alvido, qurol!”, “Ivanboy do‘xtirning yaxshiligi”, “Narziqul tog‘aning kelishi va ketishi”, “20 million. 30 million. 100 million”, “Elmirza Sultanovning uch qabri” kabi bir qator esselarida o‘z aksini topgan.

Sirojiddin Sayyidning “Shoirlik va shoirchilik” turkum esselari kompozitsiyasi ham o‘ziga xos, muallif uni “Dars” deya izohlaydi. Turkum tarkibiga kiruvchi “She’riyatda kalla masalasi”, “O‘z otangning eshigi yoxud Vatan haqida qanday yozmoq kerak”, “Mutolaa tulpori”, “Mening ham barglarim to‘kilayotir” kabi esselar mazmunan mustaqil bo‘lsa-da, ularni birlashtirib turuvchi asosiy g‘oya – ijodkor mas’uliyati, shoirlikning mohiyati va badiiy so‘zning qudrati masalasidir. Ularda muallifning badiiy ijod haqidagi qarashlari jamlangan. Muallif essening kirish qismida talabalarga dars o‘tish maqsadida taklif qilinganini, “Mening o‘rtoqlashadigan, o‘rgatadigan tajribam bormikan? O‘zim shunga ehtiyojmand bo‘lsam, tajriba haqida gapirishim kulguli ko‘rinmaydimi? So‘zga, she’rga muhtoj bo‘la turib so‘z haqida, she’riyat, shoirlik xususida shakarguftorlik qilishim, aql o‘rgatishim juda g‘alati-

[29] Сирожиддин Саййид. Асарлар. I жилд. – Т.: “Шарқ”, 2018. – Б.435.
[30] Сирожиддин Саййид. Асарлар. I жилд. – Т.: “Шарқ”, 2018. – Б.446.

da…”[31], - deydi va bu essesida shoir o‘ziga yoqqan, ta’sir etgan gaplar, misollarni, shuningdek, o‘zini qiynab yurgan mulohazalarini yozganini ta’kidlaydi. Jumladan, “She’riyatda “kalla” masalasi” qismida 40 yil oldingi voqeani eslab, she’riyat, shoirchilik masalasidagi teran fikrlarini bayon etadi. Adabiyotga tasodifan kirib kelayotgan, kitob mutolaasidan yiroq, badiiy did va estetik tafakkurdan mahrum kishilarni tanqid qiladi: “…adabiy jarayon deb atalmish beorom, behalovat bir ummon qa’rida, girdi-atrofida shundoq holatlar ham avjlanib borayotganini, milliy nazokat, bobolardan ijod yuksak did-farosatga mutlaqo zid ekanini, ma’naviyatga, yoshlarning axloqi, tarbiyasiga aks ta’sir etayotganini tan olmasdan ilojimiz yo‘q”[32]. Darhaqiqat, adabiy muhitda yengil-yelpi ijod namunalarining ko‘payishi, avvalo, yosh kitobxonlarning dunyoqarashlariga salbiy ta’sir ko‘rsatadi. Sirojiddin Sayyid shoirlik haqida fikr bildirar ekan, betakror, shoirona o‘xshatishlarni qo‘llaydi. Xususan, “O‘z otangning eshigi yoxud Vatan haqida qanday yozmoq kerak” essesida shoirlikka shunday ta’rif beradi: “Shoirlik, agar uni Xudo taqdir qilgan bo‘lsa, ota uydan, o‘z otangning eshigidan boshlanadi”[33]. Darhaqiqat, shoirlik tug‘ma iste’dod mahsuli bo‘lib, u har kimga ham nasib etavermaydi. Biroq iste’dodning o‘zi haqiqiy shoirni shakllantirish uchun yetarli emas. Uni oilaviy muhit, tarbiya, milliy qadriyatlar, tug‘ilib o‘sgan makon va hayotiy tajriba kamolga yetkazadi. Muallif jilg‘alarni shoirlikning qon tomiriga qiyoslaydi. She’riyatni esa xuddi Vatan kabi hamma tushunishi, anglashi kerakligini ilgari suradi: “Alqissa, she’riyat nima? Bir yillar Andijonda bir to‘y bo‘lgan edi. Kelinchakni olib chiqayotganda qizlar bundoq “Yor-yor” aytishuvdi:

O‘z otangning eshigi
Ifor eshik, yor-yor.
O‘tsang-ketsang sochlaringni
Silar eshik, yor-yor.

She’riyat shudir. Andijonda ham, Surxondaryoda ham aytsangiz tushunishadi buni. Xuddi Vatan kabi”[34]. Shoir mahorati shundaki, oddiy misollar yordamida barcha uchun birdek tushunarli teran mushohadalar yuritadi. Muallifning she’riyat va so‘z qudrati haqidagi mulohazalari O‘tkir Hoshimovning “Ummondagi xazina” essesi bilan ma’lum ma’noda mushtaraklik kasb etadi. Adib essesida so‘z san’ati, ijodkor mas’uliyati kabi masalalar tilga olinib: “So‘z qudratli, ta’sirchan va mas’uliyatli qurol”[35] deya ta’kidlanadi. Muallif nazarida yozuvchi qo‘lidagi eng katta boylik iste’dod emas, balki so‘zni o‘rinli tanlash va undan mas’uliyat bilan foydalanish mahoratidir. O‘tkir Hoshimov ham tabiat tasviriga to‘xtalib, ular qahramon ruhiyati bilan uyg‘unlashgandagina haqiqiy san’at yuzaga kelishini ta’kidlaydi. Masalan, bir xil tabiat manzarasi turli ruhiy holatlarda mutlaqo boshqa ma’no kasb etishini ko‘rsatib, “Bir manzaraning o‘zi qahramon ruhiyatidan kelib chiqib ikki xil ma’no tashishi mumkin” degan xulosaga keladi. Ko‘rinadiki, har ikki ijodkor ham so‘z san’atini ijodkorning eng muqaddas mas’uliyati sifatida talqin qiladi. Ularning nazarida badiiy

[31] Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Sharq, 2018. – Б.539.
[32] Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Sharq, 2018. – Б.545.
[33] Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Sharq, 2018. – Б.545.
[34] Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Sharq, 2018. – Б.548.
[35] Озод ватан саодати. 4-жилд.Бадиий публицистика. – Тошкент: Adib, 2013. – Б.57.

asarning qimmati iste’dodning o‘zidagina emas, balki so‘zni tanlash, uni o‘rinli qo‘llash va kitobxon qalbiga yetkaza olish mahoratida namoyon bo‘ladi. Sirojiddin Sayyid she’riyatning xalq qalbidan oziqlanishini xalq qo‘shiqlari va milliy qadriyatlar misolida izohlasa, O‘tkir Hoshimov xalq tilini “ummondagi xazina” deb baholab, askiya, xalqona iboralar va mumtoz adabiyot namunalarini ijodkor uchun bitmas-tuganmas ma’naviy boylik sifatida ko‘rsatadi.

“Jozib jununlar” essesi rassom Javlon Umarbekov shaxsiyatiga bag‘ishlangan bo‘lsa-da, unda muallif tasviriy san’at, ijodkor ruhiyati, Vatan, tarix va ma’naviyat haqidagi ijtimoiy-falsafiy qarashlarini ifodalaydi. Esseda ilgari surilgan asosiy g‘oyalardan biri inson umrining foniyligi va ruhning boqiyligi haqidagi falsafiy qarashidir. Muallif Navoiy va Hofiz Sheroziy hikmatlariga murojaat qilib, inson hayotining mazmunini ruhiy kamolot bilan bog‘laydi. U shunday yozadi: “Demak, ruh – mangu, jism-u vujud esa o‘tkinchi. Vujudning yorug‘ dunyodagi sayr-u javloni o‘lchab berilgan”[36]. Muallif rassom ijodini ham inson ruhiyatining badiiy ifodasi sifatida talqin etadi. U Javlon Umarbekov asarlarining tomoshabinni moddiy olamdan yuksak ma’naviy olam sari yetaklashini quyidagicha izohlaydi: “Musavvirning asarlari – hayot va tiriklik deb atalmish muhtasham qasrning sernaqsh-u nigor ayvonlariga ko‘rk va zeb bermoq ilinjida, ruh va jism o‘rtasidagi tafovutni qisqartirmoq uchun yaratilganday. Ularga tikilsangiz, tashqi moddiy va maishiy dunyoni tamomila unutasiz, vujud samoviy bir sog‘inch ila jimirlay boshlaydi, beixtiyor ruhning rang va tasvir kasb etayotganini ilg‘ay boshlaysiz”[37]. Darhaqiqat, inson umrining mazmuni jismning umrboqiyligida emas, balki ruhning kamolotida namoyon bo‘ladi.

UMUMIY XULOSALAR

1. Sirojiddin Sayyidning badiiy va publitsistik merosi zamonaviy o‘zbek adabiyotida milliy o‘zlik, Vatan, tarixiy xotira, inson va ma’naviyat masalalarini poetik hamda badiiy-publitsistik tafakkur birligida ifodalagan o‘ziga xos ijodiy hodisa ekanligi aniqlandi. Shoir ijodining o‘ziga xosligi an’anaviy poetik tafakkurni zamonaviy estetik qarashlar bilan uyg‘unlashtirishi, milliy ruhni umuminsoniy mazmun bilan boyitishi hamda lirik va publitsistik tafakkur imkoniyatlarini bir butun ijodiy tizimga birlashtira olishi bilan belgilanadi.

2. Istiqlol davri o‘zbek adabiy jarayonida Sirojiddin Sayyid milliy tafakkur, vatanparvarlik va ma’naviy qadriyatlarni badiiy ifodalashning o‘ziga xos an’analarini shakllantirgan ijodkorlardan biri sifatida ajralib turadi.Sirojiddin Sayyid ijodiga bag‘ishlangan mavjud tadqiqotlar, asosan, uning she’riy faoliyatini yoritishga qaratilgan. Shoirning badiiy-publitsistik merosi, esse va badialarining poetik xususiyatlari esa yaxlit tizim asosida yetarlicha tadqiq etilmagan. Shoirning badiiy va publitsistik ijodi ilk bor o‘zaro uyg‘unlikda tadqiq etilib, uning zamonaviy o‘zbek adabiyoti rivojidagi o‘rni yaxlit tizimda yoritildi.

3. Sirojiddin Sayyid she’riyatida an’anaviylik va zamonaviylik uyg‘unligi muhim poetik tamoyil sifatida namoyon bo‘lib, xalqona ruh, mumtoz adabiy an’analar

[36] Сирожиддин Саййид. Асарлар. IV жилд. – Тошкент: Sharq, 2018. – Б.540.
[37] Сирожиддин Саййид. Асарлар. IV жилд. – Тошкент: Sharq, 2018. – Б.542.

hamda zamonaviy badiiy tafakkur bir butun estetik tizimni tashkil etadi. Sirojiddin Sayyid lirikasida Vatan, tarix, milliy o‘zlik, tabiat, inson va davr munosabatlari yetakchi mavzularni tashkil etishi, ushbu mavzular milliy ruh, tarixiy tafakkur va istiqlol g‘oyalari bilan uyg‘un holda badiiy talqin qilingani aniqlandi. Shoir she’riyatida milliy qadriyatlar umuminsoniy mazmun bilan boyitilib, poetik tafakkurning muhim mezoniga aylangani asoslandi.

4. Sirojiddin Sayyid poetikasining muhim belgilaridan biri badiiy obraz yaratish mahoratidir. Shoir lirikasida “rayhon”, “qo‘rg‘on”, “ayvon”, “beshik”, “ostona”, “bug‘doy”, “lola”, “osmon”, “tog‘”, “qaldirg‘och”, “yomg‘ir” kabi xalqona ramziy timsollar ko‘p uchraydi va ular shoirning individual poetik tafakkuri ta’sirida yangi badiiy-estetik mazmun kasb etadi.

5. Sirojiddin Sayyid she’riyati mavzu va janr jihatidan rang-barangligi bilan ajralib turadi. Shoir Vatan, tarix, urush, qatag‘on, ona, muhabbat, tabiat, inson ruhiyati va ijtimoiy-falsafiy masalalarni turli janrlarda badiiy talqin etgan. Lirik she’rlar, balladalar, marsiyalar, dostonlar, bag‘ishlovlar, to‘rtliklar va she’riy turkumlar shoirning poetik mahoratini namoyon etuvchi asosiy janrlar hisoblanadi. Mavzu va janrning o‘zaro uyg‘unligi esa Sirojiddin Sayyid ijodining o‘ziga xos badiiy xususiyatlaridan birini tashkil etadi.

6. Sirojiddin Sayyid publitsistikasi mavzu va janr jihatidan rang-barangligi, badiiy tafakkur hamda publitsistik mushohadaning uzviy uyg‘unligi bilan ajralib turadi. Ijodkor esse, badia, portret-maqola, xotira va publitsistik maqolalarida Vatan, tarixiy xotira, milliy qadriyatlar, adabiyot va inson ma’naviyati bilan bog‘liq masalalarni yuksak badiiy mahorat bilan talqin etadi. Publitsistik asarlarida obrazlilik, ramziy ifoda hamda poetik mushohada uyg‘unlashib, muallifning individual uslubini namoyon etadi. Ayniqsa, adabiy portretlarda ijodkor ma’naviy olami va ijodiy qiyofasini badiiy-publitsistik talqin asosida ochib berishi Sirojiddin Sayyid publitsistikasining muhim xususiyatlaridan biridir.

7. O‘zbek badiiy publitsistikasida Sirojiddin Sayyid esse va maqolalari mavzu ko‘lami, hayotiy voqelikni badiiy idrok etish tamoyillari, hamda badiiy-publitsistik ifoda usuli bilan alohida ahamiyat kasb etadi. Shoir esselari Vatan, milliy o‘zlik, adabiy siymolar va ijodkor shaxsiyati, zamonaviy adabiy jarayon kabi mavzular doirasida yaratilgan bo‘lib, ularda muallifning hayotiy kuzatishlari, xotiralari va estetik qarashlari uyg‘unlashgan. “Vatan barchamizga buyuk onadir”, “Vatanni o‘rganish”, “Xayr endi, bahorim”, “Yashasin yomg‘irlar”, “Vahob shoirning safari”, “Men ketarman ayta-ayta oxiri”, “Oq olmalar”, “Mehriyat va she’riyat” kabi esselarida shoirning badiiy-publitsistik mahorati, o‘ziga xos ijodiy uslubi va teran mushohadakorligi yaqqol namoyon bo‘ladi.

8. Sirojiddin Sayyid esselarida tarix va bugun, shaxs va jamiyat, san’at va ma’naviyat masalalari o‘zaro uyg‘un holda talqin qilinadi. Uning esselari inson va jamiyat hayotining muhim jihatlarini yoritishi, hayotiy dalil va badiiy mushohadaning uyg‘unligi bilan e’tiborlidir. Adabiy portret va portret-maqolalarida ijodkor shaxsining badiiy qiyofasini yaratish, uning ijodiy olami va ma’naviy dunyosini ochib berish ustuvorlik qiladi. Shoir esselari zamonaviy adabiyotshunoslikda o‘ziga xos o‘ringa ega.

9. Sirojiddin Sayyid ijodi zamonaviy o‘zbek she’riyati va badiiy publitsistikasining muhim estetik hodisalaridan biri sifatida alohida ilmiy qimmat kasb etadi. Uning boy adabiy ijodi poetik mahorat, badiiy tafakkur, uslub, til xususiyatlari va publitsistik qarashlari nuqtayi nazaridan yangi ilmiy izlanishlar uchun keng imkoniyat yaratadi. Shoir ijodida poetik tafakkur, falsafiy mushohada, obraz yaratish mahorati, individual uslub hamda badiiy publitsistikaga xos estetik tamoyillar uzviy uyg‘unlashgan.

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URGENCH STATE UNIVERSITY NAMED AFTER ABU RAYHON BERUNI

KURANBAYEVA GULIANBAR UMIRBEK KIZI

“SYROJYDDYN SAYYID’S LITERARY-ARTISTIC AND JOURNALISTIC MASTERY”

10.00.14 - Twentieth-century Uzbek literature and the contemporary literary process

DISSERTATION ABSTRACT

of the doctor of philosophy (PhD) in philological sciences

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INTRODUCTION (Overview of the research)

The relevance and necessity of the dissertation topic.

The relevance and necessity of the dissertation topic. In world literary scholarship, the integral study of a writer's personality, artistic thinking, individual style and aesthetic views is recognized as one of the important scholarly directions. In particular, the systematic study of a given writer's poetic mastery, the factors shaping the formation of their artistic thinking, their distinctive style in expressing national and universal values, and their journalistic activity is considered one of the pressing issues in the development of the literary process. Contemporary literary scholarship pays special attention to the interrelation of artistic creativity and journalism, to the principles by which a writer's worldview is manifested in poetic and journalistic works, and to how national thinking and artistic-aesthetic views are expressed in literary texts.

In world literary studies, in the course of analysing a writer's talent, issues such as artistic thinking, individual style, the mastery of creating images, poetic language, philosophical reflection, and the relationship between the national and the universal have been extensively studied. At the same time, scholarly research aimed at examining the poetic and journalistic work of contemporary writers in their mutual harmony, defining their literary-aesthetic views, and determining their place in the development of national literature continues consistently.

In Uzbek literary scholarship, studying the artistic mastery, poetic thinking and literary-aesthetic views of representatives of the literature of the independence period is regarded as one of the important scholarly tasks. As our President has emphasised, in order to preserve our national identity today, to elevate the consciousness and thinking of our people, and thereby to ensure the country's steady development, it is above all necessary to support literature, culture and the arts[38]. Syrojyddyn Sayyid, one of the major representatives of contemporary Uzbek poetry, stands out in his work for its national spirit, love for the Motherland, historical memory, the relationship between man and nature, the interpretation of spiritual values, philosophical reflection and profound artistic mastery. In the poet's work, folk spirit and contemporary artistic thinking are fused together; the awareness of national identity, the experiences of the human soul, and profound philosophical reflections on life and the times find their own distinctive poetic interpretation. At the same time, Syrojyddyn Sayyid's journalistic writing skill is also an important source illuminating his literary-aesthetic views, spiritual-moral ideals and social position. Although certain aspects of the poet's work have been covered in literary-critical articles and scholarly studies, there remains a need to study his artistic and journalistic mastery in their mutual harmony, in a comprehensive manner, examining his poetic thinking, system of images, generic explorations, stylistic individuality and journalistic views as an integral whole. The scholarly-theoretical study of Syrojyddyn Sayyid's poetic and journalistic work, and the determination of his place and significance in the development of contemporary Uzbek literature, define the relevance of this research topic.

[38]Mirziyoyev Sh. Yangi O'zbekiston taraqqiyot strategiyasi. – Toshkent: O'zbekiston, 2022. – B. 258

This dissertation research aligns with the fulfilment of a number of tasks, including: the Decrees of the President of the Republic of Uzbekistan No. PF-5847 of 8 October 2019 “On approving the Concept for the development of the higher education system of the Republic of Uzbekistan until 2030”, No. PF-5850 of 29 October 2019 “On measures to further strengthen the status of the Uzbek language as the state language”, No. PF-60 of 28 January 2022 “On the development strategy of New Uzbekistan for 2022–2026”; and in the Resolutions No. PQ-2909 of 20 April 2017 “On measures to further improve higher education institutions”, No. PQ-376 of 18 May 2018 “On further improving the system of translating and publishing selected works of world literature into Uzbek and translating and publishing masterpieces of Uzbek literature into foreign languages”, No. PQ-3775 of 5 June 2018 “On additional measures to improve the quality of education in higher education institutions and ensure their active participation in the broad-scale reforms being carried out nationwide”, as well as other legal and regulatory documents related to this activity.

The correspondence of the research with the priority directions of development of science and technology of the Republic. The research was carried out in accordance with priority direction II of the development of science and technology of the Republic, “Ways of forming and implementing a system of innovative ideas in the social, legal, economic, cultural and spiritual-educational development of an informed society and a democratic state.”

The scope of the dissertation research. The theoretical foundations of the question of a writer’s poetic mastery have been studied to a certain extent in world and Russian literary scholarship. Here, issues such as a writer’s mastery in creating the lyrical hero, word choice, the formation of a system of artistic images, stylistic individuality, artistic thinking, poetic language, compositional construction, the use of artistic detail, symbols and images, the author’s conception, and the expression of the aesthetic ideal have been analysed on the basis of various theoretical approaches[39]. In Uzbek literary scholarship too, the questions of a writer’s poetic mastery have been studied by a number of scholars[40]. In particular, a significant place is occupied by scholarly studies devoted to the poetic qualities of poetry, its artistic means of depiction, style, the principles of image creation, and the individual mastery of poets[41]. A number of articles and studies have also been published on Syrojyddyn Sayyid’s work and the distinctive features of his lyric poetry. Scholarly research and articles on the People’s Poet of Uzbekistan Syrojyddyn Sayyid have been published by O.

[39] Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Наука, 1970. – С. 266; Бахтин М.М. Проблемы поэтики Достоевского. – М.: Сов.писатель, 1963; Виноградов В.В. Поэтика русской литературы. – М.: Наука, 1976. – С. 484; Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Ленинград: Наука, 1977. – С. 404; Ковалев А.Г. Психология литературного творчества.– Ленинград, ЛГУ, 1960.

[40]Қўшжонов М. Ҳаёт ҳакикати ва бадиий ҳақиқат. – Тошкент: Фан, 1982. – 64 б; Шарафиддинов О. Ижодни англаш бахти – Тошкент: Шарқ, 2004, - 640 б; Умуров Ҳ. Бадиий психологизм ва ҳозирги ўзбек романчилиги. – Тошкент: Фан. 1983; Тўйчиев У. Бадиийлик мезонлари ва маромлари.-Тошкент: 2011; Карим Б. Руҳият алифбоси. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2015; Жўрақулов У. Ҳудудсиз жилва. – Тошкент: Фан, 2006 – 201. б.

[41]Н.Раҳимжонов. Мустақиллик даври ўзбек шеърияти. – Тошкент: Фан, 2007. – 133 б.; Н.Раҳимжонов. Бадиият – бош мезон. – Тошкент: Академнашр, 2016. – 223 б.; Н.Жабборов. Замон. Меъзон. Шеърият. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2015. – 304 б. Ҳамдамов У. Янги ўзбек шеърияти. Тошкент. – Тошкент: Фан, 2011. – 304 б.

Sharafiddinov, N. Rahimjonov, A. Rasulov, N. Jabborov, A. Ulug'ov, B. Karim and other literary scholars. At the same time, the People's Poets of Uzbekistan A. Oripov and E. Vohidov, as well as Andrei Voznesensky, one of the leading representatives of contemporary Russian poetry, have given the poet's lyric poetry a high assessment.

In 2018, an article by Ozod Sharafiddinov, "The Heavy Burden of Being a Poet", first published in the newspaper O'*zbekiston adabiyoti va san'ati* on 29 October 1982, was included as a foreword to Syrojyddyn Sayyid's three-volume Selected Works, issued by the "Sharq" publishing house[42]. In it, the critic gives a high assessment of S. Sayyid's poetry and expresses profound confidence in his future.

In N. Rahimjonov's substantial portrait-article "Destinations of the Heart (Sketches for a Creative Portrait of Syrojyddyn Sayyid)", included in his book Uzbek Poetry of the Independence Period[43], Syrojyddyn Sayyid's lyric poetry, its thematic range and its distinctive features are subjected to analysis. In the book "Artistry is Undying Novelty" by the literary scholar and critic A. Rasulov, Syrojyddyn Sayyid is recognized as a successor to the work of A. Oripov and E. Vohidov, prominent representatives of Uzbek poetry[44].

N. Jabborov's articles "From 'The Map of the Soul' to 'The Season of the Heart'" and "Poetry Rich in Metaphor", included in his book Time. Criterion. Poetry, are devoted to the analysis of Syrojyddyn Sayyid's lyric poetry[45]. In the article "From The Map of the Soul" to "The Season of the Heart", the scholar examines the poet's work through the poems included in several books created between the publication of his first collection and the writing of the article. In illuminating Syrojyddyn Sayyid's activity and personality, the critic acknowledges that he is a writer who has secured his own place in our national poetry. The literary scholar A. Ulug'ov's book Motherland - Soul and Body subjects Syrojyddyn Sayyid's poems on the theme of the Motherland to analysis, studying them comparatively alongside the poems of the elder poet Abdulla Oripov[46].

In the literary scholar Z. Pardayev's dissertation "The Renewal of Folk Pathos in the Poetry of the Independence Period", Syrojyddyn Sayyid's lyric poetry, alongside that of such representatives of independence-era poetry as Usmon Azim, Matnazar Abdulhakim, Azim Suyun, Muhammad Yusuf, Abduvali Qutbiddin, Eshqobil Shukur and Rustam Musurmon, is also subjected to analysis for its folk intonations[47].

In the researcher G.I. Doshanova's dissertation "The Development of Small Lyric Forms in Contemporary Uzbek Poetry (based on the work of Syrojyddyn Sayyid, Mahmud Toir and Farida Afro'z)", the generic-poetic features of small lyric forms in

[42] Sharafiddinov O. Shoirlikning og'ir yuki // S.Sayyid. Tanlangan Asarlar. – Toshkent: Sharq. 2018. B.6-9.

[43] Раҳимжонов Н. Мустақиллик даври ўзбек шеърияти. –Тошкент. Фан. – Б.260.

[44] Расулов А. Бадиийлик – безавол янгилик. – Тошкент: Шарқ. 2007. – Б.259.

[45] Жабборов Н. Замон .Мезон. Шеърият. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи. 2015. Б.153-186.

[46] Улуғов А. Ватан – жон ва тан. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи. 2008. – Б.64-81.

[47]Пардаев З. Истиқлол даври шеъриятида халқона пафоснинг янгиланиши. – Тошкент. 2020. – Б.45.

Syrojyddyn Sayyid's lyric poetry, their artistic development, and the poet's place in the development of contemporary Uzbek poetry are examined scientifically[48].

In the researcher R. Payzullayeva's dissertation "The Poetic Interpretation of the Image of the Motherland in Syrojyddyn Sayyid's Work", the artistic interpretation of the image of the Motherland in the poet's lyric poetry, its means of poetic expression, and the artistic-aesthetic features of national spirit, historical memory and patriotic ideas are analysed scientifically[49].

A number of studies have been carried out in Uzbek literary scholarship in the field of artistic journalism, covering issues such as the principles of the development of twentieth-century Uzbek journalism, the theory of journalism, and its genres[50]. The journalistic views of individual writers have also been studied separately[51]. Studies on contemporary Uzbek poetry, whether directly or indirectly, refer to Syrojyddyn Sayyid's work, and the thematic diversity of the poet's lyric poetry, the features of his creation of lyric images, his contribution to the development of artistic-aesthetic thinking, and his poetic facets are subjected to analysis.

The correspondence of the research to the research plans of the higher education institution where the dissertation was carried out. The dissertation topic was carried out within the framework of the research plan of Abu Rayhon Beruniy Urganch State University, in accordance with the research plan on the theme "Contemporary Uzbek Literature, the Present-Day Literary Process."

The aim of the research is to illuminate the individual distinctiveness of Syrojyddyn Sayyid's poetry and journalistic works, the thematic range of his lyric poetry, his mastery in creating poetic images, and the ideological-artistic features and literary-aesthetic significance of his journalistic works.

The objectives of the research:

to study the theoretical foundations of the question of a writer's poetic mastery in literary scholarship;

to generalise the stages by which Syrojyddyn Sayyid's life and work have been studied, and the views existing in literary scholarship on this subject;

to show the thematic range, generic features and artistic-aesthetic facets of Syrojyddyn Sayyid's poetry;

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[48] Doshanova G.I. Hozirgi o'zbek she'riyatida kichik lirik shakllar takomili (Sirojiddin Sayyid, Mahmud Toir va Farida Afro'z ijodi misolida). Filol.fan.bo'yicha.fals.dok.(PhD) diss.avtoref. – Urganch, 2022. – 52 b.

[49]Payzullayeva R.M. The Poetic Interpretation of the Image of the Motherland in Syrojyddyn Sayyid's Work. Abstract of PhD dissertation in Philology. - Jizzax, 2024. - 56 p.

[50] Тоғаев О. Ўзбек бадиий публицистикаси (назария ва маҳорат масалалари). – Тошкент: Фан, 1973. – 207 б. Худойқулов М.Ўзбек ҳажвий публицистикасининг шаклланиш тамойиллари (XIX аср охири – XX аср ўрталари ўзбек матбуоти материаллари асосида). Филол.фанлари доктори дисс.автореферати. – Тошкент, 2001. Досмуҳамедов Х. Журналистнинг касб одоби муаммолари: назарий-методик таҳлил (мустақиллик даври ўзбек матбуоти фаолияти мисолида. 1991-2008 йиллар) Филол.фанлари доктори дисс.автореферати. – Тошкент, 2007. Курбонова С. Ёзувчи публицистикасининг тараққиёт тамойиллари. – Тошкент: Муҳаррир, 2012. – 127 б.

[51]Султонов У. Чўлпоннинг адабий-эстетик қарашлари. Филол.фанлари номз. дисс.автореферати. – Тошкент, 1995. – Б.29. Саидов Ҳ. Маҳмудхўжа Беҳбудийнинг публицистик ва муҳаррирлик фаолияти. Филол.фанлари номз. дисс.автореферати. – Тошкент, 1998. – 27 б. Йўлдошбекова С. Чўлпоннинг публицистик ва муҳаррирлик фаолияти. Филол.фан.номз.дисс.автореф. – Тошкент, 2002. – 30 б. Ғайипова Ҳ. Матназар Абдулҳакимнинг бадиий ва публицистик маҳорати. Фил.фан. бўйича фалс.доктори дисс.автореферати. – Тошкент, 2019. – 24 б.

to illuminate the distinctive aspects of the expression of the lyrical hero and the harmony of poetic reflection in the poet's poetry;

to determine the generic composition of the poet's journalism and the predominance of socio-philosophical views in his journalistic articles and essays;

to determine, on the basis of an integral study of the poet's artistic and journalistic work, his place and significance in the development of contemporary Uzbek literature.

The object of the research is Syrojyddyn Sayyid's four-volume Selected Works.

The subject of the research consists of the principles of examining the ideological-artistic features, poetic thinking, and interpretation of the lyrical hero in Syrojyddyn Sayyid's lyric poetry, the relationship between tradition and contemporaneity, and the artistic-aesthetic facets of his journalistic work.

The methods of the research. The dissertation employs comparative-historical, comparative-typological, biographical and hermeneutic methods of analysis.

The scientific novelty of the research consists in the following:

for the first time, Syrojyddyn Sayyid's artistic and journalistic work is studied in mutual harmony, and the commonality between the poet's poetic thinking and journalistic views is scientifically substantiated;

the artistic interpretation of various themes in the poet's lyric poetry is analysed in connection with national memory, historical thinking and the literary-aesthetic views of the independence period, and the poetic features determining his individual style are identified;

the principles by which the interrelation between the lyrical hero and the author's conception, philosophical reflectiveness, and the range of poetic thinking are manifested in Syrojyddyn Sayyid's poetry are revealed;

the synthesis of artistry and journalism, the poetic possibilities of the essay genre, and the expression of socio-philosophical views in the writer's journalism are systematically illuminated;

Syrojyddyn Sayyid's poetic and journalistic work is assessed from the standpoint of the development of artistic thinking in contemporary Uzbek literature, and his contribution to the development of national literature is substantiated on a scholarly-theoretical basis.

The practical results of the research:

on the basis of the theoretical aspects of the question of a writer's mastery in literary scholarship, the study of Syrojyddyn Sayyid's work in Uzbek literary scholarship was analysed in its historical development;

Syrojyddyn Sayyid's poetic and journalistic work was comprehensively analysed, and the distinctive aspects of his artistic thinking, individual style and literary-aesthetic views were illuminated;

the principles of poetic expression of philosophical reflectiveness, the conception of the lyrical hero, and the harmony of national and universal values in Syrojyddyn Sayyid's poetry were substantiated;

scholarly conclusions were drawn regarding the thematic range and generic features of the writer's journalism, his artistic-journalistic style, and his mastery of illuminating socio-philosophical themes in his essays.

The reliability of the research results is explained by the fact that the theoretical data are drawn from reliable scholarly sources on literary studies, monographs, scholarly articles and dissertations; that Syrojyddyn Sayyid's poetic and journalistic works, which constitute the object of the research, are directly subjected to analysis; that the problem is precisely formulated; that comparative-typological, biographical, descriptive-analytical and hermeneutic approaches are employed; that the scholarly conclusions and generalisations are based on the results of the analysis; and that the results obtained are studied comparatively with research recognized by the scholarly community.

The scientific and practical significance of the research results. The scientific significance of the research results is determined by the enrichment of scholarly views on the theoretical questions of a writer's mastery, poetic thinking, the conception of the lyrical hero, the relationship between tradition and contemporaneity, and artistic journalism, achieved through the integral study of Syrojyddyn Sayyid's artistic and journalistic work by means of contemporary methods of literary scholarship. The scholarly-theoretical conclusions advanced in the research serve as an important theoretical source for subsequent scholarly studies on contemporary Uzbek poetry and journalism.

The practical significance of the research results is determined by the possibility of using materials on the study of Syrojyddyn Sayyid's artistic and journalistic heritage in teaching the disciplines of Uzbek literature, the present-day literary process, literary theory and the methodology of literary scholarship in higher education institutions. The conclusions concerning the poems, essays, sketches, literary portraits and journalistic articles analysed in the research are useful in preparing teaching-methodological materials for lectures and practical classes, seminars and special courses in these disciplines.

The introduction of the research results into practice. Scholarly conclusions concerning the distinctiveness of poetic and journalistic thinking in Syrojyddyn Sayyid's artistic and journalistic work, the artistic interpretation of national values, love for the Motherland, humanism and spiritual-moral views, the illumination of the problems of the times and questions of national identity and spiritual elevation in the poet's journalism, as well as the harmony of artistic thinking and journalistic vision, the unity of image and thought, and mastery of language and style, have been used by the Khorazm Regional Television and Radio Channel of the National Television and Radio Company of Uzbekistan in preparing and enriching the content of the programmes *"Assalom, Khorazm", "Adabiy muhit" and "Khayrly kun*", broadcast in 2023-2026 (Reference No. 78 of the Khorazm Regional Television and Radio Channel of the National Television and Radio Company of Uzbekistan, dated 18 June 2026). As a result, in these programmes Syrojyddyn Sayyid's work, his artistic-aesthetic worldview, journalistic thinking, attitude towards national literary traditions, and place in the development of contemporary Uzbek literature were illuminated on a scholarly

basis, which served to increase the spiritual-educational and scholarly-artistic weight of the broadcasts.

Scientific conclusions concerning the artistic and journalistic features of Syrojyddyn Sayyid's work, the ideological-artistic foundations of the poet's journalism, national thinking, patriotism, spiritual values, historical memory and the artistic interpretation of contemporary socio-aesthetic views, as well as the system of artistic images, stylistic distinctiveness, and the harmony of journalistic pathos and artistic thinking in his poetry and journalism, have been used in the international innovation project No. IL-7623031203, "Creating an Anthology of the Literary Ties of the Southern Aral Sea Region and Its Electronic Platform (based on Uzbek, Turkmen and Karakalpak literary ties)", carried out at Karakalpak State University named after Berdakh in 2024-2026 (Reference No. 01-22-04/1336 of Karakalpak State University named after Berdakh, dated 18 April 2026). As a result, the scholarly conclusions of the research served as an important scholarly source for theoretically enriching the scholarly analyses prepared within the framework of the project, improving the methodology of comparative study of the artistic and journalistic processes of contemporary Uzbek literature, illuminating the artistic-aesthetic foundations of the literary ties of the Southern Aral Sea region, and expanding views on Syrojyddyn Sayyid's place in the development of national literary thinking.

Scientific inference concerning the artistic and journalistic mastery of Syrojyddyn Sayyid's work, the poet's individual style, artistic thinking and the distinctive features of his journalistic views, the artistic and journalistic interpretation of the Motherland, national values, spirituality, historical memory and the relations between man and society in his poetic and journalistic works, as well as the poetic criteria of artistic mastery, the distinctive aspects of journalistic thinking, the use of imagery and artistic means of depiction, and the principles of expressing national ideas and universal values, have been used in the fundamental project No. PF-OT-F1-030, carried out in 2017-2020, for the publication of the multi-volume monograph History of Uzbek Literature (Volume 7) (Reference No. 01/4-3516 of Alisher Navoiy Tashkent State University of Uzbek Language and Literature, dated 31 July 2026). As a result, the scholarly conclusions of the research served as an important scholarly source, within the framework of the project, for illuminating the development principles of contemporary Uzbek poetry and journalism, assessing on a scholarly basis Syrojyddyn Sayyid's place in the national literary process, his artistic mastery and journalistic thinking, and enriching the theoretical content of the multi-volume monograph History of Uzbek Literature.

The approbation of the research results. The results of the research were discussed at 5 scholarly-practical conferences, including 2 national and 3 international scholarly-practical conferences.

The publication of the research results. A total of 13 scholarly works have been published on the dissertation topic. Of these, 8 scholarly articles have been published in scholarly publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the principal scientific results of doctoral dissertations, including 5 in national and 3 in foreign

scholarly journals. 5 scholarly articles and theses on the results of the research have been published in the proceedings of international and national scholarly-practical conferences.

The structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of references used, comprising 150 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the **Introduction** of the dissertation, the relevance and necessity of the research topic are substantiated, its compliance with the priority directions of the development of science and technology of the Republic of Uzbekistan is shown, the degree to which the problem has been studied is illuminated, the aim and objectives, the object and subject of the research are defined, the methods of the research, the scientific novelty and practical results of the dissertation are set out, the reliability, scientific and practical significance of the results obtained are substantiated, and data are provided on the introduction of the research results into practice, their approbation, published works, and the structure and volume of the dissertation.

The first chapter of the dissertation is entitled **"The Question of a Writer's Poetic Mastery in Literary Scholarship and the Study of Syrojyddyn Sayyid's Work"**, the first section of which is entitled **"The Theoretical Foundations of the Question of a Writer's Mastery in Literary Scholarship."** One of the important factors determining the value of literary fiction, the depth of its content, the appeal of its language and style, its artistic perfection, the vitality of its images, the degree to which it affects the reader's heart and thinking, and the work's longevity - its ability to remain significant across the ages without losing its relevance - is the writer's mastery. Talent is one of the main factors in a writer's profound comprehension of life, deep penetration into the essence of events and phenomena, and ability to discover meanings and truths that ordinary people fail to perceive. Indeed, an artist's artistic discoveries are determined, above all, by their talent and aesthetic thinking. "Finding the essence of an important thought, idea, event or experience is always difficult, and is not always given to everyone. But those endowed with great talent find it - they find the phenomena that matter for their own work, for their contemporaries, and for humanity in general"[52]. This idea makes clear that a writer's mastery is manifested, first of all, in the ability to select material from life and to perceive within it the most essential layers of meaning. The poet does not subject to artistic exploration every phenomenon of reality, but only those matters that are significant for the times and for humanity. Hence, one of the important marks of a writer's mastery consists in the selection of life's phenomena and the discovery of their artistic essence. Indeed, a glance at the history of literature shows that true writers are distinguished by their artistic discovery of those aspects of life that are inconspicuous, yet of essential importance for the fate of the individual and society.

Another important aspect of an artist's mastery is defined by the ability to express reflections on life and humanity in philosophical terms. The philosophical dimension of a literary work serves to reveal the essence of events and phenomena

[52]Ғафуров И. Мангу латофат: Бадиалар, рисолалар: 2-китоб. – Тошкент: Шарқ, 2008. – Б.97.

more deeply, and to interpret the truths of life in a generalized form: “In the artistic portrayal of the nature of humanity and the age, the lyric hero's profound contemplations and wisdom, together with the diversity, multi-layeredness, polysemy, and aphoristic richness manifested through the images that embody that wisdom, in a word, philosophical depth, appears as an important marker of the poet's creative work”[53]. It follows from this statement that philosophical depth is one of the essential criteria of an artist's mastery. In the course of human life, one encounters various events, complex life situations, and "insoluble" problems; one seeks answers to questions bound up with one's own fate, strives to grasp the essence of the processes occurring around oneself, and to determine one's place and purpose.

These theoretical views are also of particular importance in studying the work of Syrojyddyn Sayyid, one of the major representatives of contemporary Uzbek poetry. In the poet’s poetry, philosophical reflectiveness, mastery in creating images, the artistic interpretation of national and universal ideas, individual style, the appeal of language, and the distinctive manifestations of poetic thinking are vividly displayed. “In Syrojyddyn’s poems, a person’s responsibility before their own life - their vitality - the duty to devote one’s life to good deeds, and the resolve to be of use to others determine the socio-philosophical content”[54]. Indeed, one of the leading features of Syrojyddyn Sayyid’s poetry is that questions of man and life are interpreted on the basis of profound philosophical reflection. In the poet’s works, matters connected with man’s spiritual perfection, responsibility before the Motherland, devotion to goodness and kindness, and the meaning and essence of life are elevated to the level of artistic-philosophical generalisations.

The analysis of the above theoretical views shows that a writer’s mastery is one of the most complex and multifaceted aesthetic categories in literary scholarship. Although the scholarly studies carried out in Russian and Uzbek literary scholarship interpret poetic mastery from various angles, all of them confirm that it is connected with a writer’s ability to elevate the truth of life to the level of artistic truth. Talent, knowledge, life experience, creative exploration, philosophical thinking, mastery in creating images, the harmony of tradition and innovation, artistry, individual style, mastery of language, artistic detail, psychologism, compositional integrity, and artistic imagination - these are the factors that constitute the component parts of a writer’s mastery.

The second section of the chapter is entitled *“The Study of Syrojyddyn Sayyid’s Work in Uzbek Literary Scholarship.”* A number of scholarly articles and studies have been produced devoted to studying the artistic-aesthetic features, poetic thinking and individual style of Syrojyddyn Sayyid’s work. The poet’s work remains in the constant attention not only of readers, but also of literary scholars. In particular, literary scholars such as O. Sharafiddinov, N. Rahimjonov, A. Rasulov, N. Jabborov, A. Ulug’ov and B. Karim have published scholarly articles and literary-critical observations devoted to various facets of the poet’s work. These studies analyse the ideological-artistic features of Syrojyddyn Sayyid’s poetry, the harmony of national

[53] Назаров Б. Ижоднинг жон томири. – Тошкент: Тафаккур томчилари, 2022. – Б.18.
[54] Назаров Б. Ижоднинг жон томири. – Тошкент: Тафаккур томчилари, 2022. – Б.18.

spirit and contemporary thinking, the system of poetic images, his philosophical reflectiveness, and questions of language and style.

In N.Rahimjonov's substantial portrait-article "Destinations of the Heart (Sketches for a Creative Portrait of Syrojyddyn Sayyid)", included in his book Uzbek Poetry of the Independence Period[55], Syrojyddyn Sayyid's lyric poetry, its thematic range and its distinctive aspects are subjected to analysis. The researcher pays particular attention, first of all, to identifying the leading themes of the poet's lyric poetry. It is shown, on a scholarly basis, that the fate of the Motherland and the nation, historical memory, the relations between man and time, the depiction of nature, spiritual values, and the ideas of love and goodness constitute the main content layers of Syrojyddyn Sayyid's poetry. N. Rahimjonov particularly emphasises that the poet does not limit himself to the traditional interpretation of these themes but approaches them through a fresh poetic outlook and philosophical reflection. The article shows the poet's sincere and natural lyrical thinking as one of the important features of Syrojyddyn Sayyid's poetry.

N.Jabborov's articles "From "The Map of the Soul" to "The Season of the Heart" and "Poetry Rich in Metaphor", in his book *Vaqt(Time)*. Criterion. Poetry, are devoted to the analysis of Syrojyddyn Sayyid's lyric poetry[56]. In the article "From The Map of the Soul" to "The Season of the Heart", the scholar examines the poet's work through the poems included in several books published between the appearance of his first collection and the writing of the article. In illuminating Syrojyddyn Sayyid's activity and personality, the critic acknowledges him as a writer who has secured his own place in our national poetry. The gradual development of Syrojyddyn Sayyid's poetics, the expansion of the scope of his themes and ideas, and the process of perfection of his artistic thinking are revealed. The article particularly notes national spirit, sincere lyrical experience, philosophical reflectiveness and imaginative thinking as the leading features of Syrojyddyn Sayyid's poetry. The researcher acknowledges the poet's mastery in giving a distinctive artistic interpretation to themes connected with the human soul, the Motherland, history, nature and spiritual values.

In the literary scholar A.Ulughov's book "Motherland - Soul and Body", Syrojyddyn Sayyid's poems on the theme of the Motherland are subjected to analysis, being studied comparatively alongside the poems of the elder poet Abdulla Oripov[57]. In analysing this theme, A. Ulughov studies Syrojyddyn Sayyid's poetry in a comparative aspect alongside the work of Abdulla Oripov, a major representative of Uzbek literature. The question of boundless love for poetry and creative dedication, another of the leading features of Syrojyddyn Sayyid's work, is analysed in the article "The Longing for Poetry." The researcher, emphasising that the poet's whole life and thinking are inseparably bound with poetry, writes: "Syrojyddyn Sayyid finds the meaning and essence of life in poetry." In the scholar's view, everything around the poet serves as a source of inspiration for him - he "finds a poem in the handle of a

[55]Раҳимжонов Н. Мустакиллик даври ўзбек шеърияти. – Тошкент: Фан. – Б.156.

[56]Жабборов Н. Замон. Мезон. Шеърият. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015. – Б.153-186.

[57]Улуғов А. Ватан – жон ва тан. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2008. – Б. 64-81.

whip and in the rim of a bowl alike." Indeed, one of the important aspects of Syrojyddyn Sayyid's poetics is the sharpness of his artistic gaze and his ability to discover poetic meaning behind ordinary reality.

In the article titled "Shoirlik mangu sabr..."("Poetry Is Eternal Patience...,") included in the book mentioned above, Ulughov Ahmadjon analyzes the distinctive features of Sirojiddin Sayyid's poetics. The author pays particular attention to the organic connection between the poet's personality and his creative work. Noting that a poetic spirit is embodied in Sirojiddin Sayyid's entire being, he writes: "Devotion to poetry has turned Syrojyddin Sayyid into a poet. For this reason, a poetic spirit is discernible in his appearance, his voice, his gait, and his manner of communication." The article further notes the breadth of thematic range in Syrojyddin Sayyid's oeuvre. While acknowledging that the poet has treated a variety of themes in his verse, the scholar emphasizes that the theme of the Homeland occupies a leading place in his work: "Yet the Homeland appears in the poet's work as the leading theme." In analyzing the poet's verses on the Homeland, A. Ulughov draws attention to their poetic novelty and individual modes of depiction. The researcher notes that Sirojiddin Sayyid depicts the Homeland through entirely new and inimitable metaphors, "the azure sky of longing," "the eyelash that casts shade over streams," "the veranda where grandmothers celebrated weddings", and asserts that "such definitions and characterizations are not found in the verses of other poets".

In the article "The Symbol of the "Qo'rg'on" (The Fortress) in Syrojyddyn Sayyid's Poems"[58] by the literary scholar Namuna Nazarova's , the system of national images in the poet's poetics and their artistic-aesthetic function are examined. The author, noting the active use in Syrojyddyn Sayyid's work of such detail-images reflecting the national spirit as *ayvon* (a porch (a covered terrace, often shaded, attached to a traditional house), *erganak* (a wooden terrace), ustun (a pillar), *chopon* (a traditional quilted robe/coat), *beshik*(cradle (traditional wooden baby cradle), *do'ppi* (traditional embroidered skullcap), *rayhon* (basil (the herb; also used as a female given name), ostona(threshold), *tegirmon* (mill (water mill or windmill), *kumg'on*(kettle / jug (a traditional metal vessel used for pouring water, often for washing hands), *qo'rg'on*(fortress / fort / walled settlement) observed that they embody the way of life, values and spiritual world of the Uzbek people. In the researcher's view, these national details, under the influence of the poet's artistic thinking, serve to produce new poetic meanings and images.

In the researcher Ra'no Payzullayeva's study "The Poetic Interpretation of the Image of the Motherland in Syrojyddyn Sayyid's Work", the writer's distinctive artistic-aesthetic place in Uzbek poetry is particularly assessed. In speaking of the harmony of form and content, and mastery in creating poetic images, in the poetry of the independence period, the researcher interprets Syrojyddyn Sayyid's work as an artistic synthesis of national and universal values. In particular, the scholar, assessing the poet's works such as *Hayot qo'shig'i*("The Song of Life") and *Bu dunyoda*("In This World") as mature examples of the philosophical-social direction, emphasises that they embody intellectual depth, social content and the artistic expression of

[58]Nazarova N. Sirojiddin Sayyid she'rlarida "qo'rg'on" timsoli // O'zbek tili va adabiyoti, 2023. 6-son. – B. 83-86..

universal ideas. In general, interest in Syrojyddyn Sayyid's lyric poetry and his artistic-journalistic work continues to grow in contemporary literary scholarship.

The second chapter of the dissertation is entitled **"The Thematic Range of the Poet's Lyric Poetry and the Interpretation of Poetic Thinking"**, the first section of which is entitled *"Thematic Diversity and Ideological-Artistic Explorations in the Poet's Lyric Poetry*." In the development of Uzbek poetry at the turn of the twentieth and twenty-first centuries, Syrojyddyn Sayyid occupies a distinctive place with works steeped in folk spirit and the product of elevated artistic thinking. One of the important aspects of the poet's work is that national spirit, folk intonation and contemporary poetic thinking are harmoniously manifested within it. This is why Syrojyddyn Sayyid's poetry stands out for its closeness to the reader's heart, its sincerity and its vitality. The thematic range of the poet's lyric poetry may be grouped as follows: 1) the theme of the Motherland; 2) history and historical figures; 3) the mother; 4) love; 5) war and repression; 6) nature and man; 7) socio-philosophical and other themes. The poet's lyric poetry is also diverse in genre, encompassing lyric poems, dedicatory poems, elegies (marsiya), narrative poems (doston), ballads, quatrains, *muhammas*, *musaddas*, free verse, poetic cycles and other poetic forms. The image of the Motherland acquires particular poetic content in Syrojyddyn Sayyid's work. In poems included in such collections as Wheat-Scented Motherland, Give Your Verandas to the Swallows, and My Mother's Flatbreads, the image of the Motherland is depicted in harmony with the human soul, a mother's love, national values and historical memory. In the poem "Comprehending the Motherland":

Shabnam-shabnam tonglarda
jayronlarga aylangan,
Onang suvlar sepganda
rayhonlarga aylangan,
Bir kechada sog'inching
osmonlarga aylangan,
Sog'inchlaringday zangor
osmonlari Vatandir[59].
(Eng. In dewy mornings
turned into gazelles,
when your mother sprinkled water
turned into basil,
in a single night your longing
turned into the skies,
the skies as azure
as your longing - that is the Motherland,

Here the poet unites the Motherland with feelings close to and pure to the human heart, intensifying the national colouring. Through the images of the gazelle, the sky and the water sprinkled by the mother, he depicts the Motherland in harmony with a mother's love and the memories of childhood. Such a lyrical-philosophical interpretation of the sentiment of the Homeland has likewise found its own distinctive

[59] Sirojiddin Sayyid. Qaldirg'ochlarga ber ayvonlaringni. – Toshkent: Sharq, 2015. – B. 8.

artistic expression in the work of Abdulla Orypov, a major representative of Uzbek poetry. In particular, in his poem "Why do I Love Uzbekistan," the feeling of love for the Homeland and the image of the Homeland are depicted as follows:

Men nechun sevaman O'zbekistonni,
Tuprog'in ko'zimga aylab to'tiyo.
Nechun Vatan deya yer-u osmonni,
Muqaddas atayman, atayman tanho[60].
(Eng. Why do I love Uzbekistan,
Making its soil the kohl of my eyes.
Why do I call earth and sky the Homeland,
I call them sacred, I call them singular.)

It is evident that, for the poet, the soil is the symbol of the Homeland, and it is for this reason that it is made into kohl for the eyes, and its earth and sky are sacred and singular. Whereas Sirojiddin Sayyid draws the image of the Homeland through details such as dew, water, basil, and gazelle, Abdulla Oripov weaves into his verse notions such as soil, earth, sky, sun, and garden. On the whole, both poets envision the Homeland as an integral whole with nature, and their sentiment of love for the Homeland is sincere and simple, yet rich in inimitable imagery.

In Syrojyddyn Sayyid's poetry, the theme of history is interpreted in harmony with the nation's painful memories, the tragic periods the nation has passed through, and the fates of those who struggled for truth. In particular, in his poems connected with the years of repression of the twentieth century, the oppression visited upon the people, and the trampling underfoot of human freedom and truth, find profound poetic expression. The writer reveals, through short yet deeply affecting lines, the tragic fate suffered by innocent people - especially the nation's devoted intellectuals and writers - during the totalitarian regime. The poet's poem "The Twentieth Century. The Years of Repression" is precisely such a poetic expression of this historical tragedy:

Bir kunda sotildilar
Otilmagan shoirlar.
Bir tunda otildilar
Sotilmagan shoirlar
("In a single day were sold
poets not yet shot.
In a single night were shot
poets not yet sold

Syrojyddyn Sayyid's poem "450,000 Tulips" is dedicated to the memory of the Uzbek sons who perished in the Second World War, artistically interpreting, with the highest poetic mastery, the tragedy of the war, national loss and questions of historical memory. Throughout the poem the writer depicts those who fell victim to the war as the nation's unfulfilled longing, its people's broken breath, its dying hopes. In particular, the image of "450,000 tulips" becomes the poem's central poetic symbol. The poet compares the Uzbek young men who perished in the war to "tulips":

Yot ellarda sochilgan

[60] Oripov A. Tanlangan asarlar. – To 'rtinchi jild. – Toshkent: Adabiyot va san'at, 2000. – B.171.

To‘rt yuz ellik ming lola.

(“Scattered in foreign lands

four hundred and fifty thousand tulips”)

In Eastern poetry the image of the tulip is often used as a symbol of youth, beauty, purity and tragedy. Through precisely this image the writer conveys, with great effect, the youthful lives of the war’s victims and their unfulfilled dreams and longings. Here the tulip is not merely a flower but acquires poetic content as the torn-off pieces of the motherland, “buds separated from its orchard.”

In the poem “A Poetry Evening in Sariosiyo”, the writer depicts, with particular satisfaction, his good fortune in reading poetry in the land where his birth-blood was shed. Indeed, for a person to be recognized in the place where they grew up, to feel the affection of their people, is a great spiritual joy. The poet expresses these inner experiences in a sincere, folk-like tone:

Hamma hikmat asli tog‘-u toshda ekan,

Bu dunyoda kim ochu kim oshga ekan.

Kezib ko‘rdim Eronlar-u Olmonlarni,

O‘z yeringda she’r o‘qimoq boshqa ekan[61].

(“All wisdom, it turns out, lies in the mountains and stones,

in this world some are hungry, and some are fed.

I have roamed through Iran and through the German lands,

but to read poetry in one’s own land is a thing apart.”)

As the poet expresses, for every person the soil where they grew up, its mountains and stones, are held sacred and dear. A person may travel to various lands of the world, but it is natural that, in time, longing for their own land, their own people and the memories of childhood will fill their heart. This is why, for the poet too, reading poetry among his own people, among those he cherishes, brings a particular spiritual joy. Indeed, Syrojyddyn Sayyid, having lived by his creative work for many years, has created beautiful works that have found a place in the people’s heart. In this sense, the poet’s own life recalls an inimitable evening of poetry, steeped in content and spirituality.

The second section of the chapter is entitled “The Expression of the Lyrical Hero and the Harmony of Poetic Reflection.” In the poetic images created by Syrojyddyn Sayyid and in the character of the lyrical hero, the writer’s individual mode of thinking, his capacity for the aesthetic perception of life, and the range of his philosophical reflection are vividly manifested. The poet often discovers, beneath ordinary life phenomena, profound spiritual-philosophical meanings. In his poetry, poetic thinking and spiritual experience are harmoniously fused, serving to reveal the inner world of the lyrical hero.

The poetic thinking and the spirit of the lyrical hero are manifested in mutual harmony in Syrojyddyn Sayyid’s poetry. In many of the poet’s poems, the writer’s inner experiences and philosophical reflections on life and creativity are expressed, through the lyrical “I”, on the basis of poetic generalisation. In particular, in the poet’s

[61] Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Шарқ, 2018. – Б. 234.

poem “Dil” (“Heart”), the question of creativity and talent is interpreted in harmony with the spirit of the lyrical hero:

Xudo menga bergan nolam
Siyoh – qoni bilan kelgan.
Xudo menga bergan qalam
Siyohdoni bilan kelgan[62].
(“The lament God gave me
came with ink - with blood.
The pen God gave me
came with an inkwell.”)

In these lines the lyrical hero’s attitude to creativity acquires profound philosophical content. By linking the image of “lament” with “ink-blood”, the poet expresses poetically that creativity is not an ordinary pastime but arises at the cost of the soul’s anguish and spiritual experience. Here the combination “ink-blood” takes on symbolic meaning, conveying the writer’s inner pains, spiritual quests and the heat of the heart. In the poem, the images of the “pen” and the “inkwell” also emerge as important symbols of poetic thinking.

In some of the poems of his cycle “Short Lines”, Syrojyddyn Sayyid succeeds in expressing the spirit of the lyrical hero in an extremely compact yet effective poetic form. The following lines of the poet’s are a vivid example of this:

Men dardni hech kimdan
Ko‘chirmadim, yo‘q,
Yozganimdan ko‘ra
O‘chirganim ko‘p.
(“I have copied my pain
from no one, no,
more than what I have written
is what I have erased.”)

The lyrical hero’s sense of responsibility toward creativity and his inner spiritual experiences are expressed on the basis of profound poetic reflection in these lines. The poet interprets the notion of “pain” not as an ordinary emotional state but as the spiritual source of creativity itself.

In Syrojyddyn Sayyid’s poems, questions of humanity, compassion and spiritual purity are illuminated on the basis of profound poetic thinking. Through short yet deeply meaningful lines, the poet seeks to plant the seeds of goodness in the human heart:

Yaxshilik qil – eluu yurting,
Do‘st-u yor-u begonaga yaxshilik qil.
Eng avvalo – o‘z onangga,
Hech bo‘lmasa – o‘z onangga o‘xshaydigan bir onaga
Yaxshilik qil!
(“Do good - to your people, your land,
to friend and companion and stranger, do good.

[62] Sirojiddin Sayyid. Onamning kulchalari. – Toshkent: O‘zbekiston, 2017. – B. 91.

First of all - to your own mother,
if not that, then to a mother resembling your own,
do good!")

The lyrical hero calls upon man, above all, to do good. And the scope of this goodness is depicted as extremely wide: the idea of doing good to one's people, one's land, one's friend, a stranger, and, first of all, one's mother is advanced. The poem's poetic force of impact deepens still further in the lines addressed to the image of the mother.

A true poet is the translator of the heart. Indeed, in every line created by Syrojyddin Sayyid, his own heart is manifest:

Kuy tinglab ko'ngilning nayidan, ketdik,
Gul dedik, ko'ngilning ra'yidan ketdik.
Ko'ngillar mehridan paydo bo'ldigu
Bir umr ko'ngilning payidan ketdik[63].
(Listening to the melody of the heart's reed, we departed,
We said "rose," we departed by the heart's own will.
Hearts arose out of love,
For a lifetime we walked in pursuit of the heart).

It is known that in the world there exist shared hearts, and, no less abundantly, shared sorrows. For this reason, the lines an artist creates reflect the sorrows of thousands of hearts, gathering them at a single point, the point of shared feeling. Achieving it, however, is exceedingly difficult. The mastery of Syrojyddin Sayyid lies precisely in this: in his works the hearts of many people are gathered together, and through the reading of these poems those kindred souls converse and share their sorrows with one another, while the author, the poet, becomes their confidant; the lines come alive, and these products of creativity are transformed into living poetry.

In the poetic images created by Syrojyddyn Sayyid and in the character of the lyrical hero, the writer's individual mode of thinking, his capacity for the aesthetic perception of life, and the range of his philosophical reflection are vividly manifested. The poet often discovers, beneath ordinary life phenomena, profound spiritual-philosophical meanings. As a result, in his poetry, poetic thinking and spiritual experience are harmoniously fused, serving to reveal the inner world of the lyrical hero. In Syrojyddyn Sayyid's poetry the lyrical hero is manifested in the following guises: a) the patriot; b) the father; c) the child; d) the lover; e) the friend; f) the poet.

In general, the breadth of the poet's range of poetic thinking, his distinctive mastery in creating images, his poetic reflections rich in philosophical generalisation, and his ability to reveal profoundly the spirit of the lyrical hero determine his important place in the development of contemporary Uzbek poetry. Through few words the poet succeeds in expressing great meaning, conveying complex philosophical views on life in a simple yet effective poetic form.

The third chapter of the dissertation is entitled **"The Place of Artistic Journalism in Syrojyddyn Sayyid's Work"**, the first section of which is entitled *"The Commonality of the Journalistic Orientation and Artistic Interpretation."* The

[63] Sirojiddin Sayyid. Asarlar. II jild. – T.: "Sharq", 2018. – B. 363.

literary-journalistic works created in Uzbek literature of the independence period, by virtue of their content and essence, their ideological orientation and their generic-stylistic features, may constitute a distinct object of scholarly research. The examples of journalism created by the writers of this period are of essential importance in that they reflect socio-spiritual changes in society, express the spirit of the times, and reveal the author's life position. In this respect it may be said that in Syrojyddyn Sayyid's work too, which is broad in theme and imagery, works belonging to various genres of artistic journalism occupy a significant place. The poet's journalistic work may be divided, according to theme and ideological orientation, into the following groups:

1. Works on the theme of the Motherland and independence;
2. Articles devoted to the life and work of representatives of literature;
3. Literary conversations and interviews;
4. Essays on historical themes;
5. Works on the theme of war and peace;
6. Journalistic articles devoted to the philosophy of poetry and poethood.

Syrojyddyn Sayyid's journalistic work is notable not only for the breadth of its thematic range but also for its generic diversity. In his journalistic works, the writer effectively employs the various genres of contemporary artistic journalism. According to genre, his journalistic work may be divided into the following groups:

1. Works in the essay (badia) genre;
2. Portrait sketches and portrait-articles;
3. Conversations and interviews;
4. Journalistic articles.

The poet's first serious step in journalistic activity is connected with the book Affection Remains, Love Remains, published in 1992. This collection includes the author's essays and articles, in which the writer's journalistic views on life, man and society find their expression.

Many of the writer's journalistic works *"Men ketarman ayta-ayta oxiri"*("I Shall Depart, Speaking to the Last"), *"Jevachining o'g'li"*("Jevachi's Son"), *"Xayr endi, bahorim"*("Farewell Now, My Spring"), *"Yashasin yomg'irlar!"*("Long Live the Rains!"), *"Ortda qolgan iz"*("The Trace Left Behind"), *"Shoirlik va shoirchilik"*("Poethood and Versifying"), *"She'riyatda "kalla" masalasi"*("The Question of the 'Head' in Poetry"), *"Mening ham barglarim to'kilayotir"*("Many of My Leaves Too Are Falling"), *"Jozib junlar"*("Captivating Madnesses"), *"Ey, menga daryoday dil bergan Vatan"*("O Motherland Who Gave Me a Heart Like a River"), *"O'z otangning eshigi yoxud vatan haqida qanday yozmoq kerak"*("The Door of Your Own Father, or How to Write about the Motherland"), *"Mutolaa "tulpori"*("The Steed of Reading"), *"O'lmas Umarbekov ko'chasi"*("Olmas Umarbekov Street"), *"Vatanni o'rganish (Ustoz Shukur Xolmirzayev saboqlari)"*("Learning the Motherland (The Lessons of Teacher Shukur Xolmirzayev)", *"Assalom, qurol! Alvido, qurol!"*("Greetings, Weapon! Farewell, Weapon!"), *"Bir mutarjim xokisor"*("A Humble Translator"), *"Ikki asr – bir hayot"*("Two Centuries - One Life"), and *"Sog'inchlar ro'znomasi"* ("A Chronicle of

Longings") have also found a place in these collections. In these articles, essays, memoirs and portrait sketches, the author's life observations, socio-aesthetic views, and reflections on man and the times are expressed in harmony with artistic thinking. Viewed from this angle, mastery in creating images, depth of thought, and stylistic distinctiveness are vividly manifested in the poet's journalistic work as well.

In Syrojyddyn Sayyid's essay (badia) "*Vatan barchamizga buyuk onadir*"("The Motherland Is a Great Mother to Us All"), the author's life experience, childhood memories and views on national identity are combined. This essay has an autobiographical character, revealing the author's life path, childhood memories, family environment, and philosophical views on the Motherland. One of the noteworthy aspects of this essay is its compositional construction. The article consists of thirteen small subheadings, including *"Birinchi so'z"*("The First Word"), *"Bolalikning davlat madhiyasi"(*"The National Anthem of Childhood"), *"Yig'lama, bolam, hozir yetib kelamiz..."(*"Don't Cry, My Child, We Shall Arrive Soon..."), *"Yangi daftar va siyoh isi. Yillar va egatlar"(*"The Scent of a New Notebook and Ink. The Years and the Furrows"), *"Mehnat imtihoni. Birinchi maosh"(*"The Trial of Labour. The First Wage"), *"Budapesht. Budapesht!"(*"Budapest, Budapest!"), *"Chayladagi oq bulut"(*"The White Cloud over the Hut"), *"Onamning xolasi"(*"My Mother's Aunt"), *"Tog' boshidagi tuman. Qodir boboning duosi"(*"Mist at the Mountain's Foot. Grandfather Qodir's Blessing"), *"Ellik yilda el yangi..."(*"In Fifty Years the People Are New..."), and*"Yozsang bug'doyni yoz..."*("If You Are to Write, Write of Wheat..."). Each subheading, while illuminating a particular period of the author's life, gradually reveals the author's life path from childhood to maturity and his philosophical views on the Motherland.

A significant place is observed in Syrojyddyn Sayyid's work to be occupied by literary-critical articles, especially the portrait-article genre. The writer has created portrait-articles and portrait sketches devoted to such representatives of literature as Shukur Xolmirzayev, Muhammad Yusuf, Usmon Azim, Erkin A'zam, Abdulla Oripov and Olmas Umarbekov, as well as to such artists as Sherali Jorayev. In these works, the creative potential, spiritual image and literary-aesthetic world of the portraits' subjects are illuminated on the basis of artistic reflection.

In the poet's portrait-articles, artistic pathos, poetic intonation and emotional-expressive interpretation occupy the leading place. The mode of expression characteristic of the author's poetic thinking also determines the stylistic feature of this genre's examples as well. In particular, in illuminating the figure of Halima Xudoyberdiyeva, poetic images rather than journalistic narration are vividly manifested. Even in the title of the article "Oq olmalar"("White Apples"), through a symbolic image, the purity and cleanliness of the poetess's nature are expressed. In Syrojyddyn Sayyid's portrait-articles, lyrical reflection and the author's individual aesthetic attitude prevail over biographical narration. Syrojyddyn Sayyid did not name his journalistic works "Prose Intonations" without reason: in these works he seeks, by fusing prose narration with poetic thinking, to achieve a distinctive, melodious and imagistic mode of expression.

Syrojyddin Sayyid's individual manner of creating literary portraits is likewise consistently continued in the article “Mehriyat va she'riyat”(“Mercy and Poetry”), dedicated to Erkin Vohidov. Recalling Erkin Vohidov's inscription on the "Divan of Youth", "To my younger brother Syrojyddin I wish the maturity of Oybek" , the author offers a high assessment of Erkin Vohidov's personality and creative world: “Erkin Vohidov’s poetry is a magnificent poetry that has partaken generously of the light of the suns of Uzbek literature, has grown leaves and put forth branches having drawn in the air of classical Eastern poetry, and today stands displaying its stature with assurance. Here, if two letters are altered, the intent becomes yet clearer: MEHRIYAT [Mercy]. [64]." It is evident that Syrojyddin Sayyid reveals Erkin Vohidov's artistic world in his own inimitable manner of characterization. Nor is it by chance that the article concludes with the lines: "Do not ask me my age, O friends and people of the heart; the age of a free Homeland is the measure of my own age. [65]" Through his interpretation of these lines, Sirojiddin Sayyid generalizes Erkin Vohidov's personality and his entire creative legacy as the artistic expression of the idea of independence, the liberation of the homeland, and the freedom of the nation.

The second section of the chapter is entitled *“The Expression of Socio-Philosophical Views in the Poet’s Essays.”* A writer’s aesthetic and social views on literature, art, society and man find their expression, first of all, in their artistic and journalistic work. One of the important features of Syrojyddyn Sayyid’s journalistic work is that socio-philosophical reflections occupy a leading place within it.

The theme of war is one of the pressing themes of world and Uzbek literature. This theme also occupies a special place in Syrojyddyn Sayyid’s work. In the essay “From Kundajuvoz to Berlin”, the writer describes the tragedy of the events of the Second World War, eternally preserved in humanity’s memory. The essay opens with the depiction of an old photograph. The author writes of Mirzoakram’s “white letter”, sent from Berlin, announcing the end of the war. Although the war had ended, he recalls with grief and pain how many people’s fates still remained unknown. In this essay Syrojyddyn Sayyid pays particular attention to depicting the indelible traces left by war on the human spirit. By juxtaposing the notions of the “white letter” and the “black letter” widely used among the people, the author depicts the philosophical conflict between life and death, hope and regret, light and darkness. The theme of war finds its reflection in a number of Syrojyddyn Sayyid’s essays, including *“Kundajuvozdan Berlingacha”*(“From Kundajuvoz to Berlin”)*, “Assalom, qurol! Alvido, qurol!”(*“Greetings, Weapon! Farewell, Weapon!”)*, “Ivanboy do‘xtirning yaxshiligi”(*“The Kindness of Doctor Ivanboy”)*, “Narziqul tog‘aning kelishi va ketishi”(*“The Coming and Going of Uncle Narzikul”)*, “20 million. 30 million. 100 million”(*“20 Million. 30 Million. 100 Million”), and*“Elmirza Sultanovning uch qabri”*(“The Three Graves of Elmirza Sultanov.”)

The composition of Syrojyddyn Sayyid’s cycle of essays “Poethood and Versifying” is also distinctive; the author describes it as a “Lesson.” Although the essays that make up the cycle - “The Question of the ‘Head’ in Poetry”, “The Door of

[64] Сирожиддин Саййид. Асарлар. I жилд. – Т.: “Шарқ”, 2018. – Б. 435.
[65] Сирожиддин Саййид. Асарлар. I жилд. – Т.: “Шарқ”, 2018. – Б. 446.

Your Own Father, or How to Write about the Motherland", "The Steed of Reading", and "Many of My Leaves Too Are Falling") are independent in content, the main idea uniting them is the question of a writer's responsibility, the essence of poethood, and the power of the artistic word. They gather together the author's views on artistic creativity. In the introductory part of the essay, the author states that he had been invited to give a lesson to students, saying: *"Mening o'rtoqlashadigan, o'rgatadigan tajribam bormikan? O'zim shunga ehtiyojmand bo'lsam, tajriba haqida gapirishim kulguli ko'rinmaydimi? So'zga, she'rga muhtoj bo'la turib so'z haqida, she'riyat, shoirlik xususida shakarguftorlik qilishim, aql o'rgatishim juda g'alati-da…"*[66], ("Do I have any experience to share, to teach? If I myself am in need of it, isn't it rather strange that I should speak of experience? Being myself in need of words, of poetry, isn't it rather odd that I should hold forth about words, poetry, poethood, and give instruction?"), and he notes that in this essay he has written down the sayings and examples that pleased and influenced him, as well as the reflections that have troubled him. In particular, in the section "The Question of the 'Head' in Poetry", recalling an event of 40 years before, he sets out his profound thoughts on questions of poetry and poethood. He criticises those who have entered literature by chance, remote from reading books and devoid of artistic taste and aesthetic thinking: "...In the depths of this restless, uneasy ocean called the literary process, and around it, we cannot but acknowledge that such situations are also intensifying, that they are entirely contrary to national refinement and the elevated taste and discernment inherited from our forebears' creativity, and that they are having an adverse effect on spirituality and on the morals and upbringing of the young"[67]. Indeed, the growth of lightweight, superficial creative production in the literary environment has, above all, a negative effect on the worldview of young readers. In expressing his views on poethood, Syrojyddyn Sayyid uses inimitable, poet-like comparisons. In particular, in the essay "The Door of Your Own Father, or How to Write about the Motherland", he defines poethood thus: "Poethood, if God has decreed it, begins in the parental home, at the door of one's own father"[68]. Indeed, poethood is the product of innate talent, which is not given to everyone. But talent alone is not sufficient to form a true poet. It is brought to fruition by the family environment, upbringing, national values, the place of one's birth and upbringing, and life experience. The author compares small streams to the veins of poethood. He advances the idea that poetry, like the Motherland, should be understood and comprehended by all: "So then, what is poetry? Some years ago there was a wedding in Andijan. As the bride was being led out, the girls sang a 'yor-yor' wedding song thus:

O'z otangning eshigi
Ifor eshik, yor-yor.
O'tsang-ketsang sochlaringni
Silar eshik, yor-yor.

("The door of your own father

[66] Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Sharq, 2018. – Б.539.
[67]Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Sharq, 2018. – Б. 545.
[68]Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Sharq, 2018. – Б.545.

is a fragrant door, yor-yor.
As you pass by, your hair
the door caresses, yor-yor")

This is poetry. In Andijan as in Surxondaryo, if you say it, they will understand it. Just like the Motherland"[69]. The poet's mastery lies in this - that through simple examples, he conducts profound reflections equally understandable to all. The author's reflections on poetry and the power of the word find a certain commonality with Otkir Khoshimov's essay "The Treasure in the Ocean." In his essay the writer touches on questions such as the art of the word and the writer's responsibility, stating: "The word is a mighty, effective and responsible weapon"[70]. In the author's view, the greatest wealth in a writer's hands is not talent itself but the mastery of choosing the right word and using it with a sense of responsibility. O'tkir Hoshimov, living awhole life likewise on the depiction of nature, emphasises that true art arises only when it is fused with the hero's spiritual state. For example, showing that one and the same natural scene can acquire entirely different meanings depending on differing spiritual states, he reaches the conclusion that "one and the same scene may carry two different meanings depending on the hero's spiritual state." It can be seen that both writers interpret the art of the word as the most sacred responsibility of a writer. In their view, the value of an artistic work lies not in talent alone but in the mastery of choosing the word, using it appropriately, and conveying it to the reader's heart. Whereas Syrojyddyn Sayyid explains poetry's nourishment from the people's heart through the example of folk songs and national values, O'tkir Hoshimov, assessing the language of the people as a "treasure in the ocean", presents askiya (verbal wit), folk expressions and examples of classical literature as an inexhaustible spiritual wealth for the writer.

Although the essay *"Jozib jununlar"* ("Captivating Frenzies") is dedicated to the personality of the painter Javlon Umarbekov, in it the author also expresses his socio-philosophical views on visual art, the creative spirit, the Homeland, history, and spirituality. One of the central ideas advanced in the essay is the philosophical view concerning the transience of human life and the eternity of the spirit. Drawing on the wisdom of Navoiy and Hafez of Shiraz, the author links the meaning of human life to spiritual perfection. He writes: "Thus, the spirit is eternal, while the body and physical existence are transient. The wandering of the body through this bright world has been measured out and allotted. [71]." The author likewise interprets the painter's work as an artistic expression of the human spirit. He explains that Javlon Umarbekov's works lead the viewer from the material world toward a higher spiritual realm as follows: "The painter's works seem to have been created in an effort to adorn and embellish the richly ornamented halls of the magnificent palace called life and existence, so as to narrow the gap between spirit and body. Gazing upon them, one entirely forgets the external material and mundane world; one's being begins to shimmer with a celestial longing, and one begins, involuntarily, to sense the spirit taking on color and form.[72]".

[69]Сирожиддин Саййид. Асарлар. II жилд. – Тошкент: Sharq, 2018. – Б.548.
[70]Озод ватан саодати. 4-жилд.Бадиий публицистика. – Тошкент: Adib, 2013. – Б.57.
[71] Сирожиддин Саййид. Асарлар/ IV жилд. – Тошкент: "SHARQ", 2018. – Б.540.
[72] Сирожиддин Саййид. Асарлар/ IV жилд. – Тошкент: "SHARQ", 2018. – Б.542.

Indeed, the meaning of human life is manifested not in the eternity of the body, but in the perfection of the spirit.

CONCLUSION

1. It was established that Syrojyddyn Sayyid's literary-artistic and journalistic heritage constitutes a distinctive creative phenomenon in contemporary Uzbek literature, one that expresses questions of national identity, the Motherland, historical memory, man and spirituality within a unity of poetic and artistic-journalistic thinking. The distinctiveness of the poet's work is determined by his fusing traditional poetic thinking with contemporary aesthetic views, enriching the national spirit with universal content, and his ability to unite the possibilities of lyrical and journalistic thinking into a single integral creative system.
2. In the Uzbek literary process of the independence period, Syrojyddyn Sayyid stands out as one of the writers who has formed a distinctive tradition of artistically expressing national thinking, patriotism and spiritual values. Existing studies devoted to Syrojyddyn Sayyid's work are, in the main, directed at illuminating his poetic activity. The poetic features of the writer's artistic-journalistic heritage and of his essays and sketches have not, however, been sufficiently studied within an integral system. For the first time, the writer's artistic and journalistic work has been studied in mutual harmony, and his place in the development of contemporary Uzbek literature has been illuminated within an integral system.
3. It was found that the harmony of tradition and contemporaneity is manifested as an important poetic principle in Syrojyddyn Sayyid's poetry, with folk spirit, classical literary traditions and contemporary artistic thinking constituting a single integral aesthetic system. It was established that the Motherland, history, national identity, nature, man and the relations of the times constitute the leading themes of Syrojyddyn Sayyid's lyric poetry, and that these themes are given artistic interpretation in harmony with national spirit, historical thinking and the ideas of independence. It was substantiated that in the poet's poetry national values are enriched with universal content, becoming an important criterion of his poetic thinking.
4. One of the important marks of Syrojyddyn Sayyid's poetics is his mastery in creating artistic images. In the poet's lyric poetry, such folk symbolic images as "rayhon"(basil), "qo'rg'on"(fortress / citadel), "*ayvon*"(porch), "*beshik*"(cradle), "*ostona*"(threshold / doorstep), "*bug'doy*"(wheat), "*lola*"(tulip), "*osmon*"(sky), "tog'"(mountain), "*qaldirg'och*"(swallow (the bird)), and "yomg'ir"(rain) frequently occur, and under the influence of the poet's individual poetic thinking they acquire new artistic-aesthetic content.
5. Syrojyddyn Sayyid's poetry stands out for its diversity of theme and genre. The poet has given artistic interpretation, in various genres, to the Motherland, history, war, repression, the mother, love, nature, the human spirit and socio-philosophical questions. Lyric poems, ballads, elegies (marsiya), narrative poems (doston), dedications, quatrains and poetic cycles are the principal genres manifesting the poet's poetic mastery. The mutual harmony of theme and genre constitutes one of the distinctive artistic features of Syrojyddyn Sayyid's work.

6. Syrojyddyn Sayyid’s journalism is distinguished by its diversity of theme and genre and by the close fusion of artistic thinking with journalistic reflection. In his essays, sketches, portrait-articles, memoirs and journalistic articles, the writer interprets, with great artistic mastery, questions connected with the Motherland, historical memory, national values, literature and human spirituality. In his journalistic works, imagery, symbolic expression and poetic reflection are fused together, manifesting the author’s individual style. In particular, the writer’s ability to reveal, in his literary portraits, the spiritual world and creative image of his subjects on the basis of artistic-journalistic interpretation is one of the important features of Syrojyddyn Sayyid’s journalism.

7. In Uzbek literary journalism, Sirojiddin Sayyid’s essays and articles are distinguished by their thematic scope, principles of artistic perception of reality, and distinctive mode of artistic-publicistic expression. The poet’s essays address such themes as the Homeland, national identity, literary figures and the personality of the writer, and the contemporary literary process, combining the author’s life observations, memories, and aesthetic views. In essays such as “The Homeland Is a Great Mother to Us All” (“Vatan barchamizga buyuk onadir”), “Learning the Homeland” (“Vatanni o‘rganish”), “Farewell Now, My Spring” (“Xayr endi, bahorim”), “Long Live the Rains” (“Yashasin yomg‘irlar”), “The Poet Vahob’s Journey” (“Vahob shoirning safari”), “I Will Leave, Saying It Again and Again” (“Men ketarman ayta-ayta oxiri”), “White Apples” (“Oq olmalar”), and “Affection and Poetry” (“Mehriyat va she’riyat”), the poet’s artistic-publicistic mastery, distinctive creative style, and profound capacity for reflection are clearly manifested.

8. In Sirojiddin Sayyid’s essays, the relationship between the past and the present, the individual and society, as well as art and spirituality, is interpreted in an interconnected manner. His essays are notable for illuminating significant aspects of human and social life and for combining factual material with artistic reflection. In his literary portraits and portrait-articles, particular emphasis is placed on creating an artistic image of the writer and revealing their creative world and spiritual personality. In creating literary portraits, the poet selects significant aspects of the writer’s life and activity and integrates them with artistic pathos, emotional-expressive interpretation, and a distinctive poetic perspective.

9. Syrojyddyn Sayyid’s work, as one of the important aesthetic phenomena of contemporary Uzbek poetry and artistic journalism, possesses particular scholarly value. His rich literary heritage creates broad opportunities for new scholarly research from the standpoint of poetic mastery, artistic thinking, style, linguistic features and journalistic views. In the poet’s work, poetic thinking, philosophical reflection, mastery in creating images, individual style, and the aesthetic principles characteristic of artistic journalism are closely fused together.

НАУЧНЫЙ СОВЕТ DSc.03/2026.10.06.Fil.06.06 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ УРГЕНЧСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ ИМЕНИ АБУ РАЙХАНА БЕРУНИ

УРГЕНЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ИМЕНИ АБУ РАЙХАНА БЕРУНИ

КУРАНБАЕВА ГУЛИАНБАР УМИРБЕК КИЗИ

ХУДОЖЕСТВЕННОЕ И ПУБЛИЦИСТИЧЕСКОЕ МАСТЕРСТВО СИРОДЖИДДИНА САЙЙИДА

10.00.14 – Узбекская литература XX века и современный литературный процесс

АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по филологическим наукам

Ургенч – 2026

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования состоит в освещении индивидуального своеобразия поэзии и публицистических произведений Сирожиддина Сайида, тематического диапазона его лирики, мастерства создания поэтического образа, а также идейно-художественных особенностей и литературно-эстетического значения его публицистических произведений.

Объектом исследования являются поэтические сборники Сирожиддина Сайида и избранные произведения в четырех томах

Методы исследования. В диссертации использованы методы сравнительно-исторического, сравнительно-типологического, биографического и герменевтического анализа.

Научная новизна исследования заключается в следующем:

обосновано, что художественное и публицистическое творчество Сирожиддина Сайида впервые исследовано во взаимной согласованности, а также раскрыта общность поэтического мышления и публицистических взглядов в творчестве поэта;

выявлено, что художественная интерпретация различных тем в лирике поэта проанализирована в связи с национальной памятью, историческим мышлением и литературно-эстетическими взглядами периода независимости, определены поэтические особенности, определяющие его индивидуальный стиль;

раскрыты принципы проявления взаимосвязи лирического героя и авторской концепции, философской созерцательности и масштаба поэтического мышления в поэзии Сирожиддина Сайида;

освещены синтез художественности и публицистичности в публицистике творца, поэтические возможности жанра эссе, а также выражение общественно-философских взглядов;

оценено поэтическое и публицистическое творчество Сирожиддина Сайида с точки зрения развития художественного мышления в современной узбекской литературе, научно-теоретически обоснован его вклад в развитие национальной литературы.

Внедрение результатов исследования. Научные выводы об индивидуальности поэтического и публицистического мышления в художественном и публицистическом творчестве Сирожиддина Сайида, художественной интерпретации национальных ценностей, любви к Родине, гуманизма, духовно-нравственных взглядов, освещении в публицистике поэта проблем эпохи, вопросов национальной идентичности и духовного подъёма, а также о гармонии художественного мышления и публицистического взгляда, единстве образа и мысли, мастерстве языка и стиля использованы при подготовке и содержательном обогащении передач и телепрограмм «Assalom, Xorazm», «Adabiy muhit», «Xayrli kun», транслировавшихся в 2023–2026 годах телерадиоканалом Хорезмской области Национальной телерадиокомпании Узбекистана (справка № 78 Хорезмского областного телерадиоканала Национальной телерадиокомпании Узбекистана от 18 июня 2026 года). В

результате в указанных передачах творчество Сирожиддина Сайида, его художественно-эстетическое мировоззрение, публицистическое мышление, отношение к национальным литературным традициям, а также его место в развитии современной узбекской литературы освещены на научной основе, что послужило повышению духовно-просветительской и научно-художественной значимости передач;

научные выводыы о художественных и публицистических особенностях творчества Сирожиддина Сайида, идейно-художественных основах публицистики поэта, художественной интерпретации национального мышления, патриотизма, духовных ценностей, исторической памяти и современных общественно-эстетических взглядов, а также о системе художественных образов в поэзии и публицистике, стилистическом своеобразии, гармонии публицистического пафоса и художественного мышления использованы в международном инновационном проекте № IL-7623031203 «Антология литературных связей Южного Приаралья» и создания его электронной платформы (на основе узбекских, туркменских и каракалпакских литературных связей), осуществлённом в 2024-2026 годах в Каракалпакском государственном университете имени Бердаха (справка № 01-22-04/1336 Каракалпакского государственного университета имени Бердаха от 18 апреля 2026 года). В результате научные выводы исследования послужили важным научным источником в теоретическом обогащении научных анализов, подготовленных в рамках проекта, совершенствовании методологии сравнительного изучения художественных и публицистических процессов современной узбекской литературы, освещении художественно-эстетических основ литературных связей Южного Приаралья, а также в расширении взглядов о месте творчества Сирожиддина Сайида в развитии национального литературного мышления;

научные выводы о художественном и публицистическом мастерстве творчества Сирожиддина Сайида, индивидуальном стиле поэта, художественном мышлении и своеобразии его публицистических взглядов, художественной и публицистической интерпретации Родины, национальных ценностей, духовности, исторической памяти, отношений человека и общества в его поэтических и публицистических произведениях, а также о поэтических критериях художественного мастерства, специфических аспектах публицистического мышления, использовании образов и средств художественной изобразительности, принципах выражения национальной идеи и общечеловеческих ценностей использованы в фундаментальном проекте № PF-OT-F1-030 по изданию многотомной монографии «История узбекской литературы» (7-й том), выполненном в 2017-2020 годах (справка № 01/4-3516 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 31 июля 2026 года). В результате научные выводы исследования послужили важным научным источником в освещении принципов развития современной узбекской поэзии и публицистики в рамках проекта, научной оценке места творчества Сирожиддина Сайида в национальном литературном процессе, его художественного мастерства и публицистического

мышления, а также в обогащении теоретического содержания многотомной монографии «История узбекской литературы».

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём работы составляет 150 страниц.

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