

DEVELOPMENT OF THE ESSAY GENRE IN UZBEKISTAN FROM THE YEARS OF INDEPENDENCE

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Abstract:

Modern Uzbek essays, freed from ideological clichés, had the opportunity to look freely at its historical past, which was expressed in comments about the underestimation of Uzbek literary traditions of the last century. In the process of creating short but original essays, critics begin to consider our cultural heritage as a single national treasure.

Keywords. Essay, Essayistics, ideological clichés.

O'ZBEKISTONDA MUSTAQILLIK YILLARIDAN BOSHLAB INSHO JANRINING RIVOJLANISHI

Annotatsiya

Zamonaviy O'zbekiston esseistikasi, ideologik klishe'lardan ozod bo'lib, o'z tarixiy o'tmishiga erkin nazar tashlash imkoniyatini oldi, bu o'tgan asrning o'zbek adabiyot an'analarini kam baholash haqida mulohazalarda ifodalangan. Mazmunan qisqa, biroq o'ziga xos esselar yaratish jarayonida tanqidchilar bizning madaniy merosimizni yagona milliy jamg'arma sifatida ko'rib chiqishni boshlaydilar.

Kalit suzlar: Esse, Esseistika, ideologik klishe'lar.

Introduction

By 1990, after independence began, Uzbek criticism entered a period of promised development in all areas. The use of the Esse genre in critical analysis requires the author not only to have a deep understanding of the literary work, but also to carefully study the world it reflects.

An external factor reflecting the evolution of literary criticism of Uzbekistan was an increase in the number of literary volumes published in periodicals and the beginning of discussions on some issues. Uzbek criticism and literary studies entered the 21st century, having largely recovered from the shortcomings of the previous century. In the face of literary criticism, the task was set to restore as much as possible the lost positions of creative art in society. In the solution of this task, M. Koshzhonov, O. Sharafiddinov, U. Normatov, N. Khudoyberganov, I. Gafurov, A. Along with experienced critics such as Rasulov, I. Haqqulov, K. Yoldashev, S. Meli, Ya. Critics such as Kasimov showed creative significance by creating new trends in literary criticism. Also, R. Kokorov, A. Ulukov, B. Ruzimukhammad, O. Representatives of the younger generation, such as Hamdamov, are defending their point of view at the cost of various events. As we noted, the existence of different genres of publicism was clearly due to historical reasons. This is exemplified by Russian emigration literature in the second half of the 20th century. The circumstances of the



free choice of problems and their discussion, which previously existed only in the wave of emigrants, have now also become possible for literary criticism in Uzbek prose. The changed social needs brought to life the genre of essay, which best suited the new spirit and pace of the era.

The choice of methods and styles used in Essayism determines not only the quality of the work created, but also its influence on the reader. In an article published in the March issue of "World Literature" in 2000 and 2008, the literary critic U. Normatov young researcher R. Thank you and X. In interviews with Boltaboev, he noted that in the 20th century, many comparative and psychoanalytic, psychological and intuitive, ritualistic-mythological, formalistic, ontological, existentialist, hermeneutic and aesthetic communicative, neomarksistic and philosophical-structural, poststructural scientific schools were observed in western and World Literary Studies.

U. Normatov also noted that Abdullah Qadiri still emphasized the importance of a deep understanding of literary currents and schools for anyone who wants to become a writer at the beginning of the century. Unfortunately, in the literary criticism of Uzbekistan, the sociological approach dominated not only at the beginning of the 20th century, but also in subsequent years. Modern Uzbek Essayism, free from ideological clichés, took the opportunity to freely look at its historical past, which was expressed in reflections on the underestimation of the Uzbek literary traditions of the last century. In the process of creating short, but original essays, critics begin to consider our cultural heritage as a single national fund.

A detailed characteristic of the state of the Esse genre in our republic is G. Cited in Garipova's article.

"The aesthetic vision of the esse genre in Uzbekistan remains a symbiosis of the Eastern mentality, Russian Cultural Understanding (first recorded through language) and the West-European art and philosophical tradition. In the directional aspect, we can, with certain conditionality, consider this art system to belong to the neorealistic tradition, which balances at the limits of realism and modernism. In this case, if the poetic system is more inclined to modernist aesthetics, the essay-articles are characterized by attempts to seal the realities of being in the glow of every literary thought. This is especially characteristic of the Tashkent school, whose representatives are distinguished by attempts to find within themselves and the world a metaphorical idea as a metaprostranstvo of the "inner Tashkent", the "personal world", the history and living realities of the city of Tashkent through nostalgic memories and a sense of the inner world with aspirations to feel and the world in this Thus, the "Tashkent people" create their own artistic neomife "motherland-city-being-I". This image is most vividly reflected in the works of Sanjar Yanyshv, Sukhbat Aflatuni (Evgeny Abdullaev), Vadim Muratkhanov".

The importance of Uzbek literature of the 20th century, including Fitrat, Qadiri, Chulpan, G'. Ghulam, Øybek, A. Kahhor, Mirtemir and M. Objectivity is gaining, including the vital and creative ways of such great word masters as shaikhzoda. The assessment of their heritage as a chain of values is becoming a fundamental aspect in the methodology of literary criticism.

The use of the expansion of the possibilities of the Esse genre has led to the recent revision of traditional views in the field of literary studies and criticism, especially in the context of 20th-century Uzbek literature, from the point of view of updated thinking, new scientific concepts and methodological approaches. This sets the stage for the release of current ideas for modernity.

First of all, the normalization of the attitude to the literary heritage of the Soviet period in Uzbek



criticism is becoming one of the main directions. The spirit of nihilistic denial is noticeably fading, and a new approach to heritage is being formed.

In particular, during the years of independence, M.Tojiboeva's "life and work of Joseph Saryom" (1999), O.Usmanov's "creative path of Ghulam Zafar" (1999), O.Jo'raboev's books such as "the life and creative legacy of Khazini Khogandi" (2003) were published. D. Abdullaeva's "the life and work of the Ottoman Zori" (2003), O.Works such as toliboev's "life and work of Karimbek Kamiy" (2010) were created, and gaps in the history of our literature were filled. Of course, such works are extremely important for creating a complete picture of the literature of that time. U.Normatov's "the trouble of realizing the hero", B.Nazarov's "world of Ghafur Ghulam", I.Haqqul's "A.Qahhor", S.Meli's "F.Ghulam", D.Quronov's "H.Olimjon", U.Hamdammov's books such as "Uzbek poetry", in connection with the legacy of great writers, arouse in a person a desire to approach them, feel the spirit of writers and open up the inner meaning of their works.

For example, the study of the playwriting of Fitrat allows you to shed light on the unique ideological-artistic aspects of Uzbek drama of the 20s. A. Having studied the first work of Kadiri, one can describe the ways and factors of formation of modern Uzbek prose. This explains why the life and literary work of these creators in the years of independence became the object of many studies. Because at the beginning of the 20th century, the question of studying Uzbek literature was extremely relevant.

The role of initiator of literary and critical discussions in Uzbekistan was taken over by the weekly magazine UzAS. During its existence, discussions were held on important topics, including youth literature, the influence of Modernism on Uzbek writing, and the most recent Uzbek novels. Dozens of authors, literary critics, poets, and writers participated in these discussions. They expressed and discussed their views on the problems of the day.

The freedom to choose the author's position and the lack of ideological pressure contributed to the lively debate. In it, each participant could freely express his opinion on various issues. N. The versatility of literary criticism. Karimov and D. Can be seen in the exchange of letters between Quronov. They are devoted to the analysis of the drama "Muqanna" and were published in the Union of solidarity of Uzbekistan in 2003. In this, the contrast in their approaches to giving an overall assessment of creativity and literature is visible. Both experts carefully substantiated their positions, which, after familiarizing newspaper readers with letters, made it possible to form independent opinions and give a personal assessment of the work in question. If D. In his article, Quronov argued that if he tried to re-evaluate the drama "Muqanna" based on the author's state of mind at the time the work was written, N. Karimov was D. Kuronov writes that his views in the open letter are not sufficiently substantiated. Therefore, it is not advisable to interpret them in accordance with the current era.

According to the Bayan style and specific literary methods, these letters fully fit the criteria of the esse genre. This gives us reason to talk about the manifestation of the Essayism factor in the publicistic articles of modern literary critics.

Essayism, as a current literary process, generates many controversies in literary criticism. Many of them arise on the basis of differences of opinion on whether or not different literary works fit into the genre of essays. The main problem is that essayistic elements penetrate many literary directions and provide a basis for authors to declare their works written in the genre of essay. Interesting to this topic is the opinion of Shukur Kholmiraev, one of the writers who actually



created the genre of essay in Uzbek literature, and he says that “each genre is characteristic of its time in literature and serves as a basis for a complete expression of its needs.” Reflecting on the concept of Roman-esse, he makes the following point: “when I make one retreat in this place: the work of the pen-name Kamil Avaz, which recently defined the genre of esse-roman called “The Eagle”, fell into my hands. Agam – beautiful poet Erkin Madrahimov from khwarazm (Asik Erkin) said about this:”thankfully, read this one.” Well, as far as I read, it turned out to be a complex of very unusual essays. I do not say “Complex” in vain. Illo has almost nothing to do with any of esse's others. Tagin also has an appendix, “the first novel”.

Repentance, what is this novel? I came to this thought, thinking and thinking: perfect in those who want to have a novel. Yes, there is no blame for the dream. In addition, works that look like qanaqangi Khom-Khatala, Algeria, with the name” roman " do not go out. That's it. You are talking about essay-novels that appeared in Western literature. Pass... do not rush, I would have congratulated kamina Komil Avaz if the “landing” was declared a collection of essays .

In our opinion, in this assessment of the novel, The essay by Shukur Kholmiraev highlights the main aspect that determines the belonging of the work to this genre. He believes that the novel lacks a connection between the various essays, and that this connection should be a common idea that unites all the components of the work.

To compare, one can refer to the novel “The Scapegoat”, designated by the famous scapegoat writer Tulebergen Kaipbergenov as a novel-essay. The writer subtly felt the need for an idea that should run through the novel and bring all its parts together. Therefore, in the introduction to the book, he explains to the reader why he chose this particular genre. "Question. Why did I choose for my new book the novel-essay genre, an unconventional genre for myself, a new form that I have not tried yet? Answer. We have a proverb: "a person who made a mistake for the first time does not make a mistake yet, he will only pass the test. The person who repeated the mistake no longer makes mistakes, but is mistaken.” Identity is a wonderful feature, but thanks to it, any special person will always remain a mystery, a puzzle for another person. Each people always looks strange, completely incomprehensible to another people.

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