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

ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI

NAZAROVA NAMUNA ABDUMAJITOVNA

SIROJIDDIN SAYYID SHE’RIYATI POETIKASI

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

FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI AVTOREFERATI

Toshkent – 2025

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

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

Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

Nazarova Namuna Abdumajitovna
Sirojiddin Sayyid she’riyati poetikasi.....3

Nazarova Namuna Abdumajitovna
The poetics of Sirojiddin Sayyid’s poetry 25

Назарова Намуна Абдумажитовна
Поэтика поэзии Сирожиддина Саййида.....49

E’lon qilingan ishlar ro‘yxati
List of publications
Список опубликованных работ 53

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Toshkent – 2025

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida shoir poetik olami, she'riyatiga xos yetakchi xususiyatlari, obrazlilik va poetik obraz yaratishi, badiiy tasvir vositalaridan foydalanish mahorati hamda uslubiy o'ziga xosliklari avvaldan o'rganib kelinmoqda. Ayni paytda ushbu muammolar har bir shoir ijodida boshqalardan farq qiluvchi individual tarzda namoyon bo'lishini inobatga oladigan bo'lsak, hech qachon eskirmaydigan, har bir ijodiy namunada o'zining yangi-yangi qirralari bilan bo'y ko'rsatuvchi ijodiy jarayon sifatida ilmiy ahamiyatga molikdir.

Dunyo adabiyotshunosligida o'tgan asr boshlaridan hozirgacha yaratilgan ilmiy izlanishlarda shoirlar ijodining g'oyaviy-badiiy xususiyatlari, mavzu ko'lami, badiiyati, obrazliligi, obraz yaratish va poetik unsurlardan mohirona foydalanish masalalariga adabiyotshunoslikning bosh masalalaridan biri sifatida qaralib kelinmoqda. Xususan, badiiy obraz, lirik qahramon, she'rda shoir "men"i, ramz va timsollar va ularning badiiy talqini masalalari yetakchi muammolardan biri bo'lib qolmoqda. She'riyatda qo'llaniladigan turli xil poetik vositalarni ijodkor mahorati, voqelikka bo'lgan faol munosabati mahsuli sifatida tadqiq etish ham bugungi adabiyotshunoslikning dolzarb muammolaridan biridir.

O'zbek adabiyotshunosligida shoir poetik nigohi, uning badiiy obraz yaratish salohiyati doimo jiddiy o'rganib kelingan. O'zbek she'riyatini, xususan, iste'dodli shoir Sirojiddin Sayyid ijodini badiiy mahorat nuqtayi nazaridan tadqiq etish, shoir shaxsiyati, dunyoqarashi, o'z "men"ining namoyon bo'lishi, yangicha g'oyaviy-badiiy motivlar, obraz va timsollar yaratishdagi an'anaviy va zamonaviy ifoda usullari hamda ramziy-majoziy obrazlar talqini asosida shoir munosabatini belgilash orqali lirik kechinma tabiatiga oid muammolar bo'yicha kuzatishlar olib borish zaruratini yuzaga keltiradi. Zero, "...adabiyot va san'atga, madaniyatga e'tibor – avvalo, xalqimizga e'tibor, kelajagimizga e'tibor ekanini buyuk shoirimiz Cho'lpon aytganidek, adabiyot, madaniyat yashasa, millat yashashi mumkinligini unutishga bizning aslo haqqimiz yo'q"[1]. Binobarin, hozirgi o'zbek adabiyotshunosligida yuzaga kelayotgan yangicha tadqiq yo'nalishlari asosida shoir ijodida namoyon bo'layotgan ruhiy kechinmaning botiniy olamiga milliy va umumbashariy qadriyatlar nuqtayi nazaridan yondashish ishning dolzarbligini belgilaydi.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-sonli "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2019-yil 21-oktyabrdagi PF-5850-sonli "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeini tubdan oshirish chora-tadbirlari to'g'risida", 2022-yil 28-yanvardagi PF-60-sonli "2022–2026-yillarga mo'ljallangan yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida", 2023-yil 11-sentyabrdagi PF-158-sonli "O'zbekiston – 2030" strategiyasi to'g'risida"gi Farmonlari, 2018-yil 5-apreldagi PQ-3652-sonli "O'zbekiston Yozuvchilar

[1]Мирзиёев Ш.М. Адабиёт ва санъат, маданиятни ривожлантириш халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир. Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // Халқ сўзи, 2017 йил 4 август.

uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi Qarori, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2021-yil 11-martdagi 139-sonli “O‘zbek tili va adabiyoti bo‘yicha fundamental va amaliy tadqiqotlar samaradorligini yanada oshirish chora-tadbirlari to‘g‘risida”gi Qarori 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. Dissertatsiya tadqiqoti respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda, innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. She’r poetikasi masalasi, uning adabiy tur sifatidagi o‘ziga xosligi, tasnifi, badiiy-estetik xususiyatlari, obrazliligi, poetik obraz yaratish kabi masalalar tadqiqi G‘arb va Sharq allomalari, faylasuflari tomonidan jiddiy o‘rganilgan. Jumladan, Platon, Aristotel, Forobiy, Abu Ali ibn Sino, Gegel, V.G.Belinskiy, A.Potebnya, A.Sa’diy, Fitrat, Rene Uellek, Ostin Uorren, Izzat Sulton, L.Timofeev, G.Pospelov, B.Sarimsoqov, V.E.Xalizev kabi turli davrlarda yashab o‘tgan olimlarning qarashlarida o‘z aksini topgan[2].

O‘zbek adabiyotshunosligida ham ilmiy-nazariy, ilmiy-ommabop tadqiqotlarda she’riyatga oid kuzatishlar yaratilgan bo‘lib, ularda she’riyatning janr xususiyatlari, mavzu ko‘lami, obrazliligi, badiiy so‘zdan foydalanish mahorati kabi masalalar bo‘yicha qator ishlar amalga oshirilgan. N.Shukurov, N.Karimov, I.G‘afurov, B.Nazarov, H.Umurov, N.Rahimjonov, S.Meli, Ya.Qosim, J.Jumaboyeva, U.Hamdamov, N.Jabborov kabi taniqli olimlar zamonaviy she’rshunoslikka katta hissa qo‘shgan bo‘lsalar, ularning vorislari sifatida bir qancha tadqiqotchilar[3] ham kuzatishlar olib bordilar.

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[2] Шарафиддинов О. Замон. Қалб. Поэзия. – Тошкент, 1962; Каримов Н. Ҳамид Олимжоннинг поэтик маҳорати. – Тошкент: Фан, 1964; Мамажонов С. Услуб жилолари. – Тошкент: Адабиёт ва санъат, 1972; Белинский В. Г. Адабий орзулар. – Тошкент: Ғафур Ғулом, 1979; Раҳимжонов Н. Давр ва ўзбек лирикаси. – Тошкент: Фан, 1979; Форобий. Шоирлар санъати қонунлари ҳақида / Аристотель. Поэтика. – Тошкент: Ғафур Ғулом, 1980; Иззат Султон. Адабиёт назарияси. 2-нашри. – Тошкент: Ўқитувчи, 1986; Фитрат. Адабиёт қоидалари. – Тошкент, 1995; Комилов Н. Тафаккур карвонлари. – Тошкент: Маънавият, 1999; Расулов А. Танқид, талқин, баҳолаш. – Тошкент: Фан, 2006; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006; Норматов У. Ижод сеҳри. – Тошкент: Шарқ, 2007; Раҳимжонов Н. Мустақиллик даври ўзбек шеърияти. – Тошкент: Фан, 2007; Назаров Б. Ҳаётийлик – безавол мезон. – Тошкент: Фан, 2008; Гегель. Эстетика. Биринчи жилд. Рус тилидан М. Абдуллаев таржимаси. – Тошкент: Ўзбекистон файласуфлар жамияти, 2011; Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2012; Умуров Ҳ. Тирик шеърлар поэтикаси. – Тошкент: Наврўз, 2015; Жабборов Н. Замон, мезон, шеърият. – Тошкент: Ғафур Ғулом, 2015; Баҳодир Карим. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2016; Сувон Мели. Сўзу сўз. – Тошкент: Шарқ, 2020.

[3] Турдимов Ж. Б. Лирик кечинма табиати. Филол. фан. номз. ... дисс. автореф. – Тошкент, 1999; Ҳамдамов У. Бадиий тафаккур тадрижи. – Тошкент: Янги аср авлоди, 2002; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент: Фан, 2004; Ҳайитов А. 90-йиллар ўзбек шеъриятида анъана ва услубий изланишлар. Филол. фан. номз. ... дисс. – Тошкент, 2004; Ходжамқулов У. Н. Миртемир лирикасида сўз ва образ. Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Сабирдинов А. Ойбекнинг шеърий маҳорати. – Тошкент: Фан, 2005; Қурбонбоев И. А. 90-йиллар ўзбек шеъриятида образлилик. Филол. фан. номз. ... дисс. автореф. – Тошкент, 2005; Ашурова Г. Абдулла Орипов шеърларида анъана ва бадиий маҳорат. Филол. фан. номз. ... дисс. – Тошкент, 2008; Ҳасанов Ш. Истеъдоднинг рангин жилолари. – Самарқанд: СамДУ нашри, 2011;

Bu tadqiqotlarda shoirlarning badiiy mahorati, so‘z tanlash va poetik obraz yaratishdagi o‘ziga xosliklari, she’riy vazn va janrlarni yangilash borasida olib borgan kuzatuvlari tahlil va tadqiq etilgan.

Shuni alohida ta’kidlash joizki, saksoninchi yillar she’riyatiga tengdosh bo‘lgan Sirojiddin Sayyid ijodi ham ushbu kuzatuvlardan chetda qolmagan: olimlar, munaqqidlarning she’riyatga oid maqolalarida, ayrim tadqiqotlarda[4] shoir ijodining o‘ziga xosligi haqidagi turli fikr-mulohazalar, talqinlar ilgari surilgan. Tadqiqotchi Ra’no Payzullayeva “Sirojiddin Sayyid ijodida Vatan obrazining poetik talqini”[5] mavzusida ilmiy izlanishlar olib borgan. Bu dissertatsiya ishida shoirning Vatan mavzusi, vatanparvarlik g‘oyalari va Vatan obrazini yaratishdagi badiiy mahorati o‘rganilgan. Albatta, shoir ijodiy ko‘lami birgina Vatan mavzusi doirasida cheklanib qolmaydi. Shoirning Vatan va vatanparvarlik g‘oyalari aks etgan ijodidan tashqari ona mavzusidagi, ijtimoiy, ma’naviy-axloqiy masalalar aks ettirilgan, falsafiy ruh yetakchilik qilgan ko‘plab ijod namunalari ham o‘ziga xos o‘ringa ega. Sirojiddin Sayyid ijodining asosiy konsepsiyasini tashkil etgan bu kabi mavzularda yaratilgan ijod namunalarini badiiy mahorat nuqtayi nazaridan tadqiq etish, shoirning so‘z qo‘llash, badiiy san’atlardan foydalanish mahoratini o‘rganish adabiyotshunoslik oldida turgan dolzarb masalalardan biridir. Mazkur tadqiqot ayni jihati bilan shoir she’riyatiga xos poetik izlanishlarni yaxlit tadqiq etuvchi tadqiqot sifatida avvalgi ishlardan farq qiladi.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya tadqiqoti Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot rejasiga muvofiq “Adabiyotshunoslikning dolzarb muammolari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Sirojiddin Sayyid she’riyati poetikasini chuqur o‘rganish orqali uning o‘ziga xos badiiy uslubi, adabiy-estetik qarashlari, mavzular

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Жўрақулов У. Назарий поэтика масалалари. – Тошкент: Ғафур Ғулом, 2015; Қуронов Д. Назарий қайдлар. – Тошкент: Академнашр, 2018; Холова М. Ўзбек модерн шеърияти: тарихи ва назарияси. – Тошкент: Муҳаррир, 2018; Давронова М. Ҳозирги адабий жараёнда услуб поэтикаси. Монография. – Тошкент: Наврўз, 2019; Муллахўжаева Р. Тафаккур янгиланиши (Шавкат Раҳмон ижоди мисолида). – Тошкент: Мовароуннаҳр, 2019; Ravshanova G. Abdulla Oripovning hajvnavislik mahorati: Filol. fan. b. fals. dok. ... diss. – Qarshi, 2020; Raimova S. Mustaqillik davri o‘zbek she’riyatida diniy-ma’rifiy mavzuning badiiy talqini. Filol. fan. b. fals. dok. ... diss. – Toshkent, 2021; Yuldasheva X. Erkin Vohidov she’riyatida milliy ruhning badiiy ifodasi. – Toshkent, 2023; Yuldashev N. Cho‘lpon she’riyati poetikasi. Filol. fan. d-ri ... diss. – Andijon, 2023; Keldiyorova N. Zamonaviy o‘zbek she’riyatida poetik obraz va uning badiiy talqini: Filol. fan. b. fals. dok. ... diss. – Toshkent, 2023; Oripova G. Mustaqillik davri o‘zbek lirikasi. Filol. fan. dok. ... diss. avtoref. – Farg‘ona, 2024.

[4] Жабборов Н. Замон. Мезон. Шеърият. – Тошкент: Ғафур Ғулом, 2015; Баҳодир Карим. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2018; Пайзуллаева Р. Ватанпарварлик, миллий ғурур туйғуларининг бадиий ифодаси // Сўз санъати. 2020. № 3; Пайзуллаева Р. Сирожиддин Саййид шеъриятида Навоиёна оҳанглар // “Алишер Навоий ижодий меросининг башарият маънавий-маърифий тараққиётидаги ўрни” мавзусидаги IV анъанавий халқаро илмий-амалий конференция материаллари. – Навоий, 2021 йил 23-25 ноябрь; Oripova G, Ibrohimova G. Sirojiddin Sayyid ijodida mumtoz mushtarakliklar // Inertational scientific journal of Biruni. Oct. 2022; Abdulhamidova H., Saminjonova M. Mustaqillik davri she’riyatida milliy detallarning ifodalanishi // Oriental Renaissance: Innovative, educational, natural and social sciences. 2022. November; Payzullayeva R. Sirojiddin Sayyid ijodida xalq og‘zaki ijodi an’analari // “O‘zbek adabiyotining dolzarb masalalari” mavzusidagi xalqaro ilmiy-nazariy anjuman. – Navoiy, 2023; Jabborov N. Men she’r aytsam, bu hayot yana sha’n hayot bo‘lgay... // O‘z AS, 2023. № 42; Жабборов Н. Шоирнинг буғдой сўзи // Халқ сўзи. 2024 йил. №143.

[5] Payzullayeva R. Sirojiddin Sayyid ijodida Vatan obrazining poetik talqini. Filol. fan. b. fals. dok. ... diss. – Navoiy, 2024.

doirasi, she’riy san’atlarni qo‘llash va badiiy obraz yaratish usullari hamda zamonaviy o‘zbek adabiyotidagi o‘rnini ilmiy asoslashdan iborat.

Tadqiqotning vazifalari:

Sirojiddin Sayyid ijodini mavzu ko‘lami jihatidan o‘rganish va tasniflash, muayyan g‘oya ifodasidagi mahoratini tadqiq etish;

shoirning she’riy obrazlarni qo‘llashdan ko‘zlagan maqsadi va ularning mavzu va g‘oyani ifodalashdagi o‘rnini aniqlash;

shoir she’riyatida odam va olam, vatan va vatanparvarlik, chuqur insoniy gumanizm, inson va tabiat munosabatlari hamda kechinmalarining ma’naviy-ijtimoiy va estetik hamda ruhiy omillarini tahlillar jarayonida ochib berish;

shoir she’rlaridagi janriy-uslubiy izlanishlarni, xususan, shoir yaratgan poetik obraz va timsollarni, badiiy san’atlarni falsafiy, axloqiy va ta’limiy g‘oyalar ustuvorligi asosida aniqlash.

Tadqiqotning obyekti sifatida Sirojiddin Sayyidning she’rlari jamlangan ko‘p jildlik “Tanlangan asarlar”i olindi va ishning mohiyatidan kelib chiqib, zarur o‘rinlarda boshqa ijodkorlar she’rlari ham tahlilga tortilgan.

Tadqiqotning predmetini Sirojiddin Sayyidning ishga jalb etilgan ijod namunalaridagi poetik ma’no, obrazlilik va obraz hamda uning yuzaga chiqishini ta’minlashda ishtirok etadigan lirik kechinma, kompozitsiya, mavzu, g‘oya, muammo, xalqona motiv kabi badiiylik unsurlari tashkil etadi.

Tadqiqotning usullari. Tadqiqot jarayonida germenevtik talqin, struktural tahlil, tarixiy-qiyosiy, biografik metodlar hamda ruhiy tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

shoir ijodi g‘oyaviy-badiiy jihatdan yaxlit tizim asosida tekshirildi, milliy va umuminsoniy qadriyatlar asosida shakllangan g‘oyalar aniqlanib, ularga muallif yondashuvi ochib berilgan;

Sirojiddin Sayyid she’riyatining o‘q tomirini, yetakchi mavzusini yuksak vatanparvarlik motivlari tashkil etishi, vatanni tarannum etish shoir a’mollaridan biri ekani, vatan madhi ona yurt, tug‘ilgan zamin bilan uzviy bog‘liq tarzda turfa xil obraz va timsollar orqali yuksak g‘oyaviylik fonida ifoda etilishi, shoirning adabiy jarayondagi o‘rni, zamondosh shoirlardan farqli jihatlari, an’anaviy she’riyatga hamohangligi hamda chuqur insoniy gumanistik g‘oyalari bilan ijtimoiy-estetik tafakkurga ko‘rsatgan ta’siri ilmiy asoslangan;

shoir she’riyatidagi yetakchi motiv va poetik obrazlar ona yurt timsoli bilan bir butun hodisa sifatida odam va olam munosabatlarining falsafiy talqini, shoir shaxsiyatining voqelikka, borliqqa bo‘lgan ijtimoiy-estetik pozitsiyasini belgilovchi asosiy omillardan biri ekani dalillangan;

shoirning shakliy-uslubiy izlanishga asos beruvchi badiiy tasvir vositalaridan, jumladan, tashbeh, talmeh, irsoli masal, tazod, mubolag‘a kabi badiiy san’atlardan mohirona foydalanishi, shakliy hamda janriy izlanishlarining falsafiy teranlik, hikmatona mohiyat va xalqona ifoda ustuvorligini ta’minlashi tahlillar bilan asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

davr she’riyati haqida, xususan, tadqiqot obyekti bo‘lgan Sirojiddin Sayyid she’riyatidagi poetik izlanishlar mavzu va g‘oya, obraz va obrazlilik, badiiy san’atlardan mohirona foydalanish, badiiy san’atlarning yangi qirralarining kashf etilishi, she’riyatning janriy-uslubiy takomili, an’anaviyligi va zamonaviyligi borasidagi chiqarilgan xulosalar adabiyotshunoslik uchun yangi ilmiy-nazariy ma’lumotlar berishi, poetik mahorat va adabiy jarayonga oid yangi tadqiqotlar olib borish uchun asos bo‘lib xizmat qiladi;

mazkur tadqiqot materiallaridan oliy ta’lim tizimida adabiyot darslarini o‘qitishda, adabiyot tarixi va adabiy jarayon fanlari bo‘yicha darslik va qo‘llanmalar, ma’ruza matnlari tayyorlashda foydalanish mumkin;

Tadqiqot natijalarining ishonchliligi tadqiqot natijalari mustaqillik davri o‘zbek adabiyotini o‘rganishda manba bo‘lishiga, tadqiqotning ilmiy-nazariy xulosalarga asoslanganligi, muammoning aniq qo‘yilganligi, chiqarilgan xulosalarning tarixiy-qiyosiy, tarixiy-madaniy, biografik va ruhiy tahlil usullari orqali asoslanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, Sirojiddin Sayyidning badiiy-estetik qarashlari haqida chuqurroq tushuncha berishda, shoir she’riyatidagi mavzularni, qo‘llanilgan she’riy san’at turlarini ilmiy jihatdan tasniflash bu boradagi nazariy bilimlarni boyitishda, Sirojiddin Sayyid ijodi misolida XX – XXI asr o‘zbek she’riyati poetikasidagi yangi an’analar, badiiy uslublar va adabiy jarayonlar haqida kengroq ilmiy tasavvur shakllanishida, tadqiqot natijalari she’riyat poetikasi bo‘yicha nazariy baza uchun muhim manba bo‘lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati Oliy o‘quv yurtlarida adabiyotshunoslik fanlarini o‘qitishda asosiy material sifatida foydalanish uchun mos kelishi, tadqiqotda qo‘llanilgan metodologik yondashuvlar o‘zbek she’riyati bo‘yicha keyingi ilmiy ishlar va tadqiqotlar uchun amaliy ko‘rsatma sifatida qo‘llanishi, Sirojiddin Sayyid ijodini targ‘ib qilish maqsadida turli madaniy tadbirlar, seminarlar va konferensiyalar uchun ilmiy asos bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Sirojiddin Sayyid she’riyati poetikasi tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

Shoir ijodi g‘oyaviy-badiiy jihatdan yaxlit tizim asosida tahlil etilishi, milliy va umuminsoniy qadriyatlar asosida shakllangan g‘oyalar ko‘rsatilishi, ularga muallif yondashuvining ochib berilishiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021 – 2023-yillarda bajarilgan PF-201912258 “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” nomli amaliy loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 8-yanvardagi 04/1-43-sonli ma’lumotnomasi). Natijada, Sirojiddin Sayyid ijodi bilan bog‘liq nazariy ma’lumotlarning boyitilishiga muhim asos bo‘lgan;

Shoirning shakliy-uslubiy izlanishga asos beruvchi badiiy tasvir vositalaridan, jumladan, tashbeh, talmeh, irsoli masal, tazod, mubolag‘a kabi badiiy san’atlardan mohirona foydalanishi, shakliy hamda janriy izlanishlarining falsafiy teranlik,

hikmatona mohiyat va xalqona ifoda ustuvorligini ta’minlashi haqidagi ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021 – 2023-yillarda bajarilgan PZ-2020042022 “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” nomli amaliy loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 1-martdagi 04/1-789-sonli ma’lumotnomasi). Natijada loyiha shoirning shakliy-uslubiy izlanishga asos beruvchi badiiy tasvir vositalar, jumladan, tashbeh, talmeh, irsoli masal, tazod, mubolag‘a kabi badiiy san’atlarga oid materiallar bilan boyitilgan;

shoir she’riyatidagi yetakchi motiv va poetik obrazlar ona yurt timsoli bilan bir butun hodisa sifatida odam va olam munosabatlarining falsafiy talqini, shoir shaxsiyatining voqelikka, borliqqa bo‘lgan ijtimoiy-estetik pozitsiyasini belgilovchi asosiy omillardan O‘zbekiston Yozuvchilar uyushmasining 2024-yil 6-dekabrda o‘tkazilgan “Xiyobon oqshomlari” she’riyat kechasi dasturini tayyorlashda foydalanilgan. (O‘zbekiston yozuvchilar uyushmasining 2024-yil 6-dekabrdagi 01-03/973-sonli ma’lumotnomasi). Natijada, adabiyot ixlosmandlari ko‘nglida ijobiy tuyg‘ular, ezgu g‘oyalar shakllanishiga va estetik zavq ulashishga erishilgan;

Sirojiddin Sayyid she’riyatining o‘q tomirini, yetakchi mavzusini yuksak vatanparvarlik motivlari tashkil etishi, vatanni tarannum etish shoir a’mollaridan biri ekani, vatan madhi ona yurt, tug‘ilgan zamin bilan uzviy bog‘liq tarzda turfa xil obraz va timsollar orqali yuksak g‘oyaviylik fonida ifoda etilishi, shoirning adabiy jarayondagi o‘rni, zamondosh shoirlardan farqli jihatlari, an’anaviy she’riyatga hamohangligi hamda chuqur insoniy gumanistik g‘oyalariga oid ilmiy ma’lumotlardan “Yoshlar radiokanali”ning 2024-yil 13-dekabrda bo‘lib o‘tgan “Talabalar vaqti” dasturida foydalanilgan. (O‘zbekiston Milliy teleradiokompaniyasi “Yoshlar radiosi” davlat muassasasining 2024-yil 26-dekabrdagi 14-05-225-son ma’lumotnomasi). Natijada shoirning vatanparvarlik, chin insoniy tuyg‘ular tarannumi kuylangan she’rlari dasturning ma’naviy saviyasi oshishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 2 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarda qilingan ma’ruzalarda jamoatchilik muhokamasidan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 13 ta ilmiy ish chop etilgan bo‘lib, shundan 8 tasi O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan nashrlarda, 1 tasi xalqaro nashrda e’lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat. Dissertatsiya hajmi 144 betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, maqsad va vazifalari, obyekti va predmeti aniqlangan. Respublika fan va texnologiyalari

ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, uning ilmiy va amaliy ahamiyati ta’kidlangan, ishonchliligi, amaliyotga joriy etilganligi va aprobatsiyasi, nashr qilingan ishlar, dissertatsiyaning tuzilishi va hajmi haqida ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Sirojiddin Sayyid she’riyatining g‘oyaviy-badiiy xususiyatlari”** deb nomlangan. Bu bob ikki qismdan tashkil topgan bo‘lib, birinchi paragraf **“Shoir she’riyatida mavzu va g‘oya birligi”** deb ataladi. Adabiyot yaralibdiki, badiiy so‘z san’ati sehrini anglashga, tushunishga doimo ehtiyoj bo‘lgan. Mana shu ehtiyoj tufayli ijodkor poetik olamini, so‘z nafosatining voqe bo‘lish jarayonlarini talqin-u tadqiq etish olim-u ulamolar zimmasida. Asar poetikasi, badiiyat qirralari, mezonlari va asoslari, mavzu va g‘oya, obrazlar tizimi, tur va janr xususiyatlari, badiiy nutq masalalari Aristotelning “Poetika” asaridan boshlab dunyo adabiyotshunoslari tomonidan o‘rganib kelinmoqda. Zero, bu masalalar har bir ijodkor ijodida o‘zini yangilab, shoirning badiiy mahorati tufayli yangicha nafosat qirralarini namoyon etib boruvchi uzluksiz jarayondir.

Poetika tushunchasiga nazariy qo‘llanmalar va adabiyotshunoslikka oid ensiklopediya va lug‘atlarda batafsil ma’lumotlar berilgan, asosiy xususiyatlari, tarkibiy yo‘nalishlari haqida tadqiqotlar olib borilgan. Jumladan, “O‘zbek tilining izohli lug‘ati”da poetika terminiga qisqa qilib shunday ta’rif beriladi: “Poetika (yun. poietika – poetik san’at). 1.Adabiyot nazariyasining so‘z san’ati tuzilishi, uning izchil va tarixiy qonuniyatlari asosida o‘rganilgan bo‘lishi; badiiy asarda qo‘llanuvchi ifoda vositalari tizimi. 2.Adabiyotdagi yoki ayrim shoir, yozuvchiga xos biror-bir yo‘nalishning badiiy tamoyillari va xususiyatlari tizimi”[6].

“Литературная энциклопедия. Терминов и понятий” kitobida uning badiiy adabiyotni tadqiq etuvchi eng qadimgi ilmlardan biri ekani ta’kidlanib, kengaytirilgan ma’nosi adabiyot nazariyasi tushunchasiga to‘g‘ri kelishi yoritiladi. U adabiyot nazariyasiga oid soha sifatida badiiy asarning o‘ziga xos xususiyatlari, tur va janrlar, oqim va yo‘nalishlar, uslub va metod hamda badiiy niyatning barcha komponentlarini o‘rganuvchi soha sifatida ta’riflanadi Ensiklopediyada poetika tushunchasi uch jihatiga ko‘ra belgilanadi: “Odatda, poetika uch asosiy yo‘nalishga bo‘linadi: umumiy (nazariy yoki tizimli – “makropoetika”), xususiy (yoki aynan tavsifiy – “mikropoetika”) va tarixiy[7].

“O‘zbekiston Milliy ensiklopediyasi”da ham shu mazmunga mos fikrlar bayon etiladi. Poetika badiiy asarda ifoda vositalari tizimi haqidagi, eng qadimgi adabiyotshunoslik sohasiga oid fan sifatida yoritilib, keng ma’noda adabiyot nazariyasi tushunchasiga to‘g‘ri kelishi ta’kidlanadi. Ensiklopediyada poetikaning uchta tarkibiy qismi farqlab ko‘rsatiladi. Umumiy poetika, tavsifiy (xususiy) poetika, tarixiy poetika[8].

Yuqoridagi kuzatishlardan ma’lum bo‘ladiki, garchi poetika tushunchasi uch tarkibiy qismga ajratilib o‘rganilayotgan bo‘lsa-da, lekin ularning badiiy asarga yondashuvi mushtarak mazmunga ega. Poetikaning badiiy asarni baholashdagi mezoni bitta – bu asarning yuksak badiiyligini, ijodkorning poetik mahoratini ochishga yo‘naltirilganidadir.

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[6] Ўзбек тилининг изоҳли луғати. III жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, 2020. – Б. 304.
[7] Литературная энциклопедия. Терминов и понятий. – М.: НПК. Интелвак, 2001. – С. 785.
[8] O‘zbekiston Milliy ensiklopediyasi. VII jild. – Toshkent, 2001. – B. 162.

Binobarin, biz mazkur tadqiqotimizda iste'dodli shoir Sirojiddin Sayyid she'riyati poetikasini tadqiq etar ekanmiz, yuqoridagi mushtarak xususiyatdan kelib chiqib, ijodkorning poetik mahoratini, asarlarining yuksak badiiyligini ta'minlashga xizmat qiladigan poetik unsurlarni belgilashga va tadqiq etishga harakat qildik. Zero, taniqli adabiyotshunos olim B.Sarimsoqov o'zining "Badiiylik asoslari va mezonlari" risolasida bu haqda quyidagilarni ta'kidlab o'tgan edi: "Ma'lum bo'ladiki, adabiy asarning badiiyligini baholaganda, dastlab uning mazmunidagi, ya'ni voqea mohiyatiga, keyin ana shu mohiyatning so'z orqali ifodalanish darajasiga e'tibor qaratish zarur. Ko'pincha, badiiy asar tahliliga bag'ishlangan ilmiy maqola yoki monografiyalarda yuqorida aytilgan ikki darajadan biriga asosiy diqqat qaratilib, ikkinchisi nazardan soqit qilinadi. Badiiylikni bunday bir tomonlama tushunish adabiy tahlil va talqinda qo'pol xatoliklarga, yanglishishlarga olib boradi"[9]. Demak, masalaga shu nuqtayi nazardan yondashsak, shoir she'rlari badiiyatida mavzu va g'oya birligini o'rganishning o'rni ham katta. Shoir she'rlarining mavzu ko'lami juda keng va ularning har biri ezgulik g'oyalariga xizmat qiladi.

"G'oya – badiiy g'oya, badiiy mazmunning muhim komponenti, asardan kelib chiqadigan, obrazli, umumlashma fikr"[10]. Mavzu esa she'riyatning barcha komponentlarida o'zligini namoyon etuvchi, ta'bir joiz bo'lsa, ularni bir maqsadga – ijodkor konsepsiyasiga yo'naltiruvchi, she'riyatning qoliplovchisi vazifasida keluvchi birlikdir. Adabiyotshunoslarning ta'kidlashicha, mavzu va g'oyaning mazmun-mohiyati, yo'nalishi bevosita ijodkor dunyoqarashi bilan bog'liq. Sirojiddin Sayyid boqiy mavzular orqali vatanparvarlik, elparvarlik, insonparvarlik, tinchlik, ko'ngil xotirjamligi, komillikka intilish, ma'naviy yuksaklik kabi fazilatlarni targ'ib qilar ekan, bu g'oyalar shoir she'rlarining mavzu ko'lami orqali yuzaga chiqadi.

Mavzu va g'oya birligi she'rning har bir qismida, bandida, har bir topilgan, kashf qilingan badiiy topilmadan tortib, zohiran ko'zga tashlanmaydigan, lekin his etiladigan, qalblarga chuqur kechinmalar olib kirishga qodir bo'lgan shoir "men"i, uning o'zligi, qalbi, tuyg'ulari, armonlarigacha qamrab oladigan poetik qurilmadir. Biz shoir ijodida eng ko'p murojaat qilingan, ohorli poetik topilmalar yaratilgan, badiiy obrazlarning betakror kartinalari chizilgan ijod namunalarini shartli ravishda quyidagicha tasnifladik:

1. Vatan va vatanparvarlik mavzusidagi she'rlar.
2. Ona va ona mehrini ulug'lovchi she'rlar.
3. Ijtimoiy muammolar aks etgan she'rlar.
4. Ma'naviy-axloqiy tushunchalarni o'zida mujassamlashtirgan she'rlar.
5. Ishq-muhabbat mavzusidagi she'rlar.
6. Falsafiy ruhdagi she'rlar.

Shoir ijodiga nazar solsak, Vatan to'g'risidagi she'rlari soxtakorlikdan xoli, juda sodda va ravon tilda, ortiqcha jimjimalarsiz yozilganligini ko'ramiz. "Uning

[9] Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент: Фан, 2004. – Б. 7.
[10] Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Академнашр, 2010. – Б. 387.

Vatan haqidagi manzumalarida zo‘rma-zo‘rakilik, yasama shiorbozlik yo‘q”[11]. Shoir ijodida Vatan va Ona obrazlari qorishiq holda aks ettiriladi. Quyidagi bandda ham vatan obrazini kitobxon tasavvurida shakllantirishda momolarning yuzini, ularning ajinlarini asosiy detal sifatida tanlaydi. Shoir yozadi:

Men Vatanni na kitob, na
Jaridadan o‘rganganman.
Momolarning yuzidagi
Xaritadan o‘rganganman[12].

Xarita – bu yer yuzining shartli belgilar asosida qog‘ozdagi ko‘rinishidir. Shoir Vatanni o‘rganishda oddiy xaritaga emas, aynan momolarning yuzidagi “xarita”ga murojaat qilib, nuroniy, farishtali onajonlarimizning yuzidagi chiziqlaridan Ona Vatan siymosini izlaydi. Xaritada dunyo aks etgani kabi momolarning yuzidagi “xarita”da ham hayotning og‘ir-yengili, baland-pasti, achchiq-chuchugidan olingan tajribalar xulosalar, xotiralar, hikmatlar, qadriyatlar, aqidalar, donoliklar, xullas, butun hayotga dasturul amal bo‘la oladigan nodir kitob aks etgan, demoqchi shoir.

Ona siymosiga ehtirom, hurmat kabi tushunchalar shoir ijodiy konsepsiyasining asosiy qismlaridan biridir. Aslida, Ona mavzusi Vatan mavzusi singari har bir shoir ijodida uchraydigan o‘lmas mavzular sirasiga kiradi. Sirojiddin Sayyid she’rlarida ona siymosi sog‘inchlardan toliqqan, farzandlarining, qolaversa, butun dunyoning g‘am-tashvishlari bilan yashaydigan jonkuyar, sodda, samimiy inson sifatida gavdalanadi. “Onamga o‘tinlarim”da shoir o‘tin detali orqali onalardagi fidoyilik xususiyatini obrazli aks ettira olgan:

Bolam deya kuyib-yongan,
Tutunim bo‘lgan onam.
Tiriklikning tandiriga
O‘tinim bo‘lgan onam[13].

“Haqiqiy san’at asari o‘zi yaratilgan davrning ijtimoiy-siyosiy, ma’naviy-ruhiy dunyosini qamrab olgan tarixdir. Bu “tarix” o‘zida jamiyatni tutib turgan barcha qonun-qoidalarni, ruhiy munosabatlar, adabiy oqim va qarashlar, zamondoshlarining muammolarini turli obraz va badiiy san’atlar vositasida aks ettiradi”[14]. Sirojiddin Sayyid ijodining ham kattagina qismini ijtimoiy masalalar mohiyatini aks ettiruvchi she’rlar tashkil etadi. Shoir yurt tashvishi, el g‘ami, vatan tarannumi, ona madhi, sevgi nafasi, ezgulik ruhiyati, qabohat iskanjasi, zulumot zulmati, e’tiqodsizlik og‘rig‘i, insoniy fazilatlar vasfi, mustaqillik epkini kabi bir qator mavzularda qalam tebratgan. Ijodkorning XX asr 80-yillarida yozilgan she’rlarida zulm va razolat qurbonliklariga qalb inqilobi bilan aytgan hur fikrlari o‘z aksini topgan. Jumladan, “Saksoninchi yillar” (1984), “Hayronbog‘” (1987), “Qorong‘ulikdagi odam yoxud mustabidning paymonasi”(1987), “Ma’rifat” (1987), “Qog‘oz sigir yoki qo‘shib yozish haqida” (1987), “Sariosiyo fojiasi”

[11] Jabborov N. Jonim Vatan, tanim Vatan, ko‘zim Vatan. https://t.me/nurboyjabborov.
[12] Сирожиддин Саййид. Асарлар. II жилд. Шеърлар. Достонлар. Қирқ ҳадис. – Тошкент: Шарқ, 2018. – Б. 74.
[13] Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 321.
[14] Ғаниев И., Афоқова Н. Абдулла Ориф фалсафаси. – Тошкент: Муҳаррир, 2021. – Б. 148.

(1988), “Tanazzul” (1989) kabi she’r va dostonlarida saksoninchi yillar nafasini yorqin ifodalab bergan. Muhimi shundaki, bu kabi ijtimoiy motivlar bilan sug‘orilgan she’rlarda ham ma’naviy olam inson ruhiyati go‘zalliklari bilan uyg‘unlashtirilib, ijtimoiy-estetik va ma’rifiy qimmat kasb etadi.

Professor Marg‘uba Mirqosimova “So‘z yo‘li manzaralari” nomli maqolasida shoir she’rlarini tahlil qilarkan quyidagi fikrlarni keltirib o‘tadi: “…barchamizni o‘zligimizni tanishga, o‘z ko‘ngil yo‘limizni tayin etishga undaydi, og‘riqli savollar bilan tuyg‘ularimizni, xayollarimizni siljitadi…[15]”. Shoir ijodida inson ma’naviyati masalalari aks etgan ko‘plab she’rlar bor: “Mutolaa”, “Nutq”, “Uyquda aytgan she’rim”, “Chernobel fojiasi”, “Ma’rifat”, “Elektron she’r”, “Yaxshi nom va yaxshilik”, “Odam-telefon”, “Yaxshilik”, “Odam”, “Ma’rifat hududi”, “Asragil”, “Xamsa hayratlari” turkumidagi barcha she’rlari va bir qator to‘rtliklarida ma’naviy-axloqiy xususiyatlarning inson hayotidagi o‘rniga, bu kabi sifatlarni shakllantirish, yanada takomillashtirish chora-tadbirlariga e’tibor qaratiladi.

Shoir sevgi-muhabbat mavzusida ham bir turkum she’rlar yaratdi. “Sevgi mamalakati”, “Dil fasli” kabi turkumlari hamda aruz she’r tizimida bitilgan g‘azal va muxammaslarining ham katta qismi shu mavzuga bag‘ishlangan. Ayonki, sevgi-muhabbat motivi she’riyatdagi azaliy va abadiy mavzular sirasiga kirib, har bir ijodkor qarashida yangicha poetik mazmun bilan boyitilgan holda adabiyot sahnida yashab kelmoqda. Shoirning ushbu turkumdagi she’rlarining asosini sevgi, dil, oshiq, yor, gul, iztirob, g‘am kabi poetik timsollar tashkil etadi. Shoir ijodida ishq mavzusi nafaqat oshiq va yor o‘rtasidagi samimiy tuyg‘ularni ifoda etadi, balki insonning komillikka erishishiga targ‘ibini ham kuzatishimiz mumkin. Chunonchi, “Yaratmishlar” radifli g‘azalida inson dilda muhabbat bilan inson ekanligi ta’kidlanadi:

Dili yo‘q kimsani ko‘rgach, ki aytdim:
Ki bu bechorani yolg‘on yaratmishlar[16].

Falsafiy ruhdagi she’rlar ham shoir ijodining asoslaridan biri bo‘lib, umr o‘tkinchiligi haqidagi fikrlar, insoniylik qiyofasini saqlab qolishga chorlovlar, haq va xalq ishida sobitqadamlik borasidagi mulohazalar bu turkumdagi she’rlarning mazmun-mohiyatini tashkil qiladi. “Yaxshilik eskirmagay”, “Mening ko‘nglimda bir sham bor”, “Ko‘ngil sohili”, “Ey inson”, “Xayyomdan bir kosa, Rumiydan bir jom”, “Tun bilan tong” kabi bir nom ostida birlashgan she’rlari-yu to‘rtliklarida hamda bir qator g‘azal, muxammas, fardlarida falsafiy g‘oyalar yetakchilik qiladi.

“Janrlar takomili va uslubiy o‘ziga xoslik” deb nomlangan ikkinchi paragrafda shoirning janrlar takomiliga qo‘shgan hissasi va uslubiy o‘ziga xosligi o‘rganilgan. She’r tahlilida vazn va janr xususiyatlari muhim ahamiyat kasb etadi. Bu unsurlar shoir mahoratini belgilovchi asosiy o‘lchovlardan biri sifatida ko‘riladi. Bular she’rning lirik tur janrlari sifatidagi o‘ziga xosligini – mavzusi, rukni, qofiyasi, qo‘llanilgan she’riy san’atlar, lirik qahramon ruhiyati, undagi an’anaviy sifatlar va shoirning poetik kashfiyotini namoyon etishga xizmat

[15] Мирқосимова М. Сўз йўли. Бадиий матн таҳлили ва талқини муаммолари // Н.М. Маллаев таваллудининг 90 йиллигига бағишланган илмий-назарий конференция материаллари. – Тошкент, 2012. – Б. 132.
[16] Сирожиддин Саййид. Асарлар. I жилд. Шеърлар. Достонлар. – Тошкент: Шарқ, 2018. – Б. 245.

qiluvchi muhim vositalar sifatida qaraladi. Mana shu an’anaviy qoidaga asoslanib biz ham Sirojiddin Sayyid she’riyatining shakl va janr xususiyatlariga e’tiborimizni qaratdik. Avvalo, shuni aytib o‘tish lozimki, ijodkor she’r tizimlarining barchasi (aruz, barmoq, erkin she’r tizimi)da barakali ijod qilib kelmoqda.

“Sirojiddin Sayyid zamonaviy she’rni qoyilmaqom qilib yozadi; mumtoz an’analarga sodiqligi g‘azallari, muxammaslari, fardlari-yu shoirona cho‘ng dardlarida yaqqol seziladi”[17]. Shoir to‘plamlarining alohida boblari aruz she’r tizimida bitilgan g‘azallar bilan boyitilgan bo‘lib, shoirning 2018–2019-yillarda nashr qilingan saylanmalarida turli davrlarda yozilgan “Dil bilan dil o‘rtasida”, “Hayotim bog‘ining sarviravoni”, “Chamandirsan chamandan tashqarida” va “Ochil, ey gul, ki bo‘ston vaqti bo‘ldi” kabi aruz she’r tizimida bitilgan bir turkum ijod namunalari jamlangan.

Sirojiddin Sayyid aruzning ramal, hazaj va rajaz bahrlarida barakali ijod qilgan. Shoir ijodida besh, olti, yetti, sakkiz, to‘qqiz, o‘n, o‘n bir, o‘n ikki, o‘n uch, o‘n to‘rt, o‘n sakkiz baytli g‘azallar uchraydi. Bu kabi ma’lumot va mulohazalar shoirning g‘azal janri rivojiga munosib hissa qo‘shib kelayotganligidan dalolat beradi.

Sirojiddin Sayyid ijodida oshiqona g‘azallar tarkibida yor vasfi tarannumida uning yuzi, ko‘zlari, qoshlari, lablari, sochlari, qomati kabi tana a’zolari tasvir etiladi. Bu jihat ham mumtoz adabiyotimizda uchraydigan barcha oshiqona g‘azallarga xos. Bu bilan ijodkor o‘z salaflari an’anasini davom ettirgan hamda o‘ziga xos tashbehlar yaratgan.

“Tutib” radifli g‘azalida yor go‘zalligini tavsiflashda oy an’anaviy obrazining o‘zgacha bir ifodasini ko‘rishimiz mumkin:

Qatlimni ko‘rdim xolida, bir yuzki oftob holida.

Qat	lim	ni	ko‘r	Dim	xo	li	da	bir	yuz	ki	of	tob	ho	li	da
-	-	V	-	-	-	V	-	-	-	V	-	-	-	V	-

Oy chehrasining oldida oy ham o‘zin oriq tutib[18].

Oy	cheh	ra	si	ning	ol	di	da	oy	ham	o‘	zin	o	riq	tu	tib
-	-	V	-	-	-	V	-	-	-	V	-	-	-	V	-

Bu g‘azal rajaz bahrida bo‘lib, misralarda ruknlar soni to‘rttadan bo‘lganligi uchun va har bir rukn to‘liq bo‘lganligi sababli vazni rajazi musammani solim (mustaf’iylun-mustaf’iylun-mustaf’iylun-mustaf’iylun)dir. Oy yor go‘zalligini aks ettiruvchi poetik vosita. She’riyatda shuning uchun oy yuzli, oydek go‘zal, to‘lin oy kabi tashbehlar juda ko‘p uchraydi. Bu o‘rinda shoir mahorati shundaki, yor juda chiroyliki, hattoki, oy ham xijolatdan o‘zini to‘lin emas, oriq (yarim), deb hisoblayotganining ruhiy holatini poetiklashtirib tasvirlashida ko‘rinadi.

[17] Баҳодир Карим. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2018. – Б. 91.

[18] Сирожиддин Саййид. Асарлар. IV жилд. “Хамса” ҳайратлари. Тун билан тонг. Тўртликлар. Шеърлар. Ғазал дафтари. Таржималар. Насрий оҳангларда. – Тошкент: Шарқ, 2019. – Б. 161.

Shoir ijodida garchi “Ta’bi xud” muxammaslar soni kam bo‘lsa-da, taxmis muxammaslarning sanog‘i anchaginani tashkil etadi. “Muxammas janrining asosiy talablaridan biri, agar ulug‘ salaflar g‘azallariga bog‘langan bo‘lsa, mazmun va badiiyat jihatdan shu qadar uyg‘un bo‘lishi kerakki, har besh misra bir ijodkor tomonidan yozilgandek taassurot qoldirmog‘i zarur. Sirojiddin Sayyid bu borada katta mahoratga ega”[19]. Sirojiddin Sayyid Alisher Navoiy, Zahriddin Muhammad Bobur, Furqat, Hofiz Sheroziy, Mavlono Lutfiy, Atoyi, Sobir Termiziy kabi ijodkorlar asarlariga muxammaslar bog‘lagan. Alisher Navoiy g‘azallariga yozilgan muxammaslar ichida Navoiy ijodiga oid obrazlarning, so‘zlarning o‘zgacha uslub bilan aks etishi Sirojiddin Sayyid she’riyatining badiiy qirralarini ochib bera olgan:

Urib oyning sariq toshiga men bosh,
To‘kurman kechalar yoding bila yosh.
Dilimni holini ko‘r, ey qalamqosh:
Anga baskim yog‘ar tosh ustiga tosh,
Tanida yora uzra yora bo‘lmish[20].

Muxammas oshiqona ohangda bo‘lib, bu band bosh, yosh, qalamqosh, tosh kabi so‘zlar bilan qofiyalangan: b-b-b-b-a. An’anaviy obraz hisoblangan oy obrazi bu bandda oshiqning mahzun holatini ifodalashda sariq tosh detali bilan shoir Sirojiddin Sayyid tomonidan badiiy boyitilgan. Sirojiddin Sayyid Alisher Navoiy ijodiga murojaat qilib muxammaslar bog‘larkan, ham Hazrat Navoiy ijodini o‘qirmanlarga yaqinlashtirmoqda, ham Navoiy dahosidan ilhomlanib yangicha badiiy topilmalar bilan adabiyot olamini boyitib bormoqda.

Barmoq she’r tizimida shoir turli mavzularda, jumladan, ishqiy, falsafiy, ijtimoiy, ma’naviy muammo va ularning yechimlari aks ettirilgan fikrlarni bayon qila olgan. Bu mavzular turli turoqlar va turli turkumlarda yozilgan. Shoir ijodida ikki, to‘rt, besh, olti, sakkiz, to‘qqiz, o‘n, o‘n ikki misrali bandlardan tashkil topgan she’rlar uchraydi. Ushbu paragrafda ulardan namunalar shoir mahorati nuqtayi nazaridan tahlilga tortilgan. Sirojiddin Sayyid ijodida ikki misrali she’rlarining ikki xil turi borki, ular qofiyalanish tartibiga ko‘ra bir-biridan farqlanadi:

1. Masnaviy yo‘nalishida, ya’ni qofiyalanishi xuddi masnaviyga o‘xshab a-a, b-b, v-v, g-g… kabi qofiyalangan she’rlar. “Internet” she’rida shunday holat kuzatiladi:

Internet, aylanay *nomingdan* sening,
Gapga lim-lim to‘lug‘ *jomingdan* sening.

Bugun bu olamning *egasi* sensan,
Poyonsiz olamning *erkasi* sensan. [21]

[19] Jabborov N. Jonim Vatan, tanim Vatan, ko‘zim Vatan. https://t.me/nurboyjabborov.
[20] Сирожиддин Саййид. Асарлар. IV жилд. “Хамса” ҳайратлари. Тун билан тонг. Тўртликлар. Шеърлар. Ғазал дафтари. Таржималар. Насрий оҳангларда. – Тошкент: Шарқ, 2019. – Б. 176.
[21] Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 15

2. G‘azal yo‘nalishidagi, ya’ni qofiyalanishi va mazmun qamrovi jihati bilan g‘azal janriga o‘xshash asarlar. Shoir ijodidagi quyidagi misralariga e’tibor bersak, g‘azalga oid xususiyatlarni ko‘rishimiz mumkin:

Bu yil sevinchlarga *talosh* bo‘lajak,
Mehrimiz bosh uzra *quyosh* bo‘lajak.

Ketib qancha g‘amlar ko‘z-qoshimizdan,
Qancha beshiklarda ko‘z-qosh bo‘lajak. [22].

Shoir barmoq vaznidagi she’rlariga ham aruz vaznidagi xususiyatlarni singdira olgan. Bu turdagi she’rlar ham o‘zining go‘zal ifodasi, poetik topilmalarga boyligi, fikrning teranligi va ifodaning soddaligi bilan o‘ziga xos tarovat kasb etadi.

“Erkin she’r tizimida: erkin, oq, sarbast janrlari bor”[23]. Adabiyotshunoslikka oid nazariy manbalarda bu she’r tizimining XX asrda o‘zbek adabiyotiga rus va turk adabiyoti ta’sirida kirib kelganligi haqidagi ma’lumotlar mavjud. Bu tizim lirik qahramonning ichki g‘alayonlarini, kitobxonni nimadandir ogoh etib, nimagadir undab aytmoqchi bo‘lgan fikrlarni yoritishda muhim ahamiyatga ega. Biz shoir ijodidan erkin she’r tizimida erkin va sarbast janrlari namunalarini tahlil qildik.

Dissertatsiyaning ikkinchi bobi **“Lirik qahramon ruhiyati va poetik obraz”** deb nomlangan bo‘lib, u ikki paragrafdan iborat. “Shoir “men”i va lirik qahramon mutanosibligi” deb nomlangan birinchi paragrafda shoir “men”i va lirik qahramon mutanosibligi masalalari yoritib berilgan. Sirojiddin Sayyid she’riyatining asosiy g‘oyaviy yo‘nalishi va obrazlar tizimi lirik qahramon “men”i bilan, uning o‘ziga xos bo‘lgan ruhiy olami hamda shoirning poetik nigohi, g‘oyaviy-estetik maqsadi bilan izchil bog‘langan holda namoyon bo‘lishi tahlillar asosida ochib beriladi. She’riyatda lirik qahramon ruhiyati tasvirlari o‘ziga xos talqinlarga ega. Bu talqinlar, eng avvalo, ruhiyatda kechayotgan oniy holatdagi kechinmalarga asoslanadi. She’riyat shu jihati bilan boshqa adabiy turlarga nisbatan ma’lum bir dramatizmga, qisqa fursatli kechadigan ruhiy po‘rtanalarga, ziddiyatli o‘y-xayollarga izn beradi. Ayni paytda shoir “men”i bilan lirik qahramon kechinmalaridagi uyg‘unlik, mushtaraklik tuyg‘ularning o‘ziga xosligini, subyektivligini ta’minlashga xizmat qiladi. Binobarin, she’riy asarlarda shoir “men”i bilan lirik qahramonning o‘zligini namoyon qilishi qayerda birlashib, qaysi o‘rinlarda alohidalik kasb etishini anglash mushkul kechadi. Zero, shoir ijod jarayonida ko‘proq o‘z “men”ini, o‘z orzu istaklari va alam-hijronlarini qog‘ozga to‘kishi ayni haqiqat. Bu tizginsiz oniy kechinmalar she’rda umumlashma mohiyat kasb etsa, kitobxonga ham yuqsagina shoir “men”i lirik qahramon sifatida o‘zligini namoyon qiladi. “Jarohat”, “Saksoninchi yillar”, “To‘palon daryo bilan xayrlashuv”, “Tanazzul yoxud bir begonaning iztiroblari”, “Nom” dostonlari o‘rtasidan shunday bir “o‘q ildiz” o‘tganki, buni bevosita shoir “men”i desak

[22] Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 10.
[23] Ulug‘ov A. Adabiyotshunoslik nazariyasi. Darslik. – Toshkent: G‘afur G‘ulom, 2020. – B. 225.

mubolag‘a bo‘lmaydi. Garchi dostonlar qahramonlari turlicha bo‘lsa-da, shoir “men”i ularni birlashtirib turadi.

Vaqt, Zamin, Insoniyat kabi obrazlarni birlashtirgan “Saksoninchi yillar” dostonida shoir “men”ini har bir satrda his qilsh mumkin. Insoniyatni qiynagan muammolar, insoniyatning tubanligi, kelajak avlod oldidagi mas’ullik, hayotning davomiyligi, umrning o‘tkinchiligi kabi mushohadalar qarshisida gohida ojiz, gohida dono murabbiydek yo‘l tutgan shoir “men”i kitobxonga juda yaqin va juda aziz. Mana shu jihatlar doston qadrini o‘quvchi oldida yana bir karra oshiradi. Shoir “men”i his qilganlarini his qilishga, o‘ylab mushohada yuritganlarini mushohada etishga, muammolarni bartaraf etish yo‘lidagi jonbozligiga xayrixohlik bildirishga urinadi. Bu jihatlar esa Sirojiddin Sayyid fikrlarining xalqqa yaqinligidan, ularning mulohazalariga hamohangligidan dalolat beradi.

“To‘polondaryo bilan xayrlashuv” dostonida shoir “men”ining ruhiy holati, iztiroblarini anglash mumkin:

Maqsadim zar, shonga o‘ranish emas,
Inson kamol topsin yer-u ko‘k aro.
Yo‘limda yastangan ruhiy cho‘llarda
O‘zing qo‘lla endi meni, jon daryo! [24]

Sirojiddin Sayyid ijodi bilan yaqindan tanishar ekanmiz, ijod namunalarining deyarli barchasida inson kamoloti yo‘lidagi orzu-umidlari, istaklar jamuljamligini ko‘rishimiz mumkin. Insonlarni ogohlikka chorlash, ma’naviy yetuklikka undash, ulardagi chirkin illatlarning barham topishiga ko‘maklashish, yomon xulq-atvorlarning oqibatlarini eslatish, shukronalik, bunyodkor mushohadalar qurshovida yashashga undash kabi g‘oyalar shoirning bosh maqsadidir. Lekin bu osongina erishiladigan, tezda bartaraf etiladigan jarayon emas, shoir aytganidek, maqsadga erishmoq uchun “ruhiy cho‘llarda” sargardon bo‘lishi taqozo etiladi. Shuning uchun daryo jo‘shqinligi, toshqinligi insonlar uchun saboq bo‘lishi, kuch bo‘lishini orzu qiladi.

Bobning ikkinchi paragrafi **“Poetik obraz yaratish mahorati”** deb nomlanib, unda ijodkorning poetik obraz yaratishdagi mahorati o‘rganilgan. Poetik obrazlarning yangilanishi tafakkur yangilanishi bilan bog‘liqdir. Sirojiddin Sayyid ijodida lirik “men”dan tashqari Vatan, Ona, yor, oshiq, dunyo, umr, so‘z kabi poetik obrazlarning yangicha ifoda usuli bilan aks ettirilganligini ko‘ramiz. Bu obrazlar zamon bilan, davrning global muammolari bilan, tinchlik, ozodlik, vatanparvarlik motivlari bilan, insoniy tuyg‘ular tarannumi bilan chambarchas bog‘liq.

“Sevinch” nomli she’rda ham shoir Vatan obrazini yorqin chiza olgan. Bunda chopon badiiy detalining ham o‘ziga yarasha salmog‘i bor:

O‘xshab turgan botirlarga,
Bu tog‘lar ham adirlarga,
Zarbof-zarbof kechalardan
Choponlar yopgan yurtim.[25]

[24] Сирожиддин Саййид. Асарлар. I жилд. Шеърлар. Достонлар. – Тошкент: Шарқ, 2018. – Б. 294.
[25]Сирожиддин Саййид. Асарлар. II жилд. Шеърлар. Достонлар. Қирқ ҳадис. – Тошкент: Шарқ, 2018. – Б. 329.

O‘zbek an’analariga ko‘ra yigitlarga to‘y marosimlarida, bayram kunlarida yoki shunga o‘xshash shodiyona davralarda zar chopon kiygizish odat tusiga kirgan. Bu jarayon yigitlarda o‘ziga ishonch, g‘urur, faxr tuyg‘ularini shakllantirgan, qolaversa, ularning zimmalariga yanada mas’uliyat yukini yuklagan. Bundan tashqari, boshqalarga ibrat qilib ham ko‘rsatishga asos bo‘lgan. Yuqoridagi bandda botir yigitlarga xos kuchlilik, ulug‘vorlik, sobitlik kabi xususiyatlar tog‘ va adirlarga ko‘chiriladi. Shoirning poetik mahorati bilan yulduzlar porlab turgan osmon esa chopon sifatida tasvirlanib yurt tog‘-adirlariga tortiq etilmoqda. Shoir lojuvard osmonni chopon sifatida kiygan vatan tog‘-adirlari tasvirini zabardast yigitlar ko‘rinishida gavdalantirgan. Bu bilan shoir kitobxonga ajoyib obrazli jarayonni havola etadi.

“Hazrat Navoiy” g‘azalida esa Vatan timsoli Navoiy timsoli bilan bir nuqtada tutashadi va betakror poetik obraz vujudga keladi:

Navoiyning Vatan yanglig‘ qiyosi yo‘q,
Vatan yanglig‘ senga har kun kerak bo‘lgay[26]. Bu o‘xshatishlar ham Navoiy dahosining buyukligini, ham Vatan tushunchasining ulug‘vorligini ortiqcha so‘z ishlatmasdan turib ham ifodalay olish imkonini yaratgan.

“Hammaga ma’lum gap ham hech kimnikiga o‘xshamagan yo‘sinda ifodalansa, she’r jozibali bo‘ladi”, – deya ta’kidlaydi adabiyotshunos olim Qozoqboy Yo‘ldoshev o‘z maqolalaridan birida[27]. Nazarimda, Sirojiddin Sayyidning ona mavzusidagi she’rlarida aynan mana shu jihat ko‘zga tashlanadi. Shoir ijodida bu mavzu katta salmoqni egallamasa-da, o‘ziga xos ifoda va samimiyatga yo‘g‘rilgan fikrlar shodasi bilan kitobxon ko‘nglidan o‘rin egallaydi. “… badiiy obrazning o‘ziga xos belgilarga boyligi tasvirlanayotgan narsa-buyum, hodisa yoki kishilarga xos xususiyatlarning barchasini ko‘rsatishni emas, balki ulardan alohida ajralib turuvchilarini, ularning mohiyatini ochib beradiganlarini jamlashni anglatadi”[28]. Shoir Ona mavzusida qalam tebratar ekan, Onalarga xos bo‘lgan eng inja sifatlarni, fazilatlarni noziklik bilan ifodalaydi.

Sen mas’ud dunyoning borini
O‘ylading. Yashading. O‘tkarding.
Berding qorachiqlar umrini,
Tunlarni kiprikda ko‘tarding[29].

Onalar siymosiga xos tuyg‘ular Sirojiddin Sayyid qalamida mubolag‘ali tarzda badiiy jihatdan ta’sirchan ifoda etiladi: “Tunlarni kiprikda ko‘tarding”. Bu manzaralarda onalarimizning bedorligi, nafaqat jismonan uyg‘oqligi – ko‘zlarning uyqu uchun yumilmasligini, balki qalb bedorligini ham mohiyatga singdirib yuboradi. Shoirning ushbu topilmasi hayotiy asoslarga tayanilganligi bilan ham ibratli. Kiprikning ko‘tarilib turishi ko‘zning yumilmaganidan dalolat bersa, tunlarning kiprikda ko‘tarilishi tungi bedorlikdan, farzandining oromi uchun

[26] Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. |– Б. 471.
[27] Qozoqboy Yo‘ldosh. So‘z yolqini. – Toshkent: G‘afur G‘ulom, 2018. – B. 222.
[28] Xudoyberdiyev E. Adabiyotshunoslikka kirish. – Toshkent: Iqtisod - Moliya, 2007. – B. 35.
[29] Сирожиддин Саййид. Асарлар. I жилд. Шеърлар. Достонлар. – Тошкент: Шарқ, 2018. – Б. 26.

barcha azoblarga tayyor turgan onalarning umumlashma siymosini ham kitobxon ko‘z o‘ngida reallashtirishga xizmat qilmoqda.

“Ustodi avval” she’rida ona obrazi inson kamoloti uchun kamarbasta bo‘ladigan, o‘zligini va borliqni anglab borishda ko‘maklashadigan ustoz qiyofasida namoyon bo‘ladi:

Xatim chiqdi onam kaftin xatlaridan,
Kamol topdim kaftlarining taftlaridan[30]

Kaft chiziqlari shoir nazdida xat – yozuv hisoblanadi. Bu jumla bilan shoir har birimizning kamol topishimizda onalarimizning o‘rni beqiyosligiga ishora qiladi. Bu kaftlarda nafaqat ilm-ziyo bor, qolaversa, qaynoq mehr, ruhiy quvvat ham mujassamdir.

Shoir sevgi-muhabbat mavzusidagi she’rlarida badiiy niyatni yangicha poetik topilmalar orqali ifodalay olgan. Bunda ijodkorning individual uslubi yetakchilik qiladi, ya’ni xalqona timsollar va detallar sevgi, oshiq, yor kabi bu mavzuning ustunlarini yaratishda muhim rol o‘ynaydi. Shoir sevgi obrazini ko‘ngildagi tugun, erib ketgan qor, ungan boychechak, shovullagan terak, nayson yuvgan ko‘ylak kabi timsollar asosida aks ettiradi.

Sevgi tiniq kulgungizdir, saqlang uni,
Sizning go‘zal mulkingizdir, asrang uni[31].

Aslida mavhum tushuncha hisoblangan sevgi tuyg‘usini shoir sof, samimiy tabassumda gavdalantirgan.

Badiiy tafakkurning yangi xususiyatlari ijodkorning yor vasfiga bag‘ishlangan ushbu to‘rtligida ham bo‘y ko‘rsatadi:

Soching hasratida har yon yig‘idir,
Qoshing qay jallodning xunxor tig‘idir.
Zulfing ostidagi pinhon xoling ham
Qaysi bir oshiqning qorachig‘idir[32].

To‘rtlikda yorning go‘zalligi ta’riflangan. An’anaviylik yorning sochi, zulfi, xoli, qoshi kabi a’zolari tilga olinishida va ularni tig‘, pinhon, yig‘i kabi so‘zlarga biriktirilib qo‘llanilishida ko‘zga tashlanadi. Bizningcha, shoir mahorati yor zulflari ostiga bekingan xolning oshiq qorachig‘iga o‘xshatib obraz yaratganligidir. Oshiq yor go‘zalligiga maftun bo‘lganligidan unga yashirin sur’atda tikila-tikila o‘z qorachiqlarini yor yuzida qoldiradiki, bu yorga yanada go‘zallik baxsh etib xolga aylanadi. Tasavvur etsa bo‘ladigan, ammo amalga oshirish umuman mumkin bo‘lmagan bu mubolag‘ali holat kitobxonga estetik zavq beradi.

Sirojiddin Sayyid yaratgan ohorli obrazlar milliy ruhiyat, o‘zbekona turmush-tarzi bilan bevosita bog‘liq. Bu shoirning xalq ruhiyatiga yaqinligidan dalolat beradi va o‘z navbatida she’rlarining kitobxonlar ko‘nglidan joy olishini ta’minlaydi. Hayotimizda qo‘llaniladigan oddiygina buyumlarning poetik obraz darajasigacha ko‘tarishi bilan shoir o‘zbek tili so‘zlarining ma’no qatlamlari boyishiga munosib hissa qo‘shib kelmoqda.

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[30] Сирожиддин Саййид. Асарлар. II жилд. Шеърлар. Достонлар. Қирқ ҳадис. – Тошкент: Шарқ, 2018. |– Б. 162.
[31] O‘sha kitob. – B. 49.
[32] O‘sha kitob. – B. 142.

“Shoir ijodida badiiy san’atlarning o‘rni” deb nomlanuvchi uchinchi bobning birinchi paragrafi **“Tashbeh san’ati va shoir mahorati”** deb nomlanib, unda shoir ijodida tashbeh san’atining o‘rni masalasi yoritilgan. Shoir ijodidagi tashbehlarning o‘xshatilayotgan qismlarini hisobga olib ikki guruhga bo‘lib tahlil qilishni joiz topdik:

1. O‘xshayotgan qism tabiat unsuri ekanligiga ko‘ra.
2. O‘xshatilayotgan qismning tabiat unsurlarini aks ettirishiga ko‘ra.

Birinchi guruhdagi tashbehlarga e’tibor berilsa, tabiat unsurlari, hodisalari, tasvirlari biroz bo‘lsa-da kichraytirib, o‘z vazifalarini bajarishda ojizlik qilayotgandek tasavvur uyg‘otadi. Ular go‘yo insonlardan, ular yaratgan narsalardan, topildiqlardan kuch olayotgan singari tasvirlanadi. Aynan mana shu xususiyat shoir ijodidagi tashbehlarning o‘ziga xos ajralib turadigan jihatlarini namoyon etadi. Sababi adabiyotda yaratilgan barcha tashbehlar tabiatga uyg‘unlashtirib, undagi barcha go‘zalliklarga qiyosan yaratilgan. Sir emaski, kishilardagi ulug‘vorlik tog‘larga, xokisorlik yerga yoki qizlarning yuz go‘zalligi gulga, oyga, qaddi-qomati sarv daraxtiga, sochlari sunbulga, ko‘zlari yulduzga, ko‘ngil kengligi osmonga qiyos qilingan. Sirojiddin Sayyid ko‘pgina tashbehlarida bu hodisaning aksini qo‘llab, o‘zgacha uslubni yaratadi. Bunday tashbehlar ham o‘quvchi hayratiga, zavqiga, tahsiniga sazovor bo‘la oladi. Oy bilan bog‘liq tashbehlar quyidagi to‘rtlikda mavjud:

Bir uzuk bor edi, ey ko‘zi suzuk,
Biz ishqning shu oltin halqasin uzdik.
Ko‘kdagi yarim oy – siniq uzukday,
Ko‘ldagi yarim oy – bir siniq uzuk[33].

She’rda uzuk ishq halqasi sifatida tasvirlangan. Oshiq tilidan aytilgan ushbu fikrlarda ma’shuqaga iddao, yarim ko‘ngillarni birlashtirishga undov, chaqiriq anglashiladi. Bu misralardagi “yarim oy” oshiqning ishq dardiga mubtalo bo‘lib, ma’shuqa visoliga intizorligini izohlab kelayotganday go‘yo. “Siniq” so‘zi zamiridagi g‘amginlik oshiq ko‘ngillarning ruhiy holatini anglatib kelmoqda.

Ikkinchi guruh tashbehlarda, o‘xshatilayotgan qism tabiat unsurlari vositasida tasvirlanadi (birinchi guruhda o‘xshayotgan qismning o‘zi tabiat unsurlari bo‘lib ularni tasvirlashda, holatni yoritib berishda, ularni izohlashda inson omili bilan bunyod etilganlar izohlovchi vazifasini bajaradi: oy – hamshira misol, quyosh – non misol, qarg‘alar – qora atlas kabi, teraklar – o‘chgan shamlarday, chinorlar – ustunlar kabi).

“Suv keltirgan elda aziz” she’ri Boysun shahri va uning atrofidagi qishloqlarda necha zamonlardan buyon toza ichimlik suviga tashna bo‘lib yashayotgan aholining ko‘p yillik orzu-armonlari qisqa muddatda ro‘yobga chiqqaniga oid voqeaga bag‘ishlanadi. Eldoshlarining quvonchlariga sherik bo‘lgan shoir qalb so‘zlarini she’rga solar ekan, go‘yo doston kuylayotgan baxshidek misralarni misralarga tizadi:

[33] Сирожиддин Саййид. Асарлар. IV жилд. “Хамса” ҳайратлари. Тун билан тонг. Тўртликлар. Шеърлар. Ғазал дафтари. Таржималар. Насрий оҳангларда. – Тошкент: Шарқ, 2019. – Б. 103.

Jamolingni koʻz-koʻz aylab koʻz oʻynatgim keladi,
Boychiborni oʻynatganday soʻz oʻynatgim keladi[34].

Bu oʻrinda ham Sirojiddin Sayyidga xos usul, ya'ni ikki she'riy san'atni bir nuqtada birlashtirib yangi topilmani kashf qilish mahoratini koʻrishimiz mumkin. Boychibor bu – "Alpomish" dostonidagi ot obraziga berilgan nom. She'rda bu nomni qoʻllagan shoir talmeh san'atini vujudga keltirgan. Boychibordagi shiddatlilik, shijoatkorlik, ildamlik, hayratga solishlik kabi xislatlarning oʻz ruhiyatida ham boʻlishni va she'rlariga koʻchishini istaydi. Qoʻllanilgan tashbeh kitobxon zavqini oshiradi, ruhiyatiga koʻtarinkilik bagʻishlaydi.

Sirojiddin Sayyid tashbeh san'atidan unumli foydalanib, oʻz she'rlarining badiiy qiymatini oshirgan. Tashbeh san'atini qoʻllashda boshqa san'at turlaridan ham unumli foydalanib, yangicha poetik obrazlarni yarata olgan.

"Shoirning badiiy san'atlarni qoʻllash usullari" deb nomlangan ikkinchi paragrafda mubolagʻa, tazod, irsoli masal, talmeh kabi she'riy san'atlarning shoir ijodidagi oʻrni bayon qilingan.

Sirojiddin Sayyid koʻp bora murojaat qilgan san'at turlaridan biri bu – talmeh san'atidir. "She'r va nasrda tarixiy shaxslar, voqealar, afsonalar, asar qahramonlariga ishora qilmoq san'ati talmeh deb ataladi"[35]. Shoirning "Istiqlol" she'rida yozuvchi Shuhrat tilga olinadi. Uning shaxs sifatida xalqi, adabiyoti va yurt istiqboli uchun qilgan bemisl xizmatlari talqin etilar ekan, xalq qalbida mangu oʻz oʻrniga ega siymo boʻlgani adib asariga ishora qilinish orqali ("Oltin zanglamas") koʻpma'noli poetik qatlamlarni yuzaga keltiradi:

Zamon mard zotlarni bekor tanlamas,
Oltin zanglamagay, oltin zanglamas[36].

Adabiyotda soʻzlar yoki fikrlar qarama-qarshiligidan poetik maqsadda foydalanish uzoq asrlardan beri mavjud. She'riyatda bu qarshilantirish san'at darajasigacha koʻtarilib tazodni yuzaga keltirgan. "Uyquda aytgan she'rim"da bir necha oʻrinlarda tazod san'ati mavjud. Lirik qahramonning Tangriga iltijosi shaklida ifodalangan fikrlarda atrofga, yurt taqdiriga, avlodlar kelajagiga befarq boʻlmaslik, muammolarga koʻz yumib emas, ularni bartaraf etish yoʻllari haqida qaygʻurishni baxt deb bilish gʻoyalari oʻz aksini topgan.

Gʻaflatga yor etma, tugʻyon buyurgil,
Oromimni olgin, boʻronimni ber[37].

Bu oʻrinda ikki antonimik juftlik ishtirok etgan. Gʻaflat va tugʻyon, orom va boʻron. Gʻaflat befarq, loqaydlikni ifodalasa, tugʻyon esa qarama-qarshi fikrlar, yangi mulohazalar, ijobiy his-tuygʻular, harakatga undovchi motivlarni oʻz ichiga oladi va ular jamiyat rivojiga hissa qoʻshishga qodir. Orom va boʻron soʻzlari oʻzaro antonim emas. Orom mavhum ot. Boʻron tabiat hodisasi. Lekin boʻrondagi gʻalayon, isyonkorlik, junbushga kelish xususiyatlari oʻz navbatida orom bilan zidlik hosil qila oladi. Lirik qahramondagi loqaydlikka qarshi isyonkor fikrlar

[34] Сирожиддин Саййид. Асарлар. IV жилд. "Хамса" ҳайратлари. Тун билан тонг. Тўртликлар. Шеърлар. Ғазал дафтари. Таржималар. Насрий оҳангларда. – Тошкент: Шарқ, 2019. – Б. 131.
[35] Асаллайев А. ва бошқ. Бадиий санъат жозибаси. – Тошкент: Янги аср авлоди, 2005. – Б. 9.
[36] Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 336.
[37] Сирожиддин Саййид. Асарлар. I жилд. Шеърлар. Достонлар. – Тошкент: Шарқ, 2018. – Б. 142.

kitobxonga ham yuqadi. Shoir bu she’rda bugungi kunda global hisoblangan loqaydlik va befarqlikka qarshi tuyg‘ularni ifodalagan. Xulosa chiqarishni esa kitobxonga havola etadi.

“She’rda maqol, matal, hikmatli so‘zlarni muayyan maqsadda ishlatish usuliga irsoli masal deb ataladi”[38]. Adabiyotda maqol janrini qo‘llash uzoq asrlardan beri an’ana sifatida mavjud. Ayniqsa, o‘zbek adabiyotida bu janr keng ko‘lamga ega. Bunga sabab o‘zbek adabiyotining tamal toshi hisoblangan xalq og‘zaki ijodining boyligidir. “Bevafolik” deb nomlangan she’rning bir necha o‘rinlarida irsoli masal qo‘llanilgan. She’rda bevafolik bir necha o‘xshatishlar asosida talqin etiladi:

O‘sma ketar, egma qoshlar qarib qolgay,
Ikki qoshning o‘z “yo”siga vafosi yo‘q[39].

Xalqimizda “O‘sma ketar, qosh qolar” degan maqol bor. Bu maqol o‘tkinchi narsalarga ruju qo‘ymaslik, asl narsalarning qadriga yetishdek mazmunni o‘zida mujassamlashtiradi. Shoirning mahorati shundaki, nafaqat o‘sma, balki, qoshlar shaklining o‘zi-da o‘tkinchi, ularning chiroyi ham abadiy emasligini “Ikki qoshning o‘z “yo”siga vafosi yo‘q” jumlasida mujassamlashtirganligidadir.

Adabiyotdagi badiiylikni ta’minlovchi san’atlardan biri mubolag‘a san’atidir. Shoir Sirojiddin Sayyid ijodida ham bu san’at yordamida go‘zal poetik topilmalar yaratilganki, ularning barchasi kitobxonga zavq ulashadi hamda badiiy tafakkuri rivojiga xizmat qiladi.

Kiprik bilan bog‘liq badiiy obrazlar she’riyat dunyosida talaygina. Kiprik yor go‘zalligini ifodalashda, yurtga mehr-muhabbat tuyg‘ularini aks ettirishda o‘ziga xos badiiylik yarata olgan. “To‘rt so‘z” she’rida kipriklar bilan hayoli, iboli qiz obrazi gavdalantiriladi:

Yerga tegib turgan kipriklar,
Iffat ekib turgan kipriklar[40].

Aslida kiprik detalining o‘ziyoq go‘zallikni tavsiflashda ishtirok etar ekan, uning yerga tegish darajasida ta’riflab yor go‘zalligini yanada nafisroq, yanada injaliroq tasvirlashga erishgan. Shoir nazdida u yerga tegish barobarida iffat urug‘larini ham ekmoqda. Bu kabi obrazli holat yorning tashqi go‘zalligi bilan bir qatorda ichki nafosatining ham yuqori ekanligiga kitobxon e’tiborini jalb etadi.

Shoir qo‘llagan barcha she’riy san’atlar shoir ijodining yuksalishiga, badiiyatning oshishiga, so‘z qo‘llashda tajriba orttirishiga, obrazli tasvirlarning boyishiga xizmat qilgan bo‘lsa, o‘z navbatida shoir mahorati bilan ushbu she’riy san’atlarning tadrijiy takomillashuvi rivoj topmoqda.

XULOSA

1. Shoir Vatan, Ona, sevgi-muhabbat, ijtimoiy-ma’naviy mavzularda yuksak g‘oyaviylik bilan sug‘orilgan ko‘plab ijod namunalarini yaratdi. Asarlarda aks etgan

[38] Асаллайев А. ва бошқ. Бадиий санъат жозибаси. – Тошкент: Янги аср авлоди, 2005.– Б. 8.
[39]Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 37.
[40] Сирожиддин Саййид. Асарлар. II жилд. Шеърлар. Достонлар. Қирқ ҳадис. – Тошкент: Шарқ, 2018. – Б. 395.

mavzu va g‘oya birligi barcha komponentlarni, jumladan, shakl va mazmun, obraz va obrazlilik, janr xususiyatlari hamda badiiy san’atlarni bir maxrajda birlashtirib, badiiy mukammal she’rlar yaratilishiga asos yaratdi.

2. Yuksak vatanparvarlik, ogohlikka da’vat, bedor qalb bilan chin insoniylik fitratida yashashga undash kabi g‘oyalar shoir ijodining o‘q tomirini tashkil etib, uning barcha davr ijodi – mustaqillikkacha va keyingi davr ijodi uchun ham xarakterli bo‘lib, tadrijiy takomilini belgilab keladi.

3. Sirojiddin Sayyid barcha she’r tizimlari (aruz, barmoq, erkin she’r tizimi)da barakali ijod qilib kelmoqda. Aruzda yaratilgan ijod namunalarida ham an’anaviylik, ham novatorlik ko‘zga tashlanadi. Mumtoz janrlardan hisoblangan g‘azal, muxammas, fard kabilar shoir ijodida salmoqli o‘ringa ega. Barmoq vaznidagi asarlarining ayrimlarida ham aruz vaznining ta’siri yaqqol ko‘rinadi. Erkin she’r tizimidagi ijod namunalarida ogohlikka, ma’naviy barkamollikka da’vat ruhi sezilib turadi.

4. Shoir dostonlarida erksizlikka, adolatsizlikka qarshi isyon, ichki tovlanishlarning tobora olovlanib, shoir “men”i va kitobxon ruhiyatini junbushga soladi. Va ayni shu jihatga ko‘ra ular bir-biri bilan maslakdoshga aylanadi. Lirik qahramon bilan shoir “men”i turli rakurslarda birlashadi. Bu birlashuv Ona zaminga, zamonga, urushga, jaholatga, vatanga, ijtimoiy munosabatlarga, insoniy tuyg‘ularning qadri kabi masalalarga bo‘lgan faol munosabatda yaqqol namoyon bo‘ladi.

5. Shoir ijodida Vatan, Ona, yor, oshiq, so‘z, umr kabi timsollarga boy betakror poetik obrazlar yaratilgan. Yaratilgan poetik obrazlar milliy turmush tarzimizda, millatimiz mentalitetiga mos bo‘lgan hayotiy poetik vositalar, detallar yordamida chizilib, milliy kolorit shakllantirilib, o‘quvchi ruhiyatiga yaqinlashtirilgan.

6. Vatan mavzusi shoir ijodining katta qismini egallaydi. Bu obrazni poetik gavdalantirishda shoir so‘ri, ayvon, qo‘rg‘on, obdasta, qaldirg‘och, hassa, narvon kabi badiiy unsurlarni mahorat bilan qo‘llaydi. Ayni paytda vatan timsolini Ona va buyuk daholar siymosida ham aks ettirib, ikki obyektni bir nuqtada birlashtirib, o‘zining badiiy salohiyatini ko‘rsatib bera olgan.

7. Falsafiy ruh yetakchilik qiladigan timsollarni gavdalantirishda mavhumlikdan aniqlik tomon borib betakror obrazlar yarata olgan. Jumladan, umr – osilgan tugma, uchqur tulpor, chayqalib ketguvchi kema; dunyo – eski chopon, urchuq singari.

8. Sirojiddin Sayyid tashbeh san’atidan unumli foydalanib she’rlarining badiiy qiymatini oshirgan. Shoir tashbehlarida tasvir etilmoqchi bo‘lgan obyekt tabiat unsurlariga nisbatan taqqoslanishida ikki xil ifoda usuli ko‘zga tashlanadi. Ayrim yaratilgan tashbehlar tabiat unsurlari, vositalaridan ustunroq, kuchliroq tarzda tasvirlansa, ba’zilari ularga teng ravishda qiyoslanadi.

9. Shoir foydalangan barcha she’riy san’atlar, jumladan, tashbeh, tazod, talmeh, irsoli masal, mubolag‘a kabi badiiy san’at turlari shoir ijodining yuksalishiga, badiiyatning oshishiga, so‘z qo‘llashda tajriba orttirishiga, obrazli tasvirlarning boyishiga xizmat qilgan bo‘lsa, o‘z navbatida shoir mahorati bilan ushbu she’riy san’atlarning tadrijiy takomillashuviga katta hissa bo‘lib qo‘shilmoqda.

SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES DSc.03/30.12.2019.Fil.19.01 AT ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE

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

NAZAROVA NAMUNA ABDUMAJITOVNA

THE POETICS OF SIROJIDDIN SAYYID'S POETRY

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

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

Tashkent – 2025

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.4.PhD/Fil4067 raqam bilan ro‘yxatga olingan.

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INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. In world literary studies, the poet's poetic universe, the dominant characteristics of their poetry, imagery and the creation of poetic images, the mastery of utilizing literary devices, and stylistic uniqueness have long been subjects of study. Concurrently, considering that these aspects manifest individually in each poet's work, differing from others, they hold scientific significance as a creative process that never becomes obsolete, revealing new facets in each creative piece.

In world literary studies, from the beginning of the last century to the present day, scientific research has consistently regarded the ideological and literary features of poets' works, thematic scope, artistry, imagery, image creation, and skillful use of poetic elements as one of the main issues of literary criticism. In particular, the matters of literary image, lyrical hero, the poet's "self" in poetry, symbols and allegories, and their literary interpretation remain among the leading concerns. Studying various poetic devices used in poetry as products of creative mastery and an active attitude towards reality is also one of the pressing issues in contemporary literary studies.

Uzbek literary criticism has always seriously studied the poet's poetic vision, his potential for creating a literary image. The literary discoveries of the new generation of creators are characterized by their various shades of meaning, their focus on reflecting the emotional experiences of the lyrical hero against the background of social and spiritual-aesthetic, as well as human-nature relations. The study of Uzbek poetry, especially the work of the talented poet Sirojiddin Sayyid, from the point of view of literary skill, creates the need to make observations on problems related to the nature of lyrical experience by determining the poet's attitude based on the poet's personality, worldview, manifestation of his "self", new ideological and literary motifs, traditional and modern methods of expression in the creation of images and symbols, and the interpretation of symbolic and figurative images. So, "we must never forget that attention to literature, art and culture is, first and foremost, attention to our people and our future. As our great poet Chulpon said, if literature and culture thrive, the nation can survive" [41] Therefore, based on the new research directions emerging in contemporary Uzbek literary studies, the approach to the inner world of spiritual experience manifested in the poet's work from the perspective of national and universal values determines the relevance of the work.

[41]Мирзиёев Ш.М. Адабиёт ва санъат, маданиятни ривожлантириш халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир. Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // Халқ сўзи, 2017 йил 4 август.

Decrees of the President of the Republic of Uzbekistan PF-5847 dated 8 October 2019 “On the approval of the concept for the development of the higher education system of the Republic of Uzbekistan until 2030”, PF-5850 dated 21 October 2019 “The prestige of the Uzbek language as the satate language and spiritual and educational measures”, PF-60 dated 28 January 2022 “On the development strategy of the new Uzbekistan for 2022-2026”, PF-158 dated 11 September 2023 “On the strategy “Uzbekistan – 2030”. ”, Resolution No. PQ-3652 dated 5 April 2018 “On measures to further improve the activities of the Union of Writers of Uzbekistan”, Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No 139 of March 11, 2021 “On the development of entrepreneurship and mass media in the Uzbek language” This dissertation research serves the established purpose. to a certain extent the implementation of the tasks set out as well as other regulatory and legal documents related to this activity.

Research corresponds to the priority areas of scientific and technological development in the Republic. The dissertation research was carried out in accordance with the priority direction of the Republican Scientific and Technological Development I: “Forming a system of innovative ideas and ways of implementing them in the social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state”.

The extent of study of the problem. The issues of poetics in poetry, its uniqueness as a literary genre, classification, literary and aesthetic features, imagery, and the creation of poetic images have been thoroughly studied by Western and Eastern scholars and philosophers. Specifically, these aspects are reflected in the views of scholars from various periods, including Plato, Aristotle, Al-Farabi, Avicenna, Hegel, V.G. Belinsky, A. Potebnya, A. Saadi, Fitrat, René Wellek, Austin Warren, Izzat Sultan, L. Timofeev, G. Pospelov, B.Sarimsoqov, and V.E. Khalizev[42].

In Uzbek literary studies, observations on poetry have been made in scientific-theoretical and popular-scientific research, in which a number of works have been written on such issues as the genre characteristics of poetry, the scope of

[42] Шарафиддинов О. Замон. Қалб. Поэзия. – Тошкент, 1962; Каримов Н. Ҳамид Олимжоннинг поэтик маҳорати. – Тошкент: Фан, 1964; Мамажонов С. Услуб жилолари. – Тошкент: Адабиёт ва санъат, 1972; Белинский В. Г. Адабий орзулар. – Тошкент: Ғафур Ғулом, 1979; Раҳимжонов Н. Давр ва ўзбек лирикаси. – Тошкент: Фан, 1979; Форобий. Шоирлар санъати қонунлари ҳақида / Аристотель. Поэтика. – Тошкент: Ғафур Ғулом, 1980; Иззат Султон. Адабиёт назарияси. 2-нашри. Тошкент: Ўқитувчи, 1986; Фитрат. Адабиёт қоидалари. – Тошкент, 1995; Комилов Н. Тафаккур карвонлари. – Тошкент: Маънавият, 1999; Расулов А. Танқид, талқин, баҳолаш. – Тошкент: Фан, 2006; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006; Норматов У. Ижод сеҳри. – Тошкент: Шарқ, 2007; Раҳимжонов Н. Мустақиллик даври ўзбек шеърияти. – Тошкент: Фан, 2007; Назаров Б. Ҳаётийлик – безавол мезон. – Тошкент: Фан, 2008; Гегель. Эстетика. Биринчи жилд. Рус тилидан М. Абдуллаев таржимаси. – Тошкент: Ўзбекистон файласуфлар жамияти, 2011; Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2012; Умуров Ҳ. Тирик шеърлар поэтикаси. – Тошкент: Наврўз, 2015; Жабборов Н. Замон, мезон, шеърият. – Тошкент: Ғафур Ғулом, 2015; Баҳодир Карим. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2016; Сувон Мели. Сўзу сўз. – Тошкент: Шарқ, 2020.

the subject, imagery, and the skill of literary use of words. While well-known scholars such as N.Shukurov, N.Karimov, I.G‘afurov, B.Nazarov, H.Umurov, N.Rahimjonov, S.Meli, Ya.Qosim, J.Jumaboyeva, U.Hamdamov, N.Jabborov have made great contributions to modern poetics, a number of researchers[43] have also made observations as their successors.

These studies analyze and explore the poets’ literary skills, their unique choice of words and poetic imagery, and their observations on the renewal of poetic meter and genres.

It is worth noting that the work of Sirojiddin Sayyid, a peer of the poetry of the eighties, has not been left out of these observations: in articles on poetry by scholars and critics, as well as in some studies[44], various opinions and interpretations of the uniqueness of the poet’s work have been put forward. Researcher Rano Payzullayeva conducted scientific research on the topic “Poetic interpretation of the image of the Motherland in the poetry of Sirojiddin Sayyid” [45]. This dissertation examines the poet’s literary mastery in creating the theme of the Motherland, patriotic ideas, and the image of the homeland. However, in addition to the themes of Motherland and patriotism, examples of creativity on the subject of motherhood, reflecting social, spiritual, and moral issues, as well as those dominated by a philosophical spirit, also hold a unique place in the poet’s work. One of the pressing issues facing literary studies is the analysis of works created on such topics, which form the main concept of Sirojiddin Sayyid’s oeuvre, from the

[43] Турдимов Ж. Б. Лирик кечинма табиати. Филол. фан. номз. ... дисс. автореф. – Тошкент, 1999; Ҳамдамов У. Бадиий тафаккур тадрижи. – Тошкент: Янги аср авлоди, 2002; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент: Фан, 2004; Ҳайитов А. 90-йиллар ўзбек шеъриятида анъана ва услубий изланишлар. Филол. фан. номз. ... дисс. – Тошкент, 2004; Ходжамқулов У. Н. Миртемир лирикасида сўз ва образ. Филол. фан. номз. ... дисс. автореф. – Тошкент, 2004; Сабирдинов А. Ойбекнинг шеърий маҳорати. – Тошкент: Фан, 2005; Қурбонбоев И. А. 90-йиллар ўзбек шеъриятида образлилик. Филол. фан. номз. ... дисс. автореф. – Тошкент, 2005; Ашурова Г. Абдулла Орипов шеърларида анъана ва бадиий маҳорат. Филол. фан. номз. ... дисс. – Тошкент, 2008; Ҳасанов Ш. Истеъдоднинг рангин жилолари. – Самарқанд: СамДУ нашри, 2011; Жўрақулов У. Назарий поэтика масалалари. – Тошкент: Ғафур Ғулом, 2015; Қуронов Д. Назарий қайдлар. – Тошкент: Академнашр, 2018; Холова М. Ўзбек модерн шеърияти: тарихи ва назарияси. – Тошкент: Муҳаррир, 2018; Давронова М. Ҳозирги адабий жараёнда услуб поэтикаси. Монография. – Тошкент: Наврўз, 2019; Муллахўжаева Р. Тафаккур янгиланиши (Шавкат Раҳмон ижоди мисолида). – Тошкент: Мовароуннаҳр, 2019; Ravshanova G. Abdulla Oripovning hajvnavislik mahorati: Filol. fan. b. fals. dok. ... diss. – Qarshi, 2020; Raimova S. Mustaqillik davri o‘zbek she’riyatida diniy-ma’rifiy mavzuning badiiy talqini. Filol. fan. b. fals. dok. ... diss. – Toshkent, 2021; Yuldasheva X. Erkin Vohidov she’riyatida milliy ruhning badiiy ifodasi. – Toshkent, 2023; Yuldashev N. Cho‘lpon she’riyati poetikasi. Filol. fan. d-ri ... diss. – Andijon, 2023; Keldiyorova N. Zamonaviy o‘zbek she’riyatida poetik obraz va uning badiiy talqini: Filol. fan. b. fals. dok. ... diss. – Toshkent, 2023; Oripova G. Mustaqillik davri o‘zbek lirikasi. Filol. fan. dok. ... diss. avtoref. – Farg‘ona, 2024.

[44] Жабборов Н. Замон. Мезон. Шеърият. – Тошкент: Ғафур Ғулом, 2015; Баҳодир Карим. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2018; Пайзуллаева Р. Ватанпарварлик, миллий ғурур туйғуларининг бадиий ифодаси // Сўз санъати. 2020. № 3; Пайзуллаева Р. Сирожиддин Саййид шеъриятида Навоиёна оҳанглар // “Алишер Навоий ижодий меросининг башарият маънавий-маърифий тараққиётидаги ўрни” мавзусидаги IV анъанавий халқаро илмий-амалий конференция материаллари. – Навоий, 2021 йил 23-25 ноябрь; Oripova G, Ibrohimova G. Sirojiddin Sayyid ijodida mumtoz mushtarakliklar // Inertational scientific journal of Biruni. Oct. 2022; Abdulhamidova H., Saminjonova M. Mustaqillik davri she’riyatida milliy detallarning ifodalanishi // Oriental Renaissance: Innovative, educational, natural and social sciences. 2022. November; Payzullayeva R. Sirojiddin Sayyid ijodida xalq og‘zaki ijodi an’analari // “O‘zbek adabiyotining dolzarb masalalari” mavzusidagi xalqaro ilmiy-nazariy anjuman. – Navoiy, 2023; Jabborov N. Men she’r aytsam, bu hayot yana sha’n hayot bo‘lgay... // O‘z AS, 2023. № 42; Жабборов Н. Шоирнинг буғдой сўзи // Халқ сўзи. 2024 йил. №143.

[45] Payzullayeva R. Sirojiddin Sayyid ijodida Vatan obrazining poetik talqini. Filol. fan. b. fals. dok. ... diss. – Navoiy, 2024.

perspective of literary mastery, including the study of the poet's skill in using words and literary devices. This study differs from previous works in that it comprehensively examines the poetic explorations characteristic of the poet's poetry as unified research.

The relevance of the research to the work plans of the research institution where the dissertation was completed. The dissertation research was carried out within the framework of the research plan of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, within the framework of the topic "Current Problems of Literary Studies".

The purpose of the research is to scientifically determine and elucidate Sirojiddin Sayyid's unique literary style, literary and aesthetic views, thematic range, methods of employing poetic devices and creating literary imagery, as well as his place in modern Uzbek literature through an in-depth study of the poetics of his poetry.

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

Studying and classifying Sirojiddin Sayyid's work in terms of its thematic scope, and examining his mastery in expressing specific ideas;

determining the poet's purpose in using poetic images and their role in conveying themes and ideas;

revealing the spiritual, social, aesthetic, and psychological factors of human and world relationships, patriotism, humanism and the interactions between humans and nature in the poet's poetry through analysis;

identifying the genre-stylistic explorations in the poet's poems, particularly the poetic images and symbols created by the poet, and literary techniques based on the predominance of philosophical, moral and educational ideas.

The object of the study was the multi-volume collection of poems by Sirojiddin Sayyid, "Tanlangan asarlar" ("Selected Works"). Based on the essence of the work, poems by other authors were also analyzed where necessary.

The subject of research is the poetic meaning, imagery and image in Sirojiddin Sayyid's lyrical poems, as well as the elements of art that contribute to their creation, such as lyrical experience, composition, theme, idea, problem, folk motif.

Research methods. Hermeneutic interpretation, structural analysis, historical-comparative, biographical and psychological analysis were used in the research process.

The scientific novelty of the research consists from:

The poet's work was analyzed as a holistic system from ideological and literary perspectives, highlighting ideas formed on the basis of national and universal values and revealing the author's approach to them.

It is scientifically substantiated that the core of Sirojiddin Sayyid's poetry and its leading theme consist of high patriotic motifs, with the glorification of the Motherland being one of the poet's primary aims. The praise of the homeland is expressed through various images and symbols, inextricably linked with the native

land and birthplace, against a background of lofty idealism. The poet's role in the literary process, his distinctive features compared to contemporary poets, his harmony with traditional poetry and the influence of his profound humanistic ideas on socio-aesthetic thought are also analyzed.

It is highlighted that the leading motifs and poetic images in the poet's work represent a philosophical interpretation of the relationship between man and the world as a unified phenomenon symbolized by the motherland. This is identified as one of the main factors determining the poet's socio-aesthetic position towards reality and existence.

The analysis demonstrates the poet's skillful use of literary devices, including simile, talmeh, exemplum, antithesis and hyperbole, (*tashbeh, talmeh, irsoli masal, tazod, mubolag'a*) which form the basis for his formal and stylistic explorations. It is argued that his formal and genre experiments ensure the primacy of philosophical depth, wisdom, and folk expression in his work.

The practical results of the research are as follows:

The poetic explorations in the poetry of the period, particularly in the works of Sirojiddin Sayyid, who is the subject of this research, provide new scientific and theoretical insights for literary criticism. These insights serve as a foundation for further research on themes and ideas, imagery and figurative language, skillful use of literary devices, the discovery of new aspects of literary arts, genre and stylistic development, as well as the traditionalism and modernity of poetry. The conclusions drawn regarding these aspects offer valuable contributions to literary studies;

The materials from this research can be utilized in teaching literature courses in higher education, as well as in the preparation of textbooks, manuals, and lecture materials for subjects related to the history of literature and literary processes.

The reliability of the research results is explained by the fact that the research results are a source in the study of Uzbek literature of the independence period, the research is based on scientific and theoretical conclusions, the problem is clearly formulated, and the conclusions drawn are based on historical-comparative, historical-cultural, biographical, and psychological methods of analysis.

Scientific and practical significance of research results.

The scientific significance of the research results is explained by the fact that they provide a deeper understanding of Sirojiddin Sayyid's literary and aesthetic views, scientifically classify the themes in the poet's poetry and the types of poetic art used, enrich theoretical knowledge in this field, and form a broader scientific idea of new traditions, artistic styles and literary processes in the poetics of Uzbek poetry of the 20th and 21st centuries using the work of Sirojiddin Sayyid, and the

research results serve as an important source for the theoretical basis of the poetics of poetry.

The practical significance of the research results is determined by its suitability for use as primary material in teaching literary studies in higher education institutions, the application of methodological approaches used in the research as practical guidance for future scientific works and research on Uzbek poetry, and its function as a scientific basis for various cultural events, seminars, and conferences aimed at promoting Sirojiddin Sayyid's work.

Implementation of research results. The scientific results of the research conducted on the topic of poetic imagery and its literary interpretation in modern Uzbek poetry have been implemented in the following works:

Scientific conclusions regarding the analysis of the poet's work as an integrated ideological and artistic system, the demonstration of ideas formed on the basis of national and universal values, and the disclosure of the author's approach to these ideas were utilized in the practical project PF-201912258 "Creation of a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature" conducted at the Alisher Navoi Tashkent State University of Uzbek Language and Literature from 2021 to 2023. (Reference No. 04/1-43 of the Alisher Navo'i Tashkent State University of Uzbek Language and Literature dated January 8, 2025). Consequently, this project has served as a foundation for enriching the theoretical knowledge related to the works of Sirojiddin Sayyid.

Scientific conclusions regarding the poet's skillful use of artistic devices, which form the basis for formal and stylistic exploration, including figurative arts such as *tashbeh, talmeh, irsoli masal, tazod, and mubolaga* (exaggeration), as well as how the poet's formal and genre-based explorations ensure philosophical depth, wisdom-filled essence, and the prevalence of folk expression, were utilized in the practical project PZ-2020042022 "Creation of a linguodidactic electronic platform for Turkic languages" conducted at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature in 2021-2023. (Reference No. 04/1-789 of the Alisher Navoi Tashkent State University of Uzbek Language and Literature dated March 1, 2025). As a result, the project was enriched with materials related to artistic devices that provide the foundation for the poet's formal and stylistic exploration, including figurative arts such as *tashbeh, talmeh, irsoli masal, tazod, and mubolaga* (exaggeration).

The core of Sirojiddin Sayyid's poetry and its leading theme are composed of high patriotic motifs. The glorification of the homeland is one of the poet's primary aims, with the praise of the motherland expressed through various images and symbols, intricately connected with the native land and birthplace, against a backdrop of lofty idealism. The poet's role in the literary process, his distinctive

features compared to contemporary poets, his harmony with traditional poetry, and his profound humanistic ideas were showcased at the “Xiyobon oqshomlari” (“Evening in the Alley”) poetry night held by the Writers’ Union of Uzbekistan on December 6, 2024. (Reference No. 01-03/973 of the Writers’ Union of Uzbekistan dated December 6, 2024). As a result, positive emotions and noble ideas were cultivated in the hearts of literature enthusiasts, and aesthetic pleasure was imparted.

The leading motifs and poetic images in the poet’s works are closely intertwined with the symbol of the motherland, presenting a holistic phenomenon that philosophically interprets the relationship between humans and the universe. These elements are among the main factors that define the poet’s socio-aesthetic position towards reality and existence. The poet skillfully employs literary devices that form the basis for formal and stylistic exploration, including similes, allusions, parables, contrasts, and hyperboles. The philosophical depth, wisdom, and folk expression methods of the poet’s formal and genre explorations were utilized in the “Students’ Time” program broadcast on the “Yoshlar Radio Channel” on December 13, 2024, at 10:00 AM. (Reference No. 14-05-225 dated December 26, 2024, from the State Institution “Yoshlar Radiosi” of the National Television and Radio Company of Uzbekistan). As a result, the poet's verses, which celebrate patriotism and genuine human emotions, served to elevate the spiritual quality of the program.

Approbation of the research results. The results of this research were publicly discussed in reports at 2 international and 2 national scientific and practical conferences.

Publication of the research results. 13 scientific works have been published on the topic of the dissertation. Among these, eight have been published in journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations, and one has been published in an international publication.

Structure and scope of the dissertation. The structure of the dissertation consists of an introduction, three main chapters, a conclusion, and a list of references. The length of the dissertation is 144 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction establishes the relevance and necessity of the topic, defines its aims and objectives, object and subject. It indicates its compliance with the priority areas of science and technology of the Republic, emphasizes its scientific and practical significance, provides information on its reliability, implementation

and acceptance in practice, published works, structure and volume of the dissertation.

The first chapter of the dissertation is titled "**Ideological and Artistic Features of Sirojiddin Sayyid's Poetry**". This chapter comprises two parts, with the first section called "**The Unity of Theme and Idea in the Poet's Poetry**". Since the inception of literature, there has always been a need to understand and comprehend the magic of the art of poetic expression. Due to this need, the interpretation and research of the poet's poetic world and the processes through which the elegance of words manifests itself fall under the responsibility of scholars and scientists. The poetics of a work, aspects of artistry, criteria and foundations, theme and idea, system of images, characteristics of type and genre, and issues of artistic speech have been studied by world literary scholars since Aristotle's "Poetics". Indeed, these aspects constitute a continuous process that renews itself in the work of each creator, revealing new facets of aesthetics through the poet's artistic mastery.

Detailed information about the concept of poetics is provided in theoretical manuals, encyclopedias, and dictionaries on literary studies, and research has been conducted on its main features and structural aspects. Specifically, in the "Explanatory Dictionary of the Uzbek Language", the term poetics is briefly defined as follows: "Poetics (Greek poietika - poetic art). 1. The branch of literary theory that studies the structure of the art of words, it's consistent and historical laws; the system of expressive means used in a literary work. 2. The system of artistic principles and characteristics of a particular direction in literature or specific to an individual poet or writer"[46].

In the book "Literary Encyclopedia: Terms and Concepts", it is emphasized that poetics is one of the oldest sciences studying fiction, and its expanded meaning corresponds to the concept of literary theory. It is defined as a field of literary theory that examines the specific features of literary works, types and genres, trends and directions, style and method, as well as all components of artistic intention. In the encyclopedia, the concept of poetics is defined according to three aspects: "Usually, poetics is divided into three main branches: general (theoretical or systematic – "macropoetics"), specific (or descriptive – "micropoetics"), and historical"[47].

The "National Encyclopedia of Uzbekistan" also presents ideas consistent with this concept. Poetics is described as a science focusing on the system of expressive means in literary works, being one of the oldest branches of literary studies. It is emphasized that, in a broad sense, poetics aligns with the concept of literary theory. The encyclopedia distinguishes three components of poetics: general poetics, descriptive (specific) poetics, and historical poetics[48].

From the observations above, it becomes evident that although the concept of poetics is studied by dividing it into three components, their approach to a work of

[46] Ўзбек тилининг изоҳли луғати. III жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, 2020. – Б. 304.
[47] Литературная энциклопедия. Терминов и понятий. – М.: НПК. Интелвак, 2001. – С. 785.
[48] O'zbekiston Milliy ensiklopediyasi. VII jild. – Toshkent, 2001. – B. 162.

art shares a common essence. The criterion of poetics in evaluating a literary work is singular - it is directed at revealing the creator's high artistry and poetic mastery.

Consequently, in this study, as we examine the poetics of the talented poet Sirojiddin Sayyid's poetry, based on the aforementioned common feature, we have endeavored to identify and analyze the poetic elements that contribute to the creator's poetic mastery and ensure the high artistic quality of his works. Indeed, the renowned literary scholar B. Sarimsakov emphasized the following in his treatise "Fundamentals and Criteria of Artistry": "It becomes evident that when evaluating the artistry of a literary work, one must first focus on its content, that is, the essence of the event, and then on the degree to which this essence is expressed through words. Often, in scientific articles or monographs devoted to the analysis of a literary work, the main attention is given to one of these two levels, while the other is overlooked. Such a one-sided understanding of artistry leads to gross errors and misinterpretations in literary analysis and interpretation"[49]. Therefore, if we approach the issue from this perspective, studying the unity of theme and idea in the artistry of the poet's poems is also of great importance. The thematic scope of the poet's poems is very broad, and each of them serves to promote ideas of goodness.

"An idea is an artistic concept, a crucial component of artistic content, a figurative, generalized thought arising from a work"[50]. The theme, on the other hand, is an element that manifests itself in all components of poetry, and if the expression is appropriate, directs them towards a single goal - the creator's concept, serving as the framework of poetry. Literary scholars emphasize that the essence and direction of the theme and idea are directly related to the creator's worldview. Through eternal themes, Sirojiddin Sayyid promotes qualities such as patriotism, love for the people, humanism, peace, peace of mind, striving for perfection, and spiritual elevation. These ideas are revealed through the thematic scope of the poet's poems.

The unity of theme and idea is a poetic structure that permeates every part and stanza of the poem, encompassing everything from each discovered artistic device to the outwardly invisible yet palpable elements. This unity is capable of evoking deep experiences in the hearts of readers, embracing the poet's "I", their identity, heart, feelings, and aspirations.

The range of themes in the poet's poems is very wide, and each of them serves the ideals of virtue. The dissertation presents the most frequent examples of the poet's work, the creation of noble poetic discoveries and the creation of unique paintings of literary images, which are conditionally classified as follows:

1. Poems on the theme of homeland and patriotism.
2. Poems glorifying mother and maternal love.
3. Poems reflecting social problems.
4. Poems that embody spiritual and moral concepts.
5. Poems on the theme of love.

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[49] Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент: Фан, 2004. – Б. 7.

[50] Қуронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Академнашр, 2010. – Б. 387.

6. Poems in a philosophical spirit.

If we examine the poet's work, we can see that his poems about the Homeland are free from artificiality, written in a very simple and fluent language, without unnecessary embellishments. “In his verses about the Motherland, there is no forced writing or artificial sloganeering”[51].

In the poet’s work, the images of the Motherland and Mother are intertwined. In the following paragraph, when creating the image of the homeland, he chooses the face of grandmothers and their wrinkles as the main detail. The poet writes:

Men Vatanni na kitob, na
Jaridadan o‘rganganman.
Momolarning yuzidagi
Xaritadan o‘rganganman[52].

A map is a representation of the Earth’s surface on paper using conventional symbols. The poet, however, perceives the Motherland not from a simple map, but from the “map” on the faces of grandmothers - their radiant, angelic countenances and the lines etched upon their faces. He seeks the image of the Motherland within these features. Just as a map reflects the world, the poet suggests that the “map” on grandmothers’ faces mirrors life’s ups and downs, highs and lows, and bitter-sweet experiences. It encapsulates conclusions drawn from life, memories, wisdom, values, beliefs, and sagacity - essentially, a rare book that can serve as a guide for life. Indeed, it is no wonder that even in childhood, through the awe and wonder inspired by his mothers and grandmothers, the poet may have instilled in his tender consciousness the first seeds of the concepts of Homeland.

Concepts such as reverence and respect for the mother's image are integral parts of the poet's creative philosophy. In fact, the theme of Mother, like the theme of Homeland, is among the immortal subjects found in the works of every poet. In Sirojiddin Sayyid's poems, the image of the mother is portrayed as a caring, simple, and sincere person, weary from longing, living with the concerns of her children and the entire world. In “Onamga o‘tinlarim” (“My Firewood for My Mother”)the poet has figuratively depicted the selflessness of mothers through the detail of firewood:

Bolam deya kuyib-yongan,
Tutunim bo‘lgan onam.
Tiriklikning tandiriga
O‘tinim bo‘lgan onam[53].

“A true work of art is a historical record that encompasses the socio-political, spiritual, and psychological world of the era in which it was created. This 'historical record' reflects all the laws and norms that hold society together, spiritual relationships, literary movements and perspectives, and the challenges faced by contemporaries through various images and artistic techniques”[54].

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[51] Jabborov N. Jonim Vatan, tanim Vatan, ko‘zim Vatan. https://t.me/nurboyjabborov.

[52] Сирожиддин Саййид. Асарлар. II жилд. Шеърлар. Достонлар. Қирқ ҳадис. – Тошкент: Шарқ, 2018. – Б. 74.

[53] Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 321.

[54] Ғаниев И., Афоқова Н. Абдулла Ориф фалсафаси. – Тошкент: Муҳаррир, 2021. – Б. 148.

A significant portion of Sirojiddin Sayyid's work consists of poems that reflect the essence of social issues. The poet has written on a variety of themes, including the concerns of the homeland, the sorrows of the people, odes to the nation, praise for mothers, the breath of love, the spirit of goodness, the grip of evil, the darkness of ignorance, the pain of faithlessness, the description of human virtues, and the winds of independence. The poet's poems written in the 1980s reflect his free thoughts, expressed with a revolutionary spirit, on the victims of oppression and vice. In particular, he vividly expressed the spirit of the eighties in his poems and epics such as *"Saksoninchi yillar*" (1984), "*Hayronbog'*" (1987), "*Qorong'ulikdagi odam yoxud mustabidning paymonasi*"(1987), "*Ma'rifat*" (1987), "*Qog'oz sigir yoki qo'shib yozish haqida*" (1987), "*Sariosiyo fojiasi*" (1988), "*Tanazzul*" (1989). What is important is that even poems imbued with such social motifs are in harmony with the spiritual world and the beauties of the human psyche, thus acquiring socio-aesthetic and educational value.

In her article "Landscapes of the Word Path", Professor Marguba Mirqosimova analyzes the poet's poems and offers the following thoughts: "it urges all of us to recognize our true selves, to determine our own heart's path, and to stir our feelings and thoughts with profound questions..."[55]. The poet's work includes many poems that perfect human spirituality: *"Mutolaa", "Nutq" "Uyquda aytgan she'rim", "Dumaloq she'r", "Chernobel fojiasi", "Elektron she'r", "Yaxshi nom va yaxshilik", "Odam- telefon", "Yaxshilik", "Odam", "Ma'rifat hududi", "Asragil", "Xamsa hayratlari*" all of his poems in the series, and a number of quatrains, deal with the place of spiritual and moral qualities in human life, as well as measures for forming and improving such qualities.

The poet also wrote a series of poems about love. A large part of his series like *"Sevgi mamalakati", "Dil fasli"* and his ghazals and *muxammas* written in the Aruz poetic system are also devoted to this theme. It is obvious that the motif of love and affection has become one of the ancient and eternal themes of poetry and has lived on the literary scene, enriched with new poetic content in the eyes of each creator. The poems in this series are based on poetic symbols such as love, heart, lover, love, flower, sorrow and grief.

In the poet's works, the theme of love not only expresses sincere feelings between lovers, but we can also observe the promotion of human perfection. For instance, in the ghazal with the radif "Yaratmishlar" ("Creations"), it is emphasized that a person's humanity is defined by the love in their heart:

Dili yo'q kimsani ko'rgach, ki aytdim:
Ki bu bechorani yolg'on yaratmishlar[56].

Philosophical poems also form the basis of the poet's work. Thoughts on the transience of life, calls to preserve the image of humanity, and reflections on truth and steadfastness in the cause of the people form the essence of the poems in this

[55] Мирқосимова М. Сўз йўли. Бадиий матн таҳлили ва талқини муаммолари // Н.М. Маллаев таваллудининг 90 йиллигига бағишланган илмий-назарий конференция материаллари. – Тошкент, 2012. – Б. 132.
[56] Сирожиддин Саййид. Асарлар. I жилд. Шеърлар. Достонлар. Насрий оҳангларда. – Тошкент: Шарқ, 2018. – Б. 245.

category. Philosophical ideas dominate his poems and quatrains, which are grouped under titles such as *“Yaxshilik eskirmagay”, “Mening ko‘nglimda bir sham bor”, “Ko‘ngil sohili”, “Ey inson”, “Xayyomdan bir kosa, Rumiydan bir jom”, “Tun bilan tong”*, as well as a number of ghazals, muxammas and fards.

The second paragraph, titled “**Evolution of Genres and Stylistic Distinctiveness**”, examines the poet's contribution to genre development and his unique stylistic features. In poetry analysis, the characteristics of meter and genre play a crucial role. These elements are considered one of the primary measures in determining a poet's skill. They serve as important means to reveal the distinctiveness of poetry as a lyrical genre - its theme, meter, rhyme, applied poetic devices, the psyche of the lyrical hero, its traditional qualities, and the poet's poetic innovations. Based on this traditional approach, we have also focused our attention on the form and genre features of Sirojiddin Sayyid’s poetry. First and foremost, it should be noted that the creator has been productively composing in all poetic systems (aruz, barmoq, and free verse).

“Sirojiddin Sayyid writes modern poetry masterfully; his dedication to classical traditions is clearly evident in his ghazals, mukhammases, fards, and profound poetic expressions of sorrow”[57].

Sirojiddin Sayyid has been creating significant works in all poetic systems (aruz, barmoq, free verse). Separate chapters of the poet’s collections are enriched with ghazals written in the aruz verse system, and the poet's selections published in 2018-2019 include a series of works written in aruz verse, such as “*Dil bilan dil o‘rtasida”, “Hayotim bog‘ning sarviravoni”, “Chamandirsan chamandan tashqarida” va “Ochil, ey gul, ki bo‘ston vaqti bo‘ldi”* written in different periods.

Sirojiddin Sayyid created auspicious works in the *ramal, hazaj* and *rajaz bahr*(form) of the *aruz*. In the poet’s work, ghazals with five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, and eighteen verses are found. Such information and comments indicate that the poet was able to make a worthy contribution to the development of the ghazal genre.

In Sirojiddin Sayyid’s creative works, within the composition of romantic ghazals, the beloved’s physical features such as face, eyes, eyebrows, lips, hair, and figure are depicted in praise. This aspect is characteristic of all romantic ghazals found in our classical literature. Through this, the poet has continued the tradition of his predecessors while also creating unique similes.

In the *radif* ghazal “Tutib”, we can see a unique analogy of traditional images such as the moon, the sun and the moon in describing the beauty of the beloved:

Qatlimni ko‘rdim xolida, bir yuzki oftob holida.

Qat	lim	ni	ko‘r	Dim	xo	li	da	bir	yuz	ki	Of	tob	ho	li	da
-	-	V	-	-	-	V	-	-	-	V	-	-	-	V	-

[57] Баҳодир Карим. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2018. – Б. 91.

Oy chehrasining oldida oy ham o‘zin oriq tutib[58].

Oy	cheh	ra	si	ning	ol	di	da	oy	ham	o‘	zin	o	riq	tu	tib
-	-	V	-	-	-	V	-	-	-	V	-	-	-	V	-

This ghazal is in the weight of *rajaz (form)* and since the number of lines in the verses is four and each line is complete, its meter is *rajaz musammani solim (mustafilun-mustafilun-mustafilun-mustafilun*). The moon is a poetic device that reflects the beauty of the lover. Therefore, similes such as moon-faced, beautiful as the moon, and full moon are very common in poetry. The skill of the poet in this passage is that the lover is so beautiful that even the moon considers itself thin (half) out of embarrassment.

Although the number of “Ta’bi xud” *muxammas* in the poet’s work is small, the number of *taxmis muxammas* is quite substantial. One of the main requirements of the *muxammas* genre, when connected to the ghazals of great predecessors, is that it should be so harmonious in terms of content and artistry that every five lines should give the impression of being written by a single creator. Sirojiddin Sayyid possesses great skill in this regard[59]. Among the examples of poetry written in the Aruz poetic system, the muxammas are second in number only to the ghazal. Sirojiddin Sayyid wrote muxammas for the works of artists such as Alisher Navoi, Zahriddin Muhammad Babur, Furqat, Hofiz Shirozi, Mavlano Lutfiy, Atoyi and Sabir Termizi. The unique way in which the images and words associated with Navoi’s work are reflected in the muxammas written for Alisher Navoi’s ghazals reveals the literary aspects of Sirojiddin Sayyid’s poetry:

Urib oyning sariq toshiga men bosh,
To‘kurman kechalar yoding bila yosh.
Dilimni holini ko‘r qalamqosh:
Anga baskim yog‘ar tosh ustiga tosh,
Tanida yora uzra yora bo‘lmish[60].

The poem has a romantic tone and this verse rhymes with words like bosh, yosh, qalamqosh, tosh: *b-b-b-b-a*. The image of the moon, which is considered a traditional image, is literary enriched by the poet Sirojiddin Sayyid with the detail of a yellow stone in this stanza to express the melancholy state of the lover. By composing muxammases based on Alisher Navoi’s works, Sirojiddin Sayyid not only brings Hazrat Navoi’s creations closer to readers but also continues to enrich the world of literature with new artistic discoveries, drawing inspiration from Navoi’s genius.

[58] Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 161.
[59] Jabborov N. Jonim Vatan, tanim Vatan, ko‘zim Vatan. https://t.me/nurboyjabborov.
[60] Сирожиддин Саййид. Асарлар. IV жилд. “Хамса” ҳайратлари. Тун билан тонг. Тўртликлар. Шеърлар. Ғазал дафтари. Таржималар. Насрий оҳангларда. – Тошкент: Шарқ, 2019. – Б. 176.

In the barmoq verse system, the poet was able to express thoughts on various topics, including romantic, philosophical, social, and spiritual issues and their solutions. These themes are written in different meters and various forms. In the poet's work, there are poems consisting of two, four, five, six, eight, nine, ten, and twelve-line stanzas. In this paragraph, examples of these are analyzed from the perspective of the poet's skill. In Sirojiddin Sayyid's works, there are two types of two-line poems, which differ from each other in their rhyming patterns:

1.In the style of masnaviy, that is, poems rhyming similarly to *masnaviy*: a-a, b-b, c-c, d-d... This pattern is observed in the poem "Internet":

Internet, aylanay *nomingdan* sening,
Gapga lim-lim to'lug' *jomingdan* sening.

Bugun bu olamning *egasi* sensan,
Poyonsiz olamning *erkasi* sensan. [61]

2.Works in the ghazal style, that is, compositions similar to the ghazal genre in terms of rhyme scheme and thematic scope. If we examine the following lines in the poet's work, we can observe characteristics typical of ghazals:

Bu yil sevinchlarga *talosh* bo'lajak,
Mehrimiz bosh uzra *quyosh* bo'lajak.

Ketib qancha g'amlar ko'z-qoshimizdan,
Qancha beshiklarda ko'z-qosh bo'lajak. [62].

The poet successfully infused characteristics of the aruz meter into his poems written in the barmak meter. These poems also possess a unique charm due to their beautiful expression, richness in poetic devices, depth of thought, and simplicity of language.

"In the system of free verse, there are free, white, and liberated genres"[63]. Theoretical sources in literary studies indicate that this poetic system entered Uzbek literature in the 20th century under the influence of Russian and Turkish literature. This system plays an important role in illuminating the inner turmoil of the lyrical hero and expressing thoughts that aim to alert the reader to something or encourage them towards a particular action. We analyzed examples of free and liberated genres within the free verse system in the poet's work.

The second chapter of the dissertation is titled "**The Psyche and Poetic Image of the Lyrical Hero"** and consists of two paragraphs. The first paragraph, entitled "The Correlation between the Poet's "I" and the Lyrical Hero", elucidates the issues of correspondence between the poet's personal voice and the lyrical protagonist. Through analysis, it reveals how the main ideological direction and system of images in Sirojiddin Sayyid's poetry are consistently connected with the lyrical hero's "self", his unique spiritual world, and the poet's poetic vision and ideological-aesthetic purpose. In poetry, the depictions of the lyrical hero's psyche

[61] Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 15
[62] That book. – P. 10
[63] Ulug'ov A. Adabiyotshunoslik nazariyasi. Darslik. – Toshkent: G'afur G'ulom, 2020. – B. 225.

have their own distinct interpretations. These interpretations are primarily based on momentary emotional experiences occurring in the psyche. In this respect, poetry, compared to other literary forms, allows for a certain dramatism, short-lived spiritual turbulence, and contradictory thoughts. At the same time, the harmony and unity of the poet's ego and the lyric hero's experience serve to ensure the uniqueness and subjectivity of emotions. Therefore, in poetic works, it is difficult to understand where the poet's "self" and the lyric hero's self-expression are united and where they become separate. It is true that, in the process of creation, the poet puts down on paper more of his "self", his dreams and desires. If these uncontrollable momentary experiences acquire a generalised essence in the poem, then the poet's "self" only manifests itself as a lyric hero when it reaches the reader. The epics "Jarohat", "Saksoninchi yillar", "To'palon daryo bilan xayrlashuv", "Tanazzul yoxud bir begonaning iztiroblari", "Nom" are interspersed with such an "arrow root" that it would not be an exaggeration to call it the poet's "self". Although the heroes of the epics are different, the poet's "self" unites them.

In the epic "The Eighties", which unites images of Time, Earth, and Humanity, the poet's "self" can be felt in every line. The poet's "self", sometimes vulnerable, sometimes acting as a wise mentor in the face of humanity's problems, mankind's baseness, responsibility to future generations, the continuity of life, and the transience of existence, is very close and dear to the reader. These aspects further enhance the value of the epic in the eyes of the reader. The poet strives to make the reader feel what his "self" feels, to reflect on his contemplations, and to empathize with his zeal for solving problems. These aspects testify to the closeness of Sirojiddin Sayyid's thoughts to the people and their harmony with the public's reflections.

In the poem "To'polondaryo bilan xayrlashuv" one can understand the mental state and suffering of the poet's "self":

Maqsadim zar, shonga o'ranish emas,
Inson kamol topsin yer- u ko'k aro.
Yo'limda yastangan ruhiy cho'llarda
O'zing qo'lla endi meni, jon daryo![64]

As we become closely acquainted with Sirojiddin Sayyid's works, we can observe that nearly all of his creative pieces contain a collection of thoughts on the path to human perfection. The poet's main objectives are to call people to vigilance, encourage spiritual maturity, help eliminate their vile flaws, remind them of the consequences of their bad behavior, teach them to live with gratitude, and surround themselves with constructive ideas. However, facing numerous difficulties on this path forces the creator to wander in "spiritual deserts", as he himself describes it. The poet's "self" strives to learn from the river's turbulence, vitality, and dynamism, seeking to gain strength from these elements.

[64] Сирожиддин Саййид. Асарлар. I жилд. Шеърлар. Достонлар. Насрий оҳангларда. – Тошкент: Шарқ, 2018. – Б. 294.

The second paragraph of the chapter is titled “The Mastery of Creating Poetic Images”, which examines the artist’s skill in crafting poetic imagery. The renewal of poetic images is intrinsically linked to the renewal of thought.

The renewal of poetic imagery is linked to the renewal of thought. In the work of Sirojiddin Sayyid, we see that in addition to the lyrical “self”, poetic images such as motherland, mother, lover, world, life and words are reflected in a new way of expression. These images are closely related to the time, the global problems of the era, the motives of peace, freedom, patriotism and the melody of human feelings.

In the poem “Sevinch” (“Joy”), the poet was able to vividly portray the image of the motherland. The literary detail of the robe also has its own meaning:

O‘xshab turgan botirlarga,
Bu tog‘lar ham adirlarga,
Zarbof-zarbof kechalardan
Choponlar yopgan yurtim[65].

The characteristics of brave men, such as strength, breadth, greatness and steadfastness, are transferred to the mountains and hills. In this way, the characteristics of the men of the country and the mountains and hills of the country are generalised, creating mutual harmony. In the above paragraph, the poet creates such a beautiful image that he places the cloak worn by brave and heroic men, like the white-haired, brave young men, on the black but very clear, sharply shining sky decorated with bright stars. In this way, the poet presents the reader with a wonderful imagery.

In the ghazal “Hazrat Navoiy”, the image of the Motherland coincides with the image of Navoiy, creating a unique poetic image:

Navoiyning Vatan yanglig‘ qiyosi yo‘q,
Vatan yanglig‘ senga har kun kerak bo‘lgay[66].

These analogies made it possible to express both the greatness of Navoi’s genius and the grandeur of the concept of the motherland without using excessive words.

“When a familiar statement is expressed in a manner unlike anyone else’s, the poem becomes captivating”[67], emphasizes literary scholar Qozoqboy Yoldoshev in one of his articles. In my view, this aspect is particularly evident in Sirojiddin Sayyid’s poems on the theme of motherhood.

Although this theme does not occupy a significant place in the poet's work, it finds a place in the reader’s heart through its unique expression and thoughts infused with sincerity. “...the richness of an artistic image with its distinctive features does not mean depicting all characteristics of the portrayed object, phenomenon, or people, but rather concentrating on those that stand out and reveal

[65] Сирожиддин Саййид. Асарлар. II жилд. Шеърлар. Достонлар. Қирқ ҳадис. – Тошкент: Шарқ, 2018. – Б. 329.
[66] Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 471.
[67] Qozoqboy Yo‘ldosh. So‘z yolqini. – Toshkent: G‘afur G‘ulom, 2018. – B. 222.

their essence"[68]. When the poet turns his pen to the theme of motherhood, he delicately expresses the most delicate qualities and virtues inherent in mothers.

Sen mas'ud dunyoning borini
O'ylading. Yashading. O'tkarding.
Berding qorachiqlar umrini,
Tunlarni kiprikda ko'tarding.[69]

Mothers are created to live their life, their life, by giving it to their children. From the birth of their children to their stepping on the threshold of adulthood, they find the strength to spend countless sleepless nights, tormented by dreams and hopes, difficulties and worries, and they find joy in it. Sirojiddin Sayyid's pen expresses these feelings in an exaggerated and literaryally impressive way: "Tunlarni kiprikda ko'tarding" ("You lifted the nights on your eyelashes"). In these scenes, the wakefulness of our mothers, not only physically awake - the eyes do not close for sleep - but also the wakefulness of the soul, is embodied in the essence. The poet's discovery is also instructive in that it is based on vital foundations. If the raised eyelashes indicate that the eyes are not closed, then the raising of the eyelashes on the eyelashes also brings to the reader's mind the generalised image of mothers, ready to endure any suffering for the peace of their child's nightly vigil.

In the poem "Ustodi avval", the image of the mother is portrayed as a mentor who is devoted to human perfection, assisting in the understanding of oneself and the world around us:

Xatim chiqdi onam kaftin xatlaridan,
Kamol topdim kaftlarining taftlaridan[70]

In the poet's view, the lines on a palm are considered a form of writing. With this statement, the poet alludes to the unparalleled role our mothers play in each of our personal development. These palms embody not only knowledge and enlightenment but also encompass warm affection and spiritual strength.

In his poems on love, the poet was able to express his literary intention through new poetic inventions. The individual style of the creator is in the forefront, i.e. folk symbols and details play an important role in creating the pillars of such themes as love, lovers and lovers. The poet reflects the image of love through symbols such as a knot in the heart, melted snow, a blooming primrose, a rustling poplar and a shirt washed by a needle.

Sevgi tiniq kulgungizdir, saqlang uni,
Sizning go'zal mulkingizdir, asrang uni[71].

The poet has embodied the feeling of love, which is essentially an abstract concept, in a pure, sincere smile. The poet has also succeeded in reflecting the traditional image of the beloved in novel poetic portrayals.

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[68] Xudoyberdiyev E. Adabiyotshunoslikka kirish. – Toshkent: Iqtisod - Moliya, 2007. – B. 35.
[69] Сирожиддин Саййид. Асарлар. I жилд. Шеърлар. Достонлар. Насрий оҳангларда. – Тошкент: Шарқ, 2018. – Б. 26.
[70] Сирожиддин Саййид. Асарлар. II жилд. Шеърлар. Достонлар. Қирқ ҳадис. – Тошкент: Шарқ, 2018. – Б. 162.
[71] That book. – P. 49.

New features of artistic thinking are also reflected in the author's quatrain dedicated to the description of the beloved:

Soching hasratida har yon yig‘idir,
Qoshing qay jallodning xunxor tig‘idir.
Zulfing ostidagi pinhon xoling ham
Qaysi bir oshiqning qorachig‘idir[72].

The quatrain describes the beauty of the beloved. Traditional elements are evident in the mention of the beloved’s features such as hair, tresses, mole, and eyebrows, and their association with words like blade, hidden, and cry. In our view, the poet’s skill lies in creating an image where the mole hidden beneath the beloved’s locks resembles the pupil of the lover’s eye. The lover, captivated by the beloved’s beauty, gazes at her secretly, leaving the imprint of his pupils on her face, which transforms into a mole, enhancing her beauty even further. This hyperbolic scenario, which is imaginable yet impossible to actualize, provides aesthetic pleasure to the reader.

The vivid images created by Sirojiddin Sayyid are directly connected to the national spirit and Uzbek way of life. This demonstrates the poet’s affinity with the spirit of the people and, in turn, ensures that his poems find a place in the hearts of readers. By elevating everyday objects used in our lives to the level of poetic imagery, the poet is making a significant contribution to enriching the semantic layers of Uzbek words.

The first paragraph of the third chapter, titled “The Role of Literary Devices in the Poet's Work”, is called “The Art of Simile and the Poet’s Mastery”. It discusses the significance of similes in the poet's work. We deemed it appropriate to analyze the similes in the poet’s work by dividing them into two groups based on their comparative elements:

1.According to whether the part being compared is an element of nature.

2.According to whether the part being compared reflects the elements of nature (according to the attribution to the elements of nature).

If we pay attention to the metaphors in the first group, we will see that the elements, phenomena and images of nature are somewhat reduced, giving the impression that they are powerless to fulfil their functions. They are portrayed as if they draw their strength from man, from the things he has created and from his discoveries. It is precisely this feature that reveals the unique and distinctive aspects of metaphors in the poet’s work. This is because all the metaphors created in literature are created in harmony with nature and in comparison, with all the beauties of nature. It is no secret that the greatness of men is compared to mountains, humility to the earth, or the beauty of girls’ faces to flowers, the moon, their stature to a cypress, their hair to a sunflower, their eyes to a star, and their hearts to the sky. Sirojiddin Sayyid uses the reflection of this phenomenon in many of his similes, creating a unique style. Such similes can also attract the reader's

[72] Сирожиддин Саййид. Асарлар. II жилд. Шеърлар. Достонлар. Қирқ ҳадис. – Тошкент: Шарқ, 2018. – Б. 142.

admiration, delight and admiration. The similes related to the moon can be found in the following four similes:

Bir uzuk bor edi, ey koʻzi suzuk,
Biz ishqning shu oltin halqasin uzdik.
Koʻkdagi yarim oy – siniq uzukday,
Koʻldagi yarim oy – bir siniq uzuk[73].

These thoughts, spoken in the language of a lover, are understood as a claim on the beloved, an appeal, a call to unite the two halves of the heart. This time, the "crescent" seems to explain the lover's pain of love, his longing for the object of his love. The poet, who hides behind the word "broken" the manifestation of a state of sadness, describes to the reader the state of the lovers' hearts. The last lines are a new literary invention of the proverb "Ikki yorti – bir butun" ("Two halves - one whole").

In the second group of similes, the part being compared is described by the elements of nature. (In the first group, the part being compared is itself the elements of nature, and in describing them, illuminating the situation, and explaining them, those created by the human factor play the role of explainers: the moon is a nurse, the sun is bread, crows are black satin, poplars are extinguished candles, and plane trees are pillars).

The poem "Suv keltirgan elda aziz" is dedicated to the event where the long-standing dreams of the residents of Boysun city and its surrounding villages, who have been thirsting for clean drinking water for generations, were realized in a short period. Sharing in the joy of his fellow countrymen, the poet pours his heartfelt words into verse, stringing together lines as if he were a bard chanting an epic:

Jamolingni koʻz-koʻz aylab koʻz oʻynatgim keladi,
Boychiborni oʻynatganday soʻz oʻynatgim keladi[74].

Here we can also observe the technique characteristic of Sirojiddin Sayyid, namely the skill of creating a new discovery by combining two poetic devices at a single point. Boychibor is the name given to the horse character in the epic "Alpomish". By using this name in the poem, the poet has employed the art of talmeh. He desires that qualities such as intensity, courage, swiftness, and astonishment associated with Boychibor be present in his own spirit and transferred to his poems. The simile used enhances the reader's enjoyment and instills a sense of upliftment in their spirit.

Sirojiddin Sayyid has effectively utilized the art of simile to enhance the artistic value of his poems. When employing the art of simile, he has been able to create novel poetic images by effectively incorporating other types of artistic devices as well.

The second paragraph, titled "The Poet's Methods of Using Artistic Devices", describes the role of poetic devices such as hyperbole, antithesis, allegory, and talmeh in the poet's work.

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[73] Сирожиддин Саййид. Асарлар. IV жилд. "Хамса" ҳайратлари. Тун билан тонг. Тўртликлар. Шеърлар. Ғазал дафтари. Таржималар. Насрий оҳангларда. – Тошкент: Шарқ, 2019. – Б. 103.
[74] That book. – P. 131.

One of the literary devices Sirojiddin Sayyid frequently used is the art of allusion (talmeh). “In poetry and prose, the art of referring to historical figures, events, legends, and literary characters is called talmeh”[75]. In the poet’s poem “Istiqlol” (Independence), the writer Shuhrat is mentioned. As the poem interprets his unparalleled contributions as an individual to his people, literature, and the future of the nation, it creates multifaceted poetic layers by alluding to the writer’s work (“Gold Does Not Rust”). This reference highlights that Shuhrat remains a figure with an eternal place in the hearts of the people.

Zamon mard zotlarni bekor tanlamas,
Oltin zanglamagay, oltin zanglamas[76].

The use of contrasting words or ideas for poetic effect has existed in literature for many centuries. In poetry, this opposition has risen to the level of art, creating antithesis. In “My Poem Told in Sleep”, the art of contrast is present in several instances. The ideas expressed in the form of the lyrical hero's prayer to Alloh reflect the notion that true happiness lies in not being indifferent to one’s surroundings, the fate of the country, and the future of generations. It emphasizes the importance of not turning a blind eye to problems, but rather considering ways to overcome them.

G‘aflatga yor etma, tug‘yon buyurgil,
Oromimni olgin, bo‘ronimni ber[77].

In this case, two pairs of antonyms are involved: heedlessness and rebellion, tranquility and storm. While heedlessness expresses indifference and apathy, rebellion encompasses opposing thoughts, new considerations, positive emotions, and motivating factors that can contribute to societal development. The words “tranquility” and “storm” are not direct antonyms. Tranquility is an abstract noun, while a storm is a natural phenomenon. However, the characteristics of turmoil, rebellion, and agitation in a storm can create a contrast with tranquility. The rebellious thoughts against the indifference of the lyrical hero also resonate with the reader. In this poem, the poet expresses feelings against indifference and apathy, which are considered global issues today. He leaves the conclusion to the reader. In this poem, the poet expressed feelings against indifference and apathy, which are considered global today.

“The method of using proverbs, sayings, and wise words for a specific purpose in poetry is called a metaphor”[78]. The genre of proverbs has existed in literature for centuries. This genre is particularly widespread in Uzbek literature. The reason for this is the richness of oral folk creativity, which is considered the cornerstone of Uzbek literature. The literary device known as “irsoli masal” (allegorical exemplification) is employed in several instances throughout the poem titled “Bevafolik” (“Unfaithfulness”). In this poem, the concept of unfaithfulness is interpreted through the use of multiple similes:

[75] Асаллайев А. ва бошқалар. Бадиий санъат жозибаси. – Тошкент: Янги аср авлоди, 2005. – Б. 9.
[76] Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 336.
[77] Сирожиддин Саййид. Асарлар. I жилд. Шеърлар. Достонлар. Насрий оҳангларда. – Тошкент: Шарқ, 2018. – Б 142.
[78] Асаллайев А. ва бошқалар. Бадиий санъат жозибаси. – Тошкент: Янги аср авлоди, 2005.– Б. 8.

O‘sma ketar, egma qoshlar qarib qolgay,
Ikki qoshning o‘z “yo”siga vafosi yo‘q[79].

There is a proverb among our people: “O‘sma ketar, qosh qolar” (“The henna will fade, but the eyebrows will remain”). This proverb embodies the meaning of not becoming attached to temporary things, but appreciating what is genuine. The poet’s skill lies in the fact that he has encapsulated not only the transience of henna, but also the impermanence of the eyebrows’ shape and beauty in the phrase “Ikki qoshning o‘z “yo”siga vafosi yo‘q” (“Two eyebrows have no loyalty to their own shape”).

One of the arts that ensures artistry in literature is the art of hyperbole. In the works of poet Sirojiddin Sayyid, beautiful poetic discoveries were created with the help of this art, all of which bring pleasure to the reader and contribute to the development of their literary thinking. There are numerous literary images associated with eyelashes in the world of poetry. Eyelashes have been able to create unique artistry in expressing the beauty of a beloved and reflecting the value of love for one's country (as close as an eyelash, comparing eyelashes to bridges). In the works of our beloved poet Muhammad Yusuf, the phrase “Kipriklari uzun kokillaridan” (“Eyelashes longer than her braids”) stands out for its high aesthetic value. That’s why it continues to hold a place in readers' hearts. In the poetry of Sirojiddin Sayyid, we can also witness images of similarly high literary quality.

In the poem “To‘rt so‘z” (“Four Words”), the image of a dreamy, demonic girl with eyelashes is embodied:

Yerga tegib turgan kipriklar,
Iffat ekib turgan kipriklar[80].

Based on the law of creation of the art of exaggeration, we can say that here the eyelashes are excessively elongated. Since the detail of the eyelashes is itself involved in describing beauty, describing them at the level of touching the ground further emphasises the bride’s beauty. In the poet’s mind, by touching the ground he is also sowing the seed of chastity. Such a figurative situation draws the reader's attention to the fact that the bride has not only external beauty, but also high internal elegance.

All the poetic arts used by the poet have served to enhance his creativity, improve his artistry, gain experience in the use of words, and enrich his figurative images. In turn, the gradual improvement of these poetic arts develops with the poet’s skill.

CONCLUSION

1.The poet created numerous works infused with profound ideology on themes of Homeland, Mother, love, and socio-spiritual matters. The unity of theme and idea reflected in these works harmonized all components, including form and

[79]Сирожиддин Саййид. Асарлар. III жилд. Шеърлар. Достонлар. Ғазал дафтари. – Тошкент: Шарқ, 2019. – Б. 37.
[80] Сирожиддин Саййид. Асарлар. II жилд. Шеърлар. Достонлар. Қирқ ҳадис. – Тошкент: Шарқ, 2018. – Б. 395.

content, image and imagery, genre features and artistic devices, laying the foundation for the creation of artistically perfect poems.

2. Ideas such as fervent patriotism, a call to vigilance, and encouragement to live with an awakened heart in the spirit of true humanity form the core of the poet's work. These themes are characteristic of his entire creative period - both before and after independence - and define its gradual evolution.

3. Sirojiddin Sayyid writes prolifically in all poetic systems (aruz, barmoq, free verse). In his works created in aruz, both traditionalism and innovation are evident. Classical genres such as ghazals, muxammases, and fards occupy a significant place in the poet's oeuvre. The influence of the aruz meter is clearly visible in some of his works in barmoq meter. In his free verse compositions, a spirit calling for vigilance and spiritual perfection is palpable.

4. In the poet's epics, rebellion against oppression and injustice, as well as inner turmoil, increasingly ignite, stirring the poet's "self" and the reader's psyche. It is precisely this aspect that transforms them into kindred spirits. The lyrical hero and the poet's "self" unite from various perspectives. This unity is clearly manifested in the active attitude towards the Motherland, era, war, ignorance, homeland, social relations, and the value of human emotions.

5. In the poet's work, unique poetic images are created, rich with symbols such as Homeland, Mother, beloved, lover, word, and life. These poetic images are crafted using vital poetic devices and details that correspond to our national way of life and the mentality of our nation, forming a national character and bringing them closer to the reader's psyche.

6. The theme of the Homeland occupies a large part of the poet's work. In the poetic embodiment of this image, the poet skillfully uses artistic elements such as a raised platform, veranda, fortress, water jug, swallow, cane, and ladder. At the same time, he demonstrates his artistic potential by reflecting the symbol of the Homeland in the image of Mother and great geniuses, uniting two objects at a single point.

7. In embodying symbols led by a philosophical spirit, he was able to create unique images, progressing from abstraction to precision. These include

life depicted as a hanging button, a swift steed, a swaying ship, and the world portrayed as an old robe or a spindle.

8. Sirojiddin Sayyid effectively utilized the art of simile to enhance the artistic value of his poems. In the poet's metaphors, two distinct methods of expression are observed when comparing the object to be depicted with elements of nature. Some created metaphors are described in a manner that surpasses and is stronger than the elements and means of nature, while others are equated with them.

9. All the poetic devices employed by the poet, including antithesis, allusion, allegory, and hyperbole, have served to elevate his work, increase its artistry, expand his experience in word usage, and enrich figurative imagery. In turn, the poet's skill has made a significant contribution to the gradual refinement of these poetic arts.

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

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

НАЗАРОВА НАМУНА АБДУМАЖИТОВНА

ПОЭТИКА ПОЭЗИИ СИРОЖИДДИНА САЙЙИДА

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

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Ташкент – 2025

Тема диссертации доктора философии по филологическим наукам (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером № B2023.4.PhD/Fil4067.

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

Автореферат диссертации на трех языках (узбекский, английский, русский (резюме)) размещён на веб-странице Научного совета (www.tsuull.uz) и Информационно-образовательном портале «ZiyoNet» (www.ziyonet.uz).

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Введение (аннотация диссертации доктора философии (PhD))

Цель исследования является научное выявление и освещение своеобразного художественного стиля, литературно-эстетических воззрений, тематического диапазона, методов применения поэтических приемов и способов создания художественных образов, а также определение места Сирожиддина Саййида в современной узбекской литературе путем глубокого изучения поэтики его творчества.

Объектом исследования является были взяты многотомные “Избранные произведения” Сирожиддина Саййида, в которых собраны его стихотворения. Исходя из сути работы, в необходимых случаях также анализировались стихотворения других творцов.

Научная новизна исследования заключается в следующем:

Творчество поэта проанализировано на основе целостной системы в идейно-художественном аспекте, показаны идеи, сформированные на основе национальных и общечеловеческих ценностей, раскрыт авторский подход к ним;

Научно обосновано, что высокие патриотические мотивы составляют основу поэзии Сирожиддина Саййида, являются ведущей темой, что воспевание Родины - одно из главных стремлений поэта, гимн Родине выражается на фоне высокой идейности через различные образы и символы, неразрывно связанные с Родиной и родной землей. Освещены роль поэта в литературном процессе, его отличительные черты от современных поэтов, созвучность с традиционной поэзией, а также влияние его глубоких гуманистических идей на социально-эстетическое мышление;

Показано, что ведущие мотивы и поэтические образы в поэзии автора являются одним из основных факторов, определяющих философскую интерпретацию отношений человека и мира как целостного явления с символом родины, социально-эстетическую позицию личности поэта по отношению к действительности и бытию;

На основе анализа обосновано мастерское использование поэтом средств художественного изображения, служащих основой для формально-стилистического поиска, в том числе таких художественных приемов, как *ташбех, талмех, ирсоли масал, тазод, муболаға*, а также то, что его формальные и жанровые поиски обеспечивают философскую глубину, мудрость содержания и приоритет народного выражения.

Внедрение результатов исследования. Научные результаты исследования по теме поэтического образа и его художественной интерпретации в современной узбекской поэзии применены в следующих работах:

Творчество поэта было проанализировано как целостная система в идейно-художественном аспекте, показаны идеи, сформированные на основе национальных и общечеловеческих ценностей, а также авторский подход к ним. Научные выводы об обновлении поэтического мышления, характерного для поэзии XX-XXI веков, художественности, в том числе о возникающей

новой тематике и идейном единстве, поэтических образах и символах, связанных с изменениями эпохи, были использованы в практическом проекте PF-201912258 “Создание многоязычной (узбекский, русский, английский языки) электронной платформы узбекской литературы”, выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои. (Справка No04/1-43 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 8 января 2025 года). В результате это послужило важной основой для обогащения теоретических сведений, связанных с творчеством Сирожиддина Саййида.

Высокие патриотические мотивы составляют основу поэзии Сирожиддина Саййида и являются ее ведущей темой. Воспевание Родины - одно из главных стремлений поэта. Прославление Отчизны выражается на фоне высокой идейности через разнообразные образы и символы, неразрывно связанные с Родиной и родной землей. Роль поэта в литературном процессе, его отличительные черты от современных поэтов, созвучность с традиционной поэзией, а также глубокие гуманистические идеи были использованы на поэтическом вечере “Хиёбон оқшомлари” (“Вечера в аллеях”), проведенном Союзом писателей Узбекистана 6 декабря 2024 года. (Справка Союза писателей Узбекистана No 01-03/973 от 6 декабря 2024 года). В результате удалось сформировать положительные чувства и добрые идеи в сердцах любителей литературы, а также поделиться с ними эстетическим наслаждением.

Ведущие мотивы и поэтические образы в поэзии автора, философская интерпретация отношений человека и мира как целостного явления с символом Родины, основные факторы, определяющие социально-эстетическую позицию личности поэта по отношению к действительности и бытию, умелое использование средств художественного изображения, составляющих основу формально-стилистического поиска, в том числе таких художественных приемов, как ташбех, талмех, ирсоли масал, тазод, преувеличение, а также философская глубина, мудрость и народные способы выражения в формальных и жанровых поисках были использованы в программе “Время студентов” на “Молодежном радиоканале” 13 декабря 2024 года в 10:00. (Справка Государственного учреждения “Молодежное радио” (“Ёшлар радиоси”) Национальной телерадиокомпании Узбекистана от 26 декабря 2024 года No 14-05-225). В результате стихи поэта, воспевающие патриотизм и истинные человеческие чувства, нашли отклик в сердцах поклонников поэзии.

Структура и объем диссертации. Диссертация состоит из введения, трех основных глав, заключения и списка использованной литературы. Объем диссертации составляет 144 страниц.

E’LON QILINGAN ISHLAR RO‘YXATI
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