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

JARKINOVA TURSUNOY ABDUMAJITOVNA

YUSUF SHOMANSUR IJODINING POETIK XUSUSIYATLARI

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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Contents of dissertation abstract of doctor of philosophy (PhD) in Philology Sciences

Оглавление автореферата диссертации философии (PhD) по филологическим наукам

Jarkinova Tursunoy Abdumajitovna
Yusuf Shomansur ijodining poetik xususiyatlari 3

Jarkinova Tursunoy Abdumajitovna
Poetic features of Yusuf Shomansur’s work 25

Жаркинова Турсуной Абдумажитовна
Поэтические особенности творчества Юсуфа Шомансура 49

E’lon qilingan ishlar ro‘yxati
List of published works
Список опубликованных работ 55

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Dunyo adabiyotshunosligida ijodkor shaxsi va ijodiy merosini o‘rganish, asarlari tahliliga chuqur yondashish, ularning mohiyatini anglash va kelajak avlodga yetkazish borasida ko‘plab izlanishlar olib borilmoqda. Shoir va yozuvchilarning ijodiy faoliyati shakllanishida adabiy maktablar, biografik hamda sotsiologik omillarning muhim ahamiyatga ega ekanligi e’tirof etib kelingan. Shu nuqtayi nazardan shoir, nosir, tarjimon va adabiyotshunos Yusuf Shomansur(1936-1978) ijodiga qayta baho berish, asarlarining poetik xususiyatlarini tekshirish, janriy jihatlarini talqin qilish zarurdir.

Jahon adabiyotshunosligida ijodi o‘rganilmagan shoir va yozuvchilar asarlariga murojaat qilish, ularning adabiy merosini to‘plash, keng ko‘lamda o‘rganish, ularga xolisona yondashish zarur vazifalardan hisoblanadi. Muhim ilmiy xulosalar chiqarishda adiblarning ijod laboratoriyasi, asarlaridagi o‘ziga xosliklarni talqin qilish birlamchi o‘rinda turadi. Asarlarni mazkur yo‘nalishda tahlil etish adabiyotshunoslik ilmining mavzu, lirik qahramon tabiati, uslub, janr kabi nazariy masalalarini yanada aniqlashtirishga hamda takomillashtirishga xizmat qiladi. Ijodkorning turli yo‘nalishdagi faoliyatini, ya’ni tarjima, badiiy ijod va ilmiy faoliyatdagi izlanishlarini atroflicha o‘rganish adabiyotshunoslik uchun qimmatli ma’lumotlarni bergan. Shu jihatdan Yusuf Shomansur badiiy tafakkurining shakllanishida adabiy muhit, tarjima va ilmiy faoliyatining ta’siri masalasini ilmiy jihatdan tahlil qilish tadqiqotning dolzarbligini belgilaydi.

O‘zbek adabiyotshunosligida istiqlol sharofati bilan XX asrning 60–70-yillari o‘zbek adabiyotini har jihatdan izchil va qayta o‘rganishning keng imkoniyatlari vujudga keldi. Xususan, badiiy ijod namunalarini turli metod va nazariy qarashlar asosida tadqiq etish yo‘llari tobora kengaydi. Bunday yondashuv esa adabiy hodisalar genezisi, tarixiy taraqqiyot bosqichlari va badiiyatini o‘rganishda, eng asosiysi, XX asrning 60–70-yillari adabiyotini, davr ijodkorlarini milliy istiqlol ruhida talqin va tadqiq etishda muhim ahamiyatga ega. Jahon adabiyotshunosligi bilan bo‘ylashishi uchun o‘zbek adabiyotshunosligining zimmasiga badiiy adabiyotning mohiyatiga yanada kirib borish, ijodkorlar adabiy merosini to‘laqonli o‘rganish, badiiylik mezonlari asosida yondashish kabi bir necha vazifalar yuklanmoqda. Zero, “Adabiyot va san’atga, madaniyatga e’tibor – bu, 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]. Jahon adabiyotshunosligida qilinayotgan ishlar salmog‘i oshib borayotganligini anglagan holda XX asr 60–70-yillar o‘zbek adabiyoti vakillari ijodini o‘rganish va asliyatini ochish davr talabi ekanligi ayon haqiqatdir. Tadqiqotda Yusuf Shomansur ijodiy merosining o‘zbek adabiyotidagi o‘rni va ahamiyatini belgilash muhim nazariy muammo sifatida qo‘yildi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 16-fevraldagi PF-4958-son “Oliy o‘quv yurtidan keyingi ta’limni yanada takomillashtirish to‘g‘risida”, 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2019-yil 21-oktyabrdagi PF-5850-

[1] O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyev. Adabiyot va san’at, madaniyatni rivojlantirish – xalqimiz ma’naviy olamini yuksaltirishning mustahkam poydevoridir // Xalq so‘zi. – Toshkent, 2017. 4-avgust.

son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida” gi Farmonlari, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”, 2018-yil 5-apreldagi PQ-3652-son “O‘zbekiston Yozuvchilar uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi Qarorlari, O‘zbekiston Respublikasi Prezidentining 2017-yil 3-avgustdagi O‘zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma’ruzasi, 2020-yil 20-mayda Toshkent shahridagi Adiblar xiyoboniga tashrifi chog‘ida adabiyotning ta’sir kuchini oshirish bo‘yicha topshiriqlari 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 rivojlanishi ustuvor yo‘nalishlariga mosligi. Mazkur tadqiqot 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. Xalqning qadriyatlari, o‘zligini saqlab qolish uchun uning asrlar to‘zonidan o‘tib kelayotgan merosini chuqur o‘rganish, yurtning fidoyi farzandlarining o‘zbek millati ravnaqi yo‘lida yaratgan asarlarini tadqiq etish zarur. O‘zbekistonning taraqqiyot yo‘lini belgilab beradigan strategik rivojlanish tamoyillarida ham xalqning noyob merosini mukammal o‘rganish, amaliyotga tatbiq etish va shu orqali kelajak avlodni vatanparvarlik, millatsevarlik ruhida tarbiyalash muhim vazifalar etib belgilangan.

XX asr 60–70-yillar o‘zbek adabiyotining xarakterli xususiyatlari, poeziya va prozasiga xos belgilar, bu davr vakillari ijodining o‘ziga xosliklari bir necha kitob, maqola, dissertatsiyalarda yoritilgan. Jumladan, I.Sulton, M.Qo‘shjonov, S.Mamajonov, N.Xudoyberganov, I.G‘afurov, O.Sharafiddinov, N.Karimov, U.Normatov, B.Nazarov, N.Rahimjonov, M.Safarov, E.Vohidov, I.Yormatov, B.Akromov, U.Hamdam, J.Jumaboyeva, Y.Solijonov[2] kabi munaqqid va adabiyotshunoslar davr lirikasi, nasri, tanqidi, tarjimasi haqida o‘z mulohazalarini bildirishgan.

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[2] Qarang: Иззат Султон. Ҳаёт, адабиёт ва маҳорат: адабий-танқидий ишлар. – Тошкент: Адабиёт ва санъат, 1972. – 318 б.; Қўшжонов М. Изланиш // Шарқ юлдузи. – Тошкент, 1960. – № 8. – Б. 22; Қўшжонов М. Ижод сабоқлари. – Тошкент: Ёш гвардия, 1973. – 190 б.; Қўшжонов М. Маъно ва мезон. – Тошкент: Адабиёт ва санъат, 1974. – 166 б.; Мамажонов С. Ўзбек совет поэзиясининг кечаги, бугунги ва эртанги куни // Ўзбек тили ва адабиёти. – Тошкент, 1972. – № 6. – Б. 40; Мамажонов С. 1965-йилнинг шеърий парвози // Шарқ юлдузи. – Тошкент, 1966. – № 7. – Б. 202; Мамажонов С. Лирикамизга бир назар // Шарқ юлдузи. – Тошкент, 1969. – № 11. – Б. 229; Худойберганов Н. Жанговарлик ва масъулият // Шарқ юлдузи. – Тошкент, 1969. – № 7. – Б. 200; Худойберганов Н. Ҳақиқий муҳаббат борми? // Гулистон, 1973. 7-сон. – Б. 26; Ғафуров И. Ям-яшил дарахт // Гулистон, 1975. 4-сон. – Б. 23; Ғафуров И. Ёнар сўз. – Тошкент: Адабиёт ва санъат, 1973. – 184 б; Ғафуров И. Ўттиз йил изҳори. – Тошкент: Адабиёт ва санъат, 1987. – 141 б; Ғафуров И. Дил эркинлиги. – Тошкент: Маънавият, 1998. – 126 б; Шараффиддинов О. Қалб ёлқини // Шарқ юлдузи. – Тошкент, 1978. 7-сон. – Б. 22; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: Ўзбекистон, 2008. – 534 б.; Норматов У. Поэма – қалб қўшиғи // Шарқ юлдузи. – Тошкент, 1965. – № 11. – Б. 169; Норматов У. Насримиз ютуқлари. – Тошкент: Адабиёт ва санъат нашриёти, 1978. – 216 б.; Назаров Б. Ҳаётийлик – беғубор мезон. – Тошкент: Ёш гвардия, 1985. – 127 б; Сафаров М. Дунё кирмоқдадир шоир қалбига. – Тошкент: Адабиёт ва санъат, 1977. – Б. 12; Воҳидов Э. Улкан якун, зўр синов // Шарқ юлдузи. – Тошкент, 1966. – № 11. – Б. 203; Воҳидов Э. Истеъдод чироғи // Гулистон, 1978. 4-сон. – Б. 26; Раҳимжонов Н. Фалсафий лирика ҳақида // Ўзбек тили ва адабиёти. – Тошкент, 1978. 3-сон. – Б. 10; Раҳимжонов Н. Давр ва ўзбек лирикаси. – Тошкент: Фан, 1979. – Б. 14; Ёрматов И. Ҳозирги ўзбек лирикасидаги синтезлашган фольклоризмлар хусусида // Ўзбек тили ва адабиёти. – Тошкент, 1985. 2-сон. – Б. 35; Акромов Б. Оламнинг

Ularning ba'zilarida Yusuf Shomansur she'riyati haqida ham fikr-mulohazalar yuritiladi, unda mazkur davrda adabiyotimizga kirib kelgan navqiron avlod vakillari safida tilga olinadi. Manbalarda Yusuf Shomansur ijodiy faoliyati haqida ma'lumotlar kam uchrasa-da, S.Mirvaliyev, R.Shokirovalarning "O'zbek adiblari"[3] kitobi shoir ijodini o'rganishda muhim manba bo'lib xizmat qiladi. Kitob orqali ijodkorning hayot va ijod yo'li, she'riy to'plamlari, romani, tarjimalari haqida ma'lumotlarga ega bo'lishimiz mumkin. Shu bilan birga, Yusuf Shomansurning "Qo'sh yurak"[4] nomli to'plamiga zamondoshi To'lqin tomonidan yozilgan so'zboshi ham muhim ahamiyatga ega. "Men o'tqazmagan daraxtlar"[5] to'plamiga adabiyotshunos Naim Karimov yozgan so'zboshi esa xolisona fikrlar bilan omixtalanganligi uchun e'tirofga loyiq. R.Abdurashidovning shoirning "She'r dardida" she'riy to'plamiga yozgan "Izlaganga nima yetsin"[6] maqolasi ham chuqur tahlillari bilan diqqatga sazovor. Biroq Yusuf Shomansur ijodining poetik xususiyatlari, she'riyatining mavzu ko'lami, romannavis, tarjimon sifatidagi mahorati maxsus tadqiqot ishi doirasida o'rganilmagan.

Dissertatsiya tadqiqotining bajarilgan oliy ta'lim muassasasi ilmiy tadqiqot ishlari rejalari bilan bog'liqligi. Tadqiqot Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot rejasining "Hozirgi adabiy jarayon masalalari" mavzusi doirasida bajarilgan.

Tadqiqot maqsadi Yusuf Shomansur ijodiy faoliyati shakllanishida adabiy maktablarning o'rnini aniqlash, ustozlarning roli va ta'sirini ko'rsatish, shoir she'riyatining mavzu doirasi, undagi lirik qahramon tabiatini ochish, nasriy asarlari badiiyatini, tarjimonlik mahorati masalasini yoritish, adabiy-estetik qarashlarini ilmiy asoslashdan iborat.

Tadqiqotning vazifalari:

XX asrning 60–70-yillari davr poeziyasiga xos xususiyatlarni aniqlash; Yusuf Shomansur ijodining shakllanishida adabiy to'garaklarning o'rni va ahamiyati, ustozlarning ta'sir kuchini yoritish;

shoir she'rlarining mavzu mundarijasini belgilash, ularda namoyon bo'lgan lirik qahramon tabiatini ochib berish hamda ijodkor shaxsiyati bilan uyg'unliklarini taftish qilish, bolalar she'riyatida ijodkorning o'rnini belgilash;

nasrdagi izlanishlariga baho berish, xususan, "Qora marvarid" romanining badiiyati, obrazlar tizimini tadqiq etish;

tarjimon sifatida ijodkor mahoratini o'rganish, Shekspir sonetlari tarjimalarining badiiy-estetik qiymatini belgilash, Yusuf Shomansur va Jamol Kamol tarjimalarini qiyosan tahlil qilish asosida poetik mahorat qirralarini ochib berish;

Tadqiqotning obyekti sifatida Yusuf Shomansurning "Qo'sh yurak", "Men o'tqazmagan daraxtlar", "Qiziq-qiziq", "Akrom va makaron" she'rlar to'plami, "Qora marvarid" romani, tarjimalari, ilmiy-tanqidiy maqolalari tanlangan.

бутунлиги: лирикада образ муаммоси. – Тошкент: Адабиёт ва санъат, 1988. – Б. 34; Ҳамдам Улуғбек. Бадиий тафаккур талқини. – Тошкент: Yangi asr avlodi, 2002. – Б. 6; Jumaboyeva J. XX asr o'zbek she'riyatida psixologik tasvir mahorati. – Toshkent: Fan, 2004. – B. 134; Solijonov Y. Adabiyot hiyoboni. – Farg'ona: Farg'ona, 2020. – B. 4.

[3] Mirvaliyev S., Shokirova R. O'zbek adiblari. – Toshkent: Adabiyot va san'at, 2016. – 200 b.

[4] Тўлкин. Замон куйчиси. Юсуф Шомансур. Қўш юрак. – Тошкент: Адабиёт ва санъат, 1981. – Б. 3-4.

[5] Наим Каримов. Юсуф Шомансур ҳақида. Юсуф Шомансур. Мен ўтқазмаган дарахтлар. – Тошкент: Адабиёт ва санъат, 1986. – Б. 3-8.

[6] Абдурашидов Р. Излаганга нима етсин // Шарқ юлдузи. – Тошкент, 1966. 10 сон. – Б. 234-238.

Tadqiqotning predmetini ijodkorning poetik mahorati, she'rlaridagi lirik qahramon tabiati, obrazlar tizimi va ifoda yo'sinidagi o'ziga xosliklarini, mavzular doirasini o'rganish, adabiy-tanqidiy maqolalarining dolzarbligini, tarjimalarining badiiyatini ochish tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda biografik, qiyosiy-tipologik, psixologik, lingvopoetik, sotsiologik usullardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Yusuf Shomansur badiiy olamining kengayishida davr adabiy muhiti, adabiy maktablar va ustozlarning ta'siri katta ekanligi muallifning o'zi, tengdoshlari, zamondoshlarining xotiralari orqali ochib berilgan;

she'rlarida mavzuga yondashishda va lirik qahramon tabiatini gavdalantirishda falsafiylikka asoslanganligi, ayrim she'rlarida yumoristik kayfiyat yaqqol sezilishi misollar yordamida asoslangan;

xarakter tabiatini aks ettirishda, badiiy asar tilida yozuvchining uslubiy o'ziga xosligi masalasi "Qora marvarid" romani vositasida dalillangan;

jahon va qardosh xalqlar adabiyotidan qilgan tarjimalari misolida ijodkorning badiiy mahorati tekshirilib, adabiy-tanqidiy maqolalari, kitoblari, izlanishlarida yoritilgan mavzu, muammolar aniqlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

ijodkor badiiy tafakkurining shakllanishida adabiy muhitning ta'siri, adabiy maktablar va ustozlardan olingan bilim hamda tajribalarning o'rni yuksak bo'lishi Yusuf Shomansur ijodi misolida tahlil qilingan;

davriy nashrlarda chop etilgan adabiy-tanqidiy maqolalar, taqrizlar, tarjimalar yig'ilib, ijodkorning adabiy merosini o'rganishda muhim manba bo'lib xizmat qilishi isbotlangan;

Fanlar akademiyasiga qarashli Fundamental kutubxonada muallifning "Voqelikni realistik aks ettirishda ilmiy tafakkurning roli" dissertatsiyasi topilib, unda tahlil va talqin qilingan masalalar adabiyotshunoslik ilmining rivoji uchun qimmatli manba bo'la olishi asoslangan.

Tadqiqot natijalarining ishonchliligi Yusuf Shomansur ijodiy merosining ko'lami, nasriy izlanishlari, tarjimonlik mahorati va ilmiy faoliyati keng tadqiq qilinib, jahon va o'zbek nazariyotchi olimlarining poetik qarashlari hamda zamonaviy adabiy jarayonda erishilgan eng ishonchli, nazariy jihatdan mukammal xulosalari asos qilib olingani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Dissertatsiya natijalarining ilmiy ahamiyati ijodkor laboratoriyasi, biografiyasi, obraz poetikasi, adabiyot nazariyasi, zamonaviy adabiy jarayon, adabiy tanqidchilik, tarjima, badiiy tahlil, roman janri nazariyasiga doir tadqiqotlar uchun asos bo'lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati filologik oliy o'quv yurtlari, akademik litseylar, kasb-hunar kollejlari uchun "Adabiyotshunoslikka kirish", "Hozirgi adabiy jarayon", "Adabiyot nazariyasi", "Yangi o'zbek adabiyoti" fanlari va o'quv kurslari uchun darsliklar, o'quv qo'llanmalar, o'quv-uslubiy majmualar tayyorlashda hamda ixtisoslik fanlari nazariy bazasini shakllantirishda manba bo'lib xizmat qilishi mumkinligi bilan dalillanadi.

Tadqiqot natijalarning joriy qilinishi. Yusuf Shomansur ijodining poetik xususiyatlari tadqiqi bo‘yicha olingan natijalar asosida:

Yusuf Shomansur badiiy olamining kengayishida davr adabiy muhiti, adabiy maktablar va ustozlarning ta’siri katta ekanligi muallifning o‘zi, tengdoshlari, zamondoshlarining xotiralari orqali ochib berilganligiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2023–2024-yillarga mo‘ljallangan AL – 662205561 raqamli “Alisher Navoiy mualliflik korpusini yaratish” mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 3-apreldagi 01/04-1220-sonli ma’lumotnomasi). Natijada shoir va yozuvchilar ijodining shakllanishida adabiy maktab hamda muhitning roli beqiyosligiga oid ma’lumotlar loyihaning amaliy qiymatini oshirgan;

jahon va qardosh xalqlar adabiyotidan qilgan tarjimalari misolida ijodkorning badiiy mahorati tekshirilib, adabiy-tanqidiy maqolalari, kitoblari, izlanishlarida yoritilgan mavzu, muammolar aniqlanganligiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarda amalga oshirilgan PF-201912258-raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 3-apreldagi 01/04-1222-sonli ma’lumotnomasi). Natijada loyihaning ilmiy-nazariy konsepsiyasi yangi xulosa va umumlashmalar bilan boyishiga erishilgan;

xarakter tabiatini aks ettirishda, badiiy asar tilida yozuvchining uslubiy o‘ziga xosligi masalasi “Qora marvarid” romani vositasida dalillanganligiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarga mo‘ljallangan IL-402104474 “Bolalaradabiyoti.uz” elektron platforma va uning mobil ilovasini yaratish” loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 3-apreldagi 01/04-1219-sonli ma’lumotnomasi). Natijada elektron platforma xalq og‘zaki ijodi namunalaridan maqol, iboralar bilan boyigan;

she’rlarida mavzuga yondashishda va lirik qahramon tabiatini gavdalantirishda falsafiylikka asoslanganligi, ayrim she’rlarida yumoristik kayfiyat yaqqol sezilishi misollar yordamida asoslanganligiga oid ilmiy xulosalardan “O‘zbekiston tarixi” telekanalida efirga uzatilgan “Tamaddun darg‘alari” ko‘rsatuvi ssenariysini tayyorlashda foydalanilgan (2025-yil 28-martdagi 01-30/193-sonli ma’lumotnomasi). Natijada bu ma’lumotlar tomoshabinlarda katta qiziqish uyg‘otgan hamda teleko‘rsatuv materiallari amaliy boyishiga yordam bergan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 5 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida qilingan ma’ruzalarda jamoatchilik muhokamasidan o‘tkazilgan.

Tadqiqot natijalarning e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 15 ta ilmiy maqola nashr etilgan. O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, jumladan, 5 tasi respublika va 2 tasi xorijiy jurnallarda chop qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch asosiy bob, olti fasl, xulosa hamda foydalanilgan adabiyotlar ro‘yxatidan iborat. Dissertatsiyaning umumiy hajmi 150 betni tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati izohlangan, tadqiqotning maqsadi, vazifalari, shuningdek, obyekti, predmeti ham ko‘rsatib berilgan, fan va texnologiyalar rivojining ustuvor yo‘nalishlariga mosligi asoslangan, tadqiqotning ilmiy yangiligi va amaliy natijalari tavsiflangan. Tadqiqotning ishonchliligi, nazariy va amaliy ahamiyati ochiqlangan hamda amaliyotga joriy etilishi, tadqiqot bo‘yicha e’lon qilingan ishlar va tadqiqot tuzilishi ko‘rsatib o‘tilgan.

Dissertatsiyaning birinchi bobi **“XX asr 60–70-yillar o‘zbek adabiyoti va Yusuf Shomansur ijodi”** deb nomlanib, ushbu bob 2 bo‘limdan iborat. 1-faslda ***“XX asr 60–70-yillar o‘zbek she’riyatining o‘ziga xos xususiyatlari”*** mavzusida bahs yuritiladi. Unda XX asr 60–70-yillarida shakllangan o‘zbek adabiyotining o‘ziga xos xususiyatlari, xususan, she’riyatining yetakchi tamoyillari, mazkur davrda ijod qilgan ijodkorlar ijodining muhim jihatlari haqida ma’lumot beriladi.

60–70-yillarda adabiyot maydoniga bir guruh iste’dodli yoshlar dadil qadamlari bilan kirib keladi. Munaqqid S.Mamajonov “o‘z shogirdlik qiyofasiga ega yangi kuchlarning kelib qo‘shilganligi”[7]ni e’tirof etgan holda yoshlar ijodidan esa Abdulla Oripov, Jumaniyoz Jabborov, Yusuf Shomansur, G.Jo‘rayeva, G.Nurillayeva, Erkin Vohidov, Shoislom Shomuhamedov, Xayriddin Salohlar she’rlarining o‘ziga xosliklarini alohida ta’kidlaydi. Mazkur davrda ijodkorlarning shakllanishida, adabiyot olamiga kirib kelishida adabiy maktablar, adabiy muhitning ta’siri yuksak bo‘ldi. Ana shunday adabiy ta’sir masalasi shoir Yusuf Shomansur ijodida ham parallel ravishda kechadi. U ham ustoz G‘ayratiy saboqlaridan bahramand bo‘ladi, G‘afur G‘ulom, Maqsud Shayxzoda, Mirtemirdek ijodkorlarning sarchashmasidan ozuqa olib ulg‘ayadi. Adabiyotga sinchkov nigoh bilan qarashni o‘rganadi. Ular bilan hamsuhbat bo‘lib, ijodning sir-asrorlaridan xabardor bo‘ladi. Mazkur davrda kirib kelgan yoshlar ijodi, ulardagi yangilanishlar adabiyotning yutug‘i bo‘lishi bilan birgalikda mezonlarini ham belgilab berdi. 60–70-yillar o‘zbek she’riyatida bir necha jihatlar ko‘zga tashlanadi.

1. Lirik ifodada inson ruhiyatiga kirib borish tamoyili shakllandi, ruhiy kechinmalari, turli sezimlari poetik tasvir obyektiga aylandi. Inson qalbiga bo‘ylashish, uning qudratini kuylash shoirlar she’riyatining bosh tamoyiliga aylandi. Jumaniyoz Jabborovning “Bahor va inson”, “Inson qalbi”, Abdulla Oripovning “Inson qalbi bilan xazillashmang siz”, Erkin Vohidovning “Qalb” she’rlaridagi mazmun-mohiyat bunga dalil bo‘la oladi. Inson obrazining o‘zgacha qiyofada gavdalanishi psixologik tasvirning yangi bosqichga ko‘tarila boshlashi, lirik qahramon ruhiyatida evrilishlarning yuzaga kelishiga sabab bo‘ldi. Yusuf Shomansurning “Yuragim geografiyasi”, “Yurakdagi nusxa” she’rlarida ham inson yuragining cheksiz kuch-qudratga ega ekanligi madh etiladi. “Yurakdagi nusxa” she’rida shoir, bastakor, rassomni qiynaydigan bir armon – qalbida kechayotganini to‘laqonli aks ettira olmaslik haqida yozadi.

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[7] Мамажонов С. Ўзбек совет поэзиясининг кечаги, бугунги ва эртанги куни // Ўзбек тили ва адабиёти. – Тошкент, 1972. – № 6. – Б. 40.

2. *Falsafiy lirika – mazkur davr she'riyatining bosh bo'g'iniga aylandi.* Umr mazmuni, hayot va o'lim, borliq va koinot, haqiqat, adolat haqida yozilgan, tafakkur bilan yo'g'rilgan, falsafiy mushohadaga undaydigan she'rlar 60-yillar she'riyatining asosiy mohiyatini belgilab berdi. Umr qadri, borliq sinoatlari, haqiqat, adolat mavzulari ko'plab shoirlar she'rlarida falsafiy-badiiy talqin qilingan. Yusuf Shomansur "Kalendar varag'i", "Shoshilamiz", "Masofa" she'rlarida borliq qonuniyatlarini tahlil etadi. "Shoshilamiz" she'ri orqali idroki, ongi shoshgan insoniyatning yashash tarzi haqida fikr boradi. "Masofa" she'rida esa qit'alar orasidagi bog'liqlik muammo emasligini, biroq dillar bilan dillar orasidagi masofa muammoligini aytadi.

3. *Milliy folklorga, undagi she'riy shaklga murojaat etish jonlana boshladi.* 60-yillarda ijodkorlar ham siyosat, ham ko'ngil, ham xalq hayoti bilan hisoblashishlari zarur edi. "Davrning tabiiy bir ehtiyoji bu avlod zimmasiga an'anaviy she'riyatni yangilash va badiiy tafakkurda teranlashuvdek ulkan bir vazifani yuklagan edi. Ijod ahli xalq diliga yaqinlashdi, xalqning dard-u alamlariga sheriklik tuyg'ularini ilgari surdi; ramzlar vositasida o'z millatining tutqunlikdan ozod bo'lishdek ezgu istagini bayon qildi"[8]. Bu davr ijodkorlari sintezlashgan folklorizmlardan 2 xil ko'rinishda foydalana boshladi: 1. Xalqning maqol, matal va iboralaridan; 2. Tugal syujetli folklor asarlaridan (mif, rivoyat, afsona va ertaklardan)"[9]. Yusuf Shomansur "Ho'kiz va chittak", "Tariq va tarvuz", "Ho'kiz va yong'oq" she'rlarida borliqdagi hodisalardan falsafa axtaradi, xalq masallari va ertaklariga monand syujetli she'rlar yaratadi.

4. *Lirik portretlar yaratila boshlandi.* 60-yillar she'riyatida ajdodlarimiz, zamona qahramonlarining lirik portretini chizishga bo'lgan e'tibor kuchaydi. Muhim tomoni shundaki, ularni yaratishda shoirlar quruq tasvirlash yo'lidan bormaydi, faxr-iftixor, g'urur tuyg'ularini ular orqali berishga intiladi. Botirxon Akromov: "Bunday obrazlar lirikaning boshqa tur kechinma obrazlaridan bevosita yoki bilvosita konkret shaxs – lirik personaj xarakterini yoki ma'lum qirrasini (xoh lirik kechinma, xoh epik element, xoh ramziy-majoziy nisbat tarzida) chizib berish bilan farqlanadi"[10], – deydi. Abdulla Oripovning Beruniy, Navoiy, Gorkiy, Nekrasov, Mayakovskiy, Hamza, Hamid Olimjon, G'afur G'ulom, Mirtemir, Sobir Rahimov, Abror Hidoyatov obrazlariga bag'ishlangan, Rauf Parfining "Nozimning sadosi", "Oybek xotirasiga", "Verlen", "Betxoven", "Bayronning so'nggi safari", "Tavfiq Fikrat kitobiga yozuv", "Yegishe Charens xotirasiga", "Pablo Neruda o'limiga", "Viktor Xaraning so'nggi qo'shig'i" she'rlaridagi portretlari, Yusuf Shomansurning "Hamzaning qalami", Sulton Jo'ra tog'risidagi "Fidoyi", Saida Zunnunova xotirasiga atalgan "Afsus" she'rlaridagi portret-obrazlar yuqori pafosda berilganligi bilan farqlanadi.

5. *Turkum she'rlar yozish an'anasi boshlandi.* Shoirlar xorijiy mamlakatlarga safaridan olgan taassurotlarini turkum she'rlarida aks ettira boshladi. Bu o'zbek she'riyatining xalqaro tematika bilan boyishiga olib keldi. Erkin Vohidovning "Kavkaz she'rlari" turkumiga kiritilgan she'rlarida Ozarbayjon va Armanistonga qilgan safaridan olgan taassurotlari, qardosh xalqlarning tabiatiga muhabbat, ularning qahramonona yaratuvchilik faoliyatiga olqish ruhi ustuvor. "Fuzuliy haykali qoshida" she'rida shoirning

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[8] Хамдамов А. Абдулла Орипов шеъриятида халкона поэтик тафаккур муаммоси. Филол. фан. номз. ... дисс. – Тошкент, 2011. – Б. 15.

[9] Ёрматов И. Ҳозирги ўзбек лирикасидаги синтезлашган фольклоризмлар хусусида // Ўзбек тили ва адабиёти. – Тошкент, 1985. 2-сон. – Б. 35.

[10] Акромов Б. Оламнинг бутунлиги: лирикада образ муаммоси. – Тошкент: Адабиёт ва санъат, 1988. – Б. 28.

ozarbayjon xalqining madaniyatiga ehtirom tuyg‘usi yaqqol bo‘y ko‘rsatib turadi. “Kanada turkumi”ga kirgan “Kalgarida soat o‘z ikki”, “Auksion”, “Alisher Navoiy kemasi”, “Sarmoyador” she’rlari, Abdulla Oripovning “Jeneva daftari”ga kirgan “Xalqaro anjuman”, “Jeneva”, “Jamayka”, “Habash qiz”, “Oqlar va qoralar”, Yusuf Shomansurning ham Moskvada o‘qishi davomida yaratgan “Rossiya devoni”dan o‘rin olgan “Eman daraxti”, “Qosimov ko‘chasi”, “Mis suvoriy”, “Qahramonning qiyofasi”, “Lermontovga qadar” she’rlarida boshqa davlatning urf-odati, madaniyati haqida yoziladi.

6. *She’riyatda erkin vazn ommalashdi.* XX asrning 20-yillarida o‘zbek adabiyotiga kirib kelgan erkin vazn 60–70-yilllar poeziyasining ham yetakchi xususiyatlaridan biriga aylandi. Bu xususda O‘zbekiston xalq shoiri Mirtemirning: “Yetakchi rus poeziyasining barakali ta’sirida qanot qoqqan Taqtash she’rlaridan o‘zbek poeziyasiga o‘tgan bir vazn bor: erkin she’r, ravon she’r. Bo‘g‘ib qo‘ymaydigan, to‘la nafas olish uchun qulay. Yigirmanchi yillarda bu vaznda Hamid Olimjon, G‘afur G‘ulom, ko‘proq Uyg‘un qalam surganlari hammaga ma’lum. Keyinchalik bu vazn, ya’ni erkin she’r Asqad Muxtor ijodining eng xarakterli bir qirrasi bo‘lib qoldi, uning ko‘pchilik she’ri va yaxshi she’rlari shu vaznda. Hozir Zulfiyaxonim, Yusuf Shomansur, Ramz Bobojon bu vaznga ko‘ngil qo‘yishgan”, – deya o‘z fikrlarini aytadi.

7. *Ijodkorlar tarjimachilik borasida ham bir necha yutuqlarni qo‘lga kiritdilar.* Bu davrda qalam tebratgan qalamkashlar asarlar yozish bilan birga jahon adabiyotining noyob durdonalarini ham tarjima qilish baxtiga muyassar bo‘lganlar. Shu jihatdan, XX asrning 60-yillarida “O‘zbek yozuvchi va shoirlari tarjimachilikni o‘z ijodiy faoliyatlarining doimiy tabiiy yo‘ldoshi, tarkibiy qismi deb hisoblagan holda atoqli adiblarimiz Oybek, G‘afur G‘ulom, Shayxzodalarning an’analarini davom ettirib”[11] badiiy tarjima adabiyotining mundarijasini kengaytirdilar. Boshqa davlatlar bilan adabiy aloqalarni kengaytirish, keng targ‘ib qilish maqsadida qardosh va qardosh bo‘lmagan xalqlar adabiyotidan ijod namunalarini tarjima qilishni yo‘lga qo‘yadilar. Jamol Kamol, Rauf Parfi, Nilufar, Ma’ruf Jalil, Yusuf Shomansur, Aziz Abdurazzoq kabi ijodkorlar uyg‘ur shoirlarining sara she’rlarini o‘zbek tiliga tarjima qiladilar . Shuhrat, H.Sharipov, Sayyor, Yusuf Shomansur, A.Oripov, Muhammad Ali, G.Jo‘rayevalar esa eston xalqi shoir va shoiralarining she’rlarini “Ming orol chechaklari” nomi ostida tarjima qilishga erishadilar.

8. *Badiiy ijodda yangilanishlar bo‘lishiga qaramay kommunistik mafkuraning har bir narsa ustidan olib borgan nazorati saqlanib qoldi.* Bu davrdagi she’rlarga hayotni yorqin tasvirlar bilan aks ettirish, partiya, Lenin haqida kuylash xos. Abdulla Oripov, Erkin Vohidov, Jumaniyoz Jabborov, shuningdek, Yusuf Shomansur ijodida ham bunday mazmundagi she’rlar uchraydi. Erkin Vohidovning “Boqiylikning ellik to‘rti”, Yusuf Shomansurning “Il’ichga murojaat”, “Beqasam kiydi Il’ich” H.Sharipovning “Koreizda Lenin haykali”, “Jim Il’ich ishlayapti”, Jumaniyoz Jabborovning “Lenin kabineti” she’rlari Lenin haqida yozilgan. Yusuf Shomansurning “Sof vijdonning timsoli” she’ri partbilet haqida edi. Abdulla Oripovning “Komsomol”, Jumaniyoz Jabborovning “Kommunistlar”, H.Sharipovning “Komsomol yuragi”da esa kommunizm kuylanadi. Bunday she’rlarning uchrashi shoirlar she’riyatining badiiyatiga, saviyasiga ta’sir qilmaydi. Ular hukm surgan hokimiyat chig‘irig‘idan o‘tish uchun yozilgan.

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[11] Саломов Ғ. Таржима масалаларини комплекс ўрганиш тажрибаси. Таржима санъати // Мақолалар тўплами, 4-китоб. – Тошкент: Адабиёт ва санъат, 1978. – Б. 50.

Mazkur bobning ***"Yusuf Shomansur ijodining shakllanish bosqichlari"*** sarlavhali 2-faslda shoir ijodining shakllanishida adabiy to'garaklar, ustozlarning saboqlari muhim ahamiyatga ega ekanligiga urg'u beriladi. Har bir ijodkor ijodining sayqallanishida bir necha omillarning ta'siri bo'ladi. Shoir, nosir, tarjimon sifatida tanilgan Yusuf Shomansur ham adabiyot maydoniga XX asrning 60-yillarida navqiron yoshlar safida kirib keladi.

Dissertatsiyada shoir ijodining shakllanishi bir necha bosqichlarga bo'lib o'rganildi. Yosh qalamkash dastlabki saboqlarini, ijod olamidagi yo'l-yo'riqlarni G'ayratiydan oldi. Ustoz rahbarlik qilgan to'garak va undagi adabiy muhit shoir qalbida ijodga bolgan kuchli mehrni uyg'otdi. Unda ijodkor ustozidan she'r yozish bilan birga tahrir qilish sirlarini ham o'rgandi, saboqdoshlari bilan fikr almashish imkoniyatlariga ega bo'ldi. Dissertatsiyada to'garak va G'ayratiy haqidagi Yusuf Shomansurning o'zi hamda zamondoshlari tomonidan aytilgan xotiralar keltirilib, ustozning saboqlari katta qiymatga ega ekanligi ochiqlandi. Xususan, Yusuf Shomansur G'ayratiy va uning to'garagi haqidagi xotiralarida shunday yozgan: "Oddiy bir to'garakning shunchalik maqomi nimada edi? O'ylashimcha, avvalo, gap ustoz G'ayratiyning havaskordan havaskorni farq qila bilish iqtidorida. U kishi dilida talant uchquni bo'lmagan biror havaskorni shoir qilib qo'ygani yo'q. U yoshlarning o'zida bor iqtidorning yuzaga chiqishiga yordam berdiki, shuning o'zi katta san'atdir. ...Bizning to'garagimizda o'qilgan biror yaxshi satr zoye ketmasdi. Zarrama-zarra bilim olib, ulg'ayardik"[12]. To'garakdagi qizg'in adabiy muhit yoshlarning qalbida adabiyotga bo'lgan ishq olovlanishiga sabab bo'ladi. Adabiy maktabda qismati o'xshash, taqdir yo'li tutash bo'lgan Xayriddin Salohdek sohirqalb inson bilan do'stlashadi. Shu sababdan ham adabiyotshunos olim Hamidjon Homidiy ularni "G'ayratiy etagidan tushib qolgan", ya'ni uning adabiy muhitida shakllangan ijodkorlar sifatida e'tirof etadi[13].

Shoir balog'at davriga yetganda adabiyotimizning yirik namoyondasi Maqsud Shayxzodadek ustozdan bilim olishga musharraf bo'ladi. Alisher Navoiy ijodining o'rganilishiga birinchilardan bo'lib qo'l urgan, Mayakovskiy ijodini ommalashtirishda jonbozlik ko'rsatgan atoqli arbob pedagog sifatida ham o'z uslubiga ega edi. Yusuf Shomansur va Xayriddin Saloh ijodining sayqallanishida ustozning saboqlari juda katta mahorat maktabi vazifasini o'tadi. Bevosita ustoz Maqsud Shayxzodadan saboq olish baxtiga musharraf bo'lgan olim Hamidjon Homidiy bu davr adabiy muhitini shunday xotirlaydi, Yusuf Shomansur ijodini alohida e'tirof etadi: "Nizomiy nomidagi pedagogika institutida shoirlar Yusuf Shomansur, Xayriddin Saloh, Anvar Isroilov, Abduraim Otametov, Tursunboy Yo'ldosh; yozuvchilardan O'ktam Usmonov, Nizom Komilovlar bilan birga o'qiganmiz. Bu ijodkorlar ichida eng shiddatkori Yusuf Shomansur edi. Doim o'qirdi, doim yozardi. Lirik she'rlar va yumorlar yozardi. Abduraim Otametov bilan Yusuf Shomansur yumor yozardi. Maqsud Shayxzoda domla ularning ustozi edi. "Lirikani Xayriddin yozsin-u, yumorni Yusuf yozsin", deb maqtab yurardilar"[14]. Ustoz darslarining ta'siri natijasida Yusuf Shomansurning ijodida muallimning ifoda yo'nalishi, tasvirlash mahorati ma'lum darajada o'zlashtirilganligini ko'rishimiz mumkin.

Yusuf Shomansur ijodining takomillashuvida, adabiyotning yuqori sahnalarida bo'y ko'rsatishida esa Asqad Muxtorning alohida o'rni bor. "Erkin Vohidov yoki Oxunjon Hakimovmi, Abdulla Oripov yoki Jumaniyoz Jabborovmi, Yusuf Shomansur yoki Usmon

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[12] Юсуф Шомансур. Биз ғайратий тўғарагидамиз // Гулистон, 1975. – № 4. – Б. 19.

[13] Bu fikrlar adabiyotshunos bilan qilingan suhbat jarayonida yozib olingan.

[14] Bu fikrlar adabiyotshunos bilan qilingan suhbat jarayonida yozib olingan.

Temurmi, xullas, juda ko‘p navqiron ijodkorlarga adabiyotda o‘z yonidan saxovat bilan joy bergan, katta sahnaga olib chiqqan kishi u”[15], – deya Asqad Muxtorni xotirlaydi Husniddin Sharipov. Yusuf Shomansur ham shoir, nosir, tarjimon sifatida yosh ijodkorlarga o‘rnak bo‘la olgan ustozidan ijodiy saralash sirlarini, ijodiy prinsiplarini namoyish etish ko‘nikmalarini o‘rganadi, “Sharq yulduzi” jurnalida she’rlari, tarjimalari, taqrizlari bilan chiqish qilib turadi. Bundan tashqari, Yozuvchilar uyushmasida ishlagan paytlari ustoz Mirtemir domla bilan birgalikda yosh qalamkashlarning ijodini qo‘llab-quvvatlashda bevosita qatnashadi. Mirtemir bilan birgalikda ishlash shoir uchun katta maktab vazifasini o‘taydi.

Yusuf Shomansur ijodining shakllanishida yuqoridagi tashqi omillar bilan bir qatorda ichki omillarning ham ta’sir doirasi ulkan bo‘ldi. Uning ijodi 4 ildizdan ozuqa oldi:

1. *Mumtoz adabiyot an'analaridan.* “Muhabbat maktublari” rukni ostidagi she’rlarida g‘azal janriga xos xususiyatlar borligini aniqladik.

2. *O'zbek xalq og'zaki ijodi durdonalaridan.* “Qaynona–aylonay” she’rida kelinning hazil tariqasida aytgan gaplarida, “Termalar”ida hayotdagi haqiqatni satirik talqinda berishga intilishida, ertak, masallarni yangicha talqinda berganligida, ustozlar G‘afur G‘ulomga “Holva qasidasi”, Oybekka “Pashmak”, Uyg‘unga “Holva haqida”, Shayxzodaga “Holvanoma”, Mirtemirga “Zap holva”, Asqad Muxtorga “Qalam va holva” parodiyalarida folklorga xos jihatlar aks etganligini aniqladik.

3. *Jahon va qardosh xalqlar adabiyotidan.* Yusuf Shomansurning “Oshnam she’r yozibdi”, “Irrigator adib”, “Kursiv bizniki”, “Sukut alomati rizo”, “Haqiqat”, “Va boshqalar” epigrammalari, ulardagi kinoyaviy ma’no jahon adabiyotidan bevosita ta’sirlanishining samarasidir.

4. *Adabiy-tanqidiy izlanishlaridan.* Yusuf Shomansur ilm kishisi sifatida adabiy-tanqidiy maqolalar, risola, dissertatsiya yozgan. Ularda aks etgan qat’iy talab, qonun-qoidalar she’riyati, nasriga ham ta’sirini o‘tkazmay qolmagan.

Adabiyotimizning zabardast vakillaridan ijodning sir-sinoatlarini o‘rgangan, ularning nasihatlarini dasturulamal deb bilgan, yuqoridagi 4 ichki omildan oziqlangan Yusuf Shomansur ijodining ko‘lami ham keng bo‘lishi tabiiy, nazarimizda. Shu sababdan uning ijodi serqirra. Uning adabiy merosini esa quyidagicha turkumlash mumkin:



1-rasm. Yusuf Shomansur ijodi yo‘nalishlari.

[15] Шарипов Х. Шоирнинг тиниқ овози: Аскад Мухтор замондошлар хотирасида. – Тошкент: Маънавият, 2003. – Б. 66.

Dissertatsiyaning ikkinchi bobi **"Yusuf Shomansur she'riyati"** deb nomlangan bo'lib, **1-faslda *"Shoir she'riyatining mavzu ko'lami"*** masalasi tadqiq qilinadi.

Mavzu ijodkorning "men"ini ko'rsatib turadigan asosiy mezon sanaladi. Mavzu ijodkorning o'zligi, asarning asosiy unsuridir. She'riyatda mavzu tanlash, mavzu yoritib berish o'zgacha tarzda kechadi. U she'rda qo'yilgan va yoritilgan masalalar mohiyatidan kelib chiqadigan xulosa sanalmish g'oya bilan doimo chambarchas bog'liqlikda bo'ladi. Shoirlar ma'lum mavzu, unda ifodalangan g'oya orqali hayotdagi pozitsiyasini ko'rsatmoqchi bo'ladi. Yusuf Shomansur mavzu va g'oya jihatdan rang-barang, usluban o'ziga xos, milliylik ruhi barq urgan she'riyat yaratdi. Shoir she'rlarining mundarijasi Vatan, ona zamin haqidagi she'rlari; falsafiy-intellektual lirika namunalari; muhabbat mavzusidagi she'rlar; peyzaj she'rlari; xotira she'rlar, urush va tinchlik mavzusidagi kabi tasniflandi.

Vatanparvarlik, millat g'ururi mavzusi. XX asrning 60–70-yillarida ijod qilgan shoirlar vatan mavzusidagi she'rlarni o'zgacha ohanglar bilan boyitdi. Shoir Yusuf Shomansur ham vatan mavzusida she'r yozar ekan, uni falsafiy mushohadalar bilan uyg'unlashtiradi. "Mehringga to'ymayman" she'rida yurtiga bo'lgan muhabbatini sodda, samimiy so'zlar vositada ifodalaydi. Voqeaband lirikaga mansub "Tuproq haqidagi she'r"ida ona tuproq bo'lmasa, oddiy o'simlik uchun hayot yo'qligi ta'kidlanishi bilan birga insoniyat ham ona zamin, vatansiz yashay olmasligi aytiladi. Shoirning vatanparvar, yurti, g'ururi uchun fidokor inson sifatidagi qiyofasi til haqidagi "Yangroqliging" she'rida yaqqol ko'rinadi. O'z tilini ulug'lashga qaratilgan bunday she'rlarni yozish shoir ijod qilgan davrda ancha murakkab edi, biroq u jasorat bilan qalbidagi gaplarini ayta oldi. Bunday mavzudagi she'rlarning g'oyasini yurtsevarlik, har bir farzand qaysi kasb-hunar egasi bo'lishidan qat'iy nazar vatani uchun xizmat qilishga tayyor turishi, uni ko'z qorachig'iday asrash kerakligi g'oyasi tashkil qiladi.

Falsafiy-intellektual lirika. 60-yillarga kelib shoirlar ijodida olam, hayot va o'lim, inson taqdiri singari masalalar mushohadasiga qurilgan intellektual lirikaga murojaat qilish kuchaydi. Yusuf Shomansurning "Haqiqat", "Chuchmal gaplarga hech tob-toqatim yo'q", "Alfavit qonuni", "Hafta", "Kalendar varag'i", "Qalam va umr", "Kecha va kunduz", "Me'yor haqida", "Shoshilamiz", "Masofa", "Farzand bilan" she'rlari falsafiy-intellektual lirika namunalari safiga kiradi. "Haqiqat", "Alfavit qonuni" she'rlarida haqiqatni, adolatni badiiy timsol sifatida belgilaydi.

Falsafiy qarashlarining teranligini "Qalam va umr" she'rida ham yaqqol ko'rishimiz mumkin. Qalam bilan do'st tutingan ijodkor undan ajralishni istamay suhbat quradi, yuragidan olov bag'ishlaydi, qalamning tugab qolishi – olamdan o'tishini "kuylab turib o'lgan hofizga" qiyoslaydi. Nihoyat, shunday xulosaga keladi: men ham qalamman.

Ha, qalamman, ulkan va tirik.
Yozgan sari tugab boraman
Kechalari qoqmasdan kiprik
She'r ishqida pora-poraman.
Yozgan sari tugab boraman[16].

Yusuf Shomansurning falsafiy mavzudagi she'rlarida vaqtning o'tkinchiligi, inson umrining qadrliligi, adolat, haqiqatning doim g'alaba qozonishi g'oyasi yaqqol anglashiladi.

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[16] Юсуф Шомансур. Кўш юрак. – Тошкент: Адабиёт ва санъат, 1981. – Б. 39.

Muhabbat mavzusi. Ishq-muhabbat mavzusidagi "Shirmoy", "Kiprik", "Atirgul g'unchasi", "Siyob qiziga" she'rlarida mumtoz adabiyotimizdagi an'anaviy timsollarga novatorona murojaat qilish yo'lidan boradi.

Peyzaj lirikasi. Yusuf Shomansur ijodida tabiat mavzusi alohida tarzda yoritiladi. O'zini borliq bilan uyg'unlikda tasvirlagan "Tun nash'asi", original tasvirlarga boyligi bilan ajralib turgan "Bedazor", "Go'zal Chimyon" she'rlari orqali shoirning poetik mahorati yuksakligiga amin bo'lamiz. Shoir she'rlarida tabiatning bir bo'lagi sanalgan gullarning nomlari – fitonimlar (grek tilidan olingan bo'lib, Phuton-o'simlik + onoma – atoqli ot ma'nolarini anglatadi) badiiy obraz darajasiga ko'tariladi. Gullarning ramziy obraz sifatida she'riyatga kirib kelishi qadimgi odamlarning e'tiqodlari, ilk tasavvur-tushunchalari, totemistik qarashlari bilan bog'liq[17]. Hatto odamning paydo bo'lishiga aloqador tasavvurlar gullarga ham daxldordir. Qadimgi hind eposlarida hikoya qilinishicha, jahondagi eng sohibjamollarning sohibjamoli ma'buda Lakshmi gullarning malikasi – atirgul g'unchasidan paydo bo'lganmish[18]. Shu sababdan gul poetik obraz darajasiga ko'tarilgan, bevosita yorning o'zini anglatgan. Mumtoz adabiyotimiz namoyondalari ijodida gulning sunbul, rayhon, binafsha, lola, yosuman kabi nomlari ham qo'llaniladiki, ularning ba'zilari yorni anglatsa, ba'zilari esa tana a'zolari qismlarini sifatlash uchun foydalaniladi. 60-yillarda ham turli floristik obrazlarga murojaat qilish hollari ko'paydi. Olamning poetik manzarasini ular orqali berishga urinadi. Yusuf Shomansur "O'sma", "Rayhon", "Atirgul novdasi…", "Bedazor" she'rlarida boshqa shoirlar tanlagan lola, binafsha kabi an'anaviy obrazlardan farqli o'zga fitonimik nomlar qo'llaydi.

Xotira she'rlar. Shoirning "Fidoyi", 'Dunyodan o'tdimi Shayxzoda ustoz", "Murabbiy", "Afsus", "Iztirob" ustozlarining xotirasiga bag'ishlab yozilgan. Ularda muallif ustozlariga bergan bilimlari, hayotda uchraydigan sinovlarga qarshi turish uchun o'rgatgan yo'l-yo'riqlari uchun hurmat-ehtirom ko'rsatish kerakligi, ularning yodini qalbida saqlash lozimligi g'oyasini aks ettiradi.

Urush va tinchlik mavzusi. Shoirning bu mavzudagi she'rlarida quyidagi g'oyalar ilgari suriladi:

–"Qarsaklar" – bugungi shodon kunimizga ajdodlarimizning urush maydonida qon kechib qilgan qahramonliklari sabab ekanligini, ularni e'zozlash, yodda saqlash lozimligi g'oyasi.

–"Nasiba" – urush maydonida o'g'lini yo'qotgan ona dardlarini ifodalash orqali hayotning qadriga yetish g'oyasi.

Ushbu bobning **2-faslida *"Shoir she'rlarida ijodkor shaxsiyati va lirik qahramon tabiati"*** muhokama qilingan. Ijodkor shaxsiyatini ochishda she'rlaridagi lirik qahramon tabiatini tadqiq qilish muhim sanaladi. Lirik qahramon va ijodkor shaxsiyati borasida jahon hamda o'zbek adabiyotshunosligida M.B.Xrapchenko, V.G.Belinskiy, Chernishevskiy, S.Mamajonov, B.Norboyev, Y.Solijonov, D.Quronovning[19] tadqiqotlarida turli qarashlar mavjud.

Dissertatsiyada shoir she'rlarida lirik qahramon tabiati qanday ekanligi, ijodkorga xos xususiyatlar qay darajada aks ettirilganligi tekshirildi. Shoir ijod olamiga kirib kelgan

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[17] Зеленин Д. Тотеми-деревя в сказаниях и обрядах европейских народов. – М. – Л.: Наука, 1937. – С. 78.

[18] Аминов Б.М. Этнография оламига сафхат. – Тошкент: Фан, 1988. – Б. 29-35.

[19] Ushbu mualliflarning tadqiqotlari dissertatsiyaning foydalanilgan adabiyotlar ro'yxati qismida berilgan.

davr shaxsga sig‘inish illatiga barham berilayotgan yillar edi. Aynan shu davrda she’riyatda yangilanish jarayoni kechayotgan edi, ya’nikim lirik qahramonning ruhiy olamini kashf etish sari qadam tashlandi. Inson qalbiga yaqinlashish, uning ichki olamini ochish she’riyatning asosiy xususiyatiga aylana bordi. Ijodkorning lirik qahramoni qarashlarida hayotga teran nigoh bilan qarash, dunyo, olam hodisalari mohiyatini anglashga bo‘lgan intilish kuchaydi. Shoir so‘z, fikr, tuyg‘uni uyg‘unlikda ma’lum bir maqsadga, ya’ni inson ruhiy olami haqiqatlarini ochishga, umr falsafasini taftish qilishga yo‘naltirdi.

Yusuf Shomansur lirik qahramoni fikrchan, haqiqatparast, teran dunyoqarash egasi bo‘lgan inson timsolidir. Dunyoga falsafiy nigoh bilan qarash, haqiqatparastlik, soddalik, samimiyatni ulug‘lash, oqibatni kuylash Yusuf Shomansur she’rlarining tabiatiga xos xususiyat sanaladi. J.Jumaboyeva ham XX asr 60–70-yillari o‘zbek she’riyatida ruhiy evrilishlar o‘ziga xos tarzda kechganligini aytib, quyidagilarni yozadi: “Urush o‘zining sovuq nafasi bilan she’riyatni ham go‘zallik, quvonch tuyg‘ularidan mahrum etib, uning o‘rniga judolik, musibat, yo‘qotishlardan giryon bo‘lgan ko‘ngillar rangini muhrladi. Ana shu fojiadan chetda qolmagan lirik qahramon ruhiy olamida ham so‘niq va qayg‘uli manzaralar o‘rnashib oldi”[20]. Yusuf Shomansur she’rlarida ham urushning bergan azoblari, xalqning chekkan iztiroblari ro‘yrost tasvirga tortiladi. “Koshkiydi” she’rida eridan qoraxat olgan ayolning hasratlari lirik qahramonni o‘rtasa, “Nasiba” she’rida o‘g‘lini fronga jo‘natib, uni intizor kutgan ona timsoli gavdalantiriladi. “Qarsaklar” she’rida esa vatan uchun qon kechib kurashgan, qo‘lidan ayrilgan qahramonning jasorati kuylanadi.

60-yillar she’riyatida falsafiylik kuchaydi. Bu holat lirik qahramon tabiatida ham aks etadi. Shoirning ko‘pgina she’rlarida lirik men olam qonuniyatlari, umr, inson va uning hayotdagi o‘rni, adolat va haqgo‘ylik borasida mulohaza yuritadi. “Shoshilamiz” she’rida inson umrining manzaralari falsafiyona taftish qilinadi. “Yurakdagi nusxa”da esa lirik obraz qalbdagi otashini she’rida aks ettira olmaganligidan qiynaladi.

Shoirning aksariyat she’rlarida lirik qahramonga muallif shaxsiyati asos bo‘lib xizmat qilganligi bois she’rlarida ustozlar yodini aziz deb hisoblash hissi kuchli. Ijodining ilk sahifalarida ulkan o‘rin tutgan ustozi G‘ayratiy domlaga bag‘ishlab yozgan “Murabbiy” marsiyasida ustozlarning nomi, xotirasi manguligi shogirdlari bilan belgilanishini ta’kidlasa, “Dunyodan o‘tdimi Shayxzoda ustoz?” she’rida qalb darvozasini tinmay chertayotgan hasratlar kuylanadi. 60-yillar she’riyatida yosh avlod uchun o‘rnak, maktab vazifasini o‘tagan shoira Saida Zunnunova vafoti ham uni qattiq ta’sirlantiradi. Adolatli, haqiqatni burch deb bilguvchi shoiraning satrlarini “sinmas sinch”ga qiyos etadi. Do‘sti Xayriddin Salohdan ayrilish uni butkul hijron otashiga tashlaydi. “Sensiz kunlarim” rukni ostidagi she’rlarida esa sevimli yori – rafiqasidan ayrilish, hijron azobida o‘rtanish tuyg‘usi bosh motiv bo‘lib xizmat qilgan. Bu she’rlarda shoir shaxsiyati, qalb kechmishlari o‘z tajassumini topgan.

Shoirning lirik qahramoni – muhabbatga oshufta qalb egasi. Yusuf Shomansurning “Muhabbat maktublari“ rukni ostidagi she’rlarida jo‘shqin ishq tarannum etilgan. Shoir she’rlarining lirik qahramoni ma’shuqa ko‘yida mastona masrur. “Zulayho bo‘lsang”, “Xiyol-xiyol”, “Tog‘ qizi”, “Nozanin, nozing” she’rlarida ishq o‘tida yongan lirik obrazni,

[20] Жумабоева Ж. XX аср ўзбек шеъриятида психологик тасвир махорати. – Тошкент: Фан, 2004. – Б. 111.

ya'ni muallifning mumtoz an'analar izidan borib, uni zamonaviylik bilan uyg'unlashtirganini ko'ramiz.

Mazkur davrda Yusuf Shomansur to'rtliklari orqali nafaqat axloqiy, falsafiy qarashlarini ifodalagan, balki o'z "men"ini ko'rsatishga ham erishgan. Bir to'rtligida shoirni o'z pozitsiyasida qat'iy turuvchi inson, o'zligidan voz kechmaydigan shaxs ekanligini anglaymiz. Bu davrda barmoq vaznida yozilgan tuyuqlarda xalqona va mumtoz ohang uyg'unlashganini kuzatamiz. Tuyuq janrida ijod qilish shoirdan topqirlik, so'zamollikni talab qiladi. Omonim so'zlarni faqat topish emas, badiiylik mezonlariga solish zarur. Yusuf Shomansur tuyuqlarida ham bu talablarga javob bera oladiganlari anchagina. Uning ijodida ishq, vatan, mehnat, mardlik haqida bitilgan tuyuqlarni uchratdik.

Yusuf Shomansur – bolatabiat shoir. Kichkintoylarning dunyosini, qiziqishlarini sinchkovlik bilan kuzatib o'z she'rlarida ifodalay oladi. Bola psixologiyasini yumor orqali ochib beradi. "Baraban", "Nishona" she'rida bolalarning uddaburonligini ko'rsatsa, "Akrom va makaron" she'rida mehnat bilan topilgan taom shirin bo'lishi aytiladi hamda "Vaqt" she'rida vaqt oliy hakamligi, uni besamar o'tkazmaslik lozimligi ta'kidlanadi.

Bolalarcha beg'uborlik va beg'araz kulgini ifodalash uchun esa bolalar folklorining namunasi sanalmish "...bolalarning bir-birlariga va kattalarga hazilkashliklari, tegishishlaridan tug'iladigan goh mutoyibali, goh mulozamatli, goh mazahli yumoristik badihalar"[21] – tegishmachoqlardan samarali foydalanadi. Yusuf Shomansurning "Bodring", "Behi", "Tok bilan suhbat", "Handalak" she'rlari tabiat ne'matlari haqida bo'lib, ularda intoq san'atidan foydalangan holda mevalarning xususiyatlari o'zlarining tilida ayttiriladi.

Dissertatsiyaning 3-bobi esa **"Yusuf Shomansur nasri va tarjimonlik mahorati"** deb nomlanib, **1-faslda *"Adibning "Qora marvarid" romani tadqiqi"*** mavzusidagi fikr-mulohazalar o'rtaga tashlanadi. 60–70-yillar nasri o'zbek adabiyotida bir necha yangiliklari, qamrov doirasi kengligi bilan yaqqol ajralib turadi. Badiiyligi yuksak bo'lgan asarlar yaratildi hamda roman bu davrning yetakchi janriga aylandi. Shoir sifatida yaxshigina yutuqlarga erishgan Yusuf Shomansur ham roman yozish borasida o'z imkoniyatlarini sinab ko'radi. 1970-yil "Sharq yulduzi" jurnalining 2 – 3-sonlarida "Qora marvarid" romani chop etiladi. Romanning yozilish jarayoni haqida adibning o'g'li Mahmudbek Shomansurov shunday fikrlarni aytadi: "Qora marvarid" romani haqida so'z yuritadigan bo'lsak, bu asar birdaniga yozilmadi. Dastlab yon daftardagi qaydnomalar asosida bolalar uchun "Qora oltin bulog'i", keyinchalik "Neft va lola" she'riy turkumlari oq qog'oz yuzini ko'rdi. Va nihoyat, neftchilar hayotiga doir nasriy asar yozishga ham navbat keldi. Sakkiz yil ichida yozilgan roman dastlab "Sharq yulduzi" jurnalining ijodiy kengashida ko'rib chiqildi"[22]. To'plamga kirgan rang-barang she'rlar ijodkorning neftchilar hayotini bevosita kuzatganligi, ularning mehnatini qadrlaganligining nishonasidir. Kondagi turli detal, hodisalar shoirona tafakkurini boyitibgina qolmay, shoir she'riyatining boyitgan, keyinchalik "Qora marvarid" romanini yozish uchun zuvala vazifasini bajaradi.

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[21] Safarov O. O'zbek xalq og'zaki ijodi. – Toshkent: Musiqa, 2010. – B. 347.

[22] Шомансуров Маҳмудбек. Лафзи халол инсон эди: Юсуф Шомансур. Қора марварид. – Тошкент: Nurafshon business, 2020. – Б. 306.

Asardagi asosiy voqealar tizimi Oqila, Hikmat va Majid ishtirokida ro‘y beradi. Goh o‘quvchi, goh talaba, goh yosh mutaxassis sifatida kitobxon ko‘z o‘ngida gavdalangan qahramonlarning hayotiy tajribalari, dunyoqarashi, mulohazalari turlicha. Ular hayot sinovlariga fidoyilik, shijoat bilan ko‘ksini tutgan qahramonlar sifatida tasvirlanadi, shu bilan birgalikda, ularning ojizliklari, nuqsonlari ham voqealar fonida ochib beriladi. Asar bosh qahramoni Oqila mehribon, intiluvchan, tirishqoq qiz. U hayotning turli sinovlariga duch keladi. Chaqaloqligidanoq Shokir so‘fining ostonasiga tashlab ketiladi, so‘ngra “tunuka tomliklar”ning qo‘lida voyaga yetadi. Asarning “Balog‘at” qismida tashlandiq qiz – Oqilani chaqaloqligidan boqib olgan “tunuka tomliklar”ning oilaviy muhiti tasvirlanadi, oila boshlig‘i To‘xtasin aka, Karomat xolalarning xarakteriga xos chizgilar beriladi. Oqilaning bolaligi tasviri ishonarli qilib berilganki, yozuvchining topilmalari hayot haqiqati va badiiy haqiqatning uyg‘unlashgan holda berilishiga xizmat qilgan.

Karomat xola – Oqilaning boqib olgan onasi. Muallif qahramonni ikki xil qiyofada gavdalantiradi. Bir qaraganda xola gapga chechan, sodda, mehribon o‘zbek ayoli sifatida ko‘rinadi. Ammo muallif voqealar fonida uning boshqa qiyofasini ham kitobxonga ko‘rsatadi. Matyoqub Qo‘shjonov yozuvchi hayotdan tanlab oladigan idealini ikki yo‘l: biri yozuvchi idealiga to‘g‘ri kelgan borliqni ulug‘lash, ikkinchisi, idealiga to‘g‘ri kelmaydigan tomonlarni qoralash bilan tasdiqlab olishini ham ta’kidlab o‘tishini[23] aytganidek, Yusuf Shomansur ham Karomat xola xarakteridagi ijobiy jihatlarni ko‘rsatish bilan birga undagi salbiy tomonlarini ham ravshan tasvirlaydi. Asrab olgan qizga munosabatida, ya’ni boqib olganligini yuziga solishida, Hikmatga qo‘shnilari tomonidan mehnat haqi uchun tashlab ketilgan pullarni yarmini olib qolishida Karomat xolaga xos bo‘lgan xudbinlik illatlari bo‘y ko‘rsatadi. Bundan tashqari, epik asarlarda personajlar kechinmasini tasvirlash, obrazlar yoki hikoyachi kayfiyati ifodasini berishdan ko‘ra, shu tuyg‘ularning paydo bo‘lish jarayoni, ularning hayotiy-ruhiy ildizlari qayerda ekanini ko‘rsatishga ko‘proq e’tibor qaratiladi[24]. Yusuf Shomansur ham Oqilaning bozordan qaytgandagi holatida shu jihatlarni inobatga olgan. Oqilaning ruhiyatiga ta’sir qilgan bozor voqeasi, ya’ni onasining yaqin dugonasi mahsulotini dehqonga ikki barobar qimmatga sotishi, bunda uning eri va atrofdagilarning xaridorlardek rol o‘ynashini mahorat bilan tasvirlagan.

Asarning g‘oyaviy-kompozitsion jihatdan mukammal chiqishida badiiy asar arxitektonikasining muhim vositalaridan sanalmish peyzajning o‘rni ham doimo yuksak bo‘lgan. Yozuvchilar peyzaj orqali personajlarning ichki kechinmalarini ko‘rsatadi. “Qora marvarid” romanida ham bahor tasviri Oqilaning kayfiyati va holatiga uyg‘un bo‘lib keladi. Bu tasvirlarda peyzaj va ruhiyat uyg‘unlashuvi bilan birga “atlas”, “iroqi do‘ppi” orqali milliylikning ham birlashganligini anglaymiz. Bahor qahramonning kayfiyatiga ta’sir o‘tkazgan, milliy liboslarining jilvalanishi ham uning holatiga monand tasvirlangan.

O‘zbek adabiy tilining boyish manbalaridan biri shevalar hisoblanadi. Epik asarlarda qahramonlar nutqi shevadagi so‘zlar vositasida individuallashtiriladi. Shu bilan birga, obrazni to‘laqonli ochishda, ishonchli chiqishida, muhit tasvirini ko‘rsatishda, mentalitetni ifodalashda katta yordam beradi. “Qora marvarid” romanida ham til elementlaridan samarali va o‘rnida foydalanilgan. Qahramonlar yashagan muhitni tasvirlashda dialektlarni, obrazlarning xarakterini ko‘rsatishda vulgarizmlarni ustalik bilan

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[23] Қўшжонов М. Маъно ва мезон. – Тошкент: Адабиёт ва санъат, 1974. – Б. 159.
[24] Yo‘ldoshev Q., Yo‘ldosheva M. Badiiy tahlil asoslari. – Toshkent: Kamalak, 2015. – B. 280.

ishlatgan. Xalq donoligining mevasi bo‘lmish maqollar, iboralar romanda ham nafaqat badiiy bezak vazifasini bajargan, balki qahramon xarakterini ochishda kalit o‘rnida qo‘llanilgan. Romanda ishlatilgan maqol va iboralar, dialektlar va vulgarizmlarni tizimli ravishda jadvalga soldik.

1-jadval.

“Qora marvarid” romanida qo‘llanilgan til unsurlari

Maqollar	**Iboralar**	**Dialektlar**	**Vulgarizmlar**
Keng kengashib yirtiladi (18-bet)	Og‘zidan oq it kirib qora it chiqdi (50-bet)	Komissiyavuz bo‘ladi (11-bet)	yashshamagurlar
Bandasi o‘lmas, rizqi kamaymas (22-bet)	Ichi kuyib ketdi	Tegli-taxtli odamlar (11-bet)	Iloyo qon qusib... (13-bet)
Yetim qo‘zi asrasang, og‘zi-burning moy bo‘lar, yetim bola asrasang, og‘zi-burning qon bo‘lar (34-bet)	Otninam tuya bermaysiz (66-bet)	Uyalvotti xolasi (17-bet); O‘g‘lingiz o‘zi masxara qivotti (32-bet)	Shumliging boshingni yegur (14-bet)
Qulunning tepgani ona otga o‘tmaydi (39-bet)	O‘tirsa o‘poq, tursa so‘poq (104)	Yigitti xo‘rozi bunaqa bo‘lmaydi (117-bet)	Mendayam miya o‘lgur ko‘p (63-bet)
Sukut – alomati rizo (40-bet)			Pardali gapirmay o‘l, moxov qilding (77-bet)
Itdan suyak qarzdormiz (41-bet)			

“Adabiy asar tilida ta’rif-tavsif (xarakteristika – lot. charakter (xarakteristika) xossa-xususiyat) usuli ham muhim o‘rin tutadi. Uning muallifning ta’rif-tavsiflari va qahramonlarning nutqiy ta’rif-tavsiflari kabi ikki xil ko‘rinishi mavjud. “Qora marvarid” romanida To‘xtasin aka, Majid, Hikmat va Oqila, Asror aka obrazlarini tasvirlashda muallifning ta’rif-tavsiflaridan foydalanilsa, Karomat xola obrazini ochishda ta’rif-tavsifning har ikkala turini samarali qo‘llaydi. Oqilaga ta’rif berganda Hikmatning tushi orqali unga chizgilar beriladi.

Ushbu bobning 2-fasli ***“Yusuf Shomansurning tarjimonlik mahorati masalasi”*** tadqiqiga bag‘ishlangan. Tarjima boshqa ijodkor tomonidan yaratilgan asarga tarjimonning “men”ini, dunyoqarashini singdirgan holda uni qayta jonlantirish, boshqa tilda tiriltirish san’atidir. XX asrning 60–70-yillarida ham tarjima san’atining imkoniyatlari orqali jahon adabiyotining sara namunalaridan o‘zbek kitobxonlari bahramand bo‘ldi. Shoir, yozuvchilarimiz tarjimalar sababli yangi shakllarga murojaat qildilar. Shekspir sonetlarining tarjimasiga qo‘l urilishi esa o‘zbek adabiyotida alohida hodisa bo‘ldi. Dastlab 1965–66-yillarda Maqsud Shayxzoda Shekspirning 11,17,18, 21, 22, 25, 29-sonetlarini o‘zbek tiliga o‘girdi. Keyinchalik A’zam Obidov 21, 54, 55, 65, 66, 128-sonetlarni tarjima qildi. Xurshid Davron ham ulkan qiziqish bilan 27, 28, 29, 66-sonetlarni tarjima qilish sharafiga musharraf bo‘ldi. 1978-yilda Shekspir sonetlarining to‘liq varianti ilk bora shoir va tarjimon Yusuf Shomansur tomonidan kitobxonlar e’tiboriga havola etildi. U o‘zbek tiliga rus tilidan – S.Marshak variantidan tarjima qildi[25]. Tadqiqotchi Nargiza Bo‘riyeva Shekspir sonetlarining bevosita va bilvosita tarjimalarini tahlil qiladi, ularning yutuq va kamchiliklarini ko‘zdan kechiradi. Yusuf Shomansurning tarjimonlik mahoratini alohida e’tirof etadi: “Tarjimonning mahorati shundaki, shoir tarjima qilgan sonetlarga hech kim rus tilidan tarjima qilingan deb o‘ylamaydi, balki o‘zbek tilida yozilgan sonet sifatida qabul qiladi. Tarjimon sonetning asl mohiyatini

[25] Шекспир У. Сонетлар: Русчадан Юсуф.Шомансур таржимаси. – Тошкент: Адабиёт ва санъат, 1978. – 200 б.

chuqur idrok etgan holda uning butun ruhiyatini saqlab qolishga harakat qilgan. Bu o‘rinda aytish kerakki, Yusuf Shomansur tarjimasi asl nusxaning surrogati emas, balki o‘zbek she’riyatining o‘ziga xos ko‘rinishidir. U Shekspirning yoniq nafasini o‘zbek kitobxoniga yetkazishga qutlovga loyiq ish qildi”[26].

Mustaqillikdan so‘ng Shekspir sonetlari ingliz tilidan Jamol Kamol, M.Xolbekov tomonidan tarjima qilinadi. Yusuf Shomansur tarjimonlik mahoratining alohida o‘ringa egaligini ko‘rsatish uchun ayrim sonetlarni Jamol Kamol sonetlariga qiyosan tahlil qildik. Chunonchi, 1-sonetda Yusuf Shomansur asliyat muallifining badiiy niyatini Jamol Kamolga nisbatan aniqroq payqagan. Chunki unda bo‘yoqdorlik, aniqlik bor. Biroq ikki muallifda ham o‘zgacha yondashuv mavjud. Do‘stining axloqan yetuk bo‘lishiga chorlovchi 2-sonetining tarjimalarini qiyoslaganimizda esa Jamol Kamolda lirizmning ustuvorligini, bo‘yoqdorlik yuqori pog‘onada ekanligini ko‘rdik. Yusuf Shomansurning tarjimonlik mahorati so‘z tanlashdagi sinchkovligida, ularga turli ohanglar yuklashida, sodda jumlalar vositasida ham ta’sirchanlikka erishishida ko‘rinadi. 8-sonetda do‘stining musiqadan g‘amginlikni axtarishining sababini so‘ragan lirik qahramon holatini yoritib beradi va u do‘stiga ma’yuslikni emas, boshqacha ohanglarni qo‘shiqdan izlashini maslahat beradi.

Ba’zi bir tarjimalarda esa Yusuf Shomansurning o‘zligini, xarakterini ko‘rsatuvchi belgilar mavjudki, uni o‘qib, sonet tarjimonning o‘zi tomonidan yaratilgandek tasavvur uyg‘otadi. 11-, 31-, 34-, 36-, 44-, 66-, 67-sonetlarda uslubiy bo‘yoqdor so‘zlardan foydalanib, shekspirona tafakkurni qayta yaratishga intilganligi, jahon adabiyotining noyob durdonasini milliylik bilan uyg‘unlashtirishga uringanligi, lirik qahramonning yoriga qumrim, nigor tarzida murojaat qilishi orqali sharqonalikni sonetga sindirganligi kabi belgilar Yusuf Shomansurning tarjimonlik borasida o‘zining uslubini yaratganligining dalolati bo‘lib turibdi.

Yusuf Shomansur tarjimon sifatida Shekspir sonetlaridan tashqari dunyo adabiyotining ulkan vakillari ijodiga ham murojaat qildi.

2-jadval.

Yusuf Shomansurning tarjimalari.

Muallif	Asar nomi	Janr
Bayron	“Zamonga xitob”	She’r
Gyote	“Qalb yaqinligi”	She’r
Pushkin	“Emanzorlar”	She’r
Lermontov	“Shu vaqtgacha turib yoningda…”	She’r
Nekrasov	“Urush – ofat, jonimga jafo”	She’r
Shekspir	“Otello”dan tarjima	Tragediya(parcha)
S.Marshak	“Olg‘a eltayotgan vaqtning otini”	She’r
Kachayev	“Inson”, “Shoir sanar edim o‘zimni”	She’r
Maksim Tank	“Rizq-u ro‘zim” kitobidan	She’rlar
Lilyana Stefanova	“Chanada”	She’r
Nguen Suan Shan	“Mayakovskiyning uyida”	She’r
Sergey Mixalkov	“G‘alaba kuni”	She’r

[26] Бўриева Наргиза. “Шекспир сонетларининг бадиий услуби ва уни Шекспир сонетларида кайта тиклаш масаласи. Филол. фан. б. фалс. док. ... дисс. – Самарканд, 2020. – Б. 96.

Veronika Tushnova	"O'zbekiston", "Tong", "Araz"	She'rlar
Tagor	"Eshikni och"	She'r
Musa Jalil	"Esimda", "Xayr, Oqilam", "Kaska", "Sen raykomga ketgach"	She'r
Fayz Ahmad Fayz	"Mening vatanim", "Kun yaqin"	She'r
G.Abashidze	"Lahza"	She'r
O.Shiroz	"Binafshaga"	She'r
Nikolay Kulikov	"Chegaradagi so'qmoq", "Dovonga qadar"	She'r
Yevtushenko	"Bolalarga…"	She'r
Iosif Noneshvili	"Tbilisi – Gruziya yuragi"	She'r
Mart Ruad (eston tilidan)	"Naqshin qo'lqop", "Qum o'ynagan bolalar", "Yorug' ko'zlar"	She'rlar
Mats Traat	"Sodda qo'shiq"	She'r
Yuxan Syuitiste	"Yarim kecha"	She'r
Ibrohim Yusupov (qoraqalpoqchadan)	"Sahro orzulari"	doston
Ro'zi Qodiriy (uyg'urchadan)	"Quchog'ingda barq urar quyosh"	She'r
Hanifa Solibova (uyg'urchadan)	"Murodim", "Ishqingda", "Quvonch", "Tumor", "Xayr, Qashqar", "Nay navosi"	She'rlar
Boyniyoz Qaipnazarov (qoraqalpoqchadan)	"Guldasta"	She'r
Qora Sentliyev (turkmanchadan)	"Quduq yonida", "Don sepasan kaptarlaringga…", "Xumor ko'zlar", "Qizni erta uygotmang juda"	She'rlar
Lyudmila Tatyanicheva	"Ko'zlar", "Qayin", "Vijdon", "O'g'il sovg'asi"	hikoya

So'z san'atkori asl tarjima talablaridan kelib chiqib, so'zlarni emas, asar ohanglari, ritmini qayta tajassumlantirishi zarur. Yusuf Shomansurda ham she'rning ohangida vaznni saqlagan holda ritmni saqlash, unga jon bag'ishlash ustunlik qiladi. Pokiston xalqining shoiri Fayz Ahmad Fayz "Mening vatanim" she'rida Pokiston xalqiga xos bo'lgan xarakterlar: vatanparvarlik, mardlik, soddalik, or-nomuslilik kabilarni o'ziga xos yo'nalishda badiiylashtirib, ohangraboday o'ziga tortuvchi dilbar satrlarni yaratgan. O'girmada ehtirosning to'lqini saqlangan, she'r musiqiyligi to'liq ta'minlangan. Tarjimalarning adabiy ta'siri shunday ulkanki, shoirning ijodiy kamol topishida, poetik idroki o'sishida muhim rol o'ynaydi. Yusuf Shomansur ijodining shakllanishida ham ana shu tarjimalarning hissasi ulkan bo'ldi. Mavzular ko'lami, obrazlar doirasini shoir o'z ijodiga ham singdirdi. Shekspirning "Mujgonlar juftlashsa nigohim ravshan" deya boshlanuvchi soneti ta'sirida "Kiprik" she'rini yaratadi. Arman shoiri O.Shirozning "Binafshaga" she'rida ifodalangan g'oyani "Atirgul novdasi" she'rida aks ettiradi.

XULOSA

Tadqiqotimiz qamrovidagi manbalarni tekshirib, tahlil qilish asnosida quyidagi xulosalarga keldik:

1. XX asrning 50-yillarida o'zbek lirikasida avj olgan sxematizm, nasihatgo'ylik, taqlidchilik illatlariga qarama-qarshi o'laroq 60-yillar avlodi vakillari badiiy mukammal asarlari bilan adabiyotimizga yangi nafas, o'zgacha qarashlarni olib kirdi. Davr she'riyatining inson ruhiyati iqlimlariga chuqur kirib borishi, shoirlarning she'rlari mundarijasi xalqaro tematika bilan boyiganligi, lirik qahramonning hayotga qarashlarida

tiyraklik sezilganligi, ijodkorlar sintezlashgan folklorizmlardan jahon andozalariga muvofiq ravishda foydalanilganligi kabi xususiyatlar o‘zbek adabiyotida o‘ziga xos o‘ringa ega bo‘lishiga sabab bo‘ldi.

2. XX asr 60–70-yillarning yangicha dunyoqarashga, alohida uslubga ega ijodkorlari safida Yusuf Shomansur ijodining roli yuksak bo‘ldi. Uning badiiy tafakkuri va estetik ongi shakllanishida, rivojlanishida bir necha omillarning ta’siri beqiyos bo‘ldi. Ular tadrijiy o‘rganildi: 1. Adabiyotning sirlarini o‘rgatishda, tasavvur olamining o‘sishida G‘ayratiy to‘garagining ta’siri masalasi zamondosh va davradosh bo‘lgan ijodkorlarning xotirasi orqali tahlil qilindi. 2. Intellektual salohiyati oshishida, serqirra ijodkor bo‘lib yetishishida ustozi Maqsud Shayxzodadan olgan saboqlarining roli kattaligi ijodkorning esdaliklari, davrdoshlarining suhbatlari asosida ko‘rib chiqildi. 3. Shoirning ijodiy salohiyati sayqallanishida Asqad Muxtordan o‘rgangan ijodiy saralash sirlarini namoyish etish ko‘nikmalarining ahamiyati xususida fikr yuritildi. 4. Mirtemir domla bilan Yozuvchilar uyushmasida yosh qalamkashlarning ijodini qo‘llab-quvvatlash uchun olib borgan ishlari ijodiy kamolotida ulkan maktab vazifasini o‘tganligi alohida e’tirof etildi.

3. Yusuf Shomansur ijodi serqirra, adabiyotning turli sohasini qamrab olganligi sababli ham uning adabiy merosini janr jihatidan tasnif qilish masalasini oldimizga qo‘yadi. Uning ijodini yaxlit va yakdil o‘rganish uchun asarlari nazm, nasr, adabiy-tanqidiy qarashlari, tarjimalari kabi guruhlarga bo‘lib o‘rganildi.

4. Shoir she’rlarida mavzu va poetik g‘oyaning organik birlikni hosil qilishi ulardagi badiiy butunlikni yuzaga keltirgan. Yusuf Shomansur mavzu jihatidan rang-barang she’rlarni yaratish bilan birga usluban turli-tumanlilikka ham erishgan. Shuning uchun ham shoir she’rlarining mundarijasi 6 guruh doirasida tasniflab o‘rganildi. Shoir Vatan haqidagi she’rlarida tuyg‘ularini falsafiy mushohadalar bilan uyg‘unlashtiradi. Falsafiy-intellektual lirika namunalarida esa haqiqat, adolat, me’yorni poetik timsol darajasiga ko‘taradi. Muhabbat haqidagi she’rlarida xalqona, oshiqona so‘zlar tizmasidan foydalanadi. Peyzaj lirikasida poetik sintaksisning unsurlarining biri sanalmish kuchaytiruvchi figuralardan badiiy takror, ritorik murojaat, halqadan foydalanib, she’rning kompozitsion butunligiga erishadi. Yusuf Shomansurning floristik obrazlar tasvirlangan she’rlarida o‘zbek xalqining milliyligi, etnografiyasi aks etadi. Yana ayrim she’rlarida milliy koloritni ifodalovchi piyola, o‘sma, rayhon, sopol tovoq kabi realiyalarga murojaat qilinadi.

5. Bolalarga atalgan she’rlarida qo‘llanilgan yumor elementlari ularning pokiza olamini boricha qabul qilgan shoirni ifodalab turadi. Ularda qo‘llanilgan alliteratsiya, assonans kabi fonostilistik vositalar jajji qalb egalarining qiziquvchanligi, bilimga chanqoqligi, mehnatkashligini ko‘rsatishda muhim o‘rinda turadi. Bolalarning yosh, jins bilan bog‘liq bo‘lgan gender xususiyatlari shoirning she’rlarida o‘ziga xos tarzda ifodalanadi.

6. Yusuf Shomansurning she’rlarida ijodkor shaxsi va lirik “men”ning sintezlashuvini kuzatamiz. Shoir she’rlarining lirik qahramoni – falsafiy-intellektual idrok egasi. Borliqni, undagi voqeliklarni faylasufona nigoh bilan mushohada etishga urinadi. Lirikasidagi bosh qahramon hayotiy, ijtimoiy-estetik ideallarini o‘zida mujassamlashtirganligi boisidan ham shoirning o‘ziga o‘xshaydi. Ijodkorning ustozlariga bag‘ishlagan xotira she’rlarida va ayoli vafoti munosabati bilan yozgan marsiyalarida

shaxsiy hayoti asos vazifasini bajaradi. Ularda ijodkorni qiynagan ayriliq azoblari kuylanadi. Bu she'rlar avtopsixologik lirikaning namunalariga kiradi.

7. Ijodkorning to'rtliklari va tuyuqlarida lirik qahramon tabiati yanada yorqinroq ko'rinadi. Janrga xos hajman qisqalik, aniq va lo'nda fikrga aytish kerakligi bu vazifani bajarishga imkon tug'diradi. To'rtliklarida axloqiy, falsafiy qarashlari orqali o'z "men"ini ko'rsatgan bo'lsa, tuyuqlarida so'z o'yinlaridan foydalanib, mehnatni sevuvchi, mardlikni qadrlovchi lirik qahramonni gavdalantiradi.

8. Yusuf Shomansur nosir sifatida roman janrida "Qora marvarid" asarini yozib, o'ziga xos uslubini namoyon etadi. Bu xususiyatlar uning xarakter yaratish mahoratida, qahramonlar portretini chizishida, til vositalaridan unumli foydalanishida ko'rinadi. Asarda Karomat xola xarakterini shakllantirishda haqqoniylik prinsipiga amal qiladi. Muallif ularni xarakterlashda o'zining xarakteristikasidan tashqari personajlarning nutqiy ta'rif-tavsiflaridan ham foydalanadi. Bunda ularning nutqiga xalq maqollari, frazeologik birliklar, dialektlar, vulgarizmlarni kiritadi.

9. Yusuf Shomansur romanda hayotiy material va badiiy to'qimaning chegaralarini belgilashda kamchiliklarga yo'l qo'ygan bo'lsa-da, davr uchun muhim bo'lgan yoshlarning hayoti, orzu-intilishlari masalasini yoritadi. Syujetni berishda ham ularning o'tmishiga nazar solish uchun retrospektiv usuldan foydalanadi. Qahramonlarning holatini ochishda ruhiy kechinma va tabiat manzaralarini uyg'unlikda berish, qo'shimcha ravishda milliylikni aks ettiruvchi detallarning tasvirlari uchrashi asarning qimmatini oshiradi.

10. Tarjima bir tildagi matnni boshqa tilda qayta yaratish san'ati hisoblanadi. Unda ijodkor asarga o'z badiiy tafakkurini singdirib, jon bag'ishlaydi. Yusuf Shomansur ham tarjimon sifatida ustozlari Maqsud Shayxzoda, Mirtemirlarning an'analarini davom ettirdi. Bu uning Shekspir sonetlarini, rus va qardosh millat vakillarining ijod namunalaridan qilgan tarjimalarida badiiy bo'yoqdorlikning kuchliligida ko'zga tashlanadi. Shekspir sonetlaridan qilgan tarjimalarida falsafiylikning, dramatik ruhning kuchliligi sezildi. Ijodkor tarjima jarayonida asl she'rning ritmini saqlab qolishga urinadi, o'zining lirik "men"ini ham singdiradi.

11. XX asr 60-yillarida qalam tebratgan ijodkorlarni badiiy ijodda ham, adabiy-estetik qarashlarini ifodalashda ham yetakchi bo'lganligi hammaga ayon. Shularning safida Yusuf Shomansur ham tanqidchi-ijodkor sifatida ilmiy-ijodiy izlanishlarini jamoatchilik e'tiboriga havola etgan. Tengdoshi Husniddin Sharipovning, Pirimqul Qodirovning asarlariga yozgan taqrizi, Izzat Sultonning dramaturgiyasi yuzasidan yozgan maqolalari, "Maqsud Shayxzoda – bunyodkor shoir" risolasi, nihoyat "Voqelikni realistik aks ettirishda ilmiy tafakkurning roli" ilmiy-tadqiqot ishida adabiy-tanqidiy mulohazalari aks etadi. Ularda adabiyotshunoslikdagi muhim masalalar ularning asarlari misolida tahlil qilinadi, taroziga solinadi.

SCIENTIFIC COUNCIL DSc.03/30.12.2019.Fil.19.01 UNDER TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE NAMED AFTER ALISHER NAVO'I

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

JARKINOVA TURSUNOY ABDUMAJITOVNA

POETIC FEATURES OF YUSUF SHOMANSUR'S WORK

10.00.02 – Uzbek Literature
(20th Century Uzbek Literature and the Contemporary Literary Process)

ABSTRACT OF THE DOCTOR OF PHILOSOPHY (PhD)
DISSERTATION IN PHILOLOGY

Tashkent – 2025

The topic of the Doctor of Philosophy (PhD) dissertation is registered at the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under the number B2023.1.PhD/Fil3332.

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The dissertation abstract is posted in three languages (Uzbek, English, Russian (resume)) on the website of the Scientific Council (www.tsuull.uz) and on the "ZiyoNet" Information and Educational Portal (www.ziyonet.uz).

Scientific adviser:	**Karimov Bahodir Nurmetovich** Doctor of Philology, Professor
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Leading organization:	**Chirchik State Pedagogical University**

The dissertation defense will be held at the meeting of the Scientific Council DSc.03/30.12.2019.Fil.19.01 under Alisher Navo'i Tashkent State University of the Uzbek Language and Literature on 17.09, 2025 at 14⁰⁰ (Address: 100100, Tashkent city, Yakkasaroy district, Yusuf Khos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz).

The dissertation can be viewed at the Information Resource Center of Alisher Navo'i Tashkent State University of the Uzbek Language and Literature (registered under number 366). Address: 103 Yusuf Khos Hojib Street, Yakkasaroy District, Tashkent, 100100. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, www.tsuull.uz.

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(Registry report No 5 dated 22.08, 2025)

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

The relevance and necessity of the dissertation topic. In world literary studies, considerable research is being conducted on understanding the personality and creative legacy of authors, approaching their works with in-depth analysis, grasping their essence, and conveying them to future generations. It is widely known that literary schools, as well as biographical and sociological factors, play a significant role in shaping the creative activity of poets and writers. From this point of view, it is necessary to re-evaluate the creative work of the poet, prose writer, translator, and literary scholar Yusuf Shomansur (1936–1978), to examine the poetic features of his works, and to interpret their generic aspects.

One of the key tasks in contemporary literary scholarship is to turn to the works of poets and writers whose creativity has not yet been thoroughly studied, to collect and comprehensively examine their literary heritage, and to approach them objectively. In making important scholarly conclusions, interpreting the creative laboratory of writers and the distinctiveness in their works takes precedence. Analyzing such works in this direction contributes to clarifying and improving theoretical issues in literary studies such as subject matter, the nature of the lyrical hero, style, and genre. A comprehensive study of the author's diverse activities – in translation, creative writing, and scholarly research – provides valuable insights for literary criticism. In this regard, the scientific analysis of the influence of the literary environment, translation, and scholarly activity on the formation of Yusuf Shomansur's artistic thinking determines the relevance of the research.

In Uzbek literary studies, the independence period has brought about broad opportunities to thoroughly and consistently re-examine the Uzbek literature of the 1960s–70s. In particular, the avenues for investigating literary works based on various methods and theoretical approaches have expanded considerably. Such an approach is of vital importance for studying the genesis of literary phenomena, their stages of historical development, and their artistic features, and, most importantly, for interpreting and researching the literature of the 1960s–70s and the creative figures of that era in the spirit of national independence. To align with global literary scholarship, Uzbek literary studies is tasked with further penetrating the essence of literary works, comprehensively studying the literary legacy of writers, and approaching them based on criteria of artistic merit. As our great poet Chulpon stated, "If literature and culture live, the nation can live," and therefore, "Attention to literature, art, and culture is, above all, attention to our people, to our future"[27] – we have no right to forget this. Recognizing the growing volume of work being undertaken in international literary studies, it becomes evident that studying and revealing the essence of the literary works of representatives of Uzbek literature from the 1960s–70s is a timely and necessary task. The study sets forth the task of defining the place and significance of Yusuf Shomansur's creative legacy in Uzbek literature as an important theoretical issue.

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[27] O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyev. Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir // Xalq so'zi. – Toshkent, 2017. 4-avgust.

The present dissertation research contributes, to a certain extent, to the implementation of objectives outlined in a number of regulatory and legal documents, including: the Decree of the President of the Republic of Uzbekistan No. PD-4958 dated February 16, 2017 "On Further Improvement of Postgraduate Education", No. PD-5847 dated October 8, 2019 "On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030", No. PD-5850 dated October 21, 2019 "On Measures to Fundamentally Increase the Prestige and Status of the Uzbek Language as the State Language"; the Resolution of the President of the Republic of Uzbekistan No. PR-3271 dated September 13, 2017 "On the Program of Comprehensive Measures for the Development of the System of Publishing and Distribution of Book Products, Promotion of Reading and the Culture of Book Consumption", and No. PR-3652 dated April 5, 2018 "On Measures for the Further Improvement of the Activities of the Writers' Union of Uzbekistan"; the President's speech delivered during the meeting with representatives of the country's creative intelligentsia on August 3, 2017, his instructions regarding the enhancement of literature's influence during his visit to the Alley of Writers in Tashkent on May 20, 2020, along with other relevant normative and legal documents.

Compliance of the research with the priority areas of development of science and technology in the republic. This research has been conducted in accordance with Priority Area I of the national strategy for the development of science and technology in the Republic of Uzbekistan: "Formation and implementation of a system of innovative ideas in the development of an information-based society and a democratic state in the social, legal, economic, cultural, spiritual and educational spheres".

The degree of study of the problem. In order to preserve a nation's values and identity, it is essential to deeply study its legacy that has endured through centuries, and to research the works created by the devoted sons of the homeland for the prosperity of the Uzbek nation. Strategic development principles that define Uzbekistan's path of progress also prioritize the comprehensive study and practical application of the people's unique heritage, aiming to educate future generations in the spirit of patriotism and national pride.

The characteristic features of Uzbek literature in the 1960s and 1970s, the specific traits of its poetry and prose, and the originality of the authors of that era have been addressed in several books, articles, and dissertations. In particular, literary critics and scholars such as I.Sulton, M.Kushjonov, S.Mamajonov, N.Khudoyberganov, I.Gafurov, O.Sharafiddinov, N.Karimov, U.Normatov, B.Nazarov, N.Rahimjonov, M.Safarov, E.Vohidov, I.Yormatov, B.Akromov, U.Hamdam, J.Jumaboyeva, and Y.Solijonov[28] have expressed their views on the poetry, prose, criticism, and translation of the period.

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[28] See: Иззат Султон. Ҳаёт, адабиёт ва маҳорат: адабий-танқидий ишлар. – Тошкент: Адабиёт ва санъат, 1972. – 318 б.; Қўшжонов М. Изланиш // Шарқ юлдузи. – Тошкент, 1960. – № 8. – Б. 22; Қўшжонов М. Ижод сабоқлари. – Тошкент: Ёш гвардия, 1973. – 190 б.; Қўшжонов М. Маъно ва мезон. – Тошкент: Адабиёт ва санъат, 1974. – 166 б.; Мамажонов С. Ўзбек совет поэзиясининг кечаги, бугунги ва эртанги куни // Ўзбек тили ва адабиёти. – Тошкент, 1972. – № 6. – Б. 40; Мамажонов С. 1965-йилнинг шеърий парвози // Шарқ юлдузи. – Тошкент, 1966. – № 7. – Б. 202; Мамажонов С. Лирикамизга бир назар // Шарқ юлдузи. – Тошкент, 1969. – № 11. – Б. 229; Худойберганов Н. Жанговарлик ва масъулият // Шарқ юлдузи. – Тошкент, 1969. – № 7. – Б. 200; Худойберганов Н. Ҳақиқий муҳаббат борми? // Гулистон, 1973. 7-сон. – Б. 26; Гафуров И. Ям-яшил дарахт // Гулистон, 1975. 4-

Some of these works also contain reflections on the poetry of Yusuf Shomansur, mentioning him among the representatives of the emerging younger generation in literature during that time. Although biographical and bibliographical information on Yusuf Shomansur's creative activity is limited in the sources, the book *"O'zbek adiblari"* by S. Mirvaliyev and R. Shokirova[29] serves as an important source for studying his literary legacy. Through this book, one can learn about the author's life, poetic collections, novel, and translations. Additionally, the foreword written by Tulkin[30], his contemporary, to Shomansur's collection of poems *"Qo'sh yurak"* is also of significant value. The foreword by literary scholar Naim Karimov[31] to the collection *"Men o'tqazmagan daraxtlar"* is notable for its impartial insights. R. Abdurashidov's article "Izlaganga nima yetsin"[32], written for the poetic collection *"She'r dardida"*, is also distinguished by its in-depth analysis. However, the poetic characteristics of Yusuf Shomansur's work, the thematic scope of his poetry, and his skill as a novelist and translator have not been the subject of specialized academic research.

Connection of the dissertation with the scientific research plans of the higher education institution. The research has been conducted within the framework of the scientific-research plan of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, under the topic "Issues of the Contemporary Literary Process".

The purpose of the research is to identify the role of literary schools in the formation of Yusuf Shomansur's creative activity, to reveal the influence and significance of his mentors, to explore the thematic scope of his poetry and the nature of the lyrical hero within it, to analyze the artistic qualities of his prose works, to examine his skills as a translator, and to scientifically substantiate his literary and aesthetic views.

Research Objectives:

to determine the distinctive features of the poetry of the 1960s–1970s, and to explore the role and significance of literary circles and the influence of mentors in the formation of Yusuf Shomansur's creative path;

сон. – Б. 23; Ғафуров И. Ёнар сўз. – Тошкент: Адабиёт ва санъат, 1973. – Б. 184; Ғафуров И. Ўттиз йил изҳори. – Тошкент: Адабиёт ва санъат, 1987. – Б. 141; Ғафуров И. Дил эркинлиги. – Тошкент: Маънавият, 1998. – Б 126; Шараффиддинов О. Қалб ёлқини // Шарқ юлдузи. – Тошкент, 1978. 7-сон. – Б. 22; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: Ўзбекистон, 2008. – 534 б.; Норматов У. Поэма – қалб қўшиғи // Шарқ юлдузи. – Тошкент, 1965. – № 11. – Б. 169; Норматов У. Насримиз анъаналари. – Тошкент: Адабиёт ва санъат нашриёти, 1978. – 216 б.; Назаров Б. Ҳаётийлик – безавол мезон. – Тошкент: Ёш гвардия, 1985. – Б. 127; Сафаров М. Дунё кирмокладир шоир қалбига. – Тошкент: Адабиёт ва санъат, 1977. – Б. 12; Воҳидов Э. Улкан якун, зўр сиюв // Шарқ юлдузи. – Тошкент, 1966. – № 11. – Б. 203; Воҳидов Э. Истеъдод чироғи // Гулистон, 1978. 4-сон. – Б. 26; Раҳимжонов Н. Фалсафий лирика ҳақида // Ўзбек тили ва адабиёти. – Тошкент, 1978. 3-сон. – Б. 10; Раҳимжонов Н. Давр ва ўзбек лирикаси. – Тошкент: Фан, 1979. – Б. 14; Ёрматов И. Ҳозирги ўзбек лирикасидаги синтезлашган фольклоризмлар хусусида // Ўзбек тили ва адабиёти. – Тошкент, 1985. 2-сон. – Б. 35; Акромов Б. Оламнинг бутунлиги: лирикада образ муаммоси. – Тошкент: Адабиёт ва санъат, 1988. – Б. 34; Ҳамдам Улуғбек. Бадиий тафаккур тадрижи. – Тошкент: Yangi asr avlodi, 2002. – Б. 6; Jumaboyeva J. XX asr o'zbek she'riyatida psixologik tasvir mahorati. – Toshkent: Fan, 2004. – B. 134; Solijonov Y. Adabiyot hiyoboni. – Farg'ona: Farg'ona, 2020. – B. 4.

[29] Mirvaliyev S., Shokirova R. O'zbek adiblari. – Toshkent: Adabiyot va san'at, 2016. – 200 b.

[30] Тўлкин. Замон куйчиси. Юсуф Шомансур. Қўш юрак. – Тошкент: Адабиёт ва санъат, 1981. – Б. 3-4.

[31] Наим Каримов. Юсуф Шомансур ҳақида. Юсуф Шомансур. Мен ўтказмаган дарахтлар. – Тошкент: Адабиёт ва санъат, 1986. – Б. 3-8.

[32] Абдурашидов Р. Излаганга нима етсин // Шарқ юлдузи. – Тошкент, 1966. 10 сон. – Б. 234-238.

to define the thematic content of the poet's works, to reveal the nature of the lyrical persona manifested in his poetry, to examine its harmony with the poet's personality, and to assess the poet's role in children's literature;

to evaluate his contributions to prose, in particular, to analyze the artistic merits and system of imagery in the novel *Qora marvarid* ("The Black Pearl");

to investigate the author's skills as a translator, to assess the artistic and aesthetic value of his translations of Shakespeare's sonnets, and to explore the dimensions of poetic mastery through a comparative analysis of the translations by Yusuf Shomansur and Jamol Kamol.

The object of the research comprises Yusuf Shomansur's poetry collections *Qo'sh yurak* ("Twin Hearts"), *Men o'tqazmagan daraxtlar* ("The Trees I Did Not Plant"), *Qiziq-qiziq* ("So Funny"), *Akrom va makaron* ("Akrom and Macaroni"), the novel *Qora marvarid*, his translations, and critical essays.

The subject of the study includes the poet's mastery of poetic expression, the nature of the lyrical persona in his poems, the system of imagery and stylistic peculiarities, thematic scope, the relevance of his literary-critical articles, and the aesthetic quality of his translations.

Research methods. In addressing the research topic, biographical, comparative-typological, psychological, linguo-poetic, and sociological methods were employed.

Scientific novelty of the research:

the influence of the literary environment of the time, literary schools, and mentors on the expansion of Yusuf Shomansur's artistic world has been revealed through the author's own reflections, as well as the memoirs of his contemporaries and peers;

it has been substantiated with examples that his approach to themes and portrayal of the lyrical hero in his poetry is based on philosophical depth, and that a humorous tone is clearly felt in certain poems;

the issue of stylistic individuality in the depiction of character traits and in the language of the literary work has been evidenced through the analysis of the novel Qora Marvarid ("The Black Pearl");

the poet's artistic mastery has been examined through his translations from world and related literatures, and the topics and issues reflected in his literary-critical articles, books, and scholarly investigations have been identified.

The practical outcomes of the study are as follows:

the influence of the literary environment, schools, and mentors in shaping the artistic consciousness of the writer has been analyzed using the creative path of Yusuf Shomansur as a case study;

literary-critical articles, reviews, and translations published in periodicals have been compiled and proven to be valuable sources for studying the writer's literary heritage;

the discovery of the author's dissertation *The Role of Scientific Thought in the Realistic Reflection of Reality* at the Fundamental Library of the Academy of

Sciences, and the assertion that the issues analyzed and interpreted in this work can serve as an important source for the development of literary scholarship.

The reliability of the research outcomes is ensured by the comprehensive analysis of Yusuf Shomansur's literary legacy, prose experiments, translation skills, and scholarly work. The findings are grounded in the most reliable and theoretically robust conclusions of both Uzbek and international literary theorists, as well as in the context of modern literary processes.

Scientific and practical significance of the research outcomes. The scientific significance of the dissertation lies in its potential to serve as a foundation for future studies on the creative laboratory of the author, his biography, poetics of imagery, literary theory, contemporary literary process, literary criticism, translation studies, artistic analysis, and the theory of the novel genre.

The practical significance is evident in its utility for the development of textbooks, educational manuals, and methodological resources for subjects such as *Introduction to Literary Studies*, *Contemporary Literary Process*, *Literary Theory*, and *Modern Uzbek Literature* in philological universities, academic lyceums, and vocational colleges. It may also serve as a practical tool in the development of the theoretical basis of specialized subjects.

Implementation of research outcomes. Based on the results obtained from the study of the poetic features of Yusuf Shomansur's literary works:

the scientific conclusion that the expansion of Yusuf Shomansur's literary world was significantly influenced by the literary environment of his time, literary schools, and mentors – as revealed through the author's own reflections as well as the memories of his contemporaries and peers – was used in the implementation of the practical project No. AL–662205561 titled Creating an Authorial Corpus of Alisher Navoiy (Reference No. 01/04-1220, dated April 3, 2025, issued by the Alisher Navoiy Tashkent State University of Uzbek Language and Literature). As a result, information about the essential role of the literary environment and schools in the formation of writers and poets has increased the practical value of the project;

the scientific findings regarding the author's literary mastery, examined through his translations from world and fraternal literatures, and the themes and problems explored in his literary-critical articles, books, and scholarly inquiries, were applied in the execution of the practical project No. PF-201912258 *Creating a Multilingual (Uzbek, Russian, English) Electronic Platform for Uzbek Literature* (Reference No. 01/04-1222, dated April 3, 2025), conducted in the period of 2021–2023. As a result, the theoretical concept of the project was enriched with new conclusions and generalizations;

the conclusion that the author's stylistic individuality in reflecting character nature and the artistic language of the literary work was convincingly demonstrated through the novel Qora marvarid ("Black Pearl") was utilized in the project *Creating the Electronic Platform and Mobile Application Bolalaradabiyoti.uz* (Project ID: IL-402104474), implemented in 2021–2023 at the Alisher Navoiy Tashkent State

University of Uzbek Language and Literature (Reference No. 01/04-1219 dated April 3, 2025). As a result, the electronic platform has been enriched with samples of folk literature, proverbs, and idioms;

the findings confirming the philosophical grounding in Shomansur's poetic approach to themes and the vivid reflection of a humorous tone in certain poems were incorporated into the scriptwriting of the Tamaddun Darghalari ("Pillars of Civilization") program aired on the O'zbekiston Tarixi TV channel (Reference No. 01-30/193 dated March 28, 2025). As a result, these materials generated great interest among viewers and contributed to the enrichment of the television program's content.

Approbation of the research outcomes. The results of the study were presented and discussed at five international and three national scientific-practical conferences.

Publication of research outcomes. A total of 15 scientific articles have been published on the topic of the dissertation. Of these, 7 articles have been published in academic journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main scientific results of doctoral dissertations, including 5 articles in national journals and 2 in international journals.

Structure and volume of the dissertation. The dissertation consists of an introduction, three main chapters divided into six sections, a conclusion, and a list of references. The total volume of the dissertation is 150 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction outlines the relevance and necessity of the topic, defines the aim and objectives of the research, and identifies its object and subject. The alignment of the study with the priority directions of science and technology development is substantiated. The scientific novelty and practical outcomes of the research are described. The reliability of the study, its theoretical and practical significance, implementation into practice, published works related to the research, and the structure of the dissertation are also presented.

The first chapter of the dissertation, titled **"Uzbek literature of the 1960s–1970s and the works of Yusuf Shomansur"**, consists of two sections. Section 1st discusses ***"The distinctive features of Uzbek poetry of the 1960s–1970s"***. It examines the specific characteristics of Uzbek literature formed in this period, particularly the leading principles of its poetry and the important aspects of the works created by authors of that time.

During the 1960s–1970s, a group of talented young writers confidently entered the literary scene. The critic S. Mamajonov, acknowledging "the emergence of new forces bearing the traits of discipleship"[33], particularly highlights the distinctive poetic styles of Abdulla Oripov, Jumaniyoz Jabborov, Yusuf Shomansur, G. Jo'rayeva, G. Nurillayeva, Erkin Vohidov, Shoislom Shomuhamedov, and Khayriddin Saloh. The influence of literary schools and environments played a significant role in the development and integration of these young poets into the world of literature. This literary influence is also evident in the creative evolution of Yusuf Shomansur. He

[33] Мамажонов С. Ўзбек совет поэзиясининг кечаги, бугунги ва эртанги куни // Ўзбек тили ва адабиёти. – Тошкент, 1972. – № 6. – Б. 40.

benefited from the mentorship of Gayratiy and was nourished by the works of Gafur Gulom, Maksud Shaykhzoda, and Mirtemir. He learned to view literature with a critical eye, engaged in conversations with prominent figures, and absorbed the subtleties of creative writing. The emergence of these new voices and their innovations marked both an achievement and a new standard in literature. Several notable features of Uzbek poetry from the 1960s–1970s can be identified:

1. A principle emerged of exploring the human psyche through lyrical expression; emotional experiences and various feelings became central objects of poetic imagery. Delving into the human soul and celebrating its power became a fundamental principle of poetry. This is evidenced by poems such as Jumaniyoz Jabborov's *Spring and Man*, *The Human Soul*, Abdulla Oripov's *Don't Joke with the Human Soul*, and Erkin Vohidov's *The Soul*. The evolving representation of the human image and the rise of psychological depiction led to transformations in the lyrical hero's inner world. In Yusuf Shomansur's poems *Geography of My Heart* and *The Copy in the Heart*, the poet extols the boundless power of the human heart. In *The Copy in the Heart*, he writes about the unfulfilled longing of a poet, composer, or painter unable to fully express what they feel inside.

2. Philosophical lyricism became central to the poetry of the time. Poems filled with reflection, dealing with the meaning of life, life and death, existence and the universe, truth, and justice, defined the essence of 1960s poetry. The value of life, the wonders of being, and the concepts of truth and justice were expressed with philosophical and artistic depth. In his poems *Calendar Page*, *We Hurry*, and *Distance*, Yusuf Shomansur analyzes existential laws. *We Hurry* reflects on the hurried lifestyle of modern man, while in *Distance*, he speaks about the emotional distance between souls being more problematic than the geographical gaps between continents.

3. A renewed interest in national folklore and poetic forms therein began to flourish. In the 1960s, writers had to account for both politics and the sentiments of the people. "This generation was tasked by the spirit of the age with renewing traditional poetry and deepening artistic thought. Writers drew closer to the hearts of the people, shared their sorrows, and through symbols, voiced the noble desire for national liberation"[34]. Poets used folklore in two forms: 1) proverbial expressions, idioms; and 2) fully plotted folkloric narratives, such as myths, legends, and fairy tales[35]. In poems such as *The Ox and the Sparrow*, *The Millet and the Melon*, and *The Ox and the Walnut*, Yusuf Shomansur seeks philosophical meaning in real-life events and creates narratives reminiscent of folk tales and parables.

4. Lyrical portraits began to emerge. Poets increasingly turned their attention to depicting the lyrical portraits of ancestors and contemporary heroes. Notably, these portrayals were not mere descriptions but conveyed feelings of pride and honour. As Botirkhon Akromov states: "Such images differ from other types of lyrical characters in that they directly or indirectly depict the specific traits or character of a concrete

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[34] Хамдамов А. Абдулла Орипов шеъриятида халкона поэтик тафаккур муаммоси. Филол. фан. номз. ... дисс. – Тошкент, 2011. – Б. 15.

[35] Ёрматов И. Ҳозирги ўзбек лирикасидаги синтезлашган фольклоризмлар хусусида // Ўзбек тили ва адабиёти. – Тошкент, 1985. 2-сон. – Б. 35.

person – the lyrical persona – whether through emotional experiences, epic elements, or symbolic-metaphorical associations"[36]. Examples include Abdulla Oripov's poems dedicated to Beruni, Navoiy, Gorky, Nekrasov, Mayakovsky, Hamza, Hamid Olimjon, Gafur Gulom, Mirtemir, Sobir Rahimov, and Abror Hidoyatov; Rauf Parfi's *The Voice of Nazim*, *To the Memory of Oybek*, *Verlaine*, *Beethoven*, *Byron's Last Journey*, *Inscription in Tawfiq Fikrat's Book*, *To the Memory of Yeghishe Charents*, and *On the Death of Pablo Neruda*; Yusuf Shomansur's *Hamza's Pen*, *The Devoted One* about Sulton Jura, and *Regret* dedicated to the memory of Saida Zunnunova – all rendered in a highly emotional tone.

5. *The tradition of writing poetry cycles began.* Poets began expressing their impressions from trips abroad through poetry cycles, enriching Uzbek poetry with international themes. In Erkin Vohidov's *Caucasus Poems*, impressions from his travels to Azerbaijan and Armenia dominate, revealing a love for the nature and heroic creativity of these kindred peoples. In *By the Statue of Fuzuli*, his reverence for Azerbaijani culture is vividly expressed. The *Canada Cycle*, including poems like *It's Two O'Clock in Calgary*, *Auction*, *Alisher Navoi's Ship*, and *The Capitalist*, and Abdulla Oripov's *Geneva Notebook*, featuring *International Conference*, *Geneva*, *Jamaica*, *The Ethiopian Girl*, *The Whites and the Blacks*, exemplify this genre. Likewise, Yusuf Shomansur's *Russian Notebook*, written during his studies in Moscow, includes poems such as *The Oak Tree*, *Kosimov Street*, *The Bronze Cavalryman*, *The Image of a Hero*, and *Before Lermontov*, which describe the culture and traditions of other nations.

6. *Free verse gained popularity.* Although free verse entered Uzbek literature in the 1920s, it became a prominent feature of 1960s–1970s poetry. As the People's Poet of Uzbekistan, Mirtemir, noted: "A meter has entered Uzbek poetry through the poems of Taktash, who rose under the productive influence of leading Russian poetry: the free poem, the flowing poem. It does not constrain; it allows full breath. In the 1920s, Hamid Olimjon, Gafur Gulom, and especially Uygun used this meter extensively. Later, this form – the free poem – became a defining feature of Askad Mukhtor's work, and most of his notable poems were written in it. Now, Zulfiyakhonim, Yusuf Shomansur, and Ramz Bobojon have also turned to this form".

7. *Writers also achieved significant success in translation.* Alongside their original works, many writers of the time also translated masterpieces of world literature. In the 1960s, "Uzbek writers and poets regarded translation as an integral and natural part of their creative practice, continuing the traditions of prominent figures such as Oybek, Gafur Gulom, and Shaykhzoda"[37]. They expanded the scope of literary translation by rendering works from both related and unrelated nations. Writers such as Jamol Kamol, Rauf Parfi, Nilufar, Maruf Jalil, Yusuf Shomansur, and Aziz Abdurazzoq translated selected Uyghur poems into Uzbek. Shuhrat, H. Sharipov, Sayyor, Yusuf Shomansur, A. Oripov, Muhammad Ali, and G. Jurayeva translated Estonian poetry into Uzbek under the title *Flowers of a Thousand Islands*.

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[36] Акромов Б. Оламнинг бутунлиги: лирикада образ муаммоси. – Тошкент: Адабиёт ва санъат, 1988. – Б. 28.

[37] Саломов Г. Таржима масалаларини комплекс ўрганиш тажрибаси. Таржима санъати / Маколалар тўплами, 4-китоб. – Тошкент: Адабиёт ва санъат, 1978. – Б. 50.

8. Despite artistic innovation, communist ideology maintained its control over all spheres. The poetry of the time often idealised life, glorified the party and Lenin. Such themes can be found in the works of Abdulla Oripov, Erkin Vohidov, Jumaniyoz Jabborov, and Yusuf Shomansur. For example, Erkin Vohidov's *The Fifty-Four of Eternity*, Yusuf Shomansur's *Appeal to Ilyich* and *Ilyich Dressed in Satin*, H. Sharipov's *Lenin Monument in Koreiz* and *Silent Ilyich is Working*, and Jumaniyoz Jabborov's *Lenin's Study* were all dedicated to Lenin. Yusuf Shomansur's *Symbol of Pure Conscience* is about the party membership card. In poems such as Abdulla Oripov's *Komsomol*, Jumaniyoz Jabborov's *The Communists*, and H. Sharipov's *The Heart of the Komsomol*, communism is praised. The existence of such poems does not detract from the literary quality or level of the poets' work – they were written to pass through the ideological filters of the ruling regime.

In Chapter 2, titled ***"Stages in the formation of Yusuf Shomansur's creative path"***, emphasis is placed on the crucial role that literary circles and the lessons of mentors played in shaping the poet's creative development. Various factors influence the refinement of every writer's work. Yusuf Shomansur, known as a poet, prose writer, and translator, entered the literary arena in the 1960s as part of the new generation of young talents.

The dissertation examines the formation of the poet's creativity in several stages. As a young writer, he received his initial lessons and guidance in the world of creativity from Gayratiy. The literary circle led by the mentor and the environment within it awakened in the poet a strong love for creative work. Alongside learning how to compose poetry, he also studied the art of editing and had opportunities to exchange ideas with fellow students. The dissertation presents recollections by Yusuf Shomansur himself and his contemporaries about the circle and Gayratiy, revealing the great value of the mentor's teachings. In particular, Yusuf Shomansur wrote in his memoirs about Gayratiy and his circle: "What gave such significance to an ordinary literary circle? I believe, first and foremost, it was Gayratiy's ability to distinguish a true talent from an amateur. He never made a poet out of someone who lacked the spark of talent. Rather, he helped young people uncover the talent they already possessed, which is a great art in itself. …Not a single good line read in our circle went to waste. We grew up, gaining knowledge piece by piece"[38].

The lively literary atmosphere within the circle ignited a passionate love for literature in the hearts of young people. In this literary school, he befriended Khayriddin Salah – a kindred spirit with a shared fate. For this reason, literary scholar Hamidjon Hamidiy recognized them as "those who came from under Gayratiy's wing", meaning creators shaped within his literary environment[39].

As he matured, the poet had the honor of studying under one of the great figures of our literature, Maksud Shaykhzoda. A distinguished public figure who was among the first to study Alisher Navoi's work and who actively promoted Mayakovsky's poetry, Shaykhzoda also had a distinct pedagogical approach. The lessons of this mentor served as a great school of mastery in the refinement of the creative works of

[38] Юсуф Шомансур. Биз Гайратий тўгарагидамиз // Гулистон, 1975. – № 4. – Б. 19.
[39] These thoughts were recorded during an interview with a literary scholar.

Yusuf Shomansur and Hayriddin Saloh. Scholar Hamidjon Hamidiy, who had the privilege of studying directly under Maksud Shaykhzoda, recalled the literary atmosphere of that time and gave special recognition to Yusuf Shomansur's creativity: "At the Nizami Pedagogical Institute, we studied together with poets such as Yusuf Shomansur, Hayriddin Saloh, Anvar Israilov, Abduraim Otametov, Tursunboy Yuldosh; and among prose writers, Uktam Usmonov and Nizom Komilov. Among these creators, Yusuf Shomansur was the most dynamic. He was always reading and always writing. He wrote lyrical poems and humorous pieces. Together with Abduraim Otametov, he wrote humorous works. Professor Maksud Shaykhzoda was their mentor. He used to say, "Let Khayriddin write the lyrics and Yusuf the humor", and would praise them accordingly"[40]. As a result of the mentor's influence, we can observe that Yusuf Shomansur internalized aspects of his teacher's expressive direction and artistic depiction techniques.

In the maturation of Yusuf Shomansur's creativity and his emergence on the major literary stage, Askad Mukhtor played a special role. "Whether it was Erkin Vohidov or Okhunjon Hakimov, Abdulla Oripov or Jumaniyoz Jabborov, Yusuf Shomansur or Usmon Temur – he was the one who generously made room for many young creators in literature and brought them onto the big stage"[41], recalls Husniddin Sharipov about Askad Mukhtor. As a poet, prose writer, and translator, Yusuf Shomansur also learned from his mentor how to distinguish creatively and how to demonstrate creative principles. He regularly published his poems, translations, and reviews in the *Sharq Yulduzi* journal. In addition, during his time working at the Writers' Union, he directly participated in supporting the works of young writers alongside his mentor, Mirtemir. Working with Mirtemir served as a great school for the poet.

In the formation of Yusuf Shomansur's creative work, along with the aforementioned external factors, internal influences also played a significant role. His literary output was nourished by four main roots:

1. *The traditions of classical literature.* In his poems under the heading Love Letters (Muhabbat maktublari), characteristics typical of the ghazal genre are evident.

2. *The treasures of Uzbek folk oral literature.* In the poem Qaynona–aylonay, the bride's humorous remarks, the satirical tone in his Termas reflecting life's truths, his innovative interpretations of fairy tales and fables, and the folkloric features found in parodies dedicated to his mentors – such as "Holva qasidasi" to Ghafur Ghulom, "Pashmak" to Oybek, "Holva haqida" to Uyghun, "Holvanoma" to Shaykhzoda, "Zap holva" to Mirtemir, and "Qalam va holva" to Askad Mukhtor—demonstrate the strong influence of folk literature.

3. *World and fraternal literatures.* His epigrams such as "Oshnam she'r yozibdi" ("My Friend Has Written a Poem"), "Irrigator adib", "Kursiv bizniki" ("The Italics Are Ours"), "Sukut alomati rizo" ("Silence Means Consent"), "Haqiqat" ("Truth"), and others reflect an ironic tone clearly shaped by direct influence from world literature.

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[40] These thoughts were recorded during an interview with a literary scholar.

[41] Шарипов Х. Шоирнинг тиниқ овози: Аскад Мухтор замондошлар хотирасида. – Тошкент: Маънавият, 2003. – Б. 66.

4. *Literary-critical studies.* As a scholar, Yusuf Shomansur authored literary-critical articles, treatises, and a dissertation. The firm principles and rules expressed in these works also left their mark on his poetry and prose.

Having learned the secrets and subtleties of creativity from the prominent figures of our literature and considering their advice as guiding principles, Yusuf Shomansur – nourished by the four internal factors mentioned above – naturally developed a body of work of considerable breadth, in our view. This is why his creative output is multifaceted. His literary legacy can be categorized as follows:



Figure 1. The creative directions of Yusuf Shomansur.

The second chapter of the dissertation is titled **"The poetry of Yusuf Shomansur"**, and the first section addresses the topic ***"The thematic scope of the poet's work"***.

The theme is considered a primary criterion reflecting the creator's "self". It represents the identity of the author and serves as a fundamental element of the work. In poetry, the choice and development of a theme unfold in a unique manner. The theme of a poem is always closely connected to the idea, which represents the conclusion derived from the essence of the issues raised and addressed within the poem. Through a specific theme and the idea, it conveys, poets seek to express their stance on life. Yusuf Shomansur created poetry that is thematically diverse, stylistically distinctive, and imbued with a national spirit. The content of the poet's works can be classified as follows: poems about the homeland and native land; examples of philosophical-intellectual lyrics; love-themed poems; landscape poetry; memorial poems; and poems addressing the themes of war and peace.

The theme of patriotism and national pride. Poets writing during the 1960s and 1970s enriched patriotic poetry with new tones. Yusuf Shomansur, too, when composing poems on the theme of homeland, harmonized them with philosophical reflections. In the poem *"Mehringga to'ymayman"* ("I Can Never Get Enough of Your Love"), he expresses his love for his country through simple and sincere language. In the event-driven lyric *"A Poem About Soil"*, it is emphasized that without mother soil, not even a simple plant can live, and humanity too cannot exist without its native land, its homeland. The poet's image as a patriot, a selfless individual devoted to his country and pride, is vividly portrayed in the poem *"Yangroqliging"* ("Your Sonority"), which addresses language. Writing poems exalting one's native

tongue was rather complicated in the period during which the poet worked, yet he courageously voiced the feelings in his heart. The idea underlying poems on such themes is centered on patriotism – the notion that every child, regardless of their profession or occupation, must be ready to serve their homeland and protect it as dearly as the apple of their eye.

Philosophical and intellectual lyricism. By the 1960s, poets increasingly turned to intellectual lyricism focused on contemplation of the world, life and death, and human destiny. Yusuf Shomansur's poems such as *"Haqiqat"* ("Truth"), *"Chuchmal gaplarga hech tob-toqatim yo'q"* ("I Have No Patience for Shallow Talk"), *"Alfavit qonuni"* ("The Law of the Alphabet"), *"Hafta"* ("The Week"), *"Kalendar varag'i"* ("Calendar Page"), *"Qalam va umr"* ("The Pen and Life"), *"Kecha va kunduz"* ("Night and Day"), *"Me'yor haqida"* ("On Measure"), *"Shoshilamiz"* ("We Hurry"), *"Masofa"* ("Distance"), and *"Farzand bilan"* ("With My Child") belong to the genre of philosophical-intellectual lyricism. In *"Haqiqat"* and *"Alfavit qonuni"*, truth and justice are defined as artistic symbols.

The depth of the poet's philosophical views is also vividly present in *"Qalam va umr"*. The creator, a friend of the pen, engages in conversation with it, reluctant to part, offering his heart's fire to it. The exhaustion of the pen is likened to a singer who dies while singing. Ultimately, the poet concludes: I too am a pen.

Ha, qalamman, ulkan va tirik.
Yozgan sari tugab boraman
Kechalari qoqmasdan kiprik
She'r ishqida pora-poraman.
Yozgan sari tugab boraman[42].

In Yusuf Shomansur's philosophical poems, the ideas of the transience of time, the value of human life, and the ultimate triumph of justice and truth are clearly expressed.

The theme of love. In love-themed poems like *"Shirmoy"* ("Silk"), *"Kiprik"* ("Eyelash"), *"Atirgul g'unchasi"* ("Rosebud"), and *"Siyob qiziga"* ("To the Siyob Girl"), the poet turns innovatively to traditional symbols found in classical literature.

Nature lyricism. The theme of nature occupies a special place in Yusuf Shomansur's work. In *"Tun nash'asi"* ("Ecstasy of the Night"), where he depicts himself in harmony with existence, and in *"Bedazor"* ("Alfalfa Field") and *"Go'zal Chimyon"* ("Beautiful Chimyon"), rich with original imagery, we witness the poet's high level of poetic mastery. The names of flowers, which are part of nature – *phytonyms* (from Greek: *phuton* – plant + *onoma* – proper name) – are elevated to the level of artistic symbols in the poet's work. The symbolic introduction of flowers into poetry is associated with ancient human beliefs, early perceptions and ideas, and totemistic views[43]. Even myths about the origin of humanity are tied to flowers. In ancient Indian epics, it is told that the most beautiful of all beauties, the goddess Lakshmi, emerged from the queen of flowers – a rosebud[44]. For this reason, the flower

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[42] Юсуф Шомансур. Қўш юрак. – Тошкент: Адабиёт ва санъат, 1981. – Б. 39.
[43] Зеленин Д. Тотеми-деревя в сказаниях и обрядах европейских народов. – М. – Л.: Наука, 1937. – С. 78.
[44] Аминов Б.М. Этнография оламига саёхат. – Тошкент: Фан, 1988. – Б. 29-35.

was elevated to a poetic image, directly symbolizing the beloved. In classical literature, names of flowers such as *sunbul* (spike), *rayhon* (basil), *binafsha* (violet), *lola* (tulip), and *yosuman* (jasmine) were often used. Some represented the beloved, while others described parts of the body. The 1960s also saw a rise in the use of various floral imagery. Poets tried to convey the poetic landscape of the world through them. In poems like *"O'sma"* (a plant used for dye), *"Rayhon"*, *"Atirgul novdasi..."* ("A Rose Branch..."), and *"Bedazor"*, Yusuf Shomansur uses different phytonymic names, distinct from traditional images like the tulip or violet chosen by other poets.

Memorial poems. The poet's memorial poems such as "Fidoyi", "Dunyodan o'tdimi Shayxzoda ustoz" ("Has master Shayxzoda departed from this world"), "Murabbiy" ("The mentor"), "Afsus" ("Regret"), and "Iztirob" ("Anguish") are dedicated to the memory of his mentors. In these poems, the poet emphasizes the importance of honoring and respecting teachers for the knowledge they imparted and the guidance they offered in overcoming life's trials. The idea conveyed is that their memory should be preserved in the heart with deep reverence.

The theme of war and peace. In Shomansur's poems on war and peace, the following ideas are expressed:

– Qarsaklar ("Applause") – conveys the idea that today's joyful and peaceful days were made possible by the heroic sacrifices of our ancestors on the battlefield. It stresses the need to honor and remember them.

– Nasiba – through the sorrow of a mother who lost her son in war, the poem highlights the value of life and the importance of appreciating peace.

In the second section of this chapter, titled ***"The personality of the poet and the nature of the lyric hero in his poems"***, the nature of the lyric hero in the poet's works is discussed. Studying the nature of the lyric hero in poetry is considered important in uncovering the personality of the creator. Various perspectives on the lyric hero and the personality of the author can be found in the research of both world and Uzbek literary scholars such as M. B. Khrapchenko, V. G. Belinsky, Chernyshevsky, S. Mamajonov, B. Norboyev, Y. Solijonov, and D. Quronov[45].

The dissertation explores how the nature of the lyric hero is represented in the poet's works and to what extent the characteristics specific to the author are reflected. The period in which the poet entered the world of literature coincided with the years when the cult of personality was being dismantled. This was also a time of renewal in poetry, marked by a shift toward the exploration of the inner world of the lyric hero. Approaching the human soul, revealing its inner world, increasingly became a defining feature of poetry. The lyric hero of the creator began to demonstrate a deeper perspective on life and a stronger desire to understand the essence of worldly phenomena. The poet directed word, thought, and emotion toward a specific purpose: to uncover the truths of the human spiritual world and to examine the philosophy of life.

Yusuf Shomansur's lyric hero is portrayed as a thoughtful, truth-loving individual with a deep worldview. A philosophical outlook, reverence for truth, simplicity, sincerity, and the celebration of virtue are characteristic features of Yusuf

[45] The research of these authors is listed in the bibliography of the dissertation.

Shomansur's poetic nature. J.Jumaboyeva also notes that the spiritual transformations in Uzbek poetry during the 1960s–70s occurred in a distinctive manner, writing: *"The war, with its cold breath, deprived poetry of beauty and joyful feelings, replacing them with sorrow, tragedy, and the grief of loss, imprinting its colors upon afflicted souls. The same melancholic and sorrowful atmosphere settled into the inner world of the lyric hero, who did not remain untouched by this tragedy"*[46]. In Yusuf Shomansur's poetry as well, the suffering caused by war and the anguish of the people are depicted frankly. In the poem *"Koshkiydi"*, the grief of a woman who receives news of her husband's death torments the lyric hero, while *"Nasiba"* portrays a mother who has sent her son to the front and waits anxiously for his return. In *"Qarsaklar"*, the bravery of a hero who fought valiantly for the homeland and lost his hand is glorified.

Philosophical depth intensified in the poetry of the 1960s, and this trait is reflected in the nature of the lyric hero as well. In many of the poet's works, the lyrical "I" contemplates the laws of the universe, human life and destiny, and the concepts of justice and truth. The poem *"Shoshilamiz"* philosophically examines the phases of human life. In *"Yurakdagi nusxa"*, the lyric figure is troubled by his inability to express the fire in his heart through poetry.

In many of the poet's works, the lyric hero is closely tied to the author's personality, which is why the sentiment of honoring mentors is strong in his poetry. In the elegy *"Murabbiy"*, dedicated to his mentor Gayratiy Domla, the poet emphasizes that the name and memory of a teacher live on through their students. In *"Dunyodan o'tdimi Shaykhzoda ustoz?"*, he laments with relentless sorrow. The death of Saida Zunnunova, a poetess who served as a moral and poetic role model for the younger generation in the 1960s, also deeply affected him. He compares her verses to a "resilient blade of perception" for their unwavering pursuit of truth and justice. The loss of his friend Khayriddin Salah casts him into the flames of grief. In the poems grouped under *"Sensiz kunlarim"*, the theme of separation from a beloved spouse and the pain of longing becomes the central motif. In these poems, the poet's personality and emotional experiences are clearly embodied.

The lyric hero of the poet is a soul enamored with love. In the poems under the section *"Letters of Love"*, passionate love is exalted. The lyric hero in Yusuf Shomansur's poems is portrayed as one who is blissfully intoxicated with love for the beloved. In poems such as *"Zulayho bo'lsang"*, *"Xiyol-xiyol"*, *"Tog' qizi"*, and *"Nozanin, nozing"*, the burning passion of the lyrical figure is evident, reflecting how the poet follows classical traditions while blending them with modern sensibilities.

During this period, Yusuf Shomansur used quatrains not only to express his ethical and philosophical views but also to reveal his inner "self." In one quatrain, the poet presents himself as a firm, unwavering individual who refuses to abandon his identity. In these times, the barmak meter used in writing tuyuks (classical poetic riddles) harmonized national and classical melodies. Creating in the tuyuk genre requires ingenuity and eloquence from the poet. It is not only important to find homonymic words but also to adhere to artistic standards. Yusuf Shomansur's tuyuks

[46] Жумабоева Ж. XX аср ўзбек шеъриятида психологик тасвир маҳорати. – Тошкент: Фан, 2004. – Б. 111.

meet these demands effectively. His body of work includes tuyuks written about love, homeland, labor, and bravery.

Yusuf Shomansur is a poet with a deep affinity for children. He attentively observes the world and interests of the young and skillfully conveys them in his poetry. He reveals the psychology of children through humor, capturing their perspective with sensitivity and insight. In *"Baraban"* ("Drum") and *"Nishona"* ("Target"), he showcases children's cleverness, while in *"Akrom va makaron"* ("Akrom and Macaroni"), he conveys that food earned through labor is the sweetest. In the poem *"Vaqt"* ("Time"), he emphasizes that time is the supreme judge and should not be wasted.

To express childlike innocence and sincere laughter, he skillfully uses elements of children's folklore, particularly *"tegishmachoq"* – "playful, humorous, sometimes ironic verses arising from children's teasing each other or adults"[47]. In poems like *"Bodring"* ("Cucumber"), *"Behi"* ("Quince"), *"Tok bilan suhbat"* ("Conversation with the Vine"), and *"Handalak"* (a type of melon), which are about nature's gifts, he personifies fruits using the rhetorical device of *intoq*, allowing them to speak in their own voice and describe their own characteristics.

Chapter 3 of the dissertation is titled **"Yusuf Shomansur's prose and translation skills"**, and Section 1 is devoted to the topic ***"The study of the writer's novel Black Pearl".*** The prose of the 1960s and 1970s stands out in Uzbek literature due to several innovations and its broad thematic scope. Highly artistic works were created during this period, and the novel became the leading literary genre. Having achieved significant success as a poet, Yusuf Shomansur also tried his hand at writing a novel. In 1970, the novel *Black Pearl* was published in issues 2–3 of the magazine *Sharq Yulduzi*. Regarding the writing process of the novel, the writer's son, Mahmudbek Shomansurov, remarked: "If we talk about the novel *Black Pearl*, this work was not written all at once. Initially, based on notes in his personal notebook, poetic cycles such as *The Spring of Black Gold* and later *Oil and Tulip* were created for children. Eventually, it was time to write a prose work about the lives of oil workers. The novel, written over eight years, was first reviewed by the editorial board of *Sharq Yulduzi*"[48].

The diverse poems included in this collection indicate that the author observed the lives of oil workers directly and valued their labor. The various details and events in the oil field not only enriched the poet's imagination but also served as the foundation for his poetic creativity and later became the groundwork for writing the novel *Black Pearl*.

The main events of the novel unfold through the characters Oqila, Hikmat, and Majid. These characters appear before the reader as students, learners, and young professionals, each with different life experiences, worldviews, and reflections. They are portrayed as selfless and determined individuals who face life's trials with courage and devotion. At the same time, their weaknesses and shortcomings are also revealed within the narrative. The main character of the novel, Oqila, is a kind, diligent, and

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[47] Safarov O. O'zbek xalq og'zaki ijodi. – Toshkent: Musiqa, 2010. – B. 347.

[48] Шомансуров Махмудбек. Лафзи халол инсон эди: Юсуф Шомансур. Кора марварид. – Тошкент: Nurafshon business, 2020. – Б. 306.

persistent girl who encounters various life challenges. As a baby, she is abandoned at the doorstep of Shokir Sofo and later raised by a family referred to as "those with tin roofs". In the "Maturity" section of the novel, the domestic atmosphere of Oqila's adoptive family is depicted, with detailed portrayals of Tukhtasin aka and Karomat khola. The description of Oqila's childhood is rendered so convincingly that the author's artistic findings contribute to the harmony between life's realities and artistic truth.

Karomat khola is Oqila's adoptive mother. The author presents this character in two contrasting lights. At first glance, she appears to be a talkative, simple, and kind Uzbek woman. However, against the backdrop of events, the author reveals another side of her personality. As Matyokub Kushjonov noted, a writer affirms their ideal either by glorifying the aspects of reality that align with that ideal or by criticizing those that do not[49]. Similarly, Yusuf Shomansur, while highlighting the positive traits in Karomat khola's character, also portrays her negative qualities. Her selfishness is revealed in her attitude toward her adopted daughter, particularly when she reminds Oqila of her adoption or when she keeps half the money neighbors left for Hikmat's labor. Furthermore, epic works often focus not just on depicting the emotions of characters or narrators, but also on the process of how such feelings arise and their psychological roots[50]. Yusuf Shomansur also takes these aspects into account when describing Oqila's emotional state after returning from the market. The market incident that affects Oqila's spirit – her adoptive mother's close friend selling produce to a farmer at double the price, with her husband and others pretending to be buyers – is masterfully portrayed.

In the artistic and compositional structure of the novel, the landscape – an essential tool of artistic architectonics – plays a significant role. Through landscape, writers convey the inner experiences of characters. In *Black Pearl*, the depiction of spring aligns with Oqila's mood and condition. These descriptions combine landscape and psychological harmony, and through items like "atlas" and "iroqi do'ppi", also convey a sense of national identity. Spring influences the protagonist's mood, and the playfulness of national clothing mirrors her emotional state.

One of the sources of enrichment for the Uzbek literary language is dialects. In epic works, characters' speech is individualized through dialectal expressions. This technique also helps to develop well-rounded, believable characters, portray their environment, and reflect cultural mentality. In *Black Pearl*, language elements are effectively and appropriately used. In depicting the environment in which the characters live, dialects and vulgarisms are skillfully employed to reveal character traits. Proverbs and idioms, the fruits of folk wisdom, serve not only as artistic adornments in the novel but also as keys to uncovering the characters' inner worlds. We have systematically compiled the proverbs, idioms, dialects, and vulgarisms used in the novel into a table.

[49] Қўшжонов М. Маъно ва мезон. – Тошкент: Адабиёт ва санъат, 1974. – Б. 159.
[50] Yo'ldoshev Q., Yo'ldosheva M. Badiiy tahlil asoslari. – Toshkent: Kamalak, 2015. – B. 280.

Table 1.

Linguistic elements used in the novel *Black Pearl*

Proverbs	Phrases	Dialects	Vulgarisms
Keng kengashib yirtiladi (page 18)	Og'zidan oq it kirib qora it chiqdi (page 50)	Komissiyavuz bo'ladi (page 11)	yashshamagurlar
Bandasi o'lmas, rizqi kamaymas (page 22)	Ichi kuyib ketdi	Tegli-taxtli odamlar (page 11)	Iloyo qon qusib... (page 13)
Yetim qo'zi asrasang, og'zi-burning moy bo'lar, yetim bola asrasang, og'zi-burning qon bo'lar (page 34)	Otminam tuya bermaysiz (page 66)	Uyalvotti xolasi (page 17); O'g'lingiz o'zi masxara qivotti (page 32)	Shumliging boshingni yegur (page 14)
Qulunning tepgani ona otga o'tmaydi (page 39)	O'tirsa o'poq, tursa so'poq (page 104)	Yigitti xo'rozi bunaqa bo'lmaydi (page 117)	Mendayam miya o'lgur ko'p (page 63)
Sukut – alomati rizo (page 40)			Pardali gapirmay o'l, moxov qilding (page 77)
Itdan suyak qarzdormiz			

The method of description and characterization (characteristica – Latin *character* (characteristica) meaning property or feature) also holds an important place in the language of a literary work. It has two forms: the author's descriptions and the characters' speech-based descriptions. In the novel *Black Pearl*, the author's descriptions are used to portray the characters of Tukhtasin aka, Majid, Hikmat, Oqila, and Asror aka, while in revealing the character of Karomat khola, both types of descriptions are effectively applied. When describing Oqila, her traits are depicted through Hikmat's dream.

The second chapter of this section is devoted to the study of ***"Yusuf Shomansur's Translational Mastery".*** Translation is the art of reviving and reanimating a work created by another creator by embedding the translator's "self" and worldview into it in another language. In the 1960s and 70s, Uzbek readers also benefited from masterpieces of world literature through the possibilities of the art of translation. Our poets and writers began to address new forms due to translations. The undertaking of translating Shakespeare's sonnets was a special event in Uzbek literature. Initially, in 1965–66, Maksud Shaykhzoda translated Shakespeare's sonnets No. 11, 17, 18, 21, 22, 25, and 29 into Uzbek. Later, Azam Obidov translated sonnets No. 21, 54, 55, 65, 66, and 128. Khurshid Davron was also honored with the opportunity to translate sonnets No. 27, 28, 29, and 66 with great interest. In 1978, the full version of Shakespeare's sonnets was published for the first time by poet and translator Yusuf Shomansur. He translated them into Uzbek from Russian – from

S. Marshak's version[51]. Researcher Nargiza Buriyeva analyzes direct and indirect translations of Shakespeare's sonnets, examining their merits and shortcomings. She especially recognizes Yusuf Shomansur's translation mastery: "The skill of the translator is such that no one considers the sonnets translated by the poet as translations from Russian, but rather accepts them as sonnets originally written in Uzbek. The translator, having deeply understood the essence of the sonnets, sought to preserve their entire spirit. It must be noted that Yusuf Shomansur's translations are not surrogates of the original text, but a unique form of Uzbek poetry. He did a commendable job of conveying Shakespeare's vivid breath to Uzbek readers"[52].

After independence, Shakespeare's sonnets were translated from English by Jamol Kamol and M. Kholbekov. To demonstrate the distinct place of Yusuf Shomansur's translational skill, some sonnets were compared to those by Jamol Kamol. For example, in Sonnet 1, Yusuf Shomansur perceived the original author's artistic intention more precisely than Jamol Kamol. This is because his version possesses vividness and clarity. However, both authors have different approaches. Comparing the translations of Sonnet 2, which calls for the moral maturity of a friend, showed that Jamol Kamol's version emphasizes lyricism with a high degree of vividness. Yusuf Shomansur's mastery is evident in his careful choice of words, the addition of various tones, and his ability to achieve expressiveness through simple sentences. In Sonnet 8, he illuminates the lyrical hero's state as he asks the friend about the source of his melancholy from music, advising him not to seek sadness but rather different tones in the song.

In some translations, there are markers reflecting Yusuf Shomansur's individuality and character, making the reader imagine the sonnets as if created by the translator himself. In sonnets No. 11, 31, 34, 36, 44, 66, and 67, the use of stylistically vivid words and the attempt to recreate Shakespearean thinking, the effort to harmonize a unique masterpiece of world literature with national character, and the lyrical hero's address to the beloved as *qumrim* (my dove), *nigor* (beloved) revealing Eastern motifs in the sonnets are all evidence that Yusuf Shomansur developed his own style in translation.

Besides Shakespeare's sonnets, as a translator, Yusuf Shomansur also turned to the works of other great figures of world literature.

Table 2.

Translations by Yusuf Shomansur.

Author	Title	Genre
Byron	"Appeal to the Times"	Poem
Goethe	"Affinity of Hearts"	Poem
Pushkin	"The Oak Groves"	Poem
Lermontov	"Still Standing by Your Side..."	Poem
Nekrasov	"War Is a Calamity, a Torment to My Soul"	Poem

[51] Шекспир У. Сонетлар: Русчадан Юсуф.Шомансур таржимаси. – Тошкент: Адабиёт ва санъат, 1978. – 200 б.
[52] Бўриева Наргиза. "Шекспир сонетларининг бадиий услуби ва уни Шекспир сонетларида кайта тиклаш масаласи. Филол. фан. б. фалс. док. ... дисс. – Самарканд, 2020. – Б. 96.

Shakespeare	Translated excerpt from Othello	Tragedy (excerpt)
S. Marshak	"The Horse of Time That Leads Forward"	Poem
Kachayev	"Human", "I Thought I Was a Poet"	Poem
Maksim Tank	From the book "My Sustenance"	Poems
Lilyana Stefanova	"On the Sledge"	Poem
Nguyen Xuan San	"In Mayakovsky's House"	Poem
Sergey Mikhalkov	"Victory Day"	Poem
Veronika Tushnova	"Uzbekistan", "Dawn", "Araz"	Poems
Tagore	"Open the Door"	Poem
Musa Jalil	"I Remember", "Farewell, Aqilam", "The Helmet", "After You Left for the Party Committee"	Poem
Faiz Ahmed Faiz	"My Homeland", "The Day is Near"	Poem
G. Abashidze	"Moment"	Poem
O. Shirazi	"To the Violet"	Poem
Nikolay Kulikov	"The Trail at the Border", "Up to the Pass"	Poem
Yevgeny Yevtushenko	"To the Children..."	Poem
Iosif Noneshvili	"Tbilisi – The Heart of Georgia"	Poem
Mart Ruad (from Estonian)	"Embroidered Gloves", "Children Playing in the Sand", "Bright Eyes"	Poems
Mats Traat	"Simple Song"	Poem
Juhan Smuul (Syuitiste)	"Midnight"	Poem
Ibrohim Yusupov (from Karakalpak)	"Dreams of the Desert"	Doston (epic)
Rozi Qodiriy (from Uyghur)	"The Sun Pulses in Your Embrace"	Poem
Hanifa Solikhova (from Uyghur)	"My Desire", "In Your Love", "Joy", "Amulet", "Farewell, Kashgar", "Melody of the Reed"	Poems
Boyniyoz Qaipnazarov (from Karakalpak)	"Bouquet"	Poem
Qora Sentliyev (from Turkmen)	"By the Well", "You Scatter Grain to Your Doves...", "Enchanted Eyes", "Don't Wake the Girl Too Early"	Poems
Lyudmila Tatyanicheva	"Eyes", "Birch", "Conscience", "A Gift from My Son"	Short Story

The artist of words, based on the fundamental requirements of translation, must reimagine not the words themselves but the tones and rhythms of the work. In Yusuf Shomansur's case, the priority lies in preserving the rhythm while maintaining the meter within the poem's tone, thereby breathing life into it. The poet of the people of Pakistan, Faiz Ahmad Faiz, in his poem *My Homeland*, artistically shapes the traits inherent to the Pakistani people – such as patriotism, bravery, simplicity, and honor –

into a unique direction, creating melodious and captivating lines. In the translation, the wave of passion is preserved, and the musicality of the poem is fully ensured. The literary impact of translations is so great that they play an important role in the poet's creative maturity and the growth of his poetic perception. The contribution of such translations was also immense in the formation of Yusuf Shomansur's work. The scope of themes and range of images were incorporated into the poet's own creativity. Influenced by Shakespeare's sonnet beginning with the line "When in my eyes your eyelashes meet," he created the poem *Kiprik* ("Eyelash"). Inspired by the Armenian poet O. Shirazi's poem *Binafsha* ("Violet"), he reflected the underlying idea in his poem *Atirgul Novdasi* ("Rosebud").

CONCLUSION

During the examination and analysis of the sources within the scope of our research, we reached the following conclusions:

1. In the 1950s, Uzbek lyric poetry was marked by schematicism, preachiness, and imitation. In contrast, representatives of the 1960s generation brought new breath and unique perspectives to our literature through their artistically refined works. The poetry of the era was characterized by a deep exploration of the human psyche, enrichment of poetic content with international themes, a certain maturity in the lyrical hero's worldview, and the use of synthesized folklore adapted to global standards, all of which secured a distinct place in Uzbek literature.

2. Among the creators of the 1960s and 1970s with new worldviews and distinctive styles, the role of Yusuf Shomansur's work was significant. The formation and development of his artistic thinking and aesthetic consciousness were influenced by several factors that were studied gradually: 1. The influence of the G'ayratiy literary circle on the growth of imagination and understanding of literary secrets was analyzed through the memories of his contemporaries. 2. The significant role of his mentor Maksud Shaykhzoda in increasing intellectual potential and becoming a versatile creator was examined based on the creator's memoirs and conversations with peers. 3. The importance of mastering the creative selection secrets learned from Askad Mukhtor in refining the poet's creative potential was discussed. 4. The support provided by Mirtemir in the Writers' Union to young writers was especially noted as a great school in Shomansur's creative maturity.

3. Due to the multifaceted nature of Yusuf Shomansur's creativity, which encompasses various literary fields, the issue of classifying his literary heritage by genre arises. To comprehensively study his work, his creations were categorized into poetry, prose, literary-critical views, and translations.

4. In the poet's works, the organic unity of theme and poetic idea creates artistic wholeness. Yusuf Shomansur achieved diversity in both subject matter and style, which is why his poetry content was classified into six groups. In poems about the Motherland, he combines feelings with philosophical reflections. In philosophical-intellectual lyrics, he elevates truth, justice, and norms to poetic

symbols. Love poems use folk and romantic expressions. In landscape lyrics, he employs stylistic devices such as artistic repetition, rhetorical appeals, and folklore elements to achieve compositional unity. His floral imagery poems reflect Uzbek ethnography and nationality. Some poems reference national motifs such as cups, vines, basil, and clay plates.

5. The humorous elements used in his poetry for children express the poet's acceptance of the children's pure world. Phonostylistic devices like alliteration and assonance play an important role in reflecting children's curiosity, thirst for knowledge, and diligence. Gender characteristics related to age and sex are uniquely expressed in the poet's children's poetry.

6. In Yusuf Shomansur's poems, we observe a synthesis of the creative personality and the lyrical "I." The lyrical hero is a philosophical-intellectual thinker who tries to contemplate existence and reality from a philosophical viewpoint. The main lyrical character embodies life, social, and aesthetic ideals, resembling the poet himself. His memoir poems dedicated to his mentors and elegies written after his wife's death reveal his personal life, expressing the pain of separation. These poems are examples of autopsychological lyrics.

7. The lyrical hero's nature is even more vividly manifested in the poet's quatrains and epigrams. The brevity and precision required by the genre enable him to fulfill this task. In quatrains, through moral and philosophical views, he reveals his "I," while in epigrams, through wordplay, he portrays a lyrical hero who loves labor and values bravery.

8. As a prose writer, Yusuf Shomansur demonstrated his unique style in the novel "Qora marvarid" ("The Black Pearl"). These features are evident in his skillful character creation, portrait painting, and effective use of language tools. In developing the character of Karomat xola, he adheres to the principle of realism. Besides his own characterizations, the author uses speech-based descriptions of the characters, incorporating folk proverbs, phraseological units, dialects, and vulgarisms.

9. Although Yusuf Shomansur made some shortcomings in defining the boundaries between life material and artistic texture in the novel, he addresses the important issues of youth life and their aspirations for the era. He uses the retrospective method to give an overview of the characters' past. The harmony of psychological experiences and nature descriptions in revealing the characters' conditions, along with depictions of details reflecting nationality, enhance the value of the work.

10. Translation is the art of recreating a text from one language into another, where the creator infuses their artistic thinking and breathes life into the work. Yusuf Shomansur, as a translator, continued the traditions of his mentors Maksud Shaykhzoda and Mirtemir. This is particularly evident in the richness of artistic color in his translations of Shakespeare's sonnets and works by Russian and related peoples' authors. His translations of Shakespeare's sonnets are marked by philosophical depth and dramatic spirit. In the translation process, he strives to preserve the original poem's rhythm while incorporating his own lyrical "self".

11. It is evident to all that the creators who began their work in the 1960s were leaders in artistic creativity as well as in expressing literary and aesthetic views. Among them, Yusuf Shomansur also presented his scientific and creative research to public attention as a critic-creator. His reviews of contemporaries Husniddin Sharipov and Pirimkul Kodirov's works, articles on Izzat Sulton's dramaturgy, the treatise "Maksud Shaykhzoda – The Founder Poet," and finally the scientific-research work "The Role of Scientific Thinking in the Realistic Reflection of Reality" contain literary-critical reflections. Important issues in literary studies are analyzed and weighed using their works as examples.

НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ ЯЗЫКА И ЛИТЕРАТУРЫ УЗБЕКИСТАНА ИМЕНИ АЛИШЕРА НАВОИ

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

ЖАРКИНОВА ТУРСУНОЙ АБДУМАЖИТОВНА

ПОЭТИЧЕСКИЕ ОСОБЕННОСТИ ТВОРЧЕСТВА ЮСУФА ШОМАНСУРА

10.00.02 – Узбекская литература
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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD)

Актуальность и необходимость темы диссертации. В мировой литературоведческой науке ведутся многочисленные исследования, направленные на изучение личности творца и его творческого наследия, глубокий анализ произведений, осмысление их сути и донесение до будущих поколений. Признано, что в формировании творческой деятельности поэтов и писателей важную роль играют литературные школы, биографические и социологические факторы. С этой точки зрения необходимо заново переосмыслить творчество поэта, прозаика, переводчика и литературоведа Юсуфа Шомансура (1936–1978), исследовать поэтические особенности его произведений и интерпретировать их жанровые аспекты.

Одной из актуальных задач в мировой науке о литературе является обращение к творчеству поэтов и писателей, чьё наследие ещё не было полноценно изучено, сбор и всестороннее исследование их литературного наследия, объективный подход к оценке их творчества. В процессе выработки важных научных выводов первостепенное значение имеет исследование творческой лаборатории писателей, выявление индивидуальных особенностей их произведений. Анализ произведений в данном направлении способствует уточнению и совершенствованию теоретических вопросов литературоведения, таких как тематика, природа лирического героя, стиль и жанр. Всестороннее изучение различных направлений деятельности автора – переводческой, художественной и научной – предоставляет литературоведению ценные сведения. С этой точки зрения научный анализ влияния литературной среды, переводческой и научной деятельности на формирование художественного мышления Юсуфа Шомансура определяет актуальность данного исследования.

В узбекском литературоведении благодаря обретённой независимости появились широкие возможности для всестороннего и последовательного переосмысления узбекской литературы 60–70-х годов XX века. В частности, расширились пути исследования образцов художественного творчества на основе различных методов и теоретических подходов. Такой подход имеет важное значение в изучении генезиса литературных явлений, этапов исторического развития и поэтики, а главное – в интерпретации и исследовании литературы 60–70-х годов XX века и её представителей в духе национальной независимости. Для того чтобы узбекское литературоведение могло идти в ногу с мировой наукой, на него возлагается ряд задач, таких как более глубокое проникновение в суть художественной литературы, всестороннее изучение литературного наследия авторов, подход на основе критериев художественности. Ведь, как говорил великий поэт Чулпон, «внимание к литературе, искусству и культуре – это, прежде всего, внимание к нашему народу, к нашему будущему; пока живы литература и культура, жив и народ» – мы не имеем права забывать об этом.

Осознавая растущий масштаб исследований, проводимых в мировой науке о литературе, становится очевидным, что изучение творчества представителей узбекской литературы 60–70-х годов XX века и раскрытие их подлинной сущности – требование времени. В исследовании определение места и значения творческого наследия Юсуфа Шомансура в узбекской литературе поставлено как важная теоретическая проблема.

Настоящее диссертационное исследование в определённой степени служит выполнению задач, поставленных в таких нормативно-правовых документах, как Указ Президента Республики Узбекистан от 16 февраля 2017 года № УП-4958 «О дальнейшем совершенствовании послевузовского образования», Указ от 8 октября 2019 года № УП-5847 «Об утверждении концепции развития системы высшего образования Республики Узбекистан до 2030 года», Указ от 21 октября 2019 года № УП-5850 «О мерах по кардинальному повышению престижа и статуса узбекского языка как государственного», Постановление Президента Республики Узбекистан от 13 сентября 2017 года № ПП-3271 «О программе комплексных мер по развитию системы издания и распространения книжной продукции, повышению культуры чтения и пропаганде чтения», Постановление от 5 апреля 2018 года № ПП-3652 «О мерах по дальнейшему совершенствованию деятельности Союза писателей Узбекистана», выступление Президента Республики Узбекистан на встрече с представителями творческой интеллигенции от 3 августа 2017 года, его поручения, данные в ходе посещения Аллеи писателей в городе Ташкент 20 мая 2020 года и других нормативных актах, касающихся данной сферы деятельности.

Объектом исследования определены поэтические сборники Юсуфа Шомансура – «Қўш юрак» («Два сердца»), «Мен ўтказмаган дарахтлар» («Деревья, мимо которых я не проходил»), «Қизиқ-қизиқ» («Забавно-забавно»), «Акром ва макарон» («Акром и макароны»), роман «Қора марварид» («Чёрный жемчуг»), а также его переводы и научно-критические статьи.

Научная новизна исследования заключается в следующем:

раскрыто, что на расширение художественного мира Юсуфа Шомансура большое влияние оказали литературная среда эпохи, литературные школы и наставники, что подтверждается воспоминаниями самого автора, его сверстников и современников;

на основе примеров обосновано, что в подходе к теме и в раскрытии характера лирического героя в стихах поэта ощущается философская направленность, а в некоторых произведениях ярко выражено юмористическое настроение;

вопрос авторского стилевого своеобразия в передаче характера и языке художественного произведения доказан на примере романа «Кора марварид» («Чёрный жемчуг»);

исследовано художественное мастерство автора на основе его переводов из литературы народов мира и родственных народов, выявлены темы и проблемы, освещённые в его литературно-критических статьях, книгах и исследованиях.

Внедрение результатов исследования. На основе полученных результатов, касающихся изучения поэтических особенностей творчества Юсуфа Шомансура:

научные выводы о том, что расширение художественного мира Юсуфа Шомансура происходило под значительным влиянием литературной среды эпохи, литературных школ и наставников, что раскрывается через воспоминания самого автора, его современников и коллег, были использованы в процессе реализации прикладного проекта «Создание авторского корпуса Алишера Навои» (номер проекта AL–662205561), рассчитанного на 2023–2024 годы в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка № 01/04-1220 от 3 апреля 2025 года). В результате повысилась прикладная ценность проекта за счёт данных о значительной роли литературной школы и среды в формировании творчества поэтов и писателей;

научные выводы, связанные с анализом художественного мастерства автора на основе его переводов из мировой и братских литератур, а также темы и проблемы, освещённые в его литературно-критических статьях, книгах и исследованиях, были использованы при реализации прикладного проекта «Создание многоязычной (на узбекском, русском и английском языках) электронной платформы узбекской литературы» (номер проекта PF-201912258), осуществлённого в 2021–2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка № 01/04-1222 от 3 апреля 2025 года). В результате теоретическая концепция проекта была обогащена новыми выводами и обобщениями;

научные выводы о проявлении индивидуального стиля писателя в передаче характера героев и художественном языке произведения, доказанные на примере романа «Қора марварид» («Чёрный жемчуг»), были использованы в проекте «Создание электронной платформы Bolalaradabiyoti.uz и её мобильного приложения» (номер проекта IL-402104474), рассчитанном на 2021–2023 годы в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка № 01/04-1219 от 3 апреля 2025 года). В результате электронная платформа была обогащена примерами народного устного творчества – пословицами и фразеологизмами;

научные выводы о философском подходе поэта к теме, а также о чётко выраженном юмористическом настроении в ряде его стихотворений были использованы при подготовке сценария телепередачи «Тамаддун даргохлари» («Храмы цивилизации»), вышедшей в эфир на телеканале «O‘zbekiston tarixi» («История Узбекистана») (справка № 01-30/193 от 28 марта 2025 года). В

результате эти материалы вызвали большой интерес у телезрителей и способствовали практическому обогащению содержания телепередачи.

Структура и объём диссертации. Диссертация состоит из введения, трёх основных глав, шесть разделов, заключения и списка использованной литературы. Общий объём диссертации составляет 150 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
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